

1989

## Attitudes towards assessment in art

Sheila Posner  
*Edith Cowan University*

Follow this and additional works at: [https://ro.ecu.edu.au/theses\\_hons](https://ro.ecu.edu.au/theses_hons)



Part of the [Art Education Commons](#)

---

### Recommended Citation

Posner, S. (1989). *Attitudes towards assessment in art*. Edith Cowan University. [https://ro.ecu.edu.au/theses\\_hons/184](https://ro.ecu.edu.au/theses_hons/184)

This Thesis is posted at Research Online.  
[https://ro.ecu.edu.au/theses\\_hons/184](https://ro.ecu.edu.au/theses_hons/184)

# Edith Cowan University

## Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.
- A reproduction of material that is protected by copyright may be a copyright infringement.
- A court may impose penalties and award damages in relation to offences and infringements relating to copyright material. Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

## USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

THE WESTERN AUSTRALIAN COLLEGE OF ADVANCED EDUCATION

ATTITUDES TOWARDS ASSESSMENT IN ART

A THESIS SUBMITTED TO  
THE SCHOOL OF EDUCATION

IN CANDIDACY FOR  
THE DEGREE OF BACHELOR OF EDUCATION (HONS)

BY  
SHEILA POSNER  
DIPLOMA OF TEACHING

PERTH, WESTERN AUSTRALIA

DECEMBER 1989

## ABSTRACT

Assessment in the field of Art Education has always been difficult. The subjective element has caused art to be considered a controversial subject in school as far as assessment is concerned. Different educators have argued for and against the necessity of assessment. The literature has shown that if art is to be taken seriously in school, it must be subjected to formal assessment. It was found that while there were studies about evaluation and assessment in art and studies about attitudes to art, little has been written on attitudes to art assessment.

This research set out to examine the attitudes towards assessment in art of Year 12 Art students and Year 12 Art teachers in Western Australia. Art is an accredited "A" subject in upper secondary school in Western Australia and may be used for tertiary entrance requirements. The Secondary Education Authority of Western Australia has guidelines for school assessment for Year 12 Art. These guidelines allocate 20-25% of the school mark to a Visual Diary which documents the evolution of studio projects. The Visual Diary is also submitted for external assessment and forms 50% of the external mark. It may,

therefore, play an important part in a student's tertiary entrance score. This research is concerned with how Year 12 Art students and teachers felt about different issues relating to the Visual Diary.

Year 12 Art students and Year 12 Art teachers were surveyed and members of the Joint Syllabus Committee for Art were interviewed to gauge attitudes to the assessment of the Visual Diary. The results showed that both students, teachers and committee members felt that the Studio component, which accounted for 50% of the school-based mark, was being de-emphasised. Generally students and teachers felt that there was a need for a review of the assessment structures for Year 12 Art.

The researcher offers seven recommendations from the data collected. The most significant include the external assessment of Studio, the restructuring of assessment procedures and guidelines to help students form a more positive image of the Visual Diary. As the assessment model currently being used in Western Australia is relatively new, the research should help educators to reconsider different aspects of the current Year 12 Art course before the procedures become entrenched. It could also provide a spring-board for further research.

## ACKNOWLEDGEMENTS

I wish to thank my tutor and mentor Tony Monk for his assistance and encouragement. To my husband, Melvyn, a special thank you. Without his untiring support and understanding the submission of this thesis would not have been possible. Also thank you to my children, Rupert & Arabella for their understanding and tolerance while I was engaged on this thesis.

I also express gratitude to the members of the Joint Syllabus Committee for Art who provided useful information. The data for this study was obtained from Art teachers and students and I especially wish to thank them for their invaluable contributions.

## DECLARATION

'I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education: and to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.'



## TABLE OF CONTENTS

LIST OF TABLES .....	iii
LIST OF FIGURES .....	iv
Chapter	
1. INTRODUCTION.....	1
Statement of the Problem	
Definition of Terms	
Research Questions	
Limitations	
Assumptions	
2. LITERATURE REVIEW .....	6
3. DESIGN OF THE STUDY .....	20
Conceptual Framework	
Methodology	
4. RESULTS .....	26
Questionnaires	
Interviews	

5. DISCUSSION AND CONCLUSION .....	51
Discussion	
Recommendations	
Suggestions for Further Research	
Conclusion	
6. REFERENCE LIST .....	62
7. APPENDICES .....	65
1. Five Criteria for Assessment of Visual Diary .....	65
2. Letter to Member of Joint Syllabus Committee .....	67
3. Questionnaires to Year 12 Art Students and Teachers .....	68
4. Pilot Studies - Tables and Figures .....	76

## LIST OF TABLES

Table	Page
1. Knowledge of Assessment - Student Group .....	29
2. Knowledge of Assessment - Student Group Question 7 Rank Order of 5 Criteria for Assessment .....	31
3. Reactions to Time Spent on Visual Diary - Student Group .....	33
4. Knowledge of Assessment - Teacher Group .....	36
5. Knowledge of Assessment - Teacher Group Question 7 Rank Order of 5 Criteria for Assessment .....	38
6. Reactions to Time Spent on Visual Diary - Teacher Group .....	41
7. Knowledge of Assessment - Pilot Group .....	76
8. Knowledge of Assessment - Pilot Group Question 7 Rank Order of 5 Criteria for Assessment .....	77
9. Reaction to Time Spent on Visual Diary - Pilot Group .....	78

## LIST OF FIGURES

Figure	Page
1. Student Attitude to Visual Diary .....	34
2. Student Attitude to Assessment of Visual Diary .....	35
3. Teacher Attitude to Visual Diary .....	42
4. Teacher Attitude to Assessment of Visual Diary .....	43
5. Attitude to Visual Diary - Pilot Group .....	79
6. Attitude to Assessment of Visual Diary - Pilot Group .....	79

## CHAPTER 1

### INTRODUCTION

The assessment of school art is a controversial subject. There have always been arguments against its supposed "subjective" element and the problem this presents for its inclusion as a subject to be considered for tertiary entrance. In recent years in Western Australia, upper secondary students have had the opportunity of using the score from their art assessment as part of their tertiary entrance score. In this respect art is considered equal to any other subject.

#### Statement of the Problem

In 1986, The Secondary Education Authority of Western Australia, in response to the findings of the Beazley and McGaw Reports of 1984, re-organised upper secondary education in Western Australia. Art became a category "A" subject which could be included in the student's tertiary entrance score (T.E.S). Subjects were assessed at school level and again externally, with both assessments given equal weighting in the final score. Art varies from most other subjects in that the relative assessment weightings for school-based

assessment allow the teacher some discretion. The school- based mark consists of 50-60% Studio Practice, 20-25% Visual Diary and 20-25% Art History. The external mark consists of 50% Art History written examination and 50% Visual Diary (which has already been assessed at school). This study is concerned with shedding light on attitudes towards the differential assessment weightings of the Visual Diary.

There is some confusion amongst teachers over the purpose of the Visual Diary (Ed Dept 1987,p.1). The Visual Diary is intended to be a "working document" and as such should reflect the students' inquiries towards studio practice. The dilemma of the assessment differential, has in the past, caused students to spend unwarranted time on unnecessary presentation of the contents of the Visual Dairy (Ed Dept 1987, p.1).

### Definition of Terms

Visual Diary - An A3 file containing a combination of drawings, personal reflections, historical references and notes (verbal and visual) which document the development of ideas.

Studio Practice - Practical studio work in one of the following areas; ceramics, photography, graphic design, painting, printmaking, sculpture or textiles. (S.E.A. 1989).

S.E.A.-Secondary Education Authority

Student Brief- A summary of objectives and approach which relate to a specific project (4 projects in Year 12).

Research Questions

The questions which this research sought to illuminate concerned how positively or negatively students and teachers felt towards the differential assessment weightings of the Visual Diary . It also addressed attitudes by Year 12 students and teachers to the Visual Diary in general.

1. What do Year 12 Art students and teachers think about assessment procedures?
2. What do Year 12 Art students and teachers think about the requirements of the Visual Diary?
3. What do year 12 Art students and teachers feel about the amount of time spent on the Visual Diary in relation to other parts of the course?
4. What are the general attitudes of Year 12 Art students and teachers to the Visual Diary and the assessment of the Visual Diary?

These four questions identify the focus of the study and indicate the information which was sought . To better understand these questions, which mainly concerned Year 12 Art teachers and students, it was

found necessary to obtain information from members of the Joint Syllabus Committee on whose advice the assessment criteria and procedures were set in place. This added dimension greatly assisted in understanding these questions. This research had practical implications as the findings may be of use in an area that has been recently developed and is still in a state of flux.

### Limitations

The study was confined to Year 12 Art students and Year 12 Art teachers at government and independent high schools. The study investigated student attitudes to this assessment differential as far as the purpose was understood and time limitations permitted. It also investigated Year 12 Art teachers' attitudes to the same issues and the influences these had on their teaching practices.

### Assumptions

At the outset of this research certain assumptions were held by the researcher. These were that students lacked direction in both the time spent on their Visual Diaries and in meeting the syllabus requirements for the Visual Diary. The researcher assumed that students and teachers felt that studio work should be assessed externally and/or that the Visual Diary should have a higher weighting in the internal school-based assessment. It was also



assumed that teachers felt that their teaching practices were affected by the assessment structures. As far as general attitudes to the Visual Diary and assessment of the Visual Diary were concerned, it was assumed that attitudes to assessment would be less positive than attitudes to the Visual Diary . These assumptions relate closely to the research questions and were thought to accurately reflect the experience of many Year 12 Art teachers and students.

## CHAPTER 2

### LITERATURE REVIEW

In the search for literature relevant to the field of this study, it was found that in addition to the terms assessment and attitude, the term evaluation had to be considered. According to Print (1988) evaluation sits at the top of a hierarchy after measurement and assessment. It is a value-judgement based on the information from assessment. Evaluation is inter-related to assessment and therefore considered to be relevant in this review. Evaluation may refer to the outcomes of student productivity or the reviewing of a course which has guided that productivity.

#### Historical Perspective

Stake (1975) commented that it has always been difficult to evaluate learning in the arts in primary and secondary schools. Due to the nature of their affective aspect, the arts were difficult to evaluate. Research had been slow to eventuate and funding scarce in the U.S.A. prior to 1967. The Arts in Education Program of that year sought to establish whether the arts could be made accessible to every child.

It was natural that such a comprehensive program should include not only evaluation of the program as a whole, but also evaluation of student performance as an integral part of the program.

Day (1985) noted that evaluation has not played a key role in art education in the past. He advocated a system of "Discipline -Based" art education which differed from traditional approaches. One such traditional approach was based on the work of Lowenfeld and was concerned with childrens' growth. This approach used "vague categories with no specific criteria" (Day 1985, p.233) for evaluation. Evaluation and assessment in Discipline -Based Art Education sought to remedy this stance by providing clear-cut criteria.

Maling (1983) traced key developments of art evaluation in Australia over the last twenty years. She believed that the term itself has connotations which sent tremors of fear through people. She commented that it was seen by some to stand for everything art is against.

Maling believed that this attitude has been or should be replaced by one of acceptance of the inevitability of evaluation.

#### Problems of Evaluation and Assessment in Art

McGuire (1983) and Day (1983) looked at the arts in general and joined Eisner(1970) Stake (1975) and Maling (1983) in their

observations of the difficulties of evaluation. The arts according to Day (1983), have specific qualities that are hard to evaluate. They tend to be separate from the other subjects and deal with non-quantifiable aspects of education. How can one then, evaluate in this separate field using the traditional means of testing? McGuire was quite specific and emphasised that there should be little objective testing in the arts and only the curriculum should be subject to any form of evaluation.

Art teachers, according to Steers (1983), traditionally have had a 'go it alone' approach which has hindered curriculum planning because of the resultant lack of consensus about assessment and evaluation. Steers commented that a "fundamental re-appraisal of content, structure and function of art teaching" (p.65) was needed. His task was to define the content of the art curriculum and to consider methods of assessment and evaluation. Steers findings indicated that assessment and evaluation of student work had to be both useful and undemanding.

Lenten et al (1987) cited factors identified by Eisner (1970) to develop a case against assessment in art. These factors related to the feelings of insecurity and of being threatened that a student might experience. Further reasons in the case against assessment

included: the emphasis on the end product rather than the process experienced by the student, the assessor's taste clouding a true assessment and adult assessment criteria being different to that of the student. Perhaps the most important factor in the case against comparative assessment in art related to the belief that individuality is of paramount importance.

### General Perspectives on Evaluation and Assessment

Although art is difficult to assess, it is vital to the validity of the subject as part of the education process that decisions are made about what to assess and how it should be carried out.

Eisner (1985) commented that many people see evaluation only as a means of grade distribution. He believed that it has many roles which include diagnosis, curriculum revision, comparison, anticipation of needs and realisation of objectives.

The purpose of educational research and the way it influences the course of schooling was an issue which Eisner (1985) considered to some extent. He commented that subjects that can be easily tested become the most favoured and this factor tends to hinder a broadly based education. Art education falls into the category of subjects which cannot be easily tested. Eisner believed that what was required was a philosophy which acknowledged the contribution

of the arts to the whole education process.

In 1987, Lenten et al outlined their case for assessment based on the writings of Eisner from the 1960s. They stated that school program objectives must be met, that student progress was vague without assessment and that students themselves wanted assessment to provide a sense of direction. Lenten et al believed that this could be done in two general ways.

First of all, comparison between two students would indicate a grade, but not a personal progression. Secondly, Lenten et al (1987, p.165) stated that "Evaluation through individual development" is concerned only with the individual's progress. Works were stored over a period of time and it became obvious that even though there were differences within one age group the individual growth of each student could be judged. Criteria for assessment may need to be different to suit each purpose. Eisner (1970) stated that clarity of objectives was important in determining criteria for assessment. He believed that the inclusion of objectives need not lead to rigidity in students' work.

Criteria for assessment of art have also been considered by Davis (1979) and Day (1983). Day suggested that art educators must consider criteria for an expanded field of operation, for they are not

only concerned with the production of artwork, but also with "the critical and historical domains of learning" (Day 1983, p.346). In addition to this, the elements of art such as shape, line, colour and other related elements form the basis of a visual language which is tangible and therefore can be assessed. Technique can also be assessed if criteria are clearly established. Art criticism, which follows a defined process and uses visual language can be used to assess the value or aesthetic quality of artworks.

Hoepfner (1984) discussed the difficulty of finding standardised tests for art. As art is not a high profile subject and few schools (U.S.A.) teach it, then the market is small and the tests expensive. This difficulty was endorsed by the non-agreement of goals by art educators. He saw regular assessment of projects as a viable proposition, but the assessment of student attitudes as a concern.

According to Day (1983), Maling (1983) and Hoepfner (1984) there are many ways to evaluate art and no excuses for not doing so.

For too long educators thought that art evaluation was not appropriate or that art can fit into the usual structures. Art is unique, but not separate. (Day, 1983, p.347).

### Evaluation Models

Stake (1975) devised a model which encompassed all the arts, not just the visual arts. This model, called Responsive Evaluation,

was based on observation rather than the more formal and traditional forms of evaluation. The subjectivity of its approach however, has excluded it from planning documents in the U.S.A. Stake believed that responsive evaluation was able to portray the complexity of the arts.

Demery et al (1985) produced a working model of an art program for a tertiary institution in Texas. It was noted by the authors that not one public document outlining the same content was available. The document dealt with all parts of the program, but in this review, the evaluative aspects will be discussed.

As well as detailed descriptions of course evaluation and questionnaires, the evaluation of students themselves was included. For Demery et al (1985) the evaluation was undertaken to assess students' performance on entering and exiting the course. To complete this task the Visual Organisation Rating Scale (VORS), designed in 1977 was considered appropriate. It had been designed as part of a dissertation and had been validated by nationally acclaimed art educators. Three art educators used VORS to assess each student's folio of ten varied two dimensional works and slides of three dimensional work. The test was in two parts. One part was concerned with aspects of artistic structure such as balance or



rhythm and the other with the overall effectiveness of the artwork.

The Eisner Art Inventory (a questionnaire) was also recommended to gauge student attitude change.

Dorn (1982) believed that the undervaluation of art programs is generally due to the inability to measure artistic performance and that teachers themselves are to blame by not agreeing to common goals. The model of evaluation that he described looked at sixteen high schools in the U.S.A. which were involved in the College Board's Advanced Placement Program in Studio Art. As in the Demery (1985) model, students were required to complete a folio of works and slides. Works were scored by a team of experts. The program provided a criterion-referenced model which proved to be so reliable, that it is in current use bringing much needed credibility to secondary art programs in the U.S.A.

### Specific Studies

Lett and Emery (1987) conducted a study of child art exhibitions in Victoria. The exhibition itself is often seen by educators as a form of assessment. This study showed that children's art is "complex and dynamic" (1987, p.31) and that different forms and experience are evident. The holistic working of "design, emotion, imagination and realism" (1987, p.31) could have

implications for formal art assessment and provide further support for Eisner's (1970) concept of the holistic quality of art.

Van der Camp (1981), Steers (1983) and Lai et al (1987) all commented about the lack of research in the field of art education. A common finding was that both research methodology and student achievement tests appeared to be lacking. Van der Camp attributes this to the fact that the arts were considered "peripheral in school" (1981, p.204). Some people considered the arts to be essential and others a luxury. His study evaluated the goals of the Art Program by interviewing teachers and surveying students. Van der Camp found that teachers were more interested in the issue of examinations than philosophy. At the same time they were critical of written nation-wide examinations. Students were given a questionnaire after their final examinations and another two and a half years later using a system called a Learner Report. Although the report was not intended as a substitute for formal assessment, Van der Camp found that it was able to evaluate previously overlooked aspects of art education.

Lai et al (1987) have concluded from their review of literature that there is a major debate about the use of qualitative and quantitative methods of research. Their study included

questionnaires for both teachers and students to form a model for evaluating art education programs. The student performance questionnaires they used show some resemblance to the grade related descriptors currently used in Year 12 Art assessment in Western Australia.

Witkin (1974) completed a study in England on "the action of teachers who teach the creative arts" (1974, p.vii). His comments on art teachers in particular showed that the teachers thought that the unique relationship built- up between pupil and teacher was threatened by the examination situation. In agreement with other authors, his findings concluded that there was a need for assessment in art, but it "must be more complex and subtle than the academic examination" (Witkin,1974, p.115).

Fielding (1982) completed a replication study of a study Eisner conducted in the 1970s which indicated the achievements and attitudes of tertiary students. Fielding was interested to know how his Australian findings would compare with Eisner's conclusion that U.S. schools had failed to provide suitable art education. Fielding designed tests to indicate skills and attitudes and his conclusions agreed with Eisner's earlier study. Fielding made a number of recommendations which could be of general value to art educators.

Zimmer (1983) has, as part of a longitudinal research program aimed at course improvement, questioned tertiary art students about their knowledge and attitudes to the visual arts. The findings of this Australian study had much in common with those of Fielding's (1982) study.

From the few research studies available, it appears that some researchers have looked at assessment, some at attitudes to artworks, but this review has failed to find any research on student attitudes to assessment.

#### Recent and Current Assessment Procedures

Mcleod (1983) discussed three different forms of assessment which are used by the Victorian Institute of Secondary Education. In the creative arts, a system is used whereby negotiation takes place between pupil and teacher to determine objectives, content and method. This provides a flexible curriculum which caters for individual needs.

A course syllabus from Henry County, Tennessee, U.S.A.(1980) for grades 10-12, indicated that evaluation took the form of assessing practical work in relation to objectives to arrive at a grade equivalent. Teacher observation and teacher-made tests which

included a final semester examination, together with consideration of the students' behaviour, participation and attendance completed the assessment. It must be stressed that these students may not have used their art grade for tertiary entrance, as is the case in Western Australia.

Stevenson (1983) an English author, argued that assessment is vital in the ongoing battle that ensues between art and the traditionally acknowledged cognitive subjects. External examinations are the most important and visible form of assessment as they are used for tertiary entrance requirements and for seeking employment. Objectives are a necessary component of any assessment plan, but if art is about individuality, can any form of assessment be correct? Nevertheless, the examination system does have a hold over the curriculum and may in fact cause teachers to distort their teaching practices to gain the necessary results. Stevenson (1983, p. 302) asks a very important question, "Art teachers are achieving success, but at what cost?"

Currently in the U.K. the General Certificate of Education exists at both Ordinary and Advanced level with art as a subject in both. Artworks are completed under examination conditions in school over a period which varies from three to fourteen hours. The length

of time depends on whether the paper is a main or subsidiary one. Design development and the finished studio piece completed during the examination are sent away for assessment. History of art does not appear to be part of this assessment (G.C.E. 1986).

In Western Australia, the current Tertiary Entrance Examination in art is divided into three sections:

1. The Visual Diary, which provides a format for students' personal development towards their studio work and should include critical and historical comments (Ed Dept W.A. 1987).
2. Studio Work.
3. History of Art.

All three are assessed at school level ( using criterion- referenced grade-related descriptors) with the Diary and the History of Art assessed again externally on a 50/50 basis (S.E.A. 1989).

The brief description of the two external examination systems revealed that both present practical problems for the examining body, Art teachers, and most importantly students. Art teachers would almost certainly have to adjust their teaching practices to prepare their students for the external examinations.

### Conclusion

It has been shown that art is a difficult subject to assess and

evaluate. There tend to be two schools of thought.

Some authors think art is so linked to individuality that it is impossible to assess on any comparative basis. Others realise that it may be difficult to assess, but without formal assessment cannot stand on a sure footing in the educational system. The use of structured criteria to provide firm goals for teachers appears to offer a sound approach to assessment. Art cannot be assessed in the same way as other subjects and may need many forms of assessment.

It was found that there is still comparatively little research on attitudes of teachers and pupils to assessment at secondary school level and the field, therefore, remains open to further research in the interests of art education.

### CHAPTER 3

#### DESIGN OF THE STUDY

##### Conceptual Framework

As part of S.E.A. requirements, all Year 12 Art students must submit a Visual Diary for external assessment after it has been assessed at school level. It has been noted (Ed Dept, 1987) that there is some confusion among teachers over the purpose of the Visual Diary and the amount of time which should be spent on it in relation to other parts of the course. It has been noted that many students devote more time to the Visual Diary than any other part of the course.

The problem that this research set out to investigate has a value orientation. It was concerned with how Year 12 Art students and their teachers feel about specific questions related to the assessment of the Visual Diary. The research was confined to teachers, students and members of the Joint Syllabus Committee (Art). Students and teachers are directly affected by the research questions and members of the Joint Syllabus Committee (Art) form a



link with the Secondary Education Authority. This body has overall responsibility for syllabus content and assessment at upper school level in this state. (Western Australia).

Questions that need to be asked include: What do Year 12 Art teachers think about specific issues that relate to the assessment of the Visual Diary? How do they think its assessment relates to their teaching practices? What do Year 12 Art students think about specific issues that relate to the Visual Diary? Do they generally have a positive or negative attitude to it? Questions asked of members of the Joint Syllabus Committee referred to the theory and reasoning behind these issues and their attitudes to the current state of affairs. The assessment criteria used for the external assessment of the Visual Dairy were also considered important and relevant to the study. Five criteria for assessment of the Visual Dairy (appendix1) are used by the external markers and given to the teachers. The researcher was interested to note both teacher and student perceptions concerning the ease with which these criteria could be used.

This research gauged the attitudes of teachers and students on the above issues. Results from this study could provide useful feedback for further research into assessment procedures in art.

The literature review has revealed a significant gap in research on attitudes to assessment in art.

### Methodology

#### Data Collection

##### (i) Data Sources and Sampling Techniques

Three sources were used to collect data. These included interviews with members of the Joint Syllabus Committee and questionnaires sent to students and teachers.

1. Year 12 Art Teachers. Ten teachers from Government, Independent and Catholic schools were surveyed. The sample was taken from a recent list of art teachers compiled by the S.E.A. The list was divided into the three types of schools and a near- equal number of teachers was chosen from each type.

2. Year 12 Students Forty five male and female students from six schools were surveyed. Students were selected from two Government, two Independent and two Catholic schools. Their teachers were included in the teacher survey.

3. Members of the Joint Syllabus Committee Three members were interviewed. These were people who had been involved both in the marking of Visual Diaries and in the syllabus planning.

4. Pilot Group- Eleven male students from the researcher's own class were used to pilot the initial questionnaire.

(ii) Access to Data

After dividing the S.E.A. list into three categories, a stratified sample was chosen by arbitrarily taking every fifth school on that list. After the schools were selected, the researcher ( in the first instance) contacted each art teacher by telephone. All outcomes of these conversations were positive and generally enthusiastic. A formal letter was then sent to the principal outlining the reason for the questionnaire and requesting permission for the students/teacher to respond. Stamped addressed envelopes were sent to the principals for the completed questionnaires to be returned. Initially, sixty questionnaires were sent out with the expectation of a complete response.

The people to be interviewed were telephoned, again to gauge response, and to secure an appointment. All were positive and each person was sent a letter containing the interview questions.

( see appendix 2)

(iii) Data Collection Techniques

The pilot group of eleven males were the first to answer the questionnaire. This was carried out in the researcher's classroom .

After this response to the questionnaire some additions were made clarifying the questions.

Interviews were carried out by the researcher herself, who went to the home of one interviewee and the workplaces of the other two. After permission was granted, a tape -recorder was used to obtain an accurate record of the interviews. The interviews were structured with the same questions being posed to all three committee members( see appendix 2).

The student and teacher questionnaires were sent to schools and administered to the students by the teachers. The questions chosen arose from : comments made in T.E.E. Examiner's Reports, comments made at consensus/moderation meetings , close examination of assessment documents issued by the S.E.A. which give attention to weightings and criteria and the use of the Semantic Differential as a well-established instrument for determining attitudes. Simple instructions accompanied the questionnaire, which was largely self-explanatory. The two questionnaires were similar and covered a range of responses. It was important that the questionnaires were relatively brief and did not impinge on student or teacher time ( see appendix 3 ).

(iv) Ethics

The questionnaire was anonymous. Each headmaster or school principal was informed of the reason for the research and permission was gained before any teacher or student responded to the questionnaire. Interviews were conducted in private and permission was sought before a tape recorder was used. Names of the members of the Joint Syllabus Committee were kept anonymous. They too were informed of the reason for and the significance of the research.

## CHAPTER 4

### RESULTS

This research set out to answer questions relating to attitudes of Year 12 Art students and Year 12 Art teachers to specific and general issues relating to art assessment. Responses from interviews with three members of the Joint Syllabus Committee for Art were included to better understand the assessment history of T.E.E. Art. Of the sixty questionnaires sent out to students, forty five were returned. One teacher did not return any questionnaires at all. Another teacher chose to let the students complete the questionnaires in their own time, thereby losing track of the questionnaires so that approximately half were returned.

The results from the Pilot Group were included as a discussion point to provide further data for comparison. Two questions were added after the initial questionnaire to include further issues which arose.

Four sets of results have been finalised from all the data collected. These include:

1. Student Responses-45 Year 12 male and female Art students.
2. Teacher Responses-10 Year 12 Art teachers.
3. Pilot Responses -11 Year 12 male Art students.
4. Joint Syllabus Committee Members responses -3

#### Questionnaires ( see appendix 2)

Questions for the questionnaires were designed to fall into four groups. These questions were dispersed at random (except for the last category) to help avoid automatic responses. To assist in the analysis of responses, the questions were placed in one of four categories. These categories are:

1. Knowledge of assessment procedures
2. Knowledge of requirements of the Visual Diary
3. Reactions to time spent on the Visual Diary
4. Attitudes towards the Visual Diary and the assessment of the Visual Diary.

#### Student Group

Questions 1, 2, 3, 4, 5, 6 and 8 show the frequency of positive and negative responses. These were calculated on a tally basis and checked by a second person. The frequencies were then converted into percentages. Individual comments were then itemised into most frequent responses. Questions 9 and 10 also show frequencies

and were calculated the same way. Rather than a positive/ negative answer, they rely on choice.

Question 7 shows a ranking on a scale from 1-5. Each student response was recorded in 5 columns which related to the criteria to be ranked. Each column was scanned to find the most frequent ranking number. By multiplication of each ranking with the number of respondents, a total was established. A mean ranking for each of the five criteria followed. Questions 10 and 11 used the research procedure known as "The Semantic Differential" (Kerlinger, 1976, p.566) and were analysed according to principles researched by Osgood (Kerlinger, 1976). "The Semantic Differential" is used as a determinate of attitude. Osgood empirically tested the relationship of concepts to clusters of bipolar adjectives. In this research the concepts that were used were "Visual Diary" and "Assessment". Not all adjectives used appeared to be relevant to the concepts, but according to Kerlinger (1976) "meanings are rich and complex, and an apparently irrelevant adjective pair may turn out to be relevant" (p.571).

Each set of bipolar adjectives was given, in accordance with Osgood's research, a numerical score on a scale from 1-7 to relate to the position of the respondent's x. A mean for each student was then



calculated. This information was used to calculate the percentage of neutral , positive and negative attitudes to the "Visual Diary "and "Assessment ".

### 1. Knowledge of Assessment -Table 1

Students appeared to understand the assessment procedures as 62.2% replied in the positive. An overwhelming percentage (77%) were in favour of the external assessment of studio work and only 24.5% thought that external assessment should be by written examination only.

Table 1. - Knowledge of Assessment - Student Group.

Question	Positive Response		Negative Response		No Response	
	No.	%	No.	%	No.	%
1.Knowledge of Assessment Procedures	28	62.2	16	35.5	1	2.2
5. Should studio be included in External Assessment?	35	77	8	17.5	2	4.5
8. Should External Assessment be Written only?	11	24.5	33	73.3	1	2.2

Reasons that were given for a positive response to Question 5 were: "the studio work is the most important part of the course especially for those thinking about an art career", "it shows all the student's capabilities", "studio work is worth a large percentage of school marks", "it gives the marker an idea of talent", "the studio work is often better than the Diary as it is the final goal of the Diary". An unbiased view by another marker was also a reason given. An interesting response noted that the Diary is incomplete without the studio work as a reference.

Negative responses considered that external assessment of studio work disposed of the teacher who was the only one who knew the effort involved. Other responses noted that the Diary holds the key and gives a good enough idea of the student's work and that the studio work is not as good as work in the Diary.

Reasons given for negative response to Question 8 included: external assessment should be balanced in the same way as the school assessment, those with limited writing skills would be penalised in a practical area. Another response commented that, "talent and practical ability were more important than Art History".

Table 2 shows that students found "Organisation" easiest to achieve and "Visual and Verbal Language", the most difficult.

From the response to Question 3 it appeared that students were very keen to be given an indication of the number of pages required by the S.E.A. as 71% replied in the affirmative. A similar number preferred a loose-leaf to a bound book.

Table 2.- Knowledge of Assessment - Student Group

Question 7 Rank Order of 5 Criteria for Assessment

criteria	Mean
1. Organisation	3.7
2. Drawing Skills	3.3
3. Discernment- Media	3.2
4. Inter-Relationships	2.6
5. Visual and Verbal Language	2.3

Ranking Order

Most difficult to achieve	1
Easiest to achieve	5

In response to Question 10 most students (73.3%) indicated that the student brief should be written by collaboration between teacher and student.

The most common responses in the extended answer part of the question as to why students wanted an indication of number of pages was that an awareness of S.E.A. expectations and guidelines would be helpful in managing time spent on the Dairy in relation to other subjects. It was also thought that a clear indication of the number of pages would assist in making comparisons between students. Negative responses indicated that quality was more important than quantity and the Diary should not be governed by the S.E.A., but should flow naturally.

Reasons for the positive response towards the loose-leaf Diary include: flexibility to remove or add pages thereby showing organisational skills, the chance to use different papers and the ease of carrying only a few pages when out drawing. Students in favour of the bound Diary thought that it would be easier to work in, be more attractive and have less chance of being damaged.

In response to Question 10, 73.3% of students believed that the combined effort of student and teacher would be helpful in writing student briefs. It was felt by students that the teacher's experience

added to the input of students and would result in a mutually agreeable and enjoyable brief. Only 4.4% of students thought that teachers alone should write the brief.

Table 3. - Reactions to time Spent on Visual Diary -Student Group

Question	Same		Less		More	
	No.	%	No.	%	No.	%
2. What time is spent on Visual Diary in relation to Studio?	6	13	6	13.3	33	73
4. Should more or less school time be devoted to the	23	51	6	13.3	16	35.5

In response to Question 2, 73% of students indicated that they spent more time on their Diary in relation to their studio work, yet only 35.5% felt that more school time should be devoted to the Diary. About half the students (51%) thought the amount of school time currently spent on the Diary was correct. Concerning the number of projects undertaken during the year, 66% were happy with the requirements while 31% were unhappy. Reasons given for the positive responses included "wide enough without being too demanding", "not too heavy a workload", "fills the year", "chance to use

different themes". Negative responses considered that three briefs (one for each term) instead of the required four would achieve better results. It was commented that Art History and other subjects took a lot of time, therefore the practical workload should be lighter.

From figure 1, it can be seen that the three attitude categories positive, neutral and negative pan-out almost equally, with a slight bias towards the positive attitude.

Figure 2 shows a change in the attitudes of students with the largest section indicating a negative attitude.

Figure1. -Student Attitude to the Visual Diary

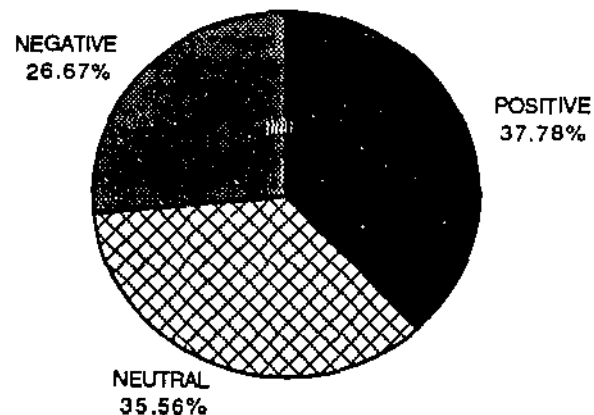
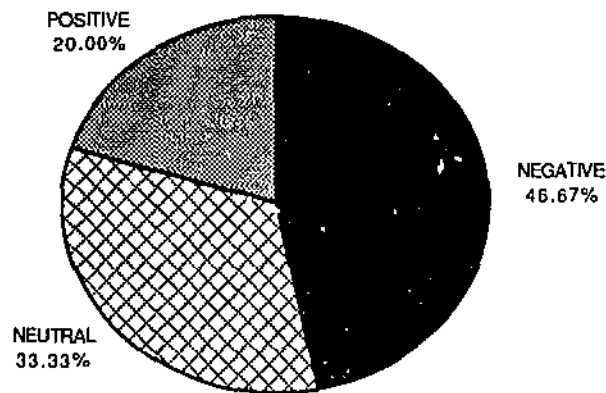


Figure 2. - Student Attitude to the Assessment of the Visual Diary



Concluding comments by students included proposals that the student and assessor should meet and feedback should be given by the examiner. Art History was very demanding and students were unsure of requirements ( they should be defined at the beginning of the year). Further comments noted that, "the Visual Dairy has nothing to do with real artists", " the Diary should have a greater influence on assessment" and "people with real artistic ability appear to have no advantage".

#### Teacher Group

Questions 1, 2, 3, 4, 5, 8 and 10 show the frequency of positive and negative responses. These were calculated in the same manner as the student responses. Questions 6, 7 ,11 and 12 allow for choices to be made and also rely on a tally to count frequencies. Question 9 was analysed according to a mean ranking as explained in the Student

analysed according to a mean ranking as explained in the Student Questionnaire and Questions 13 and 14 also used the approach of the "Semantic Differential" (p.28).

Table 4 shows that 60% of teachers thought that the Visual Diary should be part of the external assessment. Reasons given included the ease of measurement and comparability, the importance of process as well as product and the idea that it provided a more accurate record of student achievement than the studio work.

Table 4. - Knowledge of Assessment - Teacher Group.

Question	Positive Response		Negative Response		No Response	
	No.	%	No.	%	No.	%
1.Should the Visual Diary be part of the External Assessment ?	6	60	3	30	1	10
2.Is the current weighting system fair ?	3	30	5	50	2	20
3. Should Studio be included in External Assessment?	7	70	3	30	0	0
8. Should External Assessment be written only?	3	30	7	70	0	0



Negative comments to Question 1 highlighted the too contrived, personal and structured aspects of the Visual Diary.

