

Rubrics are an Acquired Taste: Working with Artists on Assessing Student Learning

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What can I do for you?

- Who is currently building student learning assessments?
 - For creative programs?
- What challenges are you experiencing?

Big Picture: Three Sets of Needs

INSTITUTION-
Evidence of
learning
Accreditation

INSTRUCTOR-
Clear assignment
Ease of grading
Feedback, both
directions

STUDENT-
What am I learning and how well?



The Unique Dilemma of Teaching Art

Art is both objective and subjective.

This is the territory of words such as-
beauty, value, the sublime, soul



Aesthetics

"Well building hath three conditions:
firmness, commodity, and
delight." Vitruvius

“Judgments of beauty are sensory, emotional
and intellectual all at once.”

http://en.wikipedia.org/wiki/Art_theory



Creating the Assessment

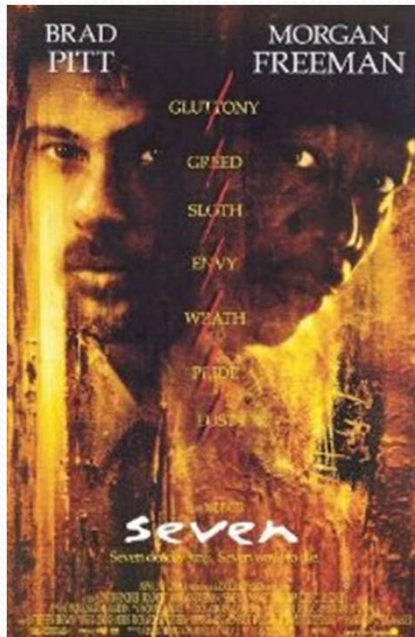
- Listen for main features of assignment/main skills to demonstrate
- What is the relative importance of each feature?
- Are the features distinct (is there overlap)
- Only grade the observable
- Distinguishing between impact and craft



Useful Questions

- Are there “must have” features? (consider making them requirements for passing)
- What do expert/competent/not adequate look like?
- If the student succeeds at one element, is it possible for him/her to fail at others? (gets at distinct categories)
- Does this match your intuition? (is good really good?)
- What will you do when a student fails in a unique way?

Stories



Sound Design in “Seven”

ET210 Model Making*

SQ200 Comic Book I*

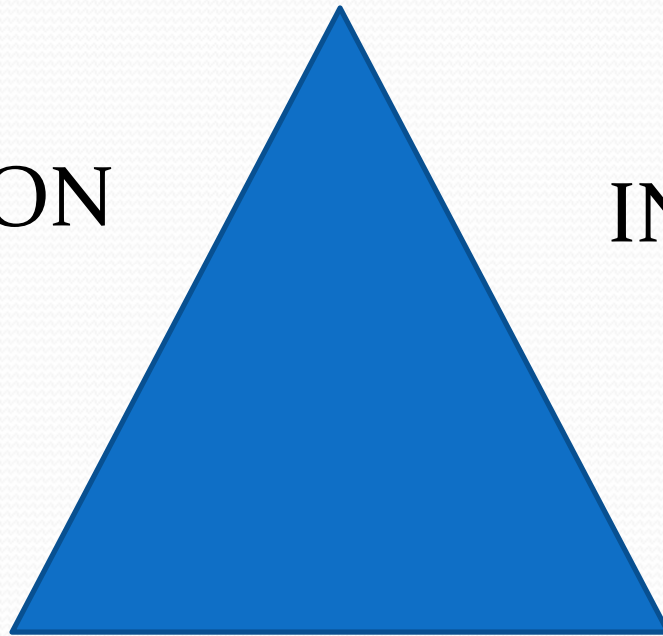
*used with permission of Globe University/Minnesota School of Business

Using the Assessment

INSTITUTION

INSTRUCTOR

STUDENT





Application

**Interesting
IDEAS/TECHNIQUES from
this session**

**Some Possible
APPLICATIONS to my work**

Please take a moment to make notes.

Adapted from Angelo, Tom. (2011) “Efficient Feedback for Effective Learning” IUPUI Conference



Thank you

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