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## **An analytical framework to untangle interpretative approaches in assessment**

Belluigi, D. Z. (2017). An analytical framework to untangle interpretative approaches in assessment. Paper presented at SRHE Annual Research Conference, Newport, United Kingdom.

### **Document Version:**

Publisher's PDF, also known as Version of record

### **Queen's University Belfast - Research Portal:**

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# UN/TANGLING INTERPRETATIVE APPROACHES

AN ANALYTICAL FRAMEWORK FOR ASSESSMENT

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Queen's University Belfast

A paper presentation made at the Society for Research into Higher Education (SRHE) conference, '*Higher Education rising to the challenge: Balancing expectations of students, society and stakeholders*', 6-8 December 2017, Celtic Manor, Wales.

# PROBLEMATIC

- Belluigi, Dina Zoe. 2014. “The Paradox of ‘Teaching’ Transformation in Fine Art Studio Practice: Assessment in the South African Context.” *International Journal of Education Through Art* 10 (3): 349–62.
- ———. 2011. “Intentionality in a Creative Art Curriculum”. *The Journal of Aesthetic Education*, 45(1), pp.18–36.
- ———. 2015. “The Problem of Authorship : Considering the Significance of Interpretative Approaches on the Conditions for Creativity in Undergraduate Fine Art Studio Practice.” Unpublished Phd thesis, Kingston University.

# A FRAMEWORK FOR MAKING INTERPRETATION APPROACHES

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

How the  
problem of  
meaning is  
negotiated

Signification

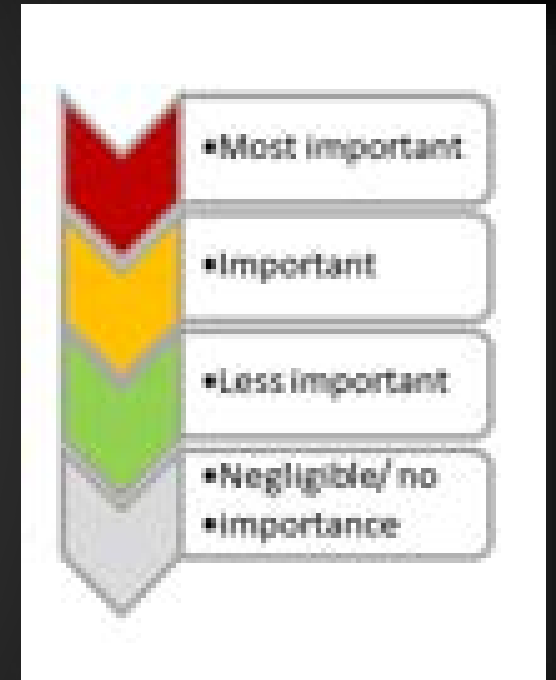
Representation  
inherent referent

Representation  
external referent

The source/ locus  
of meaning



Operative criticism (3)	Signification		
Objective criticism (2)	Representation inherent referent		
Eucharistic criticism (1)	Representation external referent		
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)



# APPLICATION: STUDY

- The exit year of undergraduate fine art studio practice (B.F.A)
- Two art institutions
  - British tradition of fine art practice education
  - England ('UKI') and South Africa ('SAI')
  - Espoused different approaches to interpretation
- Five educators

# STUDY

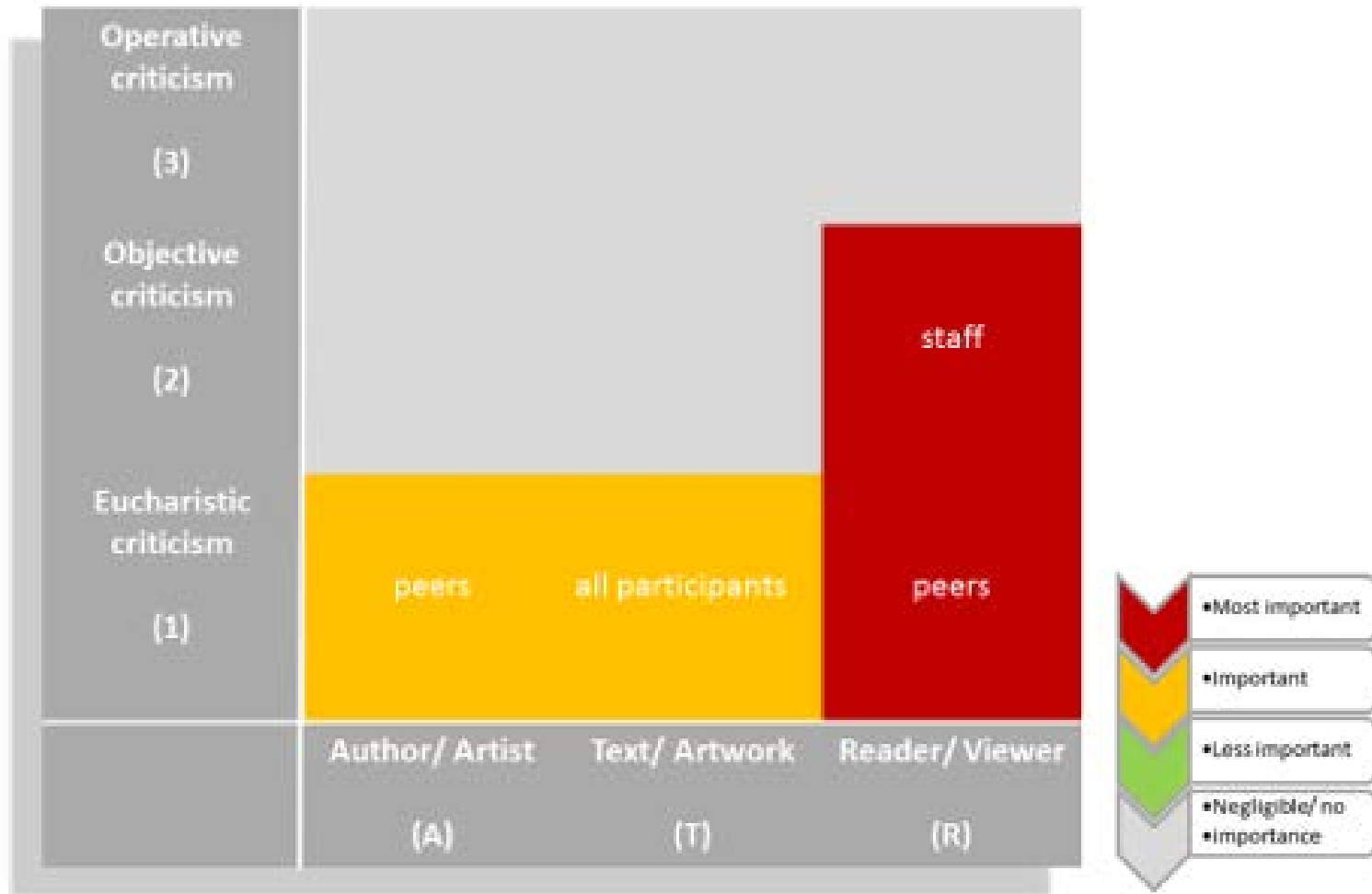
- Course documentation
- Observations of the full range of assessment practices  
(including, oral formative assessment events, internal panel summative assessments, individual moderation assessments and combined moderation meetings);
- Questionnaires and Interviews with staff

That which was **espoused** and then that which was **practiced** were mapped to the framework, enabling a **visualisation of approaches to interpretation.**



# INSTITUTIONS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

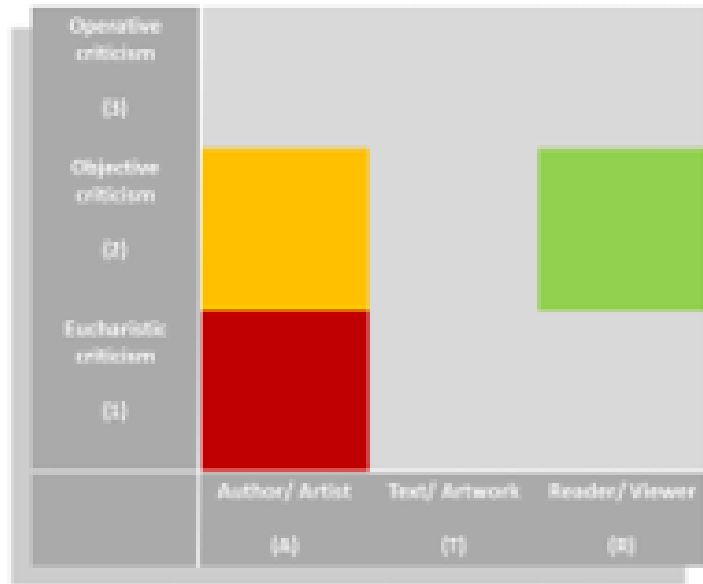


IF 3: Formative assessments at UKI

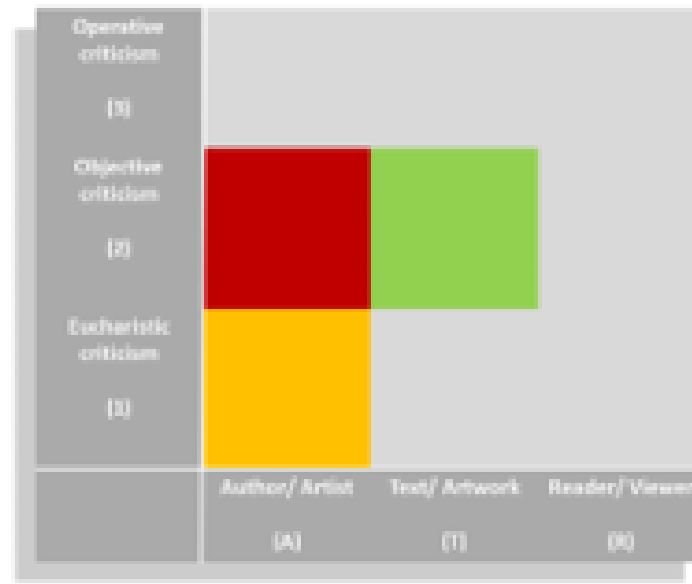
(Belluigi [2015](#), p. 79)

# FORMATIVE ASSESSMENTS

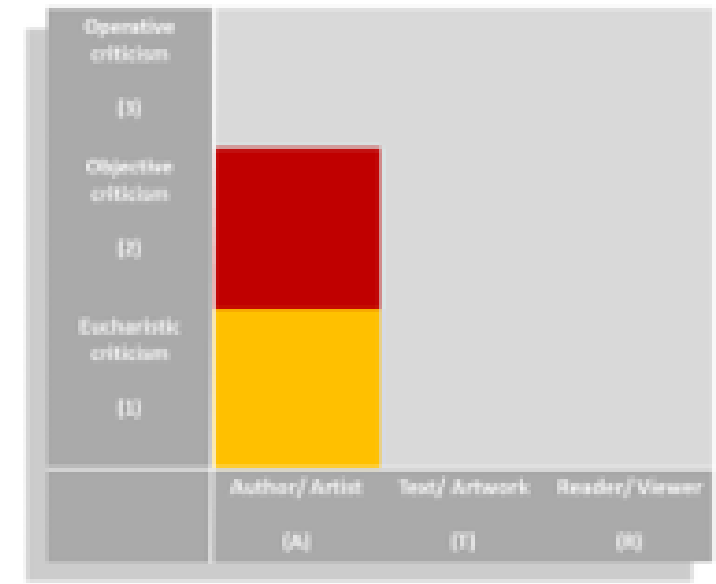
# SUMMATIVE ASSESSMENTS



Susan, Panel 1



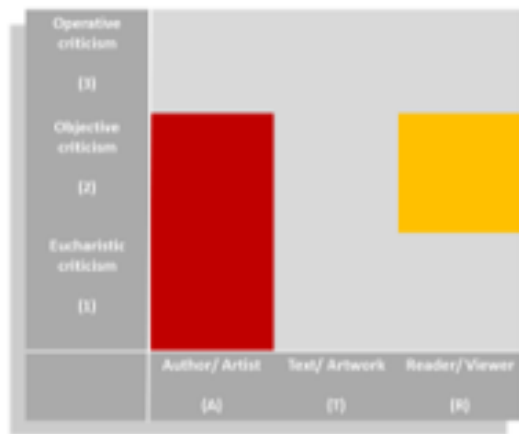
Susan, Panel 3



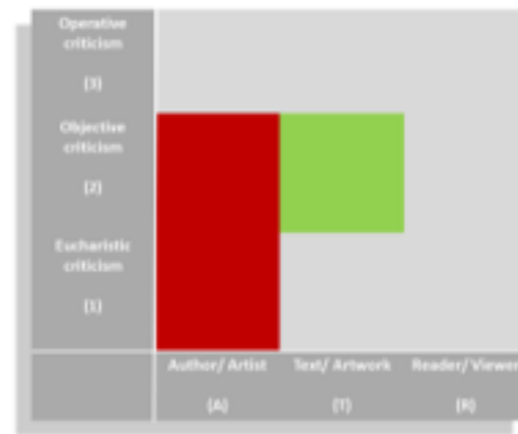
Julien, Panel 2

IF 4: Supervisors' approaches, summative assessments at UKI

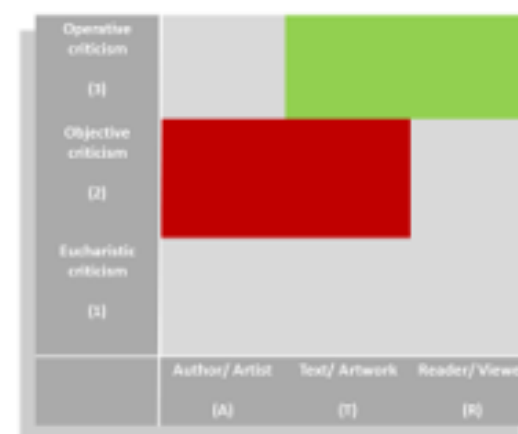
(Belluigi [2015](#), p. 86)



Panel 1



Panel 2

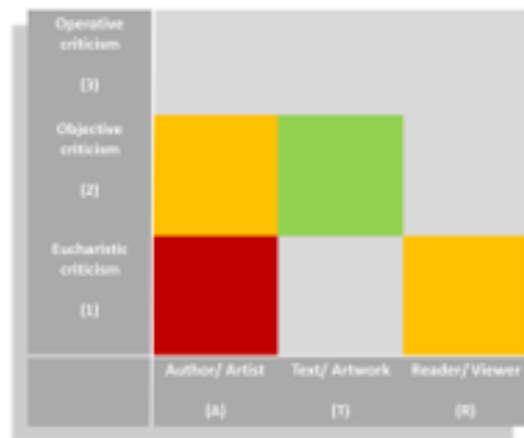


Panel 3

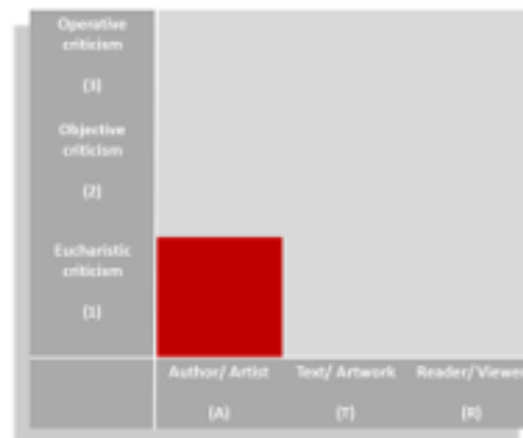
Figure 5: Comparing assessments of the Studio Module at UKI

*‘Process’*

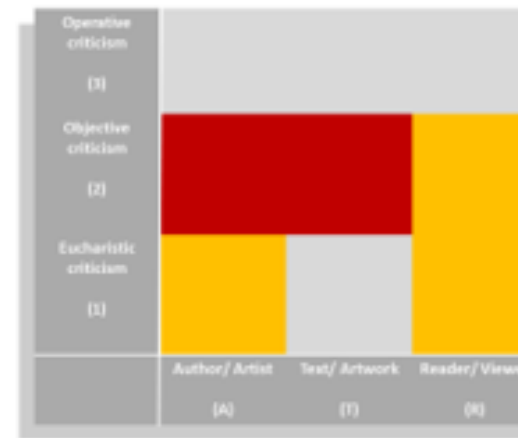
(Belluigi 2015, p. 88)



Panel 1



Panel 2



Panel 3

Figure 7: Comparing assessments of the Exhibition module at UKI

*‘Product’*

(Belluigi 2015, p. 89)

SUMMATIVE ASSESSMENTS OF DIFFERENT MODULES

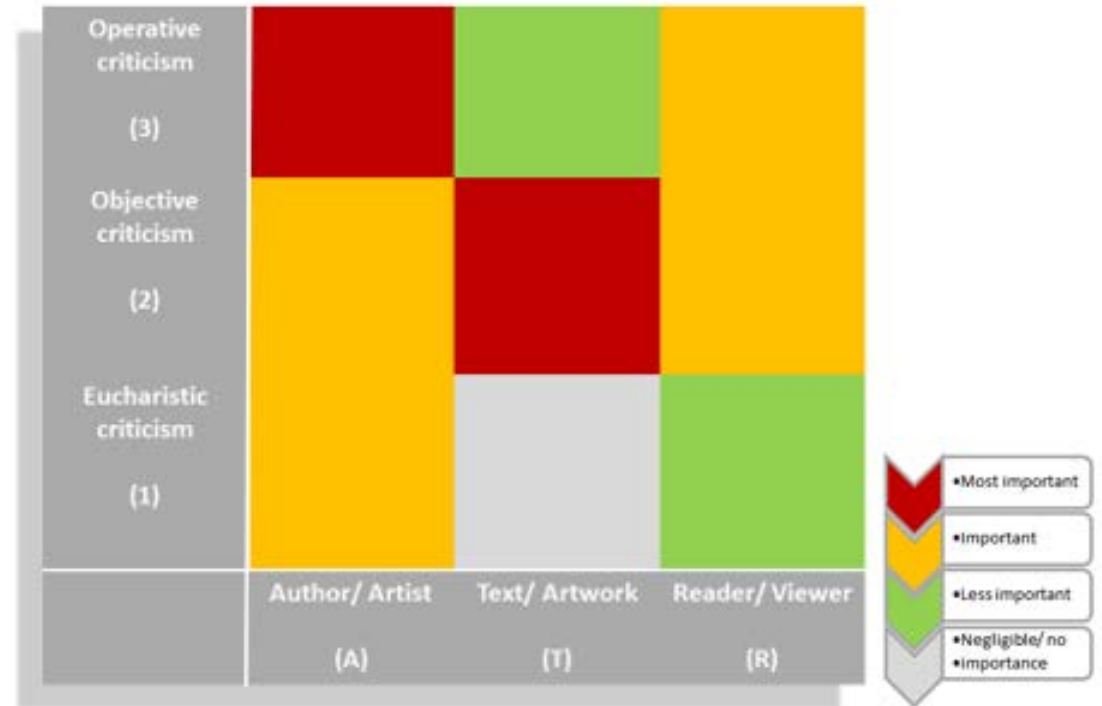


Figure 9: Internal moderation at UKI

(Belluigi 2015, p. 94)

# INTERNAL MODERATOR

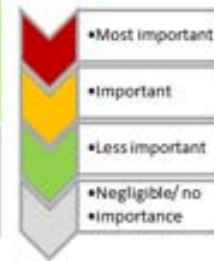
Operative criticism (3)			
Objective criticism (2)	Green		
Eucharistic criticism (1)	Red		
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

**Moderation Studio**

Operative criticism (3)			Green
Objective criticism (2)		Yellow	
Eucharistic criticism (1)	Red	Green	
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

**Moderation Exhibition**

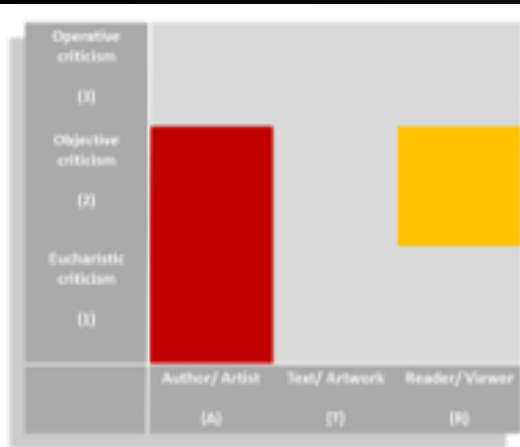
Operative criticism (3)	Red	Green	Yellow
Objective criticism (2)	Yellow	Red	Yellow
Eucharistic criticism (1)		Grey	Green
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)



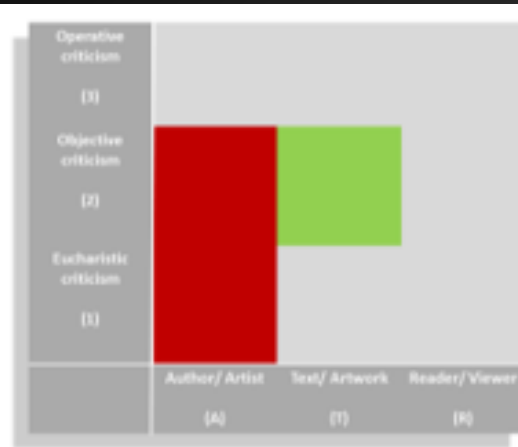
*F 9: Internal moderation at UKI*

(Belluigi 2015, p. 94)

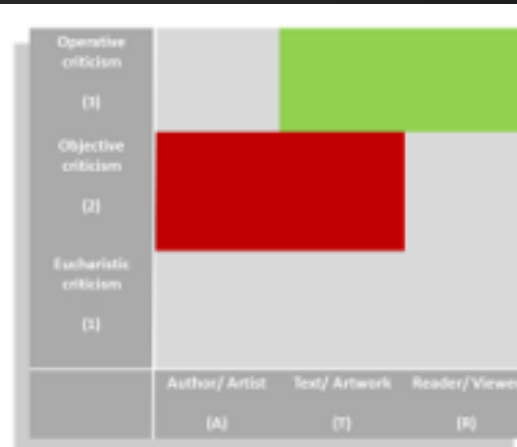
# SUMMATIVE MODERATION PROCESSES



Panel 1

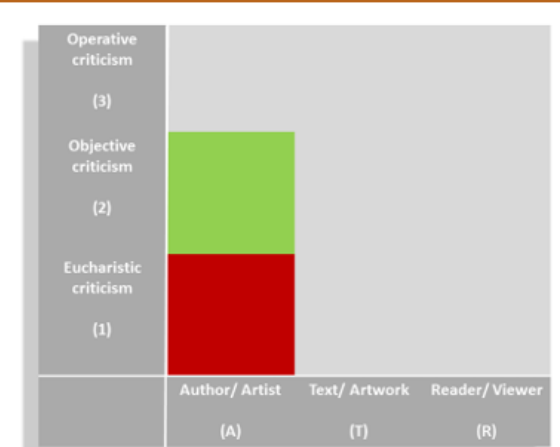


Panel 2



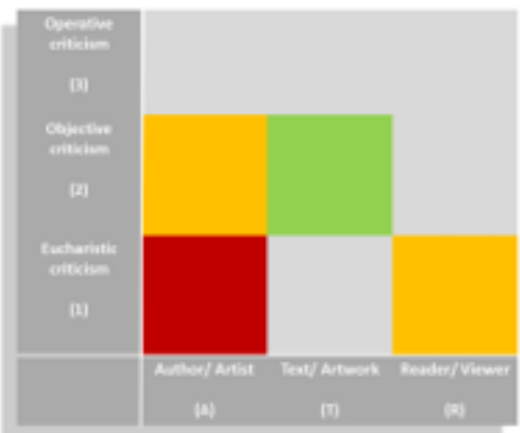
Panel 3

Figure 5: Comparing assessments of the Studio Module at UKI

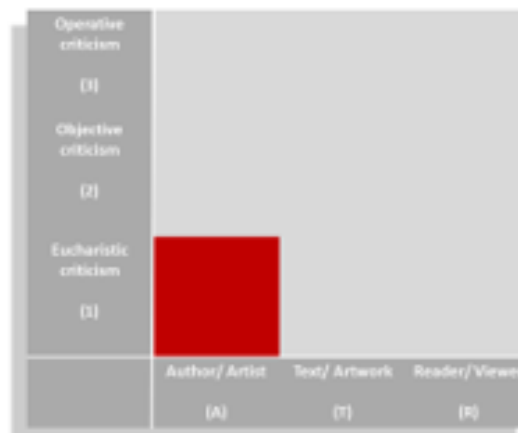


moderation

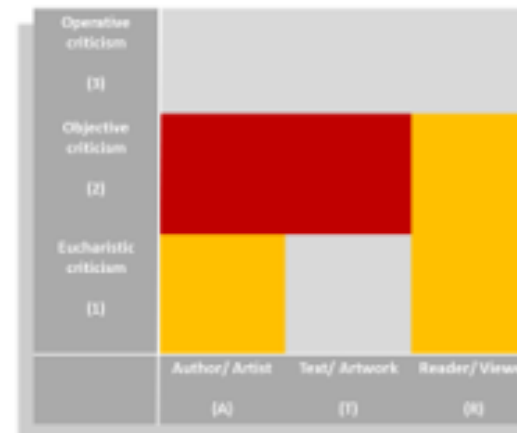
(Belluigi 2015, p. 89)



Panel 1

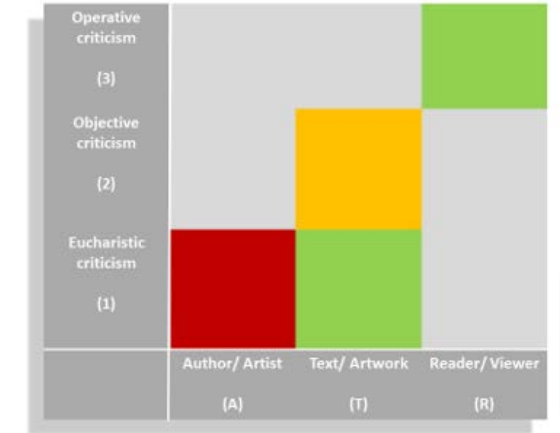


Panel 2



Panel 3

Figure 7: Comparing assessments of the Exhibition module at UKI



moderation

(Belluigi 2015, p. 96)

# SUMMATIVE INTERPRETATIVE APPROACHES

# INSTITUTIONS

Operative criticism  (3)			
Objective criticism  (2)			
Eucharistic criticism  (1)			
	Author/ Artist  (A)	Text/ Artwork  (T)	Reader/ Viewer  (R)



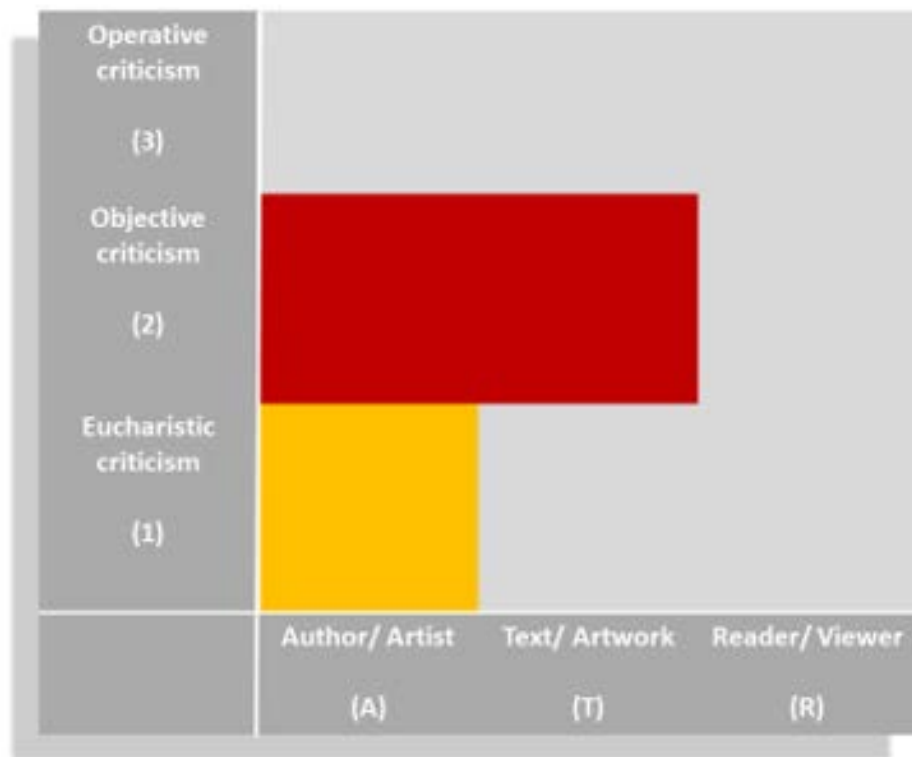


Figure 11: Supervisors, formative panel assessments at SAI

(Belluigi 2015, p.127)

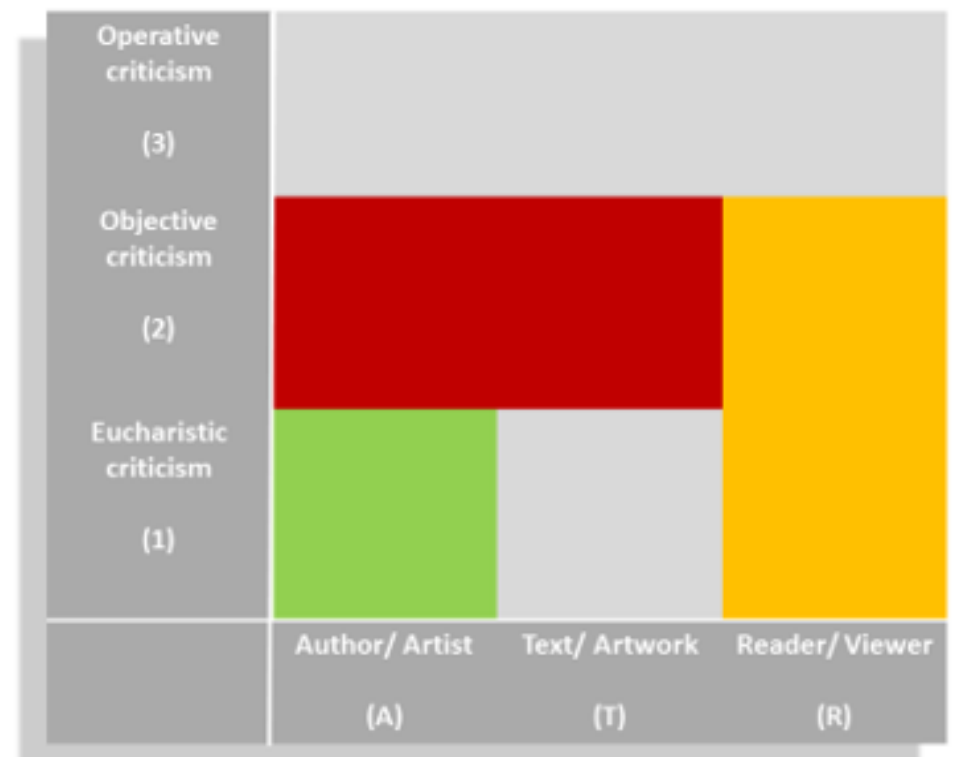


Figure 10: Assessors, formative panel assessments at SAI

(Belluigi 2015, p.124)

# FORMATIVE ASSESSMENT ROLES

Operative criticism (3)	Grey		
Objective criticism (2)	Red	Red	Green
Eucharistic criticism (1)	Green	Grey	Grey
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

IF 12: Supervisors, summative assessments at SAI

Operative criticism (3)	Grey		
Objective criticism (2)	Green	Red	Yellow
Eucharistic criticism (1)	Grey	Yellow	Yellow
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

IF 13: Assessors, summative assessments at SAI

(Belluigi [2015](#), p.131)

# SUMMATIVE ASSESSMENT ROLES

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

F 14: Moderation meeting at SAI

(Belluigi 2015, p.133)

# MODERATION

# COMPARING INSTITUTIONS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

UKI - SAI

# COMPARING SUPERVISORS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Operative criticism 3			
Objective criticism 2			
Eucharistic criticism 1			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

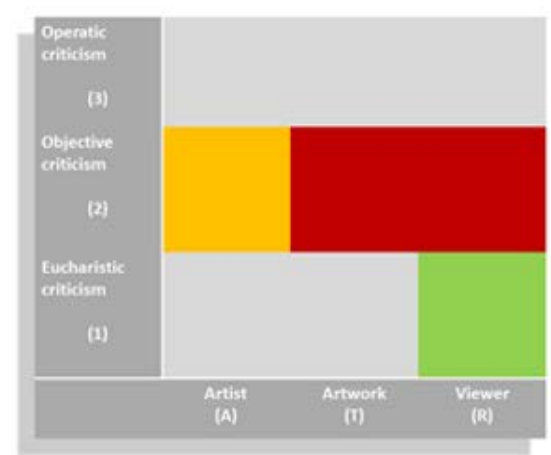
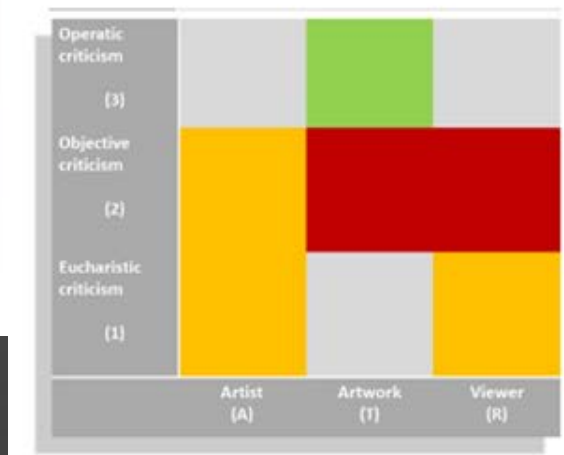
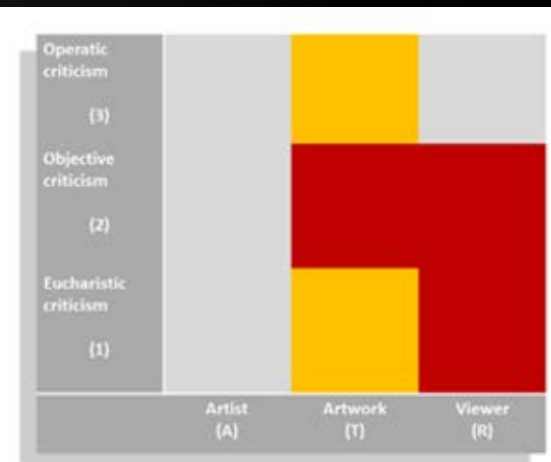
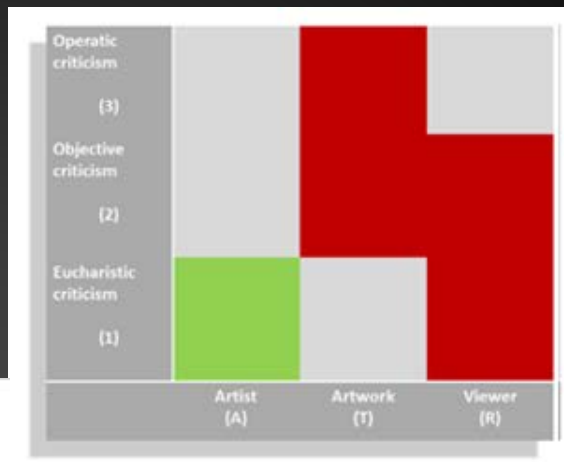
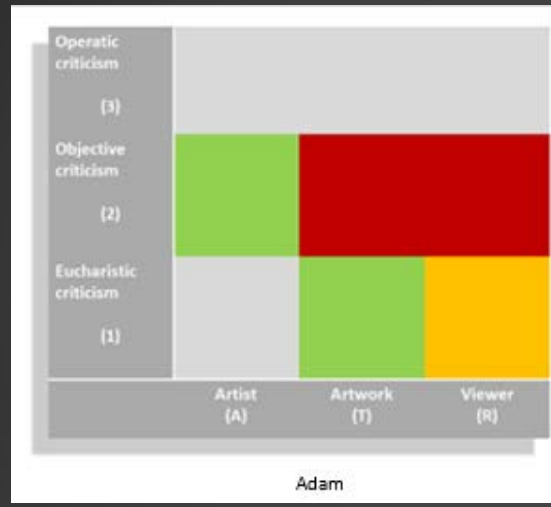
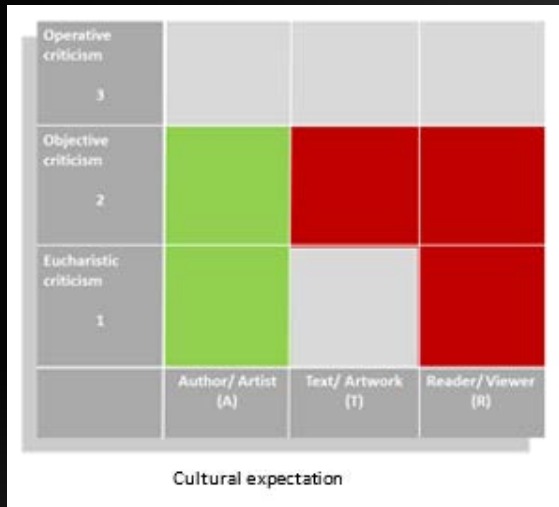
Supervisor

Operative criticism 3			
Objective criticism 2			
Eucharistic criticism 1			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Assessor

(Belluigi [2015](#), p. 171; 173)

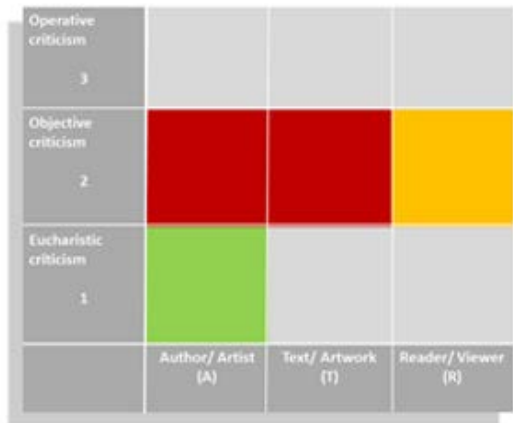
# ROLES – SUMMATIVE PANEL ASSESSMENTS



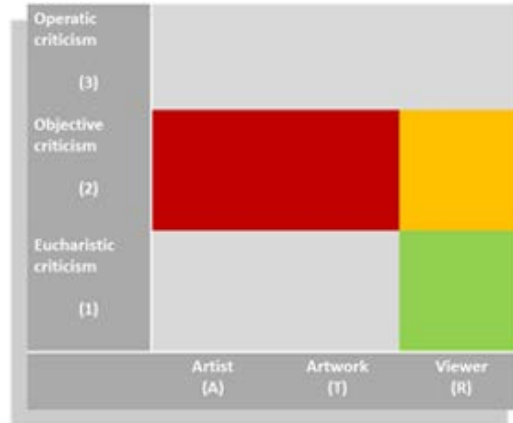
IF 18: Comparing assessors' interpretative approaches, summative assessments

(Belluigi 2015, p.173)

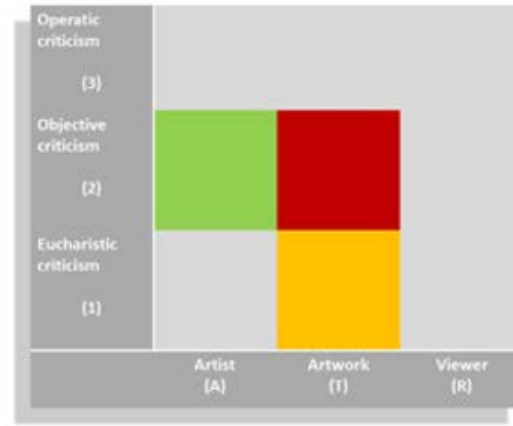
# SUMMATIVE PANEL - ASSESSOR



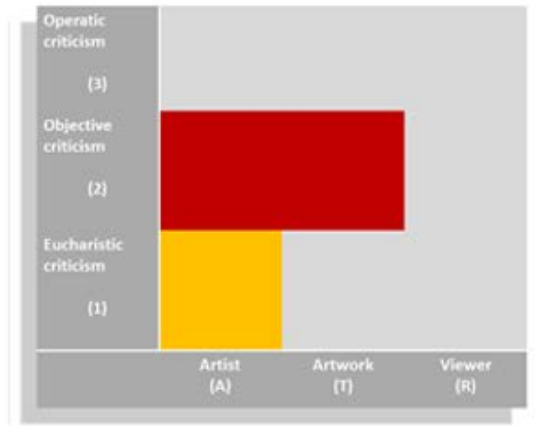
Cultural expectation



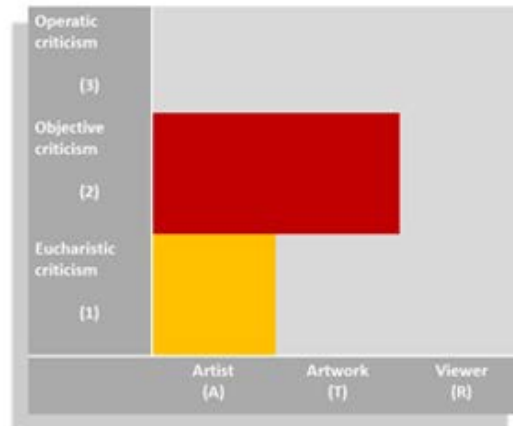
Adam



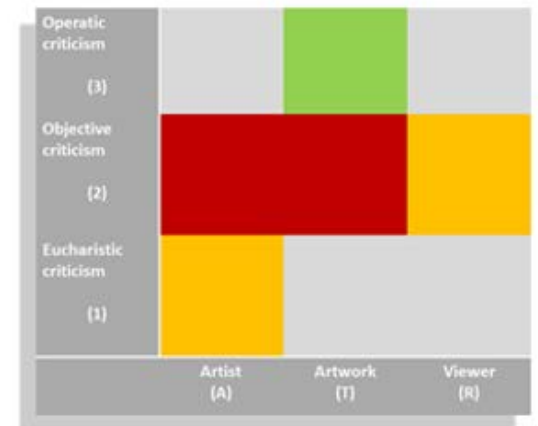
Faye



Helena



Nick



Sophie

Figure 17: Comparing supervisors' interpretative approaches, summative assessments

(Belluigi 2015, p.171)

# SUMMATIVE PANEL - SUPERVISOR



Operative criticism (3)			
Objective criticism (2)	Red		
Eucharistic criticism (1)	Yellow		
	Artist (A)	Artwork (T)	Viewer (R)

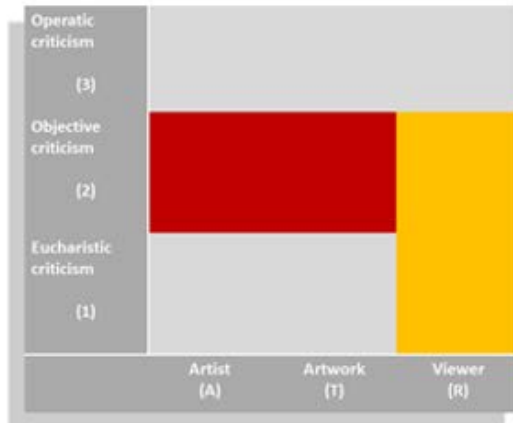
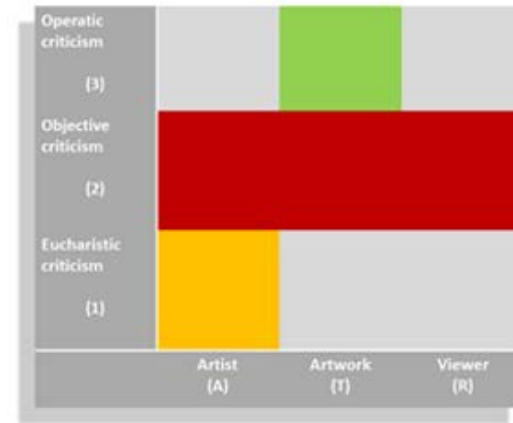
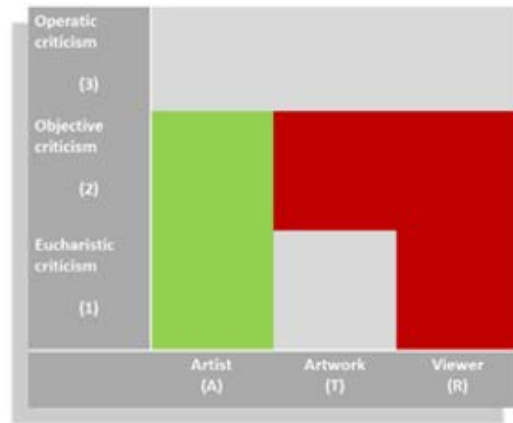
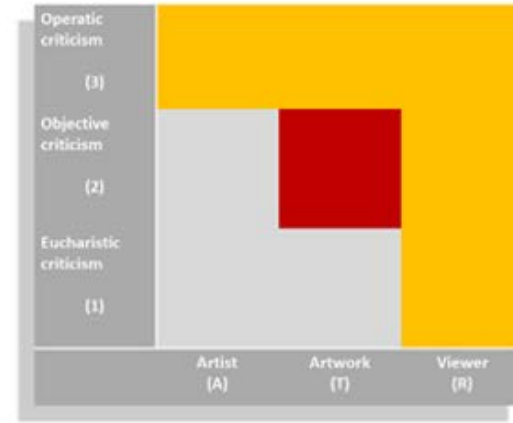
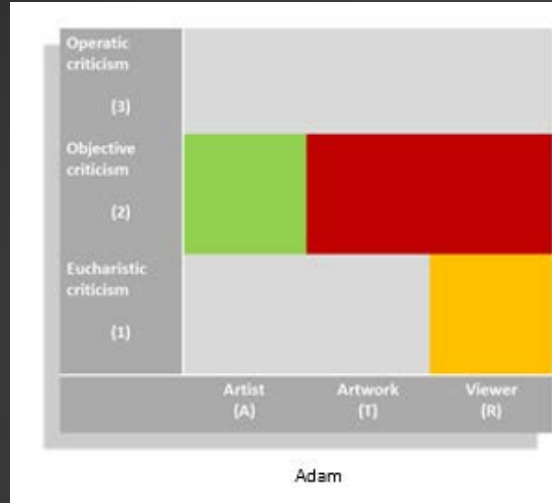
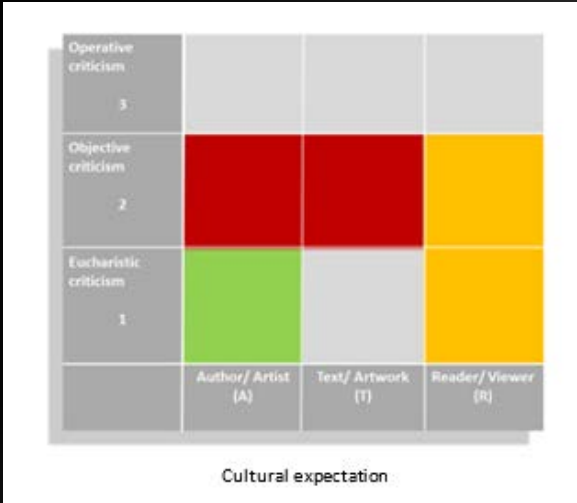
Supervisor

Operative criticism 3			
Objective criticism 2	Red	Red	Yellow
Eucharistic criticism 1	Green		Yellow
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Assessor

(Belluigi 2015, p.165; 169)

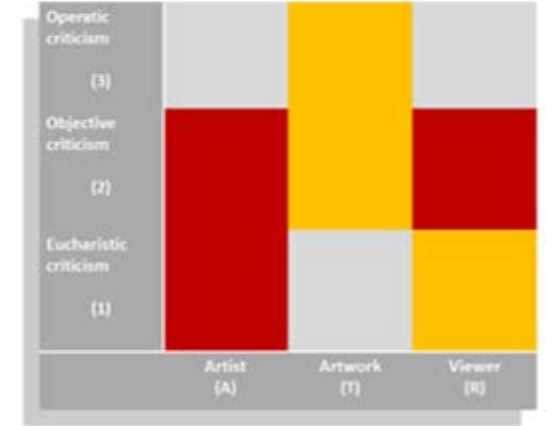
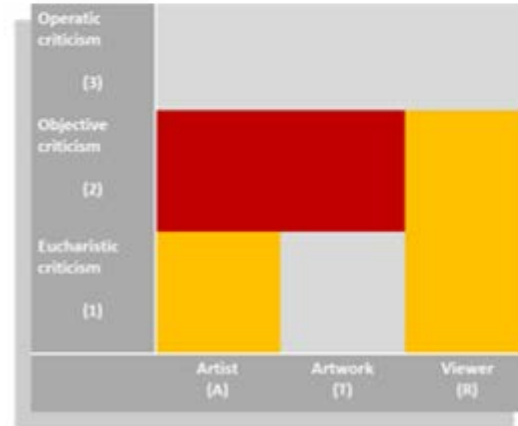
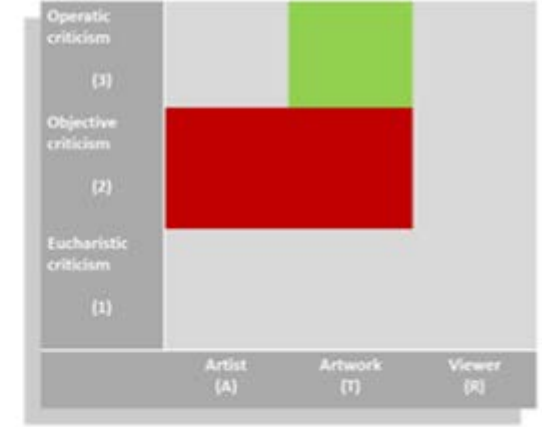
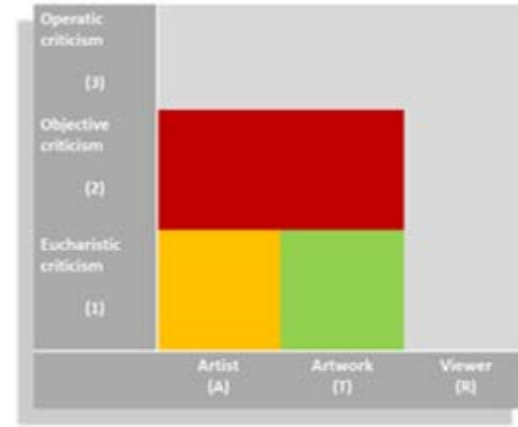
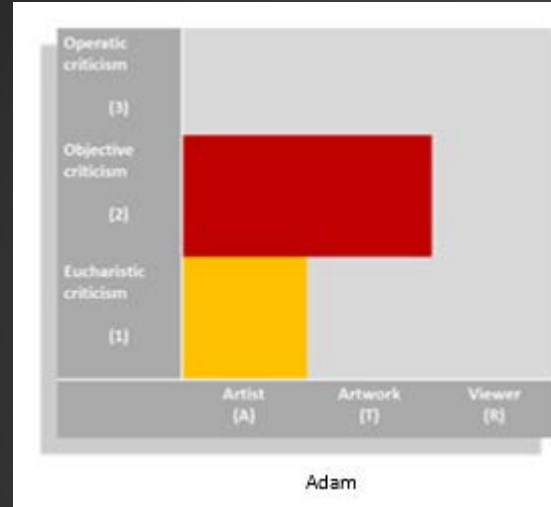
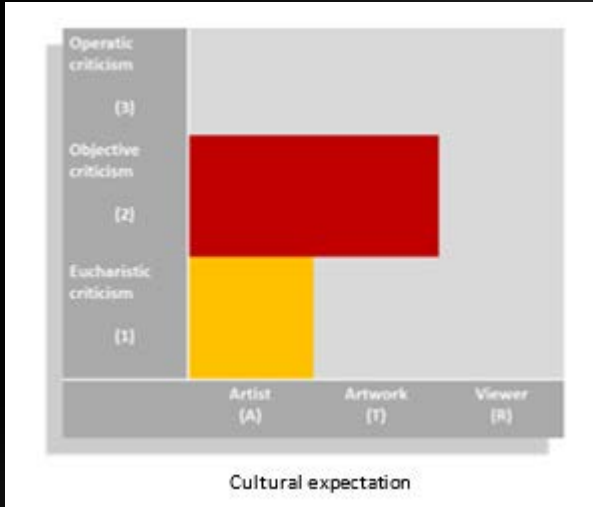
# ESPOUSED ROLES - FORMATIVE PANEL ASSESSMENTS



IF 16: Comparing assessors' interpretative approaches, formative panel assessments

(Belluigi 2015, p. 169)

# FORMATIVE PANEL - ASSESSOR

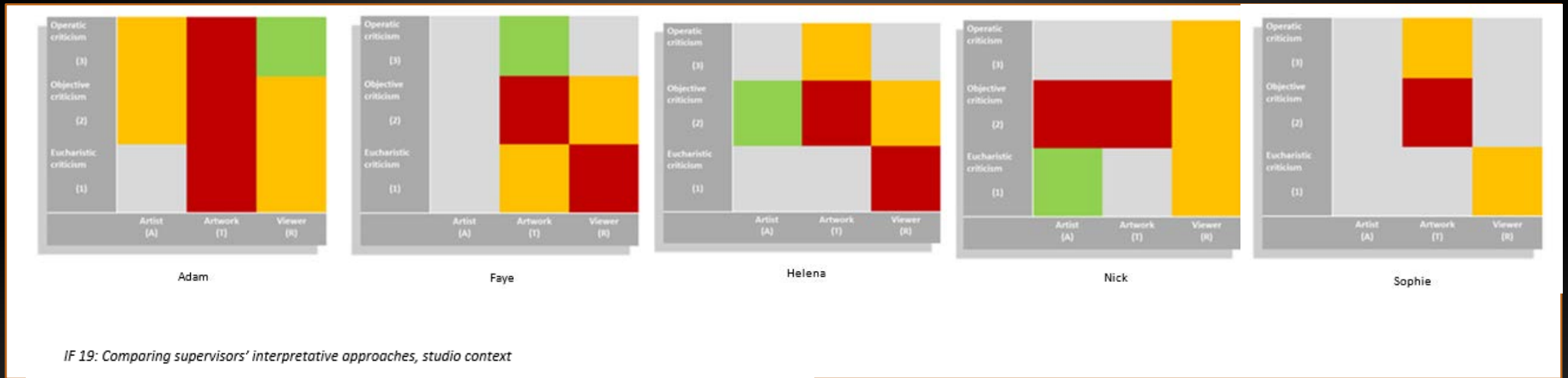


IF 15: Comparing supervisors' interpretative approaches, formative panel assessments

(Belluigi 2015, p.165)

# FORMATIVE PANEL - SUPERVISOR

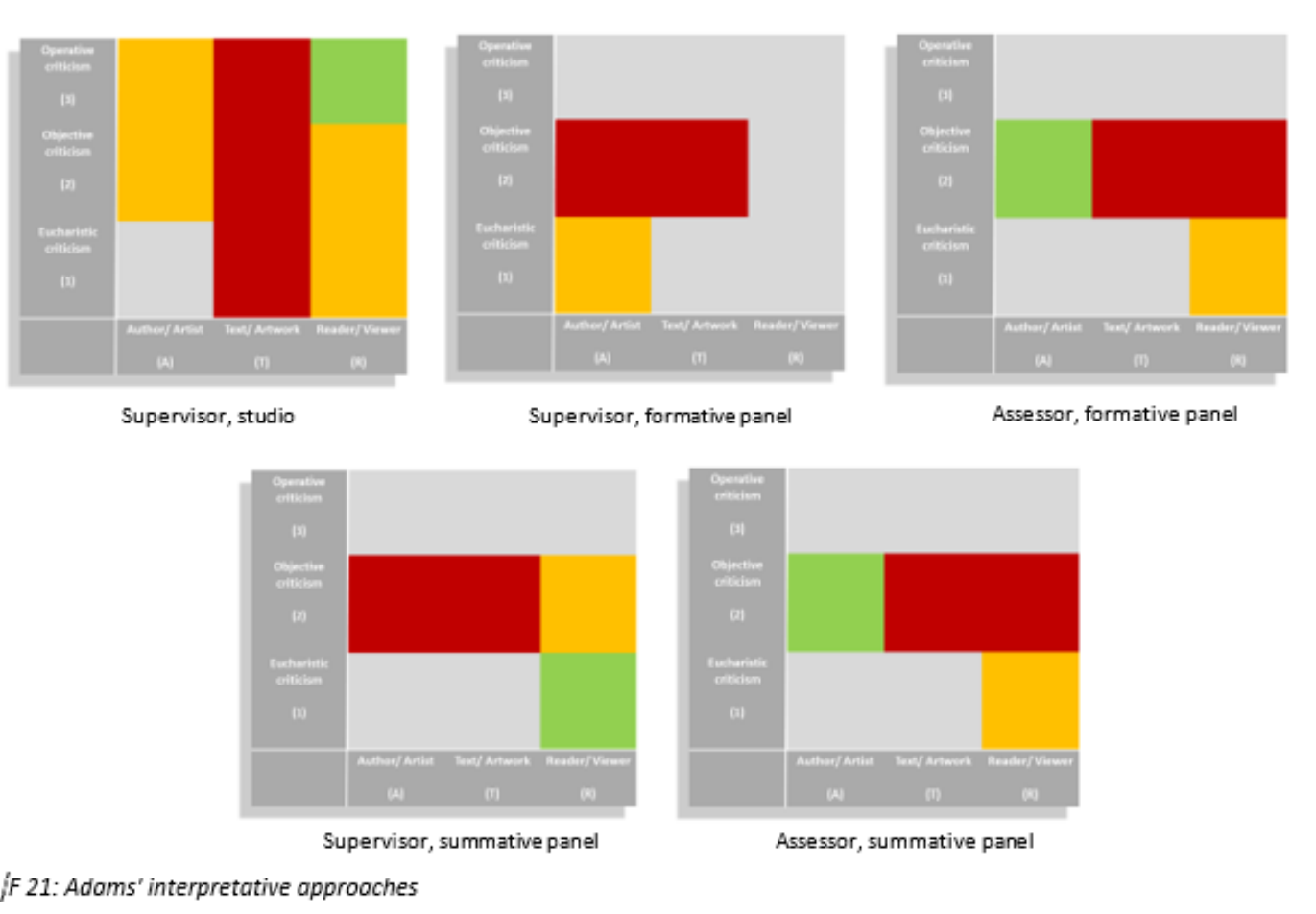
# STUDIO - FORMATIVE



(Belluigi 2015, p. 176)

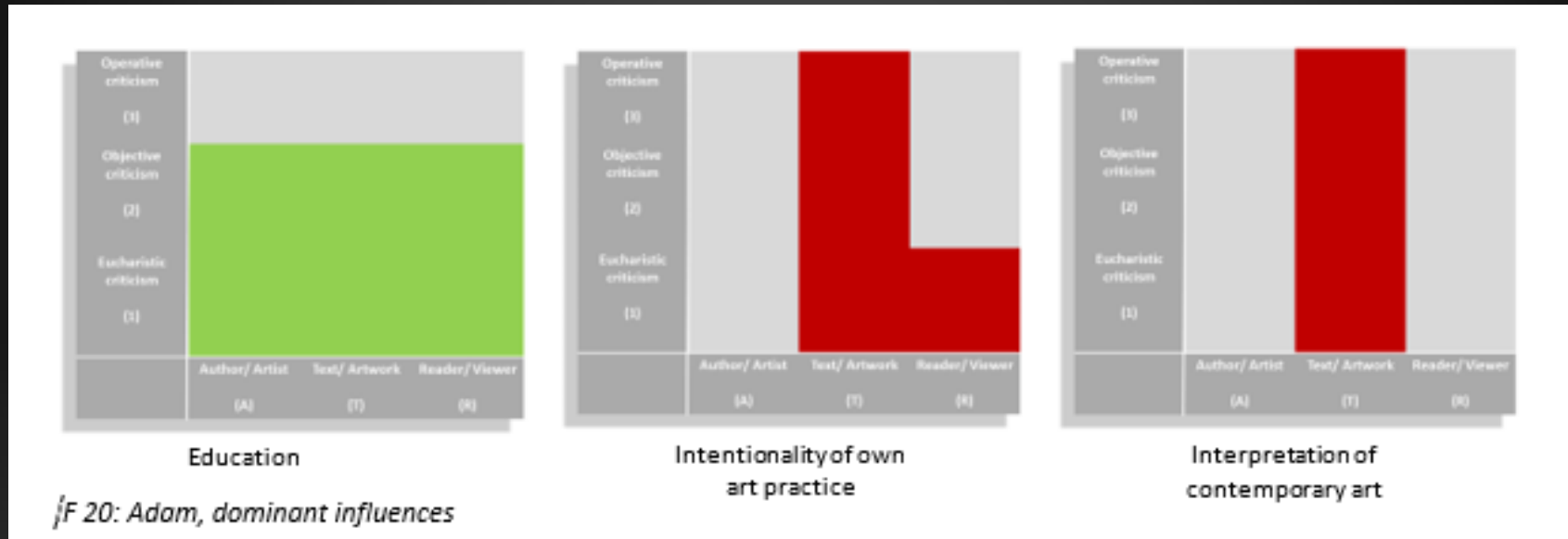
## COMPARING AGENTIAL APPROACHES

# SINGLE CASE: 'ADAM'

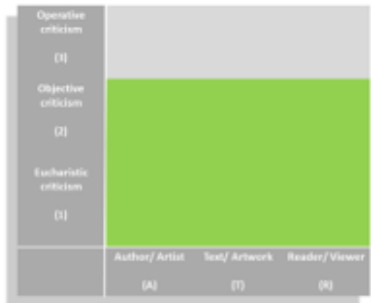


(Bellugi 2015, p. 178; 180)

