KILLIAN WILLIAMS-MORANTINE

STUDIO FIELDNOTES

K-12 VISUAL ARTS COMMON FORMATIVE ASSESSMENTS

Create | Reflect | Revise

One shared evidence system. Thirteen grade-level tasks.

NATIONAL CORE ARTS STANDARDS-ALIGNED | TEACHER RESOURCE

A locally designed CFA, not an official standardized NCAS assessment.

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One framework. A clear progression.

These are curriculum-embedded formative assessments designed for teachers to compare evidence against the same four criteria and then adjust instruction. They are not high-stakes tests, and the artwork is not judged for beauty or stylistic conformity.

SET THE COMMON CONDITIONS

- Administer during the same assessment window, ideally once at the beginning and again after targeted instruction.
- Give each student a real choice of subject and an accessible medium, but maintain the same grade-specific task and criteria.
- Allow oral, dictated, written, signed, or visual reflection; never penalize disability, multilingual expression, or tool accommodations.
- Include peer or teacher feedback before students revise or formulate an explicit revision plan.

COLLECT FOUR EVIDENCE TYPES

- A first idea, thumbnail, study, or initial work-in-progress photograph.
- A deliberate materials or composition choice visible in the work.
- A peer/teacher observation and a changed detail or written revision plan.
- A short student explanation of meaning, intention, or connection.

USE THE DATA IMMEDIATELY

- Score each criterion 1-4, mark NE when evidence is missing, and record the next teaching move.
- Have two teachers co-score three anonymous samples before comparing class patterns.
- Reteach the lowest criterion, collect new evidence within two lessons, and compare growth rather than ranking students.

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Common analytic rubric

Score grade-level evidence, not attractiveness, speed, or adherence to one aesthetic.

IDEA & CONNECTION

4	Makes a clear, intentional idea relevant to task with thoughtful links.
3	Names or shows a purposeful idea connected to observation, experience, or context.
2	Idea is present but connection needs clarification.
1	Idea or connection is not yet evident.

MATERIALS & CHOICES

4	Makes purposeful choices and tests or adapts techniques confidently.
3	Experiments appropriately and selects technique with intention.
2	Uses medium with some control; choices are partly intentional.
1	Needs support trying tools or choosing a strategy.

FEEDBACK & REVISION

4	Revises or plans a precise improvement grounded in criteria.
3	Uses noticing or critique to improve or plan an improvement.
2	Responds to feedback but change or plan is broad.
1	Needs support identifying a possible next step.

MEANING & COMMUNICATION

4	Communicates meaning and art choices clearly for the grade.
3	Explains work so the intended viewer can understand decisions.
2	Explains some choices but meaning is partly unclear.
1	Needs a prompt or alternative mode to explain decisions.

NE = Not enough evidence yet. Do not treat NE as a failing score.

Class summary: note each student's 4 scores, one observable strength, and one next teaching move. A score of 3 indicates meeting the expectations of the assigned grade or HS proficiency level, not the same level of skill across all grades.

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GRADE K / A Place I Know

25-35 minutes | K | Mixed media permitted

STUDENT PROMPT

"Make a picture that tells someone about a place you know or a place from your experience. Show something you see or remember there."

NCAS ALIGNMENT

VA:Cr2.1.Ka | VA:Cr3.1.Ka | VA:Cn10.1.Ka

STUDIO SEQUENCE

1. Point to or name a familiar place; explore two lines, shapes, or colors.
2. Create a picture and say what one mark or object represents.
3. After a teacher question, add or change one detail; tell how you made it.

FORMATIVE LOOK-FORS

- Can the student explore materials?
- Can the student describe a making choice while working?

COLLECT THE SAME EVIDENCE

Initial work and one added detail; a 15-second oral explanation or pointing response.

NEXT INSTRUCTIONAL MOVE

Model one line/shape choice with an unfamiliar material, then offer a new trial.

SUCCESS CRITERIA

Personal connection; material exploration; explained choice; added detail.

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GRADE 1 / Objects in Our Day

30-35 minutes | 1 | Mixed media permitted

STUDENT PROMPT

"Choose an everyday object. Draw how it looks and show or tell what people use it for."

NCAS ALIGNMENT

VA:Cr2.1.1a | VA:Cr2.3.1a | VA:Cr3.1.1a

STUDIO SEQUENCE

1. Explore two tools or two ways of showing the object.
2. Make a drawing that reveals the object and its use.
3. Use an art word such as line, shape, or color to describe one choice; adjust one part.

FORMATIVE LOOK-FORS

- Does the image communicate an identifiable object or use?
- Can the student name a deliberate art decision?

COLLECT THE SAME EVIDENCE

Two quick tests, a drawing, one changed detail, one spoken or written art word.

NEXT INSTRUCTIONAL MOVE

Try a guided observation of one object; reattempt one shape and name it.

SUCCESS CRITERIA

Recognizable purpose; explored tools; visual choice; art vocabulary.

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GRADE 2 / A Community Moment

30-40 minutes | 2 | Mixed media permitted

STUDENT PROMPT

"Show a real or imagined event in home, school, or community life from your own perspective."

NCAS ALIGNMENT

VA:Cr2.1.2a | VA:Cr3.1.2a | VA:Cn10.1.2a

STUDIO SEQUENCE

1. Sketch two possible compositions or material approaches.
2. Create a scene with people, objects, or places that convey the event.
3. Share with a partner and add a detail after discussing a choice.

FORMATIVE LOOK-FORS

- Can the student try more than one approach?
- Does the student respond to peer discussion?

COLLECT THE SAME EVIDENCE

Two idea sketches, artwork, teacher note or one-sentence peer response, visible change.

NEXT INSTRUCTIONAL MOVE

Offer two visual examples of sequencing or scale, then ask for a purposeful addition.

SUCCESS CRITERIA

Community story; experimentation; peer reflection; purposeful revision.

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GRADE 3 / Map of My Everyday World

35-45 minutes | 3 | Mixed media permitted

STUDENT PROMPT

"Make an illustrated map of a place you know. Help a viewer understand at least three meaningful locations or objects."

NCAS ALIGNMENT

VA:Cr2.3.3a | VA:Cr3.1.3a | VA:Cr2.1.3a

STUDIO SEQUENCE

1. Plan a route, viewpoint, or layout with at least three landmarks.
2. Build an illustrated map using symbols, color, and spatial organization.
3. Add two details after considering what a visitor might not understand.

FORMATIVE LOOK-FORS

- Can the student visually organize an everyday place?
- Do added details improve the meaning?

COLLECT THE SAME EVIDENCE

Planning marks, map, and two annotated details added after feedback.

NEXT INSTRUCTIONAL MOVE

Use a basic map key or an overhead-view demonstration, then let the student redesign.

SUCCESS CRITERIA

Place representation; layout; detail; audience understanding.

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GRADE 4 / Built Places Tell Stories

40-50 minutes | 4 | Mixed media permitted

STUDENT PROMPT

"Observe a real built environment in your region. Make an artwork that shows how its design reflects a practical or community purpose."

NCAS ALIGNMENT

VA:Cr2.3.4a | VA:Cr3.1.4a | VA:Cr2.1.4a

STUDIO SEQUENCE

1. Record three observed architectural features from a reference.
2. Create a composition emphasizing one structure and its purpose.
3. Ask a peer what they notice; revise a feature to make the idea clearer.

FORMATIVE LOOK-FORS

- Are observations specific rather than generic?
- Is a revision connected to critique?

COLLECT THE SAME EVIDENCE

Three-feature observation list, draft, peer note, revised composition.

NEXT INSTRUCTIONAL MOVE

Teach observational comparison of rooflines, openings, and materials; repeat a short sketch.

SUCCESS CRITERIA

Observation; technique; critique; meaningful refinement.

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GRADE 5 / A Place That Matters

40-55 minutes | 5 | Mixed media permitted

STUDENT PROMPT

"Create an image of a place or object with personal meaning and communicate why it matters without requiring private disclosure."

NCAS ALIGNMENT

VA:Cr2.3.5a | VA:Cr2.1.5a | VA:Cr3.1.5a

STUDIO SEQUENCE

1. Try two techniques for texture, contrast, or depth.
2. Select one approach and develop a visually documented place or object.
3. Write or dictate a short artist statement naming two art choices and their purpose.

FORMATIVE LOOK-FORS

- Is a technique selected for a reason?
- Can the student communicate a meaningful choice in art vocabulary?

COLLECT THE SAME EVIDENCE

Two mini studies, final draft, 2-3 sentence artist statement.

NEXT INSTRUCTIONAL MOVE

Practice an alternative technique, then ask students to annotate its effect.

SUCCESS CRITERIA

Personal significance; technical practice; choices; artist statement.

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GRADE 6 / Design for More People

45-60 minutes | 6 | Mixed media permitted

STUDENT PROMPT

"Redesign a school or community space so it works better for two different users, such as someone needing shade and someone using a mobility device."

NCAS ALIGNMENT

VA:Cr2.3.6a | VA:Cr2.1.6a | VA:Cr3.1.6a

STUDIO SEQUENCE

1. Name two users and a need for each, without relying on stereotypes.
2. Sketch two redesign choices and produce a labeled visual proposal.
3. Ask whether the proposal communicates its purpose; revise one feature.

FORMATIVE LOOK-FORS

- Are user needs explicitly connected to design choices?
- Can the student identify a gap and revise the proposal?

COLLECT THE SAME EVIDENCE

Needs chart, two thumbnails, labeled proposal, annotated revision.

NEXT INSTRUCTIONAL MOVE

Provide a quick example of universal design, then revise an unaddressed need.

SUCCESS CRITERIA

User-centered idea; experimentation; communication; evidence-based revision.

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GRADE 7 / Make a Community Message Visible

45-60 minutes | 7 | Mixed media permitted

STUDENT PROMPT

"Design a clear visual message for a genuine community need, such as a library program, school safety reminder, or public art event."

NCAS ALIGNMENT

VA:Cr2.3.7a | VA:Cr2.1.7a | VA:Cr3.1.7a

STUDIO SEQUENCE

1. Define a real audience and main message.
2. Make two thumbnails with different hierarchy or visual organization.
3. Test clarity with a partner, revise, and explain design choices in a caption.

FORMATIVE LOOK-FORS

- Is the message readable and visually organized?
- Did the student persist after critique?

COLLECT THE SAME EVIDENCE

Audience statement, two thumbnails, readability feedback, revised design, caption.

NEXT INSTRUCTIONAL MOVE

Mini-lesson on hierarchy, spacing, contrast; retest with a peer viewer.

SUCCESS CRITERIA

Audience; hierarchy; persistence; explanatory statement.

GRADE 8 / History in Two Frames

50-65 minutes | 8 | Mixed media permitted

STUDENT PROMPT

"Communicate two perspectives or moments in the history of a place through a paired-image composition with concise captions."

NCAS ALIGNMENT

VA:Cr2.3.8a | VA:Cr3.1.8a | VA:Cr2.2.8a

STUDIO SEQUENCE

1. Research two documented perspectives and record source credits.
2. Make two organized panels with intentional images and words.
3. Use agreed criteria to critique clarity and representation; plan a revision.

FORMATIVE LOOK-FORS

- Are both perspectives represented responsibly?
- Can the student justify revision criteria and credit imagery?

COLLECT THE SAME EVIDENCE

Source notes, paired design, criteria checklist, revision plan or revised panel.

NEXT INSTRUCTIONAL MOVE

Teach sourcing, fair use, and non-stereotyped visual framing; revise one caption or image.

SUCCESS CRITERIA

Research ethics; communication; criteria; revision plan.

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GRADE 9 / Explore Before You Decide

50-65 minutes | HS Proficient, suggested | Mixed media permitted

STUDENT PROMPT

"Respond to a theme such as belonging, movement, or change through three rapid experiments before selecting a direction."

NCAS ALIGNMENT

VA:Cr2.1.HSIa | VA:Cr3.1.HSIa

STUDIO SEQUENCE

1. Create three different studies without locking into a final plan.
2. Choose one approach and develop it using a clear visual strategy.
3. Record a critique observation and plan a revision using visual or contextual criteria.