Only 30% of teachers thought the current weighting was fair, with 50% thinking it was unfair and that more weighting should be given to the internal assessment of the Diary. The majority of teachers (70%) thought that Studio should be externally assessed because: it was poorly done and given inappropriately high marks in many schools, it was an essential component of the course and there was a tendency for more time to be given to the Diary and external assessment was seen as a safeguard against teacher bias. Teachers thought that in the current situation more value was placed on the process rather than the product. The same number (70%) were against the external assessment becoming a single written examination because art would become "theoretical" like social studies and practical work would not receive enough attention. The teachers believed that all three aspects of the course should be equally assessed, otherwise students who select art for its practical aspects would be penalised.

From table 5, it appears the teachers found that "Organisation" was best achieved by students and "Visual and Verbal Language" was least well achieved.

In response to Question 10, 60% of teachers thought that the S.E.A should not give any guidelines to the number of pages in the Diary as it would only regiment students and there was enough interference already. The 40% who were in favour thought it would give a basic idea or a rough guide and that some indication would be helpful. The majority (90% ) were in favour of a loose leaf Diary on account of its flexibility. (Question 11)

Table 5. - Knowledge of Assessment - Teacher Group

Question 7 Rank Order of 5 Criteria for Assessment

Criteria	Mean
1. Organisation	3.8
2. Drawing Skills	3.3
3. Discernment- Media	2.5
4. Inter-Relationships	2.2
5. Visual and Verbal Language	1.5

Ranking Order

Most difficult to achieve	1
Easiest to achieve	5

As far as Question 12 was concerned, teachers were nearly equally divided about whom should write the Student Brief. It was thought by 30% of teachers that students should write it themselves to follow their own creativity, while 30% thought teachers alone should write the Student Brief as there was no time to re-hash student attempts. Students were thought to be generally not capable of writing Briefs. The remaining 40% of teachers were keen for both teacher and student to write the Brief, the teacher to set broad parameters and students to respond, otherwise there was too little interference or too much structure. They suggested that it was difficult enough for teachers to write a good Brief, let alone students. Negotiation between students and teachers seemed to be the ideal.

All teachers were happy with the number of projects undertaken through the year but 90% felt that the external weighting of the Visual Diary dictated that more classroom instruction time was spent on that part of the course. Responses to Question 6 (table 6) were almost equally divided between the three options. Teacher responses showed that 70% indicated that they spend more or the same amount of time on the Visual Diary as any other part of the course. The purpose of Question 7 was to determine whether or not the assessment procedures for the Visual Diary

caused teachers to spend more time on the Diary and to establish whether this was at the expense of History or Studio, or both. A question was also included to find out if the assessment procedures made teachers concerned with the standard of presentation in the Diaries.

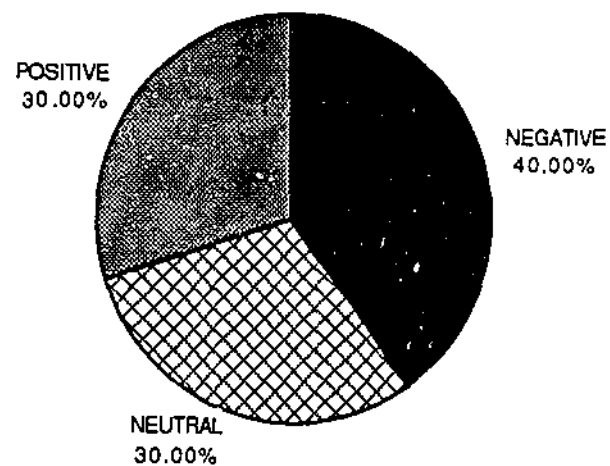
The responses revealed that 40% of teachers were concerned with presentation. It appears, however, that teachers did not fully understand the question. Only one teacher indicated that more time was spent on the Visual Diary and yet seven teachers indicated that the assessment procedures made them spend less time on Studio.

Table 6 follows on page 41.

Table 6.- Reaction To Time Spent on Visual Diary - Teacher Group

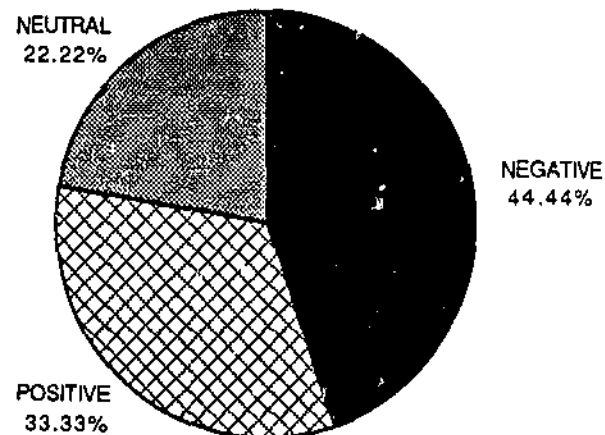
Question	Yes		No		Same	
	No.	%	No.	%	No.	%
4. Are the current no. of projects right ?	10	100	0	0	0	0
5. Does Visual Diary external weighting dictate classroom time spent on Visual Diary ?	9	90	1	10	0	0
6. Do you spend more time on Visual Diary than any other part of course ?	3	30	3	30	4	40
7. Do you think assessment procedures for the Visual diary affects your teaching practices?						
a.makes me spend more time on diary	1	10	0	0	9	90
b.makes me concerned with presentation	4	40	0	0	6	60
c.makes me spend less time on history	1	10	0	0	9	90
d.makes me spend less time on studio	7	70	0	0	3	30

Figure 3. - Teacher Attitude to the Visual Diary



Figures 3 and 4 show similar responses by the teachers to both the attitude to the Visual Diary and attitude to assessment of the Visual Diary.

Figure 4. - Teacher Attitude to Assessment of the Visual Diary



Concluding comments from teachers varied. The Visual Diary was thought to be mainly beneficial when used as directed by syllabus requirements, but areas for change were identified which included: a common policy on presentation, a more specific outline of requirements, the assessment of Studio work and Visual Diary at the same time and greater importance attached to Studio work. Negative comments dismissed the Diary as artificial with unrealistic restrictions which hindered the studio areas of sculpture and ceramics in particular.

#### Pilot Group-11 Male Students

As a result of the Pilot study two further questions were added to the questionnaires. These were questions 9 and 10.

### 1. Knowledge of Assessment ( Table 8 appendix 4 )

It was found that 64% of students answered in the affirmative when asked about assessment procedures, while 73% believed external assessment should include studio work and 24 % thought external assessment should be examination only.

From the rank order of criteria, ( Table 8 appendix 4 ) the pilot group found Organisation the easiest with a mean of 3.73 and Inter-relationships the most difficult with a mean of 1.3.

### 2. Knowledge of Requirements - Pilot Group

More than half (54.5%) of students wanted the S.E.A. to indicate the number of pages to be included in the Visual Diary, whilst 45.5% considered this unimportant.

### 3. Reactions to Time Spent on Visual Diary (Table 9 appendix 4)

In response to Question 2, 45% spent more time on their Visual Diary in relation to their Studio work with 36% spending the same time and 18% less time. It was found that 36% thought more time should be devoted to the Diary in school time, with 54% indicating that the time allowance should remain the same. Of the Pilot Group, 64% were happy with the number of projects undertaken through the year.



#### 4. Pilot Attitude to the Visual Diary ( Figure 5 appendix 4)

#### Pilot Attitude to Assessment of the Visual Diary ( Figure 6 appendix 4)

The most significant aspect of the pilot group was the 9.09% negative attitude to assessment of the Visual Dairy. Concluding comments by the Pilot Group emphasised the need for the inclusion of studio work for external assessment.

#### 4. Joint Syllabus Committee Responses (Questions - appendix 2)

The interviews were audio-taped and notes were taken at the same time. The interviews were then transcribed and listened to again to be checked for accuracy against the transcription. Key points arose from the three interviewees which were itemised question by question. It should be noted that two of the three members interviewed are Art teachers and this added another dimension to their responses. They would see both sides, as markers and teachers.

In response to the question about the current model , only one member was able to shed light on its background. Change occurred when the old T. A. E. (Tertiary Admissions Examination ) was restructured. In that system only 40% of Art marks went towards the tertiary entrance score. With the inclusion of a History of Art section, the universities approved the use of 100% of the art mark in

the tertiary entrance score calculation. The model resembles those used in New South Wales and South Australia, but in its present form is peculiar to Western Australia.

Questions two and three related to the shortcomings of the current model. The assessment structures came in for criticism as the committee members thought that some teachers were de-emphasising the studio component. Most energy was put into Art History and Visual Diary with Studio products merely a 'gesture'. They cited cases where Studio work was not even completed. In spite of the difficulties the present model was still considered a big improvement over the old system. It was more educationally sound because it provided students with an opportunity to demonstrate a knowledge of how the creative process works.

The members noted that a great deal of Visual Diary work is being done at home and when this happens the teacher has no control over the process. A marked improvement in the standard of work was shown when it related to camps or excursions.

It was also noted that school assessment structures and external assessment structures should be matched more closely to prevent one section becoming more important than another. Students want the highest possible tertiary entrance score, therefore the external

assessment becomes the focus of the course rather than the studio.

As far as overall success of the model is concerned, most interviewees thought that at last there was a structure to work on. It was mainly successful despite the problems of the mis-match between external and internal assessment structures. The course was found to be moving in the right direction, but needed further amendments.

A variety of responses was elicited from the question of: were teachers happy with the course? The concern of the de-emphasis of Studio and the prominence of the Visual Diary and Art History was raised. Added to this was the thought that the Visual Diary was too contrived and not always related to the typical inquiry of an artist. It had become "polished", "lost spontaneity" and become "an end in itself" as it had to leave the school for external assessment. The A3 size of the Visual Diary was also seen as a disadvantage as it restricted the use of certain media and it was more difficult to document the Studio area of sculpture than painting. Generally students were seen to have problems with understanding the "spirit" of the Diary.

The interviewees considered that the students themselves do not understand the Diary process at the beginning of the year and

only the really good ones "inter-relate" their ideas. It was thought that the course was seen by students as extremely demanding in terms of time requirements.

In response to the question of whether the Visual Diary is being used as intended, the interviewees commented that it is being used more or less as intended, but the "over-polishing" was a concern. Also students were very often not writing their own briefs, although this was not seen as a negative factor. Different teachers had different approaches , therefore it was hard to find relevant criteria for assessment.

The question that relates to the time spent on the Visual Diary in comparison with the other course components was answered in the affirmative. Not enough experimentation of techniques has been evident. Teachers themselves appear not to know how Diaries are marked, as marker's guides are often ignored. It was believed that anxiety, caused by the prospect of external assessment, made some students slow down and attend to irrelevant minor details at the expense of the whole Diary. Time was also over-spent on Art History.

Despite some negative comments, members of the Joint Syllabus Committee were convinced there had been improvements since the

inception of the course. Studio was seen as less sophisticated but more exciting. Enrichment of the understanding of the process was a gain. Enhanced sensitivity to the visual world was seen as a plus for those not continuing with an art career and the members were heartened by some exciting responses in the written examination. Unfortunately drawing skills had deteriorated and lacked sensitivity, with a possible explanation relating to the small size of the Diary. It was felt that good students were still excellent and there was now more chance for an individual response.

In terms of changes in the future, it was considered that work may be left in schools and marked there with examiners visiting schools as is the practice in the Eastern States. Regional school displays of work which has been graded would help teachers to set standards and a video has been produced to be of assistance. It was forecast that a review of assessment structures will correlate the external assessment structures with the internal assessment structures. In addition marker's guides will become more obvious to the teachers as their attention is drawn to them in Examiners' Reports. Another proposal noted that if Diaries were assessed in schools then students could choose a larger format. The possibility of the emergence of an Art History major was also raised by one

member of the committee.

In conclusion, the members of the Joint Syllabus Committee were in favour of the Diary as it gives students the chance to express and develop their own ideas. The development of a formula or set of requirements that do not penalise those who cannot work within the restrictions of the Visual Diary and that do not impinge on the importance and quality of Studio work, still need to be explored.

## CHAPTER 5

### DISCUSSION AND CONCLUSION

The literature review has pointed out the difficulty in assessing Art. Criteria that suit different teaching methods and styles have to be determined. A fair assessment that can take advantage of these diverse methods and the range of student responses is essential to the ongoing validity of Art as a Tertiary Entrance Score subject.

The students surveyed in this research have shown some clear thinking on their attitude to the course and the Visual Diary in general. One factor which must be considered in the discussion of this study is the time of the year when the questionnaires were sent out. This was in third term, fairly close to the time when students were about to take their Mock Tertiary Entrance Examinations. Their feelings towards assessment at this time may have influenced their responses.

The majority of students understood the assessment procedures, but 37% appeared not to understand. This is quite a large number considering the proximity of external assessment. By not

understanding these procedures students may be penalising themselves. The school mark is moderated by the student's efforts in the external assessment. If a student does not realise that the Visual Diary is worth half of the external assessment and that the Studio work is not assessed externally at all, then there could be some surprises in store if less energy is expended on the Diary than other course components.

It appears evident throughout this research that both student and teachers would like to see the inclusion of Studio work in the external assessment. It has been allocated a large proportion of the school-based marks and is given prominence as an important part of the course. According to all three researched sources, the pressure put on students to perform for the external examination system, forces the Studio to take an equal or lesser role to the other course components.

The rank order of the five criteria for external marking of the Visual Diary proved interesting in all three groups surveyed. Although these results were not intended to be statistically compared, they can be compared at a superficial level. All three were almost identical in ranking order. Students and teachers corresponded exactly, with the pilot group reversing criteria 4 and 5.



The difficulty attributed to Inter-relationships and Visual and Verbal Language is self evident because the terms are difficult to understand. Although teachers think that Drawing Skills have declined since inception of the course, they and the students rank it as one of the easiest criteria to achieve. This is possibly due to the ease of understanding the word "drawing" as opposed to the more nebulous wording of the lowest ranking criteria.

Students wanted further direction from the S.E.A. in regard to quantity of work in the Visual Diary, although this was not seen as desirable by the teachers. Teachers may still want to feel in control of details and not be subjected to outside interference. The students' reported lack of confidence in this area, may show that there is a need for further direction of some sort. Students, too, have different understanding of their capabilities from their teachers. Very few students wanted teachers to write the Student Brief, yet one third of teachers thought they should write what is considered a very difficult item.

It is obvious from the response to Question two, which looks at time spent on the Visual Diary, that students are indeed spending more time on a course component which is weighted at 20-25% of the internal assessment, than any other part of the course. In the light of

this it is not surprising that only half that amount felt more school time should be devoted to the Diary as they are "poaching" time from the other components. The question that may yet have to be asked is if students are content to spend more of their own time on the Diary? Another question which arises is: "should the Diary be given a lower profile?" The interviews revealed that students who complete a greater amount of work at home are sometimes producing poor quality undirected inquiries.

The questions answered by the "Semantic Differential" in relation to attitudes of the students to both the Diary and the Assessment of the Diary, showed that almost the same number of students were neutral to both concepts, with a difference being in the positive and negative areas. Generally only 38% were positive about the concept of the Visual Diary and 20% were positive about the concept of assessment. As has been noted, this may be due to the nearness of the actual assessment. The pilot group, on the other hand, with similar percentages of positive attitudes, showed a marked difference in negative attitudes. With the teachers there were no cases of an overwhelmingly positive attitude to either the Diary or the Assessment of it. Most responses were either negative or neutral. Again this may be due to timing of the questionnaires or a general

feeling that all is not well and certain aspects of assessment must be reviewed.

A small percentage of teachers thought that the present assessment weightings were fair and yet almost all teachers felt that the external weighting dictated to them the time spent on the Diary. Therefore the teachers must experience some feelings of dissatisfaction on that point. The responses for Question 7 are incompatible as only one teacher indicated that the assessment procedures resulted in more time being spent on the Diary in school time whereas seven teachers indicated that the procedures made them spend less time on Studio work. It would appear that the Question was not fully understood and it may be reasonable to assume that 70% of teachers are spending more time on the Diary at the expense of time spent on Studio work. Teaching practices, therefore, appear to have been affected by the assessment procedures rather than the guidelines set down in the Syllabus Document.

The members of the Joint Syllabus Committee emphasised that they were thinking of both the student and teacher groups in their comments relating to the Studio component. The same story kept being repeated that the assessment structures gave greater

importance to the Visual Diary and Art History, because of their external assessment. This meant that greater energy was being expended on those sections. The comment that in some cases Studio work was never completed at all raises a concern to be considered by all those involved. Unfair advantages, in terms of time and energy, because of the previous point are clearly a problem. To a lesser degree the problem of working at home is beyond the control of teachers and the S.E. A. Students often must and should work in their own time, but to what extent? There is enormous risk of plagiarism when a teacher is unable to completely supervise visual inquiry.

Students responded to the Visual Diary in a variety of ways. A concern of both teachers and the committee members was the "over-polishing" and artificiality of some of the Diaries. In a subject such as Art, it is difficult to draw guidelines between extra effort and extraneous effort, but possibly there is room for further direction from experienced markers on this point.

### Recommendations

From the responses of the Year 12 Art students, Year 12 art teachers and members of the Joint Syllabus Committee ( Art), the following recommendations have been made:

1. The inclusion of Studio work as part of the external assessment.

This would not be without problems as it is highly probable that the Universities would still demand 50% external weighting on the Art History component. This would leave only 50% to be divided between Studio and Visual Diary. Teams of examiners would be needed to assess in schools unless logistics allowed for Studio work to be sent to a central location. The proposal that examiners should visit schools would be preferable as Studio work could be marked in relation to the Visual Diary.

2. A review of assessment structures. This recommendation relates to recommendation one. It could entail the re-structuring of internal assessment of the Visual Diary to give it more prominence.

3. Students and teachers should be more conversant with assessment structures. Teachers are given this information but possibly need help with its interpretation. Unfortunately, many students are working for the whole school year without knowledge of the assessment structures. Therefore, simply written guidelines are needed. These should be produced expressly for the students and in a form which can be easily reproduced.

4. Review of the five criteria for assessing Visual Diaries. These criteria are fundamental to the external assessment process.

To score well students should be able to understand and use these criteria as goals to be achieved. At the moment some are written in a manner which many students and teachers may have difficulty understanding, but a more important concern relates to the appropriateness of the existing criteria.

5. Opportunity for students and teachers to see excellent work.

Often it is difficult for both students and teachers to be aware of standards and expectations. A video and/or samples of graded work might help students feel more positive about their own work.

6. Less demanding Art History. The time spent on Art History, according to some students and members of the Joint Syllabus Committee, was out of proportion to the other course components. This was often to the detriment of Studio work.

7. Feedback to students. The Visual Diary is unlike any other external assessment vehicle. Students are unable to refer to answers to satisfy their understanding of their performance. Some form of feedback to students would help relieve this frustration. This could be in the form of a written critique or the analysis of the five criteria that is available to teachers.

### Suggestions for Further Research

Even though the results from the Pilot group cannot be considered valid from the point of view of research methodology, some notable differences in response by the Pilot group raise a number of questions. The great difference between the attitude to both assessment of the Visual Diary and the Visual Diary of the student group and pilot group may be worth pursuing. The student group comprised a sample of males and females from a variety of schools. The pilot group was composed of all male students from a Catholic school. The greatest difference in attitude was in the negative area. The pilot group were very much less negative towards the Visual Diary (9%) than the student group (26.7%). Of the pilot group 36.3% felt negative towards assessment of the Diary and 46.7% of students felt negative. This may be due to a variety of reasons, but further research could look at differences between single-sex and co-educational schools and between state and independent schools.

If possible, it would prove interesting to look at attitudes or expectations of students and compare these with the results of external assessment. This would mean monitoring the same students over a period of time. Differences between gender and school type could also be part of this research.

### Conclusion

In a field which is acknowledged as being difficult to assess a model has been evolved which is peculiar to Western Australia. This model is considered an improvement over previous models. Currently the Western Australian upper school student, who wishes to take Art as a tertiary entrance subject, is not discriminated against in determination of a tertiary entrance score as had previously been the case. However, students and teachers feel that there are still areas of confusion and concern.

Assessment in the field of art education has always been and continues to be a difficult area for teachers (Lenten et al, 1986). There are cases for and against the assessment of student art. Eisner points out that "it is one of the most vexing problems in the teaching of art" (1970, p.386).

The difficulty of evaluating art, according to Stevenson, adds momentum to what could be considered an "insecure subject" (1983, p.299). External examination results may become more important as they offer society a guide to be used in judging the success of art education in schools (Stevenson 1983).

There is an examination process in place in Western Australia which is comparatively new. Research questions were raised at the



beginning of this study which looked at concerns of Art students and Art teachers in this state. There is some confusion in their minds as to what is most important, process or product? The Visual Diary which purports to be documentation of process, appears to have become a product in its own right because it is externally examined.

The S.E.A. is continually reviewing assessment procedures and this study may help to illumine areas of confusion. The S.E.A. syllabus document (1989) defines certain objectives that should be achieved. This study quite clearly demonstrates the need to look at those objectives in terms of time constraints and expectations.

## REFERENCE LIST

- Davis, D. (1979). The visual arts-a classroom myth or an accountable program? NASSP Bulletin, 63, (430), 36-43.
- Day, M. (1980). Curriculum development and evaluation in the arts. High School Journal, 63, (8), 341-347.
- Day, M. (1985). Evaluating student achievement in discipline-based art programs. Studies in Art Education, 26, (4), 232-240.
- Demery, M. (1985). A working model for the development, implementation and evaluation of an art program at a college level ( Report No.SO 016 125) Texas. (ERIC Document Reproduction Service No. ED 252 467)
- Dorn, C. (1982). Evaluative models for the arts in secondary education. NASSP Bulletin, 66, (454), 87-93.
- Eisner, E. (1970). Evaluating children's art. In G. Pappas (Ed.), Concepts in art and education, ( pp.90-105) New York: Macmillan.
- Eisner, E. (1985). The educational imagination, New York: Macmillan.
- Education Department. W.A. (1987). Arts Alive, 12,(1).(p.1)
- Fielding, R. (1982). A research base for art curricula In teacher training institutions. Australian Journal of Teacher Education, 7 (1) 57-66.
- Godefrooij, P. (Ed.) (1981). Insea pre-conference on research into ideology, learning, evaluation and education, Netherlands: National Institute for Curriculum Development Development.

- Hardiman, G. and Zernich, T. (1974). Curricular considerations for visual arts education; rationale development and evaluation. Illinois: Stipes.
- Henry County Public Schools, Tennessee, (1980). Course syllabus for grades 10-12. (Report No. SP 018 338) Washington (ERIC Document Reproduction Service No. ED 207 936).
- Hoepfner, R. (1984). Measuring student achievement in art. Studies in Art Education, 25,(4), 251-258.
- Kerlinger, F. N. (1976). Foundations of behavioural research. U.K: Holt, Rinehart and Winston.
- Lai, Morris, K. and Shishido, K. (1987). A model for evaluating art programs. (Report No. TM 870 549) Washington. (ERIC Document Reproduction Service No. ED 286 916).
- Lenton, T. Darby, M. Miller, S. and Sibbel, H. (1986). Praxis a guide to art/craft curriculum development. Melbourne: Education Department of Victoria.
- Lett, W. and Emery, W. (1987). 'Inside out' a study of child art exhibitions at the National Gallery of Victoria. Journal of the Institute of Art Education, 11 (1), 15-32.
- Maling, J. (1983). Evaluation in art education. Journal of the Institute of Art Education, 7, (2) 19-39.
- McGuire, M. (1983). Creativity and arts education. Curriculum and Research Bulletin, 18 (2), 2-13.
- McLeod, J. (1983). Curriculum development in the arts. Curriculum and Research Bulletin, 18 (4), 11-21.
- Print, M. (1988). Curriculum development and design. Sydney: Allen and Unwin.
- S.E.A (1989). Syllabus Document. Perth: Secondary Education Authority.

Stake, R. (1975). Evaluating the arts in education. Ohio: Merrill.

Steers, J. (1983). The structure of content of art teaching in the secondary school. Journal of Art and Design Education, 2 (1), 61-80.

Stevenson, M. (1983). Problems of assessment and examination in art education. Journal of Art and Design Education, 2, (3), 297-315.

Van Der Camp, M. (1981). Art, music and crafts in secondary education: Their purpose and their effect, in Godefrooij, P.(Ed). Insea pre-conference on research into ideology, learning, evaluation and arts education. Netherlands: National Institute for Curriculum Development.

Witkin, R. (1976). The intelligence of feeling. London:Heinnemann.

Zimmer, J. (1984). A survey of tertiary art students' knowledge of and attitudes toward the visual arts, 1983. Journal of the Institute of Art Education, 8 (1), 35-48.

Appendix 1  
Five Criteria for Assessment of Visual Diary

# CHIEF EXAMINER'S REPORT

## FOR

### T.E.E. IN ART 1988

Markers referred to Syllabus Document 1987 and Advice Notes to supplement the abbreviated check-list (below) which was used as a constant reminder of the assessment criteria.

Authenticity Selectivity (Index (Chronological (arrangement Layout Student brief	Selection of media Variety of media Self expression Discrimination	Visual understanding Verbal understanding Design concepts	Integration of Art History Visual Enquiry Studio Critical analysis	Drawing skills Sensitivity Development of ideas Observation of everyday experience
ORGANIZATION	DISCERNMENT	VISUAL LANGUAGE	INTER- RELATIONSHIPS	DRAWING SKILLS

#### Descriptors:

Excellent	17	18	19	20
High	13	14	15	16
Sound	9	10	11	12
Limited	5	6	7	8
Inadequate	1	2	3	4

The markers' comments on the five categories should be carefully noted.

## 1. Organization

'The student will demonstrate the ability to present an individually organized, honest working document which is indexed and chronologically arranged.'

## 2. Discernment

'The student will demonstrate the ability to show evidence of the development of personal discrimination in the selection and use of appropriate media and techniques for self-expression.'

## 3. Visual Language

'The student will demonstrate the ability to show evidence both visually and verbally of personal understanding of Visual Language including the Elements, Principles and Relationships of Art and Design.'

## 4. Interrelationships

'The student will demonstrate the ability to show evidence of the understanding of art influences and the developed interrelationship between ideas and concepts in Visual Inquiry.'

## 5. Drawing Skills

'The student will demonstrate the ability to show versatility in the use of competent drawing skills to pursue ideas through analytical observation and meaningful conceptualization of everyday experiences.'

## Appendix 2

### Letter to Member of the Joint Syllabus Committee

Dear-----

Thank you for taking the time to speak to me on----- and agreeing to help me in my research.

This letter is to confirm the appointment on----- and to give you notice of the questions I will be asking you.

They are:

1. How did the current assessment model for T.E.E. art come about ?
2. Do you feel it has shortcomings ?
3. What are they ? ( if they exist)
4. Do you feel it is overall a successful form of assessment ?  
Why ?
5. Do you think teachers are happy with it ? Why ?
6. Do you think students are happy with it ? Why ?
7. Do you think that the Visual Diary is being used as intended ?
8. Do you think that teachers spend too much time on the Visual diary compared to the other course components ?
9. Do you think there has been an improvement in the  
  
standard of year 12 art since its inception ? In what , if any, direction ?
- 10 Do you see any changes being made in the immediate future? If so what might they be ?
11. Any other comments would be appreciated.

Thank you so much for your time. I look forward to our discussion.

