

Rachel N. Branham
Teaching Portfolio
RISD
Teaching+Learning in Art+Design
Fall 2012
ARTE*044G
Friese

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Rachel Branham
Teaching Philosophy: Collegiate

The purpose of post-secondary education is provide challenges and opportunities for young people to grow as thoughtful citizens, and productive members of their society. For me, instruction within the visual arts is a valuable space for critical thinking and deeper understanding to take place, crucial to development and success. I am most interested in developing new strategies for classroom curricular design and arts assessment aligned with clear goals and standards, evoking interests and connections from historical time periods to the common era, and providing instruction and inquiry in drawing methodology.

Effective teaching begins when students feel safe and respected in their learning environment. Only when they feel confident to ask questions and make mistakes will they be able to take ownership of their own learning. Students learn best through a balance of independent, self-regulated course work, and introspective discussion and collaborative project development with peers, community members, and instructors. Field experience and hands-on exposure is also a vital component of my teaching strategies, in which students are provided consistent feedback and avenues for improvement. In my classroom, I provide each student ample time to discuss and find solutions to complex issues, to explore content through experimentation, application, and reflection and to be a support network in their practice and action research. Support can also be fostered through cooperative peer relationships, and external connections within the community.

Achievement and progress are measured through a variety of assessment metrics. I frame my courses with several modes of information retrieval, both qualitative and quantitative, so that I may better understand my students' needs and guide them towards

mastery. Education students are assessed through collection and revision of teaching documents, and application of learned knowledge and experience in synthesized expression. Studio candidates demonstrate technical and analytical skill, not only through portfolios of artwork, but through integrative research projects, written essays, and informative group dialogue and discussion. Structure within the course greatly depends on the ability to monitor and diagnose learning gaps quickly, addressing the right areas of focus, and continuous reflection upon one's pedagogical practice.

The most important aspect of my teaching is my ability to create an educational structure that where students can grapple with complex and abstract ideas, and find their own conclusions. I work with students to adopt the material with their own meanings and truths as they begin understand what it means to be an artist or arts educator. Having interests in the arts and arts practice is important, however it is crucial for students to be well prepared to grapple with issues within business, industry and educational worlds, and to succumb various obstacles through higher-order skills and apt decision-making. Students come away from my courses equipped for student-teaching experiences in real-world applications, with structured portfolios of visually effective work and personal philosophies in mind.

Artist Robert Irwin comments on the responsibility and challenge of educating young people. He states that “the most immoral thing one can do is to have ambitions for someone else’s mind.” Indeed, it is not up to me to determine the future of my students, or how they will synthesize their knowledge. My role is that of a mentor, an advisor. I want my students to feel confident and resourceful as they find their own niche in the changing, challenging, global world.

Introductory Studio Course- Drawing I: Patience and Active Seeing

This course addresses the virtues of patience and reflection, active “seeing”, and hand-eye coordination- these are key skills in *any* visual arts discipline. A firm grasp and conceptual understanding of drawing is essential for planning and implementing art projects. Students will begin to develop observational drawing skills, within a controlled environment.

Beginning with graphite, we will examine how to “read” a still life composition, prepare and create frameworks, and incorporate value and contrast. In the second half of the semester, we introduce the figure, and examine its unique implications when create an observational drawing. Students will draw from the knowledge learned in this foundations class throughout their art making career.

Students are expected to complete weekly homework drawing assignments, and participate in group critiques in each class. In- and outside-class assignments will be adopted into a drawing portfolio of 30+ works, comprised of various subjects and media. The final assessment will pertain to course attendance, participation, and completion of the drawing portfolio. Trips to the RISD Museum and off-campus drawing assignments will be arranged, allowing students to draw from sculptural objects and moving figures.

*(This course is **required** for **freshman** and **first-year undergraduate** students.)*

Instructor: R. Branham

Location: Big open space

Time: M W 8:00a-12:00p

Cap: 30 max.

Introductory Seminar Course- Learning Through Making: Educational Theories and the Arts

By exploring the range of learning theories throughout ancient and modern history, we can more clearly see the impact and importance of art education in child development. We will be looking closely at progressive educators, from John Dewey to Paulo Friere, and the relationships to cognitive development theories from Jean Piaget to Viktor Lowenfeld. Access to other innovative texts and essays from educators and non-educators will be included in the discussion. Students will read relevant articles and write short responses each week, prepared to discuss in group dialogues. Midterm essay will be 5-10 pages in length, relating to a self-selected topic, approved by the instructor. Final project will be completed in teams, and will comprise of a 10-20 slide PowerPoint presentation and accompanying essays.

Selected texts will be available on Digication, or handed out in hard copy during class.

*(This is an **elective** course, open to **undergraduate** and **graduate** students. It is recommended for those interested in joining the graduate Art Education program)*

Instructor: R. Branham
Location: Lecture room
Time: T R 1:00p-4:00p
Cap: 30 max.

Advanced Studio Course- Art and Handicraft

There is an ongoing debate regarding the artistic value of handicraft; that is, utilitarian objects created by hand for decoration and function. In this course, we will discuss the complex nature of what art is, the grey areas constructed by our definitions, and create items that emphasize the nature of this conflict.

What is art? How do you know? Who decides what art it? Is Faith Ringgold more or less of an artist than Georgia O'Keefe? What do Aminah Robinson and Janine Antoni have in common? What can websites like Etsy.com teach us about art? By looking closely key factors surrounding the work, such as desire audience, place of exhibition, the work's intention, the artist's notoriety, perhaps we can create answers for some of these questions.

Students will engage in a variety of weekly readings and associated class discussions. During the semester, students will complete three argumentative essays on self-selected, instructor-approved topics, and will also create four pieces of art/handicraft for exhibition and critique. Self-directed learning is attained through independent research in order to complete additional homework assignments and art objects.

Selected texts will be available on Digication, or handed out in hard copy during class.

*(This is an **elective** course, open to **undergraduate** and **graduate** students.)*

Instructor: R. