Assessment as Learning:
Practice on Teaching Greek Literature through Students' Drawings

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Abstract
Assessment as learning is essential for students evaluating and regulating themselves. It is the key skill to lead oneself to higher levels of knowledge and meta-knowledge (metacognition) by peer and mainly self-evaluative practice. Evaluative activity in the context of teaching can function as a means of learning, which seeks to achieve cognitive, affective and psychomotor objectives. In particular, as regards the course of Modern Greek Literature, estimating and evaluating concepts and values emerging from texts can lead students in transforming knowledge and creating their own products. One such attempt was made to projects painted by fifteen year old students (of the first grade of Lyceum), reflecting, by choice, motifs from folk poems that were taught as part of the lesson. The "Grammar of Visual Design" was the methodological tool applied in order to analyse the qualitative data of students' products, in addition to peer-to-peer and self-evaluation. These assessment activities were found to promote students' philanagnosia (love of reading) and critical thinking, but also to help building evaluative skills and assessing as learning.

Introduction

In an era of socioeconomic crisis and vocational volatility, teachers have a totally significant responsibility: they need to prepare self-managed and self-regulating citizens, who are expected to live actively and happily in tomorrow's society. They must cultivate positive expectations for all students and help students develop positive expectations for themselves, so as to cope with educational challenges and optimise learning outcomes. In order to do so, teachers need to exert their students in self-observation and self-regulation through developing evaluative capacity. Assessment as learning is a way of fostering self-evaluation, which is a necessary skill for building knowledge and meta-knowledge (meta-cognition) in everyday school life.

Assessment as Learning

School teachers, being accountable to and accountable for society, play an important dual role: they need to evaluate by themselves the students' performance (assessment of learning) and, consequently, their teaching (assessment for learning), but also to cultivate each of their students' individual capacity for self-evaluation and self-regulation (Fleming, 2006; Volante, 2010). In particular, assessment

of learning, in a formative or summative way, intends to help the teacher estimate the student's performance, compared mainly to his/her classmates' performance and his/her initial (diagnostic) evaluation. Assessment for learning provides information on the teaching and learning process as the necessary feedback, in order to optimise learning outcomes in relation to the teaching objectives and the students' readiness for learning. Especially, while talking about each student's readiness and needs for learning, we need to differentiate teaching and provide feedback for learning through differentiated assessment (Feresidi, 2016).

Assessment as learning can help students evaluate and regulate themselves. The student is his/her own evaluator and learns how to compare and compete only with him/herself and his/her own potential, referring mainly to personal learning goals and aiming to his/her improvement as a person. Assessment as learning is considered to be a subcategory – possibly the most important and necessary one - of formative assessment, which focuses on meta-knowledge (meta-cognition) and develops the student's ability to manage his/her own knowledge and self-regulate (Earl, 2003; Volante and Beckett, 2011).

Table 1: Approaches to student's assessment

	assessment of learning	assessment for learning	assessment as learning
purpose	judgement on performance, promotion/graduation	information and feedback on teaching and learning	self-regulation and self-management
benchmark	classmates	teaching/learning objectives, expectations and other external criteria (e.g. curriculum)	personal goals mainly and external criteria (e.g. family's background)
evaluator	the teacher	the teacher	the student
main function	summative	formative	formative

Setting teaching/learning objectives

Prof. Kassotakis (2013) defines the evaluation of student's performance as "the systematic process that seeks to identify the extent to which learners achieve the objectives pursued in the various courses and other educational activities, which are developed at school" (p.28-29) and supplements that student achievement is associated with factors such as, inter alia, effective teaching, individual effort, mental abilities and particular talents and interests of students. In fact, he considers that in some courses work entrusted to the student may be "technical construction or production of artistic works (e.g. drawings, illustrations etc.), which demonstrates the students' ability to apply the knowledge they have learned or create something new" (p.56).

Regarding instructional goals, there are three areas known in which instructing and learning objectives are set: cognitive, affective and psychomotor. Each of these areas include various types of goals to achieve during and after teaching and they can be organised accordingly: the most known taxonomy of cognitive objectives is Bloom and Krathwohl's taxonomy in 1956, which was revised in a way that emphasises acting, since it is now formulated in verbs, and creating, for it is the peak of cognitive efforts (Krathwohl, 2002), as shown in Figure 1.
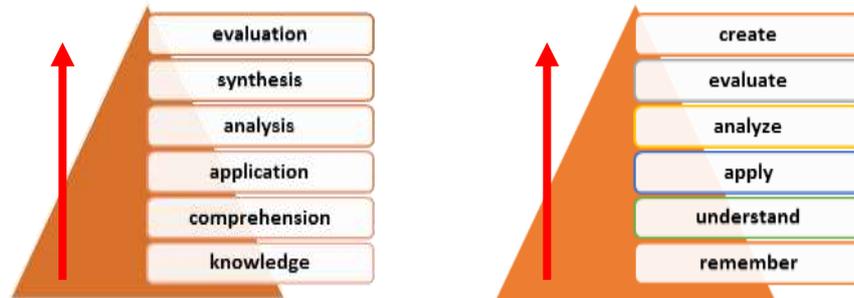

Figure 1: Bloom and Krathwohl taxonomy of cognitive goals (1956) and its revision by Anderson and Krathwohl (2001)

Krathwohl (2002) defines the "evaluate" category goals as making judgements based on criteria and standards, through checking and critiquing, and the "create" category as putting elements together to form a novel, coherent whole or make an original product. This includes the sub-categories of generating, planning and producing, which are found to promote students' procedural knowledge, having already built factual and conceptual knowledge, and lead to higher and more complex levels, which characterise metacognitive knowledge: strategic, relating to cognitive tasks (including appropriate contextual and conditional knowledge) and self-knowledge (p.214).

In particular, while teaching the course of Modern Greek Literature, it is important to set goals targeting the emotional field, namely receiving, responding, valuing, organisation and characterisation based on a value system (Krathwohl, Bloom and Masia, 1970, as referred in Kassotakis, 2013), and the psychomotor domain, in which objectives relating to reflex movements, basic fundamental movements, perceptual skills, physical abilities, skilled movements and non-discursive communication are classified (Harrow, 1972, as referred in Kassotakis, 2013).

Practice on teaching Modern Greek Literature

Within the above theoretical framework of setting teaching objectives, during the course of Modern Greek Literature in the first grade of Lyceum, our students were appointed a project, as provided by the National Curriculum (Ministerial Decision 70001/C2/21-06-2011), in which it is mentioned that the main purpose of teaching Literature is "critical education in modern civilisation" (p.21068), being allocated in objectives as follows:

> ... Awareness of the relationship of literature to human experience and therefore of its importance for understanding both the world in which we live and ourselves... the development of critical and also creative relationship of students with contemporary social and cultural environment,

and the symbolic strengthening of the subjectivity of all students, so that they become active citizens and producers of civilisation... enhancing the feeling that the language power and possibilities can be one of the biggest joys of reading literature(p. 21069).

And students' skills to be built are:

Developing reasoned and evidence-based personal opinion, liking or dislike for the texts they read. Self-assessing theirown interpretative approach and the one of their peers... Narrating of their own, combining word and image... Transubstantiating and relocating emotions caused by a literary reading in a new text of all kinds: prose, poetry, essay, painting, music, drama (p. 21069).

This practice is the product of our own personal assumptions, namely considering that aesthetics in school education can be used as a means of both moral and mental development and maturation of students. Aesthetics in school education signifies the educational process aiming at cultivating students' own sensitivity towards the phenomenon of aesthetically remarkable, in nature and in art, and developing their creative artistic predisposition. An important component of aesthetics in education is the artistic expression through the visual arts, such as painting. Such a deliverance can contribute to the enrichment of the senses, the consciousness of human values, the identification of moral and mental qualities leading to peer and self-knowledge, the improvement of human communication and the development of creativity. Besides, multimodality in teaching and learning stimulates imagination, exacerbates critical thinking, unveils students' inner world, alongside improving learning outcomes. Therefore, we sought and used methodological tools, in order to as best understand and explain students' products as qualitative data.

Research on child and adolescent drawing as an expression of multimodality – The Grammar of Visual Design

Research on children's drawing was conducted since the late 19th century and led to psychological and sociological implications during the 20th century. Piaget highlighted that children's art declares individual development and emphasised that children's trace is one of the forms of symbolic function and therefore should be placed between symbolic play, causing the same operational pleasure, and mental image, through which children attempt to imitate reality (Piaget, 1979).

Researchers' interest has gradually shifted from the trace itself as the child's final product, the child or adolescent as creator, the process of drawing and current interactions to interactive communication emerging from the drawings. Since the use of tools, such as the Goodenough's *Draw a Man Test* (1926) and Machover's *Draw A Person Test* (1949), up to the conceptions of *The grammar of action* (Goodnow and Levine, 1973) and the multimodal and narrative expression through drawing (Kress and Van Leeuwen, 2006), the researchers' discussion has focused on children's choice and creativity. In general, there have been five main approaches to analysing sketches for educational and psychological research: the developmental – psychological approach, the psychoanalytic, the aesthetics, the cognitive and the semiotic (including the multimodal and documented approach) (Trouli and al., 2015).

Furthermore, it is considered that the child's artistic expression reflects his/her entire personality and can be a means of measuring also one's Intelligence Quotient (IQ). As regards the child's emotional state, in particular, it may be studied and analysed by the children's use of lines and shapes, the colour selection, the distribution of the pictorial space, the size of the drawing and its location within the paper (Kanistra, 1991), as shown in Table 2.

Table 2: The declarative characteristics of children's visual expression

the size of the drawing	declares:
big	extroversion, wellness, superiority feeling
small	introversion, shyness, maladaptiveness
the placement onto the paper	**declares:**
in the middle	stability, security feeling
beyond the frame	ease of establishing social relations
only marginal	fear
the sort and the touch of writing	**declares:**
curved and helical lines	sensitivity, shyness
right angles and hard lines	aggression, realism
more / less stressed lines	courage / hesitation
clean lines, smooth, equally stressed	emotional control, internal balance
lines cut and strong	agressiveness
smudges and erasures	inconsistency, intensity

The prevailing colour denotes, in general, corresponding attributes of the child's character (Kanistra, 1991), as shown in Figure 2.

Figure 2: Declarative elements of colours in use

In the postmodern era, in particular, multimodality is analysed through a socio-semiotic approach (Bonidis, 2012). Concerning the Social Semiotics, the "Grammar of Visual Design" is in our case considered appropriate. Visual communication is studied in the same way as verbal communication, which has rules and grammar and is treated as a product of social and cultural practices. The "Grammar of Visual Design" is a critical methodological tool used in the analysis of visual text and in the examination of the relationship between the visual and the verbal text, relying on three meta-functions (Kress and Van Leeuwen, 2006):

- A) the ideational metafunction, through which the relationship of power constructed is analysed, based on narrative representation between the depicted people, places and objects. Therefore, the diverse roles, both active and passive, in the pictorial communication are analysed. Thus, the communication / action may be: a) non-transactive, with only one person, without a recipient, b) transactive, with one or more recipients, or c) reacting non-transactive, stressing the eyes of the person looking, or reaction transactive, stressing the eyes of the person looking both with the object he/she is looking at. Also, images are analysed, which represent (performing images) or analyse concepts (conceptual images).
- B) interpersonal metafunction, which is the analysis of the special relations created by the visual text between the viewer and the people, places and things presented and the attitude indicated to the viewer towards them. So, elements to consider are the contact through gazing, the social distance created between the people pictured and the viewer (near / distant shot and its gradations) and the perspective, meaning of which horizontal angle (front, engaging the viewer, or sideways, leaving him out of the action) or vertical angle (a higher position / with imaginative power, flush / equal, or inferior to / symbolic power over the viewer) the illustrated are seen by the viewer, indicating also his/her attitude towards them.
- C) the textual metafunction, through which the textual structure of the images is analysed, namely accordingly to their composition on the page, as shown in Figure 3 (Kress and van Leeuwen, 2006).
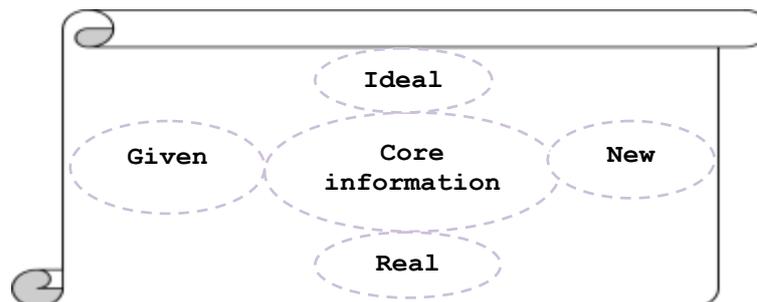

Figure 3: The textual structure on the paper

Purpose and methodology of the activity

The purpose of this evaluative activity is to explore the possibility of enhancing students' evaluative skills through drawing, combined with documented justification. By evaluating the attainment of teaching/learning objectives, namely if and how students remember, understand, apply, analyse, evaluate and create, but also characterise

and communicate, one may conclude that this evaluative activity helps students build their evaluative capacity and learn. In order to create, one needs to evaluate and, therefore, leads himself/herself to knowledge and meta-knowledge (metacognition) by peer and self-assessment. The question here is whether assessing through drawing can promote critical thinking, philanagnosia (love of reading) and learning in general.

As regards methodology, in the curriculum concerning the Modern Greek Literature course (at the first grade of Lyceum), it is proposed to study folk songs (traditional poems) on the thematic of "sexes and tribes in Literature". Specifically, we studied the following: "The Dead Brother Song" (narrative poem), "The abduction of Digenis' wife" (acritic heroic poem), "Why mountains are black" (poem on deathly tradition), "Of Parga" (historic poem) and "The Kolokotronis family" (historic and heroic poem).

When this ensemble of folk songs was completed, students (A1 and A2 classes, a total of 40 students) were asked to draw at home what they were mostly touched by, while studying these folk poems. In order to do so, they were all given identical white pages (measuring 210x297mm and weighing 160 g/m², on which they would paint, by choice of subject and colours. They were also given indexing tabs (measuring 150x100mm), on one side of which they would write the word, verse or excerpt of the folk poem they would chose to portray, and at the back side they would justify briefly (in 3-5 lines) their choice and record their name.

The students responded with consistency and – one could add – enthusiasm to this assigned task. Their material (drawing and index tab attached) was collected in two envelopes (one for each class) and then was digitalised via scanner. Then a PowerPoint presentation was made, including all drawings, in random order and anonymously, for the students to see, "read visually" and evaluate the products of their peers (peer evaluation). It should be noted that it was explained to the students that their work would be evaluated not for being more or less artistically masterful, but for justifying and associating the imaging with literary texts they had been taught. While the students were processing through the projector their peers' paintings, they commented and evaluated in a playful but meaningful way. The teacher recorded the students' comments, which are included in the analysis of the drawings below. As mentioned above, the main methodological tool used for the analysis was the "Grammar of Visual Design".

Students'drawings analysis

As already mentioned, the students chose themselves the folk poem they wanted to depict, because it was the one that justifiably thrilled them more. It is considered appropriate here to present their material grouped under the chosen literary text, since this classification facilitates our findings below. Of course, for reasons of text economy, only some of the paintings and their analysis are cited, indicatively for each text.

There were many students who chose to portray a pattern from "The dead brother song". Through our discussions in the classroom, under the theme of "sexes and tribes in Literature", students seem to have elaborated the idea of a mother's laments, the value of brotherly love, the daughter's status in the family and the importance of giving a sacred oath to one's mother.

Drawings 1, 2, 3 on "The dead brother song" by the students P.K., M.C. & P.D.


This is indicated by Panayiotis's words: "... and death came, and the nine brothers died, and their mother was found like stubble in the plain (v. 20-21)... I chose these verses, because we can see the mother's love for her children and understand the mother's distress for the loss of her children". This information is presented intensely and realistically on the paper, as it is the core information of the text, but it also seems to be of great sentimental value for students of this age. The action of the subject illustrated is non-transactive but in medium close-up, giving perspective that involves emotionally the viewer. The choice of black and gray rather matches to the mournful character of the motif chosen by the student. This concern seems to exist also in the drawing of Myrto, who chose to depict the end of the poem: "They descended, embraced and died both of them (v. 82)... The death of the two women brings a nice closure to this story, since they follow to death the rest of the family". Even in death, then, the family is united and knit and this is shown in the conceptual image she painted, with death embracing mother and daughter (in medium close-up). To the left, one can see the graves of the other members of the family (the Real) and, to the right, their home (the New), which is now deserted. The coherent element is again the core meaning of the poem, the main information of the family bond, and the use of colour makes the contrast created between the family, which is dying, and the nature around, which goes on living, even stronger. The viewer is placed on visual angle of parity and is involved in the facts, as Death seems potentially looking at him. In horizontal frontal view, with direct eye contact with the viewer and on an equal footing with him, Panayiota placed the daughter crying in her drawing. Indeed, the transitional response between the two depicted women and placing them in close-up implies the universal and timeless nature of mourning for death. The use of black colour is dominant and special

focus seems to have been given by the student on the eyes and the tears.