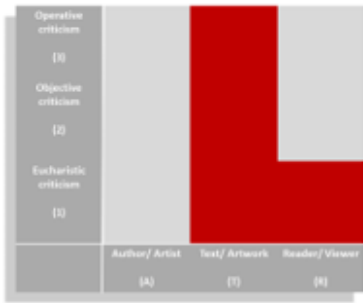
# SINGLE CASE: 'ADAM'



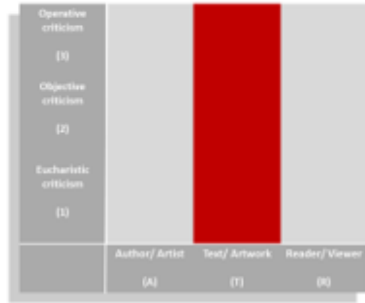
(Bellugi 2015, p. 178; 180)



Education

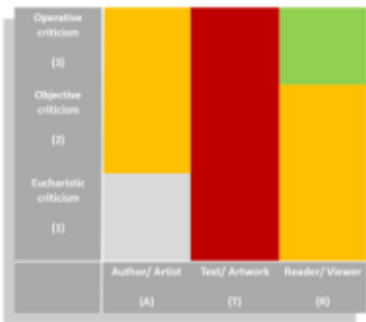


Intentionality of own art practice

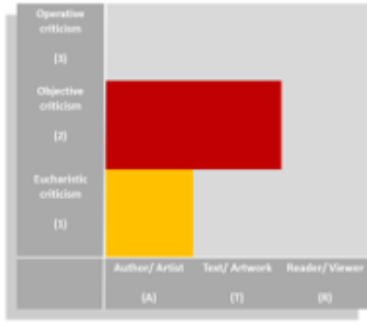


Interpretation of contemporary art

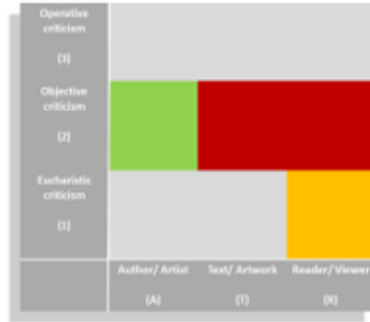
IF 20: Adam, dominant influences



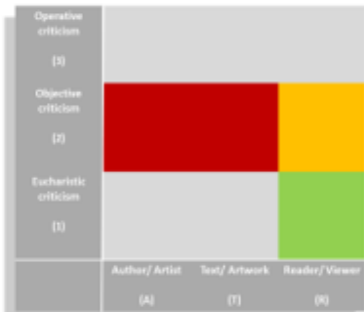
Supervisor, studio



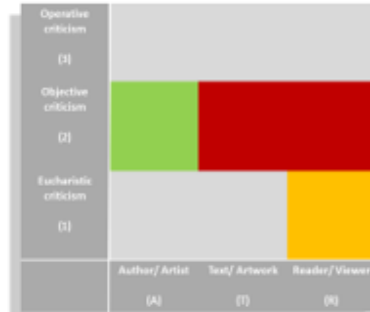
Supervisor, formative panel



Assessor, formative panel

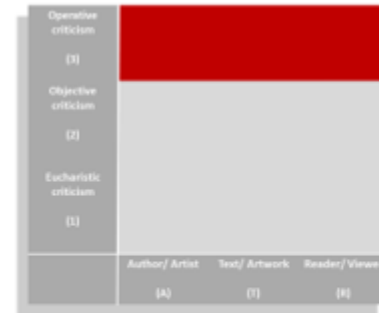


Supervisor, summative panel

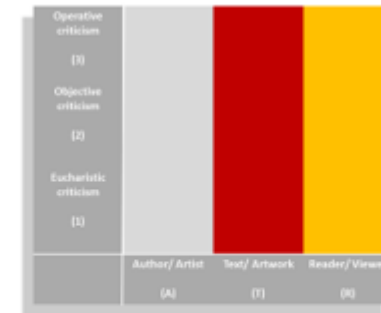


Assessor, summative panel

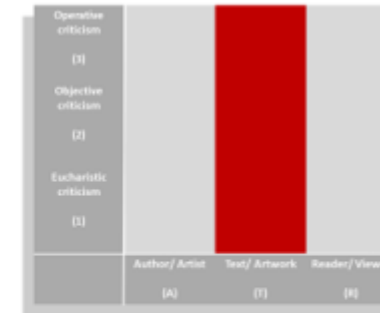
IF 21: Adams' interpretative approaches



Education



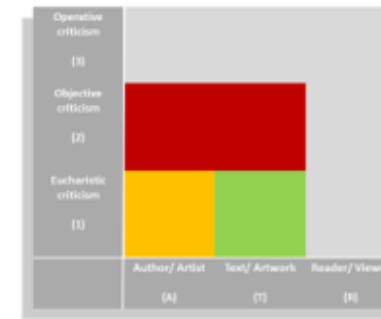
Intentionality of own art practice



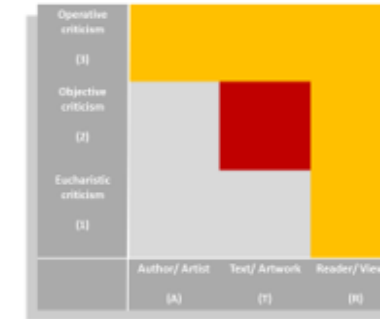
Interpretation of contemporary art



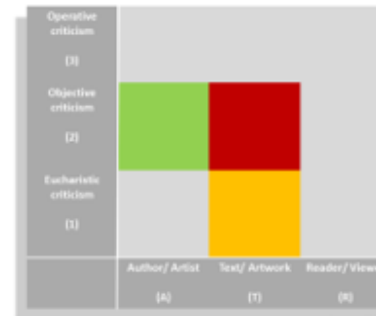
Supervisor, studio



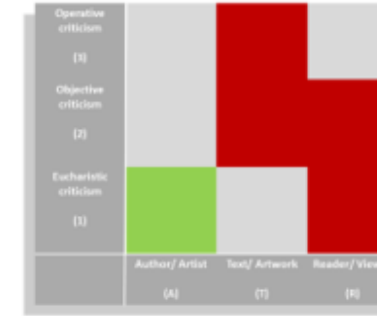
Supervisor, formative panel



Assessor, formative panel



Supervisor, summative panel



Assessor, summative panel

IF 23: A comparison of Faye's approaches

(Bellugi 2015, p.190;191)

# AGENTIAL INTERPRETATIVE APPROACHES

# THE SIGNIFICANCE OF INTERPRETATIVE APPROACHES ON THE CONDITIONS FOR CREATIVITY

- Belluigi, D. Z. 2013. A proposed schema for the conditions of creativity in fine art studio practice. International Journal of Education & the Arts, 14(19).



# THE SIGNIFICANCE OF INTERPRETATIVE APPROACHES ON THE CONDITIONS FOR CREATIVITY

- Belluigi, D. Z. 2017. 'La question d'auctorialité : une épine au chapitre de l'évaluation en arts' in Ludec, Diane & Beland, Sebastien. [Eds]. 2017. Regards sur l'évaluation des Appretissages en Arts à l'Enseignement Supérieur. Quebec, Presses de l'Université du Québec.
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- ———. Under review. 'It's Just Such a Strange Tension': Discourses of Authenticity in the Creative Arts in Higher Education. Submitted to international journal September 2017.

## WIDER IMPLICATIONS...

- Belluigi, D.Z. 2016, 'Situating 'the author' within the development and assessment of teaching portfolios'. Paper presented at International Consortium for Educational Development (ICED) Conference 2016, Cape Town, South Africa, 23/11/2016 - 25/11/2016.
- Doctoral level...
- Co-curriculum...

# THANK YOU

For feedback, suggestions, possible collaborations...

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