
Formative Assessment in Arts Education Lessons: Episodic or Integrated with Effective Teaching?

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Abstract. The question of how formative assessment should be used in lessons: as an episode of feedback, or wider – as integrated with effective teaching has been researched on extensively. This article presents the results of the investigation conducted on the protocols of arts education (music, fine arts, dance, theatre) lessons imparted in Lithuanian general education schools. For the analysis, protocols with extreme (effective, 4 points and ineffective, 1 point) evaluations of formative assessment were selected. It was found, that of the lessons, almost in half (43%) of those in which the aspect of formative assessment was effective, all the other aspects were effective as well. In the rest of the lessons, all the other aspects (“leadership for pupils’ learning”, “learning experiences”, “pupil achievements and progress”, “learning environments”) approached close to the effective level (averages from 3.83 to 3.65 points). In these lessons, the teachers formulated learning objectives, assessment criteria, used feedback during task performance or after it and at the end of lessons. Of the lessons in which formative assessment was ineffective, the closest to this level was the aspect “pupil achievements and progress” (1.26 points). The other aspects were close to the satisfied level or a little over it (from 1.73 to 2.25 points). In these lessons, teachers didn’t use formative assessment at the end of lessons. Moreover, they didn’t relate feedback used in pupils’ task performance or after with learning objectives and assessment criteria. The results suggest that formative assessment should be considered as being integrated with the whole effective teaching.

Keywords: *formative assessment, arts education lesson.*

Introduction

Currently, there are two main approaches towards assessment: summative and formative (diagnostic assessment is seen as a function of formative assessment (Magno & Lizada, 2015)). Summative assessment is based on marks and valued for its summative purposes. However, its results are hard to use for learning. The formative assessment is expressed through the teacher's words, in dialogue with pupils and is considered now as a factor which can improve pupils' learning and achievements markedly (William, 2007/2008). The concept of formative assessment was introduced by Bloom, Hasting and Madaus in 1971. The authors argued that teachers should include formative assessment episodes following their teaching. These episodes should serve the teacher's feedback and correction as a way to remediate the student's work (quoted by CERI, 2008, p. 7). Therefore, from the very beginning, formative assessment is associated with the formation of a new, better-adjusted teaching. However, issue is the way in which it should be used. Several researchers and experts point out formative assessment as a feedback for pupils used in episodes during task-performance or after. The feedback serves as information for students regarding what they are doing well and wrong, and how they can develop further. Therefore, formative assessment is known as "assessment for learning" (Black and William, 1998). It fosters students' understanding, metacognitive and self-regulation skills and motivation to learn (Black, 1993; Butler & Winne, 1995; Clark, 2012a; 2012b; Hattie & Timperley, 2007; Sambel et al., 2013; William, 2010). Thus, there is so much attention devoted to descriptions of formative assessment methods and techniques in order to help teachers to perform this well (Brookhart, 2008; Knight, 2001).

On the other hand, there may be a danger of overemphasizing the importance of formative assessment, while disregarding other teachers' capacities. Harry Torrance (2012), who reviewed several researches on the topic of the relationship between feedback and pupils' achievements, states: "formative assessment *can* improve learning and achievement, not that it will" (highlighting – H. T., 2012, p. 327). Moreover, the author notes "the paradoxical implementation of formative assessment"; this happens, according to him, when formative assessment is connected very strictly with targets, tasks, criteria and becomes a straightforward, behaviouristic approach. To avoid this, a teacher needs convergent skills which can be used to identify not just "what the learner has (or has not) achieved, but what they might achieve, what they are ready to achieve" (2012, p. 326). In other words, the author stresses the relationship between formative assessment and the teacher's metacognitive abilities, needed to envisage pupils' achievements and plan them.

Many of the same authors, who are arguing that formative assessment is feedback, used in the episodes of a lesson, tend to hold formative assessment "an ongoing part of teaching and learning" (CERI, 2008). "Good formative assessment therefore implies thinking about learning, teaching and assessment, not just about assessing" (Knight, 2001, p. 8). According to McMillan (2011) and Magna and Lizada (2015), formative assessment

is used before teaching for diagnostic purposes, during teaching (for revising teaching or for re-teaching) and after teaching to decide if the students are ready for the next teaching. The teacher should have good skills in feedback implementation and exactly the same skills of lesson leadership: to be able to have clear learning objectives and criteria, assignments, to make suggestions for learners, involving the suggestions of the learners themselves, etc. (Brookhart, 2008). In other words, formative assessment should be valued not per se, but as an integral part of the overall effective lesson (Hudesman et al., 2013).

There is not much research conducted about the practice of formative assessment in arts education (music, fine arts, dance, theatre) lessons. Some of such investigations are based on arts teachers' reflective practice. This means that the researchers themselves used formative assessment or investigated other teachers who talked about doing this but didn't pay equal attention to other important aspects of teaching (Andrade et al., 2014; Chen et al., 2015; Jensen & Lazarus, 2014; McCammon et al., 2010). Lithuanian National Agency for School Evaluation provides data about the quality of education, based on observation and evaluation data for lessons, encompassing many aspects. Its report showed that pupils' achievements, formative assessment and planning have been found to be the weakest aspects in all the observed lessons during the years 2010–2014 (NMVA Annual Report, 2015, p. 23). The other report, devoted to arts education lessons specifically, states that formative assessment improved a bit in 2011–2016 (in comparison to 2007–2010), but the aspect "pupils' achievements" has undergone significant negative change (Educational Problem Analysis, 2017). Thus, there was a need to explore more deeply how formative assessment is used in arts education lessons: as an episode and consequently it is important to improve teachers' knowledge about formative assessment methods? Or formative assessment is used as a part of the whole effective lesson and therefore teachers have to be more careful about their teaching skills?

Accordingly, the *research object* was formative assessment in the arts education lessons and the *research question* was how formative assessment is used in arts education lessons: as an episode alone, or as integrated with the whole effective teaching. Furthermore, the research purpose and tasks of the study are described below.

Research purpose – to explore the using of formative assessment in the arts education lessons.

Tasks:

1. To reveal the theoretical and practical context of formative assessment used in the arts education lessons.
2. To investigate into the usage of formative assessment in relation to the other aspects of arts education lessons.

Theoretical and Practical Context

Arts education, which consists of the subjects of music, fine arts, dance, theatre, and the like for a long time was appreciated as an artistic activity without assessment or assessment with “high” points for almost all pupils. At the end of the twentieth century and beginning of the twenty-first century, the artistic activities became school subjects, which are taught in a lesson form. However, the fact that arts education lessons are rather new, cannot be considered as a serious obstacle to their effectiveness. Research showed that in the Lithuanian lower secondary education the average of the evaluations of arts education lessons in comparison with lessons of other subjects is slightly higher (during 2007–2010 2.46 points (arts education subjects) and 2.40 (other subjects), in the years 2011–2016 accordingly: 2.46 and 2.45, when the highest possible point is 4) (Educational Problem Analysis, 2017, p. 4).

The Lithuanian documents for arts education and other subjects’ teachers on assessment (Conception of Pupils’ Progress and Achievements Assessment (2004), Description of Primary, Lower Secondary and Upper Secondary Education Curriculum (2015)), as well as the European contextual document (Arts and Cultural Education [Eurydice, 2009]) emphasise formative assessment as a support to all pupils’ learning. The support not only concerns the application of appropriate methods. It requires from a teacher several teaching skills and more importantly planning skills – establishing learning objectives for pupils within a programme, as well as, defining the assessment criteria on that basis. Consequently, this makes for a substantial teacher’s feedback during pupils’ task performance or towards the end of a lesson. The learning objectives and explicit assessment criteria are also important because it is of use to these pupils in their self-assessment and self-regulation processes. An analysis of the observed lessons showed the strong correlation between teaching and planning (coefficient 0,750) (NMVA Annual Report, 2015, p. 26). Thus, there are reasonable suggestions to use the *backward design* principle for the planning of arts education lessons. It means that first, a teacher should envisage pupils’ achievements and relate them with learning objectives only after anticipating tasks (Sakadolskienė, 2016; Wiggins & McTighe, 2011).

In 2005, the report of the National Pupils’ Achievements in Lithuania showed that pupils are too afraid of teachers’ assessment and that they doubt the fairness of the assessment. Until now, the teachers themselves recognise that assessment is sometimes understood as a measure of the success of a teacher’s job, rather than as support for a pupil (Kriščiūnaitė, Strakšienė, & Deveikytė, 2011). Therefore, there is concern about the negative impact of the assessment on the pupils’ self-esteem building. In seeking to avoid pupils’ feelings of self-disappointment, it is particularly important to present assessment criteria in an understandable way and on time. Moreover, it is appropriate to involve pupils in the process of the assessment criteria formulation, because this will provide them with a clearer view of what is expected from a task performance (Meškauskienė & Guoba,

2016; Weeden et al., 2005). On the other hand, it is hard for arts education teachers to establish concrete assessment criteria on the basis of the rather broad objectives set in the curriculum, and this is sometimes a reason for the lack of validity in the assessment (Girdzijauskas, 2016).

Researchers and experts assert that feedback should be presented as a valuable information for a pupil's learning. According to the previous teaching paradigm, i.e. behaviouristic approach, the assessment held the purpose of allegation or denial. A positive feedback was called "reinforcement" and the negative one was "punishment" or warning (Brooghart, 2008). This was evidenced by the strong emotional labels accompanying the assessment (for example, "strong" praises). According to the theory of social constructivism, assessment is an information, so a teacher should seek to eliminate as much as possible too strong or negative emotional elements, for these can block the pupil's learning, i.e. cognitive ability (understanding). Brooghart (2008) and Sambel and others (2013) present recommendations of the designing of a feedback, taking into account its sources, time, scope, the teacher's voice, etc. It is important that self-evaluation and assessment in pairs are considered to be softer and an appropriate assessment source than teacher's assessment. Moreover, that feedback about the quality of a task performance (if it is right or wrong, or directions to get more information), as well as about the processing of the task (strategies used or that could be used, and the like), is the most helpful, while feedback that draws the pupils' attention to self-regulation (internal routines of working, self-assessment, asking for help, among others) is effective only if they hear it in a way that makes them want to expend effort and attention. Feedback about the pupil as a person ("good" or not) isn't useful for further learning (Hattie & Timperley, 2007, citation according to Brooghart, 2008, p. 4).

To sum up, it is worth noting, that formative assessment is seen in essence as information, which a teacher should keep in mind and use for the facilitation of pupils' learning according to the needs arising in Vygotsky's zone of proximal development, and thus assessment and teaching become intertwined. Assessment becomes part of the natural teaching and learning environment. "Initially, the assessment would have to be introduced explicitly; but after a while, much assessment would occur naturally on the part of [the] student and teacher, with little need for explicit recognition or labelling on anyone's part. ... As in a good apprenticeship, the teachers and the students are always assessing. There is also no need to "teach for the assessment" because the assessment is ubiquitous" (Gardner, 1992, p. 78–119). In light of this, it is important to note that research of Lithuanian school practice showed teachers' reluctance to interact with pupils when assessing them, as well as to better understand their progress and give them responsibility for their learning (Čiužas & Navickaitė, 2008). The other research showed, that in the opinion of the teachers, they are capable of observing and assessing pupils' work, and also providing them support, but only a part of the pupils (35% of fourth grade and 10% of eighth grade) fully agree with this (Educational Problem Analysis, 2016).

Research Design

For the research the *descriptive study* strategy was applied. Its purpose was to obtain empirical data, which could provide a more detailed view about the situation of formative assessment used in arts education lessons. The descriptive study does not evaluate the relationship between individual factors or properties, but simply evaluates the situation, taking into account its most interesting properties (Grimes, 2002).

The analysis of public documents (Tidikis, 2003) and the secondary analysis of the protocols, fulfilled by external evaluators during the observation of arts education (music, fine arts, dance, theatre) lessons in Lithuanian general education schools in 1–12 grades during 2016–2017 was conducted. For the secondary analysis, the selection according to the most extreme features of the element investigated was applied (Patton, 2001). In all, 142 protocols were selected, and in 70 protocols lessons' aspect of "formative assessment" was evaluated on the highest level (evaluated at 4 points), and in 72 – on the lowest level (evaluated at 1 point). The analysis of protocols allowed to indirectly gather new knowledge about the situation of the formative assessment usage because external evaluators had evaluated formative assessment and other aspects of these lessons as well. Two kinds of analysis were made: quantitative analysis of points and qualitative analysis of verbal comments, both the empirical data were found in protocols.

Since the form of the protocols used in the year 2016 had more aspects than the form in used in the year 2017, some aspects from the 2016 form were merged with the 2017 form (this was used as a background). Accordingly, the 2017 form's aspect "pupil achievement and progress" encompassed "achievements in a lesson"; "formative assessment" encompassed "assessment"; "learning experiences" encompassed "learning"; "leadership for pupils' learning" encompassed "lesson planning and organisation", "teaching", "support for the pupil", "relationships, order, management of a class"; "learning environments" encompassed "learning environment".

The context of the research data was as follows. In the years 2016 and 2017, the National Agency for School Evaluation in Lithuania performed the external evaluation of 148 schools, which implemented general education curricula. In all, 12,884 lessons of various school subjects were observed, evaluated and lessons' protocols fulfilled. Among all the lessons there were 906 (7.03%) lessons of arts education (music – 414 (45.7%); fine arts – 382 (42.2%) (129 (14.3%) of them joined with technology); dance – 91 (10%), theatre – 19 (2.1%). For the secondary analysis 142 (15.7%) arts education lessons protocols were selected.

The qualitative analysis was performed according to the recommendations (Miles et al., 2014) and in such a way that 1) in advance the meaningful to formative assessment elements, related to learning objective, assessment criteria, tasks, feedback, pupil's self-evaluation, assessment at the end of a lesson were selected and during the reading of the protocols the phrases with these elements were separated along with other phrases

important to formative assessment; 2) the separated phrases were categorised according to similarity into two themes (ineffective and effective formative assessment usage); 3) meaningful connections were created which allowed to identify how formative assessment is used: in episodes or related to whole effective teaching. In the research results the sentences and phrases from protocols are presented as illustrations of statements and are enclosed in quotation marks and italics (the language was not improved).

The Limitations of the Study

The verbal information presented in protocols depended on external evaluators' personal intentions and therefore some descriptions were presented in general while others, more in detail and some were not even mentioned. Accordingly, this, of course, influenced the information which was processed.

Results

The quantitative analysis of the selected arts education lessons' protocols (n – 142) showed, that evaluations of the aspect “formative assessment” and evaluations of all other aspects are close (from 4 to 3.65 points and from 1 to 2.25 points) (Fig. 1 and 2).

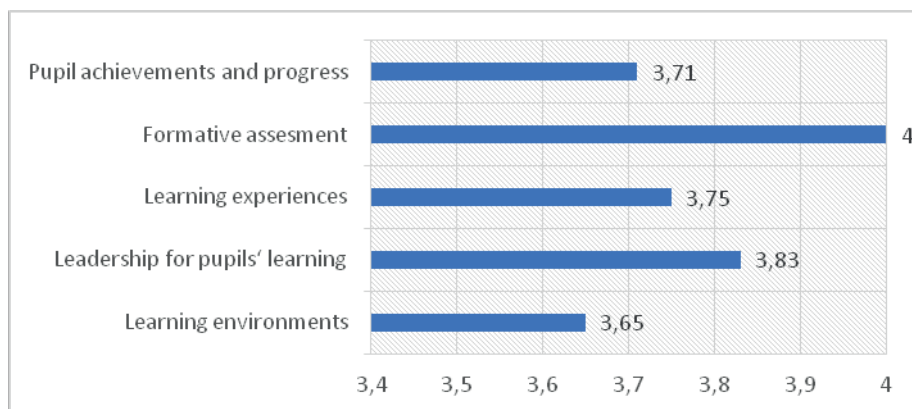


Fig. 1. The evaluations of arts education lessons' aspects, when the aspect “formative assessment” was evaluated as effective (averages)