Yours sincerely,

## Questionnaires to Year 12 Art Students and Teachers

Questionnaire to Year 12 Art Students

The following questionnaire has been designed in order to complete a study which is looking at year 12 art student's attitude to art assessment. Your co-operation is greatly appreciated.

Please circle the most appropriate comment.

1. Do you understand the assessment procedure your Visual Diary goes through ?

Yes / No.

2. What time do you spend on your Visual diary in relation to your studio work?

- a. the same
- b. less
- c. more

3. Do you feel you should have an indication of the number of pages expected by the SEA ?

Yes /No

Why? \_\_\_\_\_

4. Do you feel more or less school time should be devoted to the Visual Diary ?

- a. more
- b. the same.
- c. less

5. Do you believe studio work should be part of the SEA external assessment ?

Yes / No

Why? \_\_\_\_\_



(2)

6. Are you happy with the number of projects you have to complete?

Yes/ No

why? \_\_\_\_\_  
\_\_\_\_\_

7. Rank the 5 areas which are assessed in the Visual Diary from 1 (most difficult to achieve) to 5 (easiest to achieve).

- |    |                      |     |
|----|----------------------|-----|
| a. | Organisation         | ( ) |
| b. | Discernment -Media   | ( ) |
| c. | Visual Language      | ( ) |
| d. | Inter-relationships. | ( ) |
| e. | Drawing Skills       | ( ) |

8. Do you believe the external assessment should be written exam only ?

Yes / No

Why? \_\_\_\_\_  
\_\_\_\_\_

9. Do you think the Visual Diary should be a loose leaf file or a bound book?

Why? \_\_\_\_\_  
\_\_\_\_\_

10. Who should write the Student Brief?

- a. Students
- b. Teachers
- c. A combination of both Teachers and Students.

Why? \_\_\_\_\_  
\_\_\_\_\_

(3)

11. Give your immediate reaction to the concept of the Visual Diary by placing an **X** in the appropriate place on the scale below.

## CONCEPT - VISUAL DIARY

example- if you think the concept of the Visual Diary is more pleasant than unpleasant, place an X as close to pleasant as you think relevant.

[illegible]

(4)

12. Give your immediate reaction to the concept of ASSESSMENT of the Visual Diary by placing an x in the appropriate space on the scale below.

## CONCEPT ASSESSMENT

1. pleasant	:	:	:	:	:	:	:	unpleasant
2. passive	:	:	:	:	:	:	:	active
3. ugly	:	:	:	:	:	:	:	beautiful
4. confusing	:	:	:	:	:	:	:	clear
5. fast	:	:	:	:	:	:	:	slow
6. good	:	:	:	:	:	:	:	bad
7. understandable	:	:	:	:	:	:	:	mysterious
8. dull	:	:	:	:	:	:	:	sharp
9. strange	:	:	:	:	:	:	:	familiar
10. simple	:	:	:	:	:	:	:	complicated.

13. Any other comments about the assessment of the Visual Diary.

---



---



---

Thank you very much for taking the time to answer this questionnaire.  
Your input is valuable and has been appreciated.

Questionnaire to Teachers of Year 12 Art Students

The following questionnaire has been designed in order to complete a research study which is looking at year 12 art teacher's attitude to art assessment. your co-operation is greatly appreciated.

1. Do you believe the Visual Diary should be part of the external assessment.

Yes/No

why ? \_\_\_\_\_  
\_\_\_\_\_

2. Do you feel that the current weighting system for the Visual Diary of 20-25% internal and 50% external to be fair ?

Yes/No

why ? \_\_\_\_\_  
\_\_\_\_\_

3. Do you believe studio work should be assessed as part of the external assessment ?

Yes /No

Why ? \_\_\_\_\_  
\_\_\_\_\_

4. Do you think that the current number of projects are about right?

Yes/ No

If not ,why not ? \_\_\_\_\_  
\_\_\_\_\_

5. Do you feel that the external weighting allocated to the Visual Diary dictates classroom instruction time on that part of the course?

Yes /No

6. Do you spend more time on the Visual Diary than on any other part of the course ?

Yes / No/ The same

7. Do you think that the assessment procedures for the Visual Diary affects your teaching practices ?

- a. makes me spend more time on diary
- b. makes me concerned with presentation
- c. makes me spend less time on history
- d. makes me spend less time on studio

8. Do you believe external assessment should be written exam only?

Yes / No

Why ? \_\_\_\_\_

9. Rank the 5 assessment criteria for the Visual Diary in relation to your students' performance from 1 (most difficult to achieve ) to 5 (easiest to achieve).

- a. Organisation ( )
- b. Discernment-Media ( )
- c. Visual Language ( )
- d. Inter-relationships ( )
- e. Drawing skills ( )

10. Should the SEA indicate the required approximate number of pages for the Visual Diary?

Yes /No

Why ? \_\_\_\_\_

11. Do you think the Visual Diary should be a bound book or a loose leaf file ?

Why ? \_\_\_\_\_

12. Who should write the Student Brief?

- (a ) Students
- (b) Teachers
- (c) Teachers and students together.

Why ? \_\_\_\_\_

(3)

13. Give your immediate reaction to the concept of the Visual Diary by placing an X in the appropriate place on the scale below.

## CONCEPT - VISUAL DIARY

example- if you think the concept of the Visual Diary is more pleasant than unpleasant, place an X as close to pleasant as you think relevant.

[illegible]

1. pleasant	:	:	:	:	:	:	:	unpleasant
<hr/>								
2. passive	:	:	:	:	:	:	:	active
<hr/>								
3. ugly	:	:	:	:	:	:	:	beautiful
<hr/>								
4. confusing	:	:	:	:	:	:	:	clear
<hr/>								
5. fast	:	:	:	:	:	:	:	slow
<hr/>								
6. good	:	:	:	:	:	:	:	bad
<hr/>								
7. understandable	:	:	:	:	:	:	:	mysterious
<hr/>								
8. dull	:	:	:	:	:	:	:	sharp
<hr/>								
9. strange	:	:	:	:	:	:	:	familiar
<hr/>								
10. simple	:	:	:	:	:	:	:	complicated.

(4)

- 14 . Give your immediate reaction to the concept of ASSESSMENT of the Visual Diary by placing an x in the appropriate space on the scale below.

### CONCEPT ASSESSMENT

1. pleasant	:	:	:	:	:	:	:	unpleasant
2. passive	:	:	:	:	:	:	:	active
3. ugly	:	:	:	:	:	:	:	beautiful
4. confusing	:	:	:	:	:	:	:	clear
5. fast	:	:	:	:	:	:	:	slow
6. good	:	:	:	:	:	:	:	bad
7. understandable	:	:	:	:	:	:	:	mysterious
8. dull	:	:	:	:	:	:	:	sharp
9. strange	:	:	:	:	:	:	:	familiar
10. simple	:	:	:	:	:	:	:	complicated.

15. Any other comments about the assessment of the Visual Diary ?

---



---



---



---

Thank you very much for taking the time to answer this questionnaire.  
Your input is valuable and has been appreciated.

## Appendix 4

## Pilot Study - Tables and Figures

Table 7 - Knowledge of Assessment - Pilot Group.

Question	Positive Response		Negative Response		No Response	
	No	%	No	%	No	%
1.Knowledge of Assessment Procedures	7	64	3	27	1	9
5. Should studio be included in External Assessment?	8	73	3	27	0	0
8. Should External Assessment be Written only?	2	18	9	82	0	0



Table 8 - .Knowledge of Assessment - Pilot Group

Question 7 Rank Order of 5 Criteria for Assessment

criteria	Mean
1. Organisation	3.9
2. Drawing Skills	3.9
3. Discernment- Media	3.5
4. Visual and Verbal Language	2.6
5. Inter-Relationships	1.3
Ranking Order	
Most difficult to achieve	1
Easiest to achieve	5

Table 9 - Reactions to Time Spent on Visual Diary -Pilot Group

Question	Same		Less		More	
	No	%	No	%	No	%
2. What time is spent on Visual Diary in relation to Studio?	4	36	2	18	5	46
4. Should more or less school time be devoted to the Visual Diary?	4	36	1	9	6	55

Figure 5 - Attitude to Visual Diary- Pilot Group

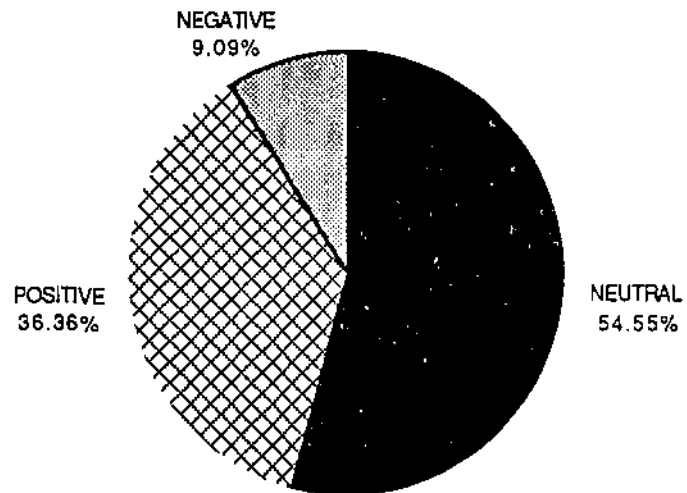


Figure 6 - Attitude to Assessment of Visual Diary- Pilot Group