Particularly popular among students seemed to have been the folk song "The abduction of Digenis' wife". The students were inspired by different parts of the text, especially the scenes relating to the heroic model of Digenis, the dedication of his horse, his wife's faith and the love between the two partners. It seems, indeed, that these patterns strongly thrill the teenage soul, since it is the category of paintings that have been painted more than any other (nine out of twelve).

Drawings 4, 5 on "The abduction of Digenis' wife" by the students K.K. & I.M.
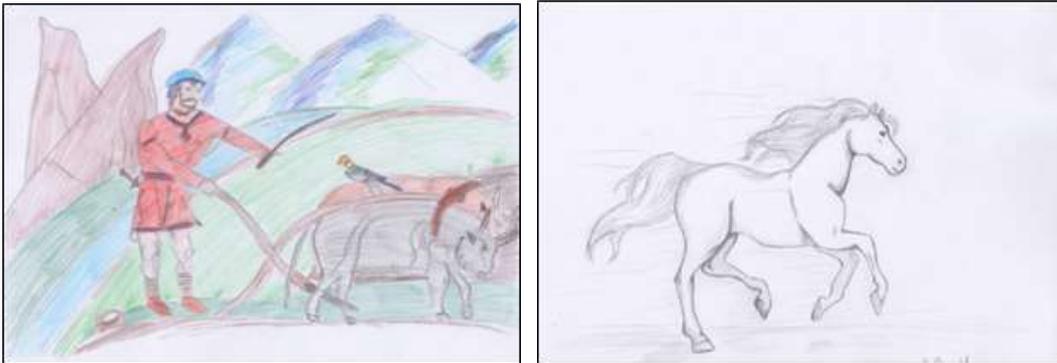
Kostantinos, for example, justifies his choice as follows: "I am impressed by the integration of animals into human life and problems, making the poem more descriptive. Through this acritic song we learn about rural life at the time. The plot and the way Digenis coped with emerging problems was unique. I also liked the animals' fear caused by the anger of Digenis". So, the effect brought by the figure of Digenis and his faithful horse on the student seems so strong, that he chose to present (performing image), in medium close-up, Digenis plowing his land to provide food for his animals, with a transactive reaction (eye contact of Digenis with animals, even with the little bird, which will play a key role in the plot). The viewer is involved in this action (horizontal front corner) and put in an equal position, as it may be a representation familiar to him (vertical angle). Of note is the use of colour and especially red, possibly reflecting the lively and irritable character of Digenis. The horse and its devotion to Digenis and his wife, who took care of it, seems to have touched several students, not as much for its important role (it will go and bring back to Digenis his wife), as for the values that are pointed out by its behaviour: love, faith, loyalty, reciprocity. Ioli seems to have given the horse the importance of the main and unique information on the page, because of the mutual love and commitment which it harbored towards its lady, she writes.

The meaningful imagery of the poem "Why mountains are black" is what Markos decided to present and, so, he portrayed in the center of the page, as core information, the figure of Charon (Death) with his horse and, in a distant shot, the bare mountain. As a new element, however, (to the right) the number of dead people following Death shows up and the student, in fact, tried to attribute the difference between the elders, the youngsters and the children. The same pattern was chosen also by Konstantina, who writes that this image is timeless and expresses feelings that all people have experienced or will experience

at some point in their lives. The picture is more conceptual than the previous ones, as the use of colour, although limited, emphasises the contrast to the black figure of Charon (Death) and the pathway he has already passed. Once again his figure is given as a central information, but without engaging the viewers, since there is no eye contact with them, as in the previous student's drawing.

Drawings 6, 7 on "Why mountains are black" by the students M.G. & K.K.

The pattern of the three birds is considered as a key motif in the folk poems and, specifically, in the text "Of Parga" the three birds play an important role. This seems what the students wanted to emphasise on and Spyros has consciously given the black bird the position of the central information, because it is the one weeping and bringing the news of the betrayal of Parga and its surrender to the enemies. There is a strong contrast between the colours used for the other two birds and the black messenger. Even the branch on which it is standing, gets a symbolic colour (purple, mournful), while the other two stand on branches of other colour (brown, more realistic). The same pattern was also chosen by Xenia, placing at the centre of the page the birds and at a very long shot the city of Parga, which is to be delivered to the Turks. This piece of news is revealed by the black bird in a human voice and therefore it is represented crying. That is a performative image and there is transactive reaction between the birds. Finally, Vasso writes: "Mothers, take the children, priests, the saints. Leave, brave, the weapons and let the rifle, dig wide, dig deep, all your graves and the brave bones unearth of your parent (v. 12-15)... I chose this picture because I like that the poet (Greek people) in these verses is urging Pargians to take what is most valuable to them: the mothers their children, the priests images of the saints, meaning the maintaining of the people's religious faith, and finally to dig up the bones of their ancestors and to take them away, in order not to get in touch even so with the turkish slavery". Thus, it is a performative image, with strong emotional content, which seems to have touched the student. This is suggested by the particular attention that has been given by the student to details (bones, images, laid weapons, young children) and the colours that she has used in a rather realistic way. Moreover, the fact that each pattern is repeated on the paper (mothers three times, priests three times and men digging for the sacred bones of their ancestors twice) emphasises on the collectivity of the Pargians' actions and suggests how much the student was excited about.

Drawings 8, 9, 10 on "Of Parga" by the students S.P., X.S & V.S.
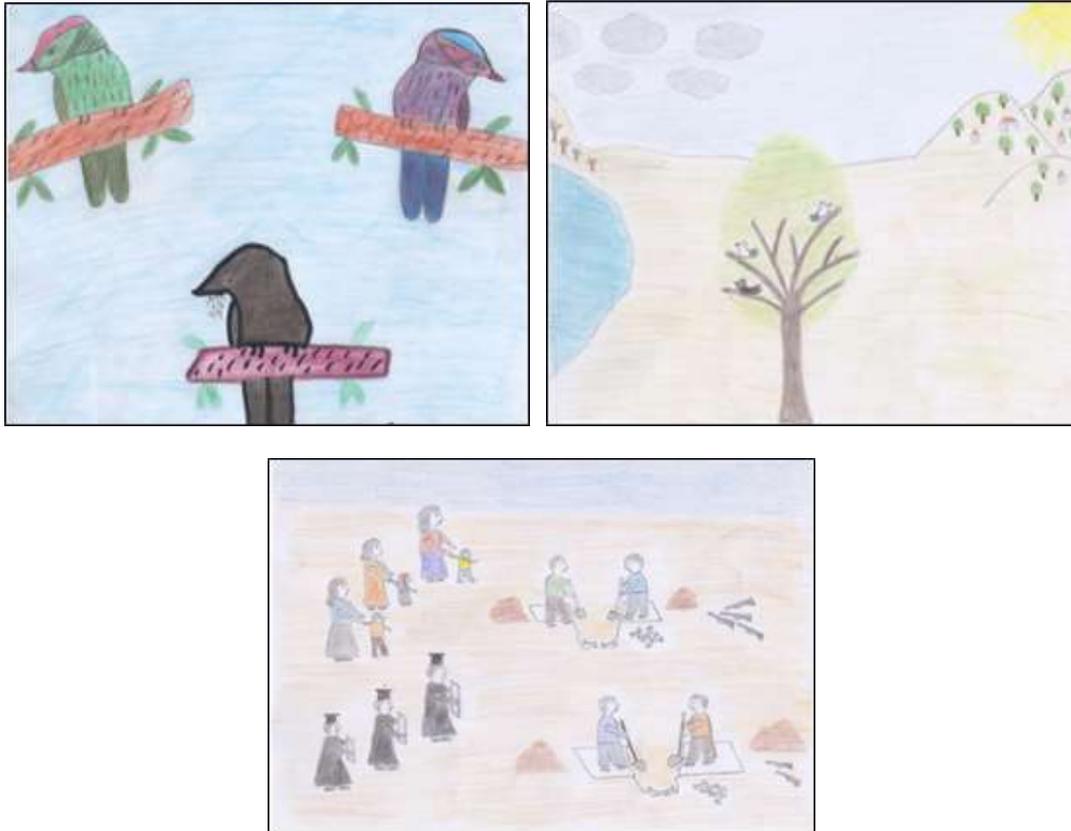
A fairly popular poem for the students seemed to have been "The Kolokotronis family": "What particularly impressed me was the equation of the flash of Kolokotronis' swords to that of the snow and the sun. So, in a way, the Kolokotronis brothers are equalised with two natural elements that stand out for their brilliance. In short, literally, these verses point out the valor and bravery of Kolokotronis, reflecting the Greek people, who fought bravely for freedom". With these words Nikolas, rather in an indirect way, justifies why Kolokotronis was placed on the left of the page as something familiar and true and, indeed, on an equal footing with the viewer. "Horse riding they eat bread, they fight riding, riding they go to church, they worship the saints riding, riding they get holy bread from the priest's hand (v.6-8)... I was impressed by how the Kolokotronis brothers during the war were always ready to combat, even when they ate and were in church. They were faithful to God and longing for national freedom". This is what Panos wrote, justifying the conceptual picture he painted. In medium long shot and to the left as Given, he places the figure of the priest, in the distant foreground and center of the page as essential information, Kolokotronis on the horse holding a sword, and in the very distant foreground and to the right, the church and the sunrise. Although no colours were used, the drawing covering the whole page indicates how much the student was moved by the heroic model of Kolokotronis and, indeed, how emotional and extroverted he is as a character.

Drawings 11, 12 on "The Kolokotronis family" by the students N.T. & P.N.

Findings - Conclusion

It is, therefore, ascertained that our readings in the classroom during the lesson, touched upon the students and were understood and processed by their own value theories. Generally, those students who have chosen to portray any verses from the "The dead brother's song", tried to emphasise on the value of family, of brotherly love and respect for the mother, which can even revive the dead. This means that studying this text was of great effect upon their souls, puzzled them and offered them food for thought. There were many students who chose to portray a subject from the folk poem "The abduction of Digenis' wife", since they were obviously affected by the figure of the horse, the bravery, loyalty and devotion it showed to the woman who took care of it, the model of faithful and loving wife and the heroic model of Digenis himself. Also, there were many students who chose to portray the motif of death through the poem "Why the mountains are black", as it seems to be of great concern to adolescent thinking and feeling. Moreover, the poem "Of Parga" seems to have had a great affect on some students, concerning the pattern of the three birds, which play a key role in folk poetry, and the model of devotion to the homeland and the holy, as discussed in the classroom. Finally, the figure of Kolokotronis is very familiar to students from their various readings and it was easy and pleasant for students to depict.

The above evaluative activity appears to benefit the learning process in a multiple way: students recalled the memory of the commentary on the poetic texts made in the classroom, they understood knowledge and concepts involved in the texts, they applied and analysed the meanings and values in such a way, in order to critique and evaluate what is important for them to draw, and they created their own product, transforming the knowledge they had gained. Indeed, justifying their choice with documented reference to the texts and evaluating the projects of their own (self assessment) and their classmates (peer assessment), they built their procedural knowledge and cultivated their critical thinking.

In conclusion, this effort to link the readings of Modern Greek Literature with art education, both as a creative and as an evaluative activity seems to promote philanagnosia, to extend students' reflection on the texts, to cultivate their imagination, to help them use synthetic and critical skills and to facilitate learning in an attractive and playful way, which defines the person-centered approach to teaching and learning.

Limitations and suggestions for further research

By reflecting on this practice and evaluating the attainment of the teaching/learning objectives we had set while planning and applying this evaluative activity, we found that such practices can indeed help students build their own evaluative skills and learn through assessing. However, every evaluation needs meta-evaluation, in order to improve and, therefore, it is necessary for the evaluator – and, in our case, the teacher - to reflect also on important issues, such as validity, credibility, clarity, propriety, utility and generalizability of the evaluation (Scriven, 2011). This is essential for learning through assessment, even if it is quite difficult when using qualitative data in order to interpret rather than generalise.

Moreover, learning through drawing and, in particular, assessing through drawing is a field yet to be explored. Far from being a distraction from academic work, drawing can turn students into better writers and learners (Adoniou, 2013) and teachers should encourage students to draw, so as to understand, clarify, communicate, assess and learn. This may be the case in every course (Kirsh, 2014; OECD, 2013; Ainsworth and al., 2011). However, although there is much research done in thinking and potentially learning through drawing (Rankin and al., 2014; Tversky and Bobek, 2014; Walker, 2014; Kantrowitz and al., 2011; Manchey, 1998), assessing through drawing is under-researched (McKeon and al., 2013). In Greece, little respective research has been conducted and it mainly refers to young children (Misailidi and al., 2012; Tambakis and Tambaki, 2007; Pourkos and Kontopodis, 2006; Bellas, 2000). Therefore, students should be given more opportunities to draw and learn, but also to practise on assessment as learning.

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