FORMATIVE LOOK-FORS

- Does the student experiment beyond the first idea?
- Is the revision plan specific and relevant?

COLLECT THE SAME EVIDENCE

Three studies, selected direction, critique note, targeted revision plan.

NEXT INSTRUCTIONAL MOVE

Demonstrate divergent ideation; have students try one substantially different approach.

SUCCESS CRITERIA

Experimentation; direction; context; actionable revision.

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GRADE 10 / A Proposal for Shared Space

55-75 minutes | HS Proficient, suggested | Mixed media permitted

STUDENT PROMPT

"Develop a visual proposal for a temporary artwork or installation that changes how people experience a shared place."

NCAS ALIGNMENT

VA:Cr2.3.HSIa | VA:Cr3.1.HSIa

STUDIO SEQUENCE

1. Investigate location, audience, access, and one relevant local or cultural context.
2. Produce two sketches, a labeled proposal, and a simple plan for installation or interaction.
3. Critique feasibility and representation; revise the proposal.

FORMATIVE LOOK-FORS

- Does the proposal consider users and physical context?
- Is the critique translated into a feasible revision?

COLLECT THE SAME EVIDENCE

Site notes, two sketches, labeled visual proposal, peer feedback, revision.

NEXT INSTRUCTIONAL MOVE

Use a short site-analysis protocol; require a changed plan tied to one real constraint.

SUCCESS CRITERIA

Site concept; user awareness; design feasibility; revision.

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GRADE 11 / Redesign a System

60-80 minutes | HS Accomplished, suggested | Mixed media permitted

STUDENT PROMPT

"Redesign a visual communication system or object in response to a contemporary concern, such as access to resources or environmental impact."

NCAS ALIGNMENT

VA:Cr2.3.HSIIa | VA:Cr3.1.HSIIa | VA:Cr2.1.HSIIa

STUDIO SEQUENCE

1. Name a real issue, user group, and measurable design criterion.
2. Prototype two alternatives using technique(s) appropriate to the medium.
3. Gather critique, select the stronger solution, and refine it while documenting why.

FORMATIVE LOOK-FORS

- Do alternatives solve a concrete problem?
- Does the iteration respond to critique and visual intent?

COLLECT THE SAME EVIDENCE

Problem brief, two prototypes, critique notes, revised solution, criteria check.

NEXT INSTRUCTIONAL MOVE

Model how to turn general feedback into a measurable design criterion.

SUCCESS CRITERIA

Problem framing; skill; critique; justified iteration.

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GRADE 12 / Sustained Visual Inquiry

Two 45-60 minute sessions | HS Advanced, suggested only | Mixed media permitted

STUDENT PROMPT

"Investigate a personally meaningful question through three connected visual studies that engage a broader social, cultural, or material context."

NCAS ALIGNMENT

VA:Cr2.1.HSIIIa | VA:Cr3.1.HSIIIa | VA:Cr2.3.HSIIIa

STUDIO SEQUENCE

1. Frame an inquiry and identify two reliable references or informed contexts.
2. Produce three connected studies that test variations of material, form, or perspective.
3. Critique their relationships, then revise a study or write a precise next-step plan.

FORMATIVE LOOK-FORS

- Is there a sustained inquiry, not just three unrelated pieces?
- Is revision grounded in relevant criteria and artistic vision?

COLLECT THE SAME EVIDENCE

Inquiry statement, 3 studies, source notes, critique response, refined study or plan.

NEXT INSTRUCTIONAL MOVE

Conference on coherence of inquiry and one revised study; reassess specific criterion.

SUCCESS CRITERIA

Inquiry coherence; intentional experimentation; cultural context; self-directed refinement.

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Turn evidence into instruction.

Use the same quick record for each class, then compare patterns across sections.

Student / ID	Idea	Media	Revise	Meaning	Next step

AFTER THE CLASS

- Which criterion is the most common area of need?
- Which 10-minute mini-lesson would address it?
- What new evidence will I collect next week?