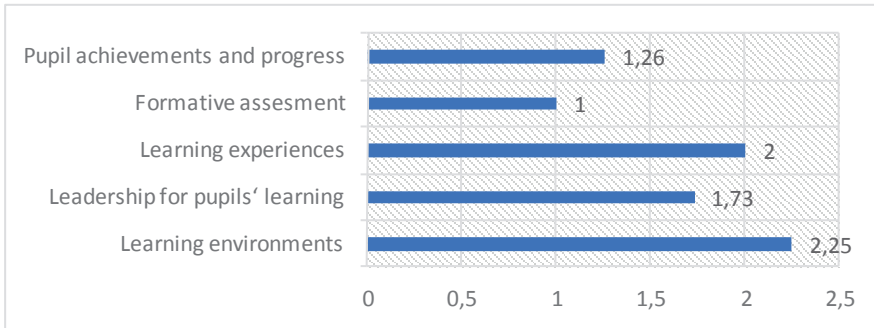


Fig. 2. The evaluations of arts education lessons' aspects, when the aspect "formative assessment" was evaluated as ineffective (averages)

When formative assessment in arts education lessons ($n = 70$; 49.3%) was on an effective level (4 points), almost in half of the lessons (30; 43%) all other aspects were evaluated as effective as well. In the rest of the lessons, all the other aspects approached effective level: "leadership for pupils' learning" – 3.83 points, "learning experiences" – 3.75 points, "pupil achievements and progress" – 3.71 points, "learning environments" – 3.65 points. When formative assessment in arts education lessons ($n = 72$; 50.7%) was on an ineffective level (1 point), the closest to it was the aspect "pupil achievements and progress" (1.26 points). The evaluations of the aspect "leadership for pupils' learning" approached a little bit higher – a satisfied level (1.73 points), while evaluations of the aspect "learning experiences" reached a satisfied level (2 points). Evaluations of the aspect "learning environments" were a little bit over it (2.25 points). It is worth noting that evaluations of the aspect "learning environments" are the least close to effective or ineffective evaluations of formative assessment. When the formative assessment was ineffective, the learning environments were evaluated better than all the other aspects (2.25 points), and when the formative assessment was effective, the learning environments were evaluated worse than other all aspects (3.65 points). It is obvious that in the lessons, of which evaluations of formative assessment are effective, the other aspects are closer to it (the biggest difference is 0.29 points only) in comparison with those lessons, of which evaluations of formative assessment are ineffective: in these lessons, the other aspects are more distant from formative assessment (or better, the biggest difference is 1.25 points). It could be argued that in the arts education lessons, in which formative assessment is effective, all other aspects are closer to this level, than in the lessons where formative assessment is ineffective.

Effective Formative Assessment and Effective Teaching

In all, 70 (49.3%) of the arts education lessons (29 music, 26 fine arts, 13 dance, 2 theatre) were found for which formative assessment was effective. The biggest part of the lessons ($n = 38$; 54%) was provided for pupils of elementary education, 23 (33%) for pupils of lower secondary education, and only 9 (13%) for pupils of upper secondary education.

Qualitative analysis of the lessons' protocols showed that according to external evaluators, the teachers were able to teach effectively: they raised learning objects, assigned tasks and presented an evaluation criterion, used formative assessment in episodes of task performance or after it and at the end of the lessons. The last moment of formative assessment using was especially stressed by external evaluators. They remarked that at the end of the all lessons, teachers provided feedback and / or pupils assessed themselves, and it was found, that *"all pupils"* or *"most of pupils"* have made progress and have achieved learning objectives (pupil's self-assessment was noticed to be in 56 (80%), self-perception of their own achievements in 24 (34%) lessons). The teachers and pupils certified the extent to which pupils have achieved the learning objectives as well as provided evidences: *"part of pupils founded the differences between rondo and variations"* or *"all were able to choose the way of birds' painting and decoration"*. This implies that teachers used formative assessment for diagnostic purposes (certification and ratification). However, in the lessons' protocols no information about using formative assessment for teaching revision (improving) during the lessons or at the end of the lessons for planning pupils' further learning was found.

In the all lessons the learning objectives were presented to the pupils. However, the formulations of the objectives were quite different. In about a quarter of lessons ($n = 26$; 37%) the learning objective was formulated exactly according to requirements, stated by Robert Mager (1997), i.e., describing the main expected pupils' achievement (activity, ability or understanding), the conditions under which the achievement should be demonstrated, and the criteria by which the achievement will be judged. For example, *"Following the teacher's explanation and the artworks' scheme, pupils will correctly cut out 3–5 tulip rings and create a composition on the sheet from them"*. However, in more than half of the lessons ($n = 44$; 63%), the learning objective was formulated only in the form of expected pupil's activity (e. g. *"pupils will draw a bird"*) or had other disadvantages. In light of this, it can be said that the precision for the formulation of learning objectives was not so important for effectively using formative assessment in these lessons.

In most of the lessons' teachers used such form of feedback, where pupils had to first demonstrate the performance of a task and then the teacher's corrective feedback followed (Clark, 2012b). External evaluators using this feedback form have been observed in more than a half of the lessons ($n = 39$; 56%), 25 (68%) of which were music lessons). In the lessons the learning objective was related to the understanding of knowledge, for example, *"When listening to a lyric work, pupils will indicate 6 elements of expression, make up the map of thoughts"*. Or the learning objective was devoted to the development

of skills: *“Having selected two works from their own created concert program, pupils will rehearse them to achieve harmonious in sound and scenic image”*. External evaluators mentioned that during the lessons, the pupils performed 2–3 or more tasks. After each task, the teachers provided oral feedback along with appraisal pointing out the errors, showing by their own voice or body movement’s correct performance, explaining once again the unclear things. *“Indicates how to play, how to hold the fingers”, “shows doing a task practically”, “corrects pupils’ mistakes, standing, teacher’s assessment raises motivation”*. It seems that the feedback was very intense because of more tasks and significantly different evaluation information that teachers had to process.

In nearly a half of the lessons (n – 31; 44%), 20 (65%) of which were lessons of fine arts) the learning objective was formulated as a result of creative tasks. For example, *“Pupils using their own experiences and musical instruments in groups within 15 minutes will create musical improvisation on a spring theme”*. Accordingly, the form of a feedback was provided to the pupils while they were working on the main learning task independently during nearly all time of the lesson (Clark, 2012b). Teachers accessed single pupils or their groups, observed the process of the creative task performance and encouraged them, or discussed with pupils about their work, counselled, pointing out what and how it can be done better. *“Teacher observes how pupils were successful in bending, helps them, encourages”; “consults groups and individually, accepting the students’ desires and ideas”; “teacher returns to obscure things, praises effectively”*. In all the lessons, where formative assessment was found effective, the external evaluators also noted a favourable atmosphere, good student and teacher relations, motivated student learning and other positive qualities.

Ineffective Formative Assessment and Ineffective Teaching

It was found that in 72 (50.7%) of the arts education lessons (36 fine arts, 25 music, 11 dance), formative assessment was ineffective. Of them, 22 (37%) lessons were provided for pupils of elementary education, the biggest part of the lessons (n – 44; 61%) was for pupils of lower secondary education, and only 6 (8%) for pupils of upper secondary education. Qualitative analysis of the lessons’ protocols revealed that teachers didn’t use formative assessment at the end of the lessons or didn’t conduct it properly (*“learning results are not evaluated”; “there is no feedback about pupils’ progress”; “formative assessment does not provide sufficient information about achievements and progress at the lesson; “every pupil was assessed alike – perfectly”, “teacher assessed formally – all pupils sang well”*). According to external evaluators, pupils made some implied progress, but their learning progress and achievements in relation with the lesson have been left unclear. Additionally, it should be marked that the number of lessons where the pupils’ self-assessment was used, is about a quarter alone – 16 (23%). The pupil’s self-perception was used in no of the lessons.

The external evaluators indicated that in more than three fourth of the lessons (n – 58; 81%) the teachers formulated the learning objectives (did it orally, or in a digital way (showed on a screen) or have written on the card of a lesson). All the formulations, except one (*“After listening to the musical work, pupils will determine which instrument groups performed the work, describe timbre and the color of the sound”*), were presented in the form of expected pupil activity (*“we will learn to dance polka”*). The assessment criteria of the expected pupils’ activity, according to external evaluators’ notes, were not discussed with pupils in all the lessons (*“there was no talk about assessment criteria”*). Since the teachers did not have a clear understanding about what the pupils have to achieve, they did not have a firm background for formative assessment to be used at the end of the lessons, as noted above.

The most important point to be noted here is that as per the external evaluators’ words, in the lessons *“formative assessment was used episodically”*; that is, during pupils’ task performance or after it but not at the end of the lessons. External evaluators have noted the positive aspects of formative assessment (the teacher *“accesses pupils, advises them, comments the work”*), but have found more disadvantages. Frequently mentioned were weaknesses such as the following: 1) honours, refinements, tips were provided occasionally and only to some pupils; 2) these were not understandable enough (it was said *“good”* or *“bad”*), without mentioning what is good or bad, without engaging in a dialogue with the pupil or rarely presenting an example and encouraging pupils to follow it; 3) only some errors were corrected, some mistakes were not accepted, or the feedback was inadequate and unjustified (*“praises the whole class, although only one pupil said the correct answer”, “everyone received a plus, but the teacher did not explain for what [the] pupil got [the extra marks]”*). Sometimes the teachers didn’t express the desire to teach and behaved with the pupils indifferently. Eventually, as the formative assessment didn’t motivate pupils to reorganise their learning, behavioural problems emerged. In more than one third of the lessons (n – 28; 39%), relationships between the teacher and pupils were noticed to be poor due to the teachers’ dominance, negative emotional expressions of the teachers’, excessively light tasks, lack of knowledge regarding what the pupils should to achieve and what kind of work is good.

Generalisation

From the very beginning of using the formative assessment concept, there was no clear enough understanding regarding whether it should be understood only as an episode inside teaching, i.e. as a feedback used during pupils’ task performance or after it, or wider – as being integrated with the whole effective teaching. The results of this research suggest that formative assessment should be understood broadly, in relation to the whole effectiveness of a lesson. In those arts education lessons of which the aspect “formative

assessment” was effective, other important aspects in almost a half of the lessons were found effective too and in the rest lessons, approaching up to the effective level (especially close was the aspect of “leadership for pupils’ learning”). Moreover, in those arts education lessons, of which aspect “formative assessment” was ineffective, the aspect of “pupil achievements and progress” was almost ineffective as well. The other aspects, including “leadership for pupils’ learning” and “learning experiences” approached satisfied levels or were a little bit over it. The lesson aspect “learning environments” is the least close to the effective or ineffective evaluations of formative assessment. In addition, it should be said that effective formative assessment was used more in arts education lessons provided for elementary school pupils, while ineffective formative assessment was used more in lessons provided for pupils of lower secondary education.

The study also revealed that in the lessons where formative assessment was used effectively, it was used in all the phases of a lesson. At the start, clear learning objectives and/or assessment criteria were presented to pupils. Afterwards, the feedback during the process of task performance or after several tasks was provided. In the end, feedback (formative assessment) was used again as information about how learning objectives were reached. It seems that formative assessment was embedded in the structure of effective lessons. It is also important to note here that external evaluators, who observed and evaluated the lessons, recorded more about feedback quality: how well it was used according to clearness, fairness, consistency, logical connections to pupil achievements, assessment criteria, etc., but not about its ways and methods.

In light of this, it seems that effective formative assessment is tied closely with metacognitive teacher’s abilities. For example, to envisage and plan a long process of teaching and learning (not a single lesson), to see in a pupils’ activity intended achievements and criteria for assessment, as well as mistakes and weaknesses according to the criteria. However, the lessons’ protocols did not include no information about using formative assessment for teacher’s planning before teaching, revision during the teaching or planning of further teaching, as well as about raising the learning objectives or defining assessment criteria together with the pupils. Such information should allow to see the interaction between assessment and teaching, and also between teaching and learning more clearly. This should become the focus of attention during the lessons’ observation and evaluation.

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Formuojamasis vertinimas meninio ugdymo pamokoje: epizodinis ar integruotas į veiksmingą mokymą?

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Santrauka

Formuojamasis vertinimas šiandien laikomas svarbiu veiksniu gerinant mokinių mokymąsi ir pasiekimus. Formuojamasis vertinimas suprantamas kaip mokytojo grįžtamasis ryšys, padedantis mokiniui susiorientuoti, kas daroma gerai, kas ir kaip galėtų būti pagerinta. Tačiau nėra aišku, kaip plačiai formuojamasis vertinimas turėtų būti suprantamas. Vieni tyrėjai ir ekspertai grįžtamąjį ryšį daugiau supranta kaip epizodą, kurio metu mokytojas teikia grįžtamąjį ryšį apie užduoties atlikimą. Kad šis grįžtamasis ryšys būtų veiksmingas, dedama daug pastangų aiškinantis tinkamiausius būdus (vertinimą poromis, mokinio savęs vertinimą, mokytojo dialogą su mokiniu ir kt.). Kiti autoriai, nenuneigdami to, formuojamąjį vertinimą supranta plačiau ir teigia, jog formuojamasis vertinimas yra integruotas į visą veiksmingą mokymą.

Šio darbo tikslas buvo nustatyti, kaip formuojamasis vertinimas taikomas meninio ugdymo dalykų (dailės, muzikos, šokio, teatro) pamokose. Tyrimo metu atlikta bendrojo ugdymo mokyklų išorės vertintojų įvertintų meninio ugdymo dalykų pamokų protokolų ($n = 142$), kuriuose formuojamasis vertinimas buvo įvertintas kaip neveiksmingas (1 balas) ir kaip veiksmingas (4 balai) antrinė analizė. Tyrimo duomenys apdoroti taikant kiekybinę ir kokybinę analizes. Kiekybinė duomenų analizė parodė formuojamojo vertinimo ir kitų pamokos aspektų įvertinimų artumą. Tose meninio ugdymo pamokose, kuriose formuojamasis vertinimas rastas veiksmingas, beveik pusėje iš jų (43 proc.) kiti vertinti aspektai taip pat buvo rasti veiksmingi, likusiose pamokose – artėjantys prie veiksmingų („vadovavimas mokinių mokymuisi“ – 3,83, „mokymosi patirtys“ – 3,75, „mokinių pasiekimai ir pažanga“ – 3,71). O tose meninio ugdymo pamokose, kuriose formuojamasis vertinimas pamokose buvo įvertintas kaip neveiksmingas, aspektas „mokinių pasiekimai ir pažanga“ taip pat rastas mažai veiksmingas (1,26 balo), aspektų „vadovavimas mokinių mokymuisi“, „mokymosi patirtys“ įvertinimai buvo nedaug aukštesni (1,73 ir 2).

Kiekybinė ir kokybinė analizės leidžia teigti, kad formuojamasis vertinimas meninio ugdymo pamokoje laikytinas ne vien epizodu, taikomą užduoties atlikimo metu ar po užduoties atlikimo, bet yra glaudžiai susijęs su visu veiksmingu mokymu. Tose pamokose, kuriose rastas veiksmingas formuojamasis vertinimas, mokytojai demonstravo metakognityvinius gebėjimus: turėjo aiškų pamokos planą, kėlė aiškų mokymosi uždavinį, formulavo suprantamus vertinimo kriterijus,

pagal juos teikė grįžtamąjį ryšį per užduoties atlikimą ar po to, dažniausiai kartu su mokiniais įvertino per pamoką padarytą pažangą ir pasiekimus. Šių ir kitų metakognityvinių gebėjimų, susijusių su veiksmingu mokymu ir mokymusi, stiprinimui turėtų būti skiriama daugiau dėmesio rengiant mokytojus, gerinant mokytojų kvalifikaciją, stebint ir vertinant pamokas.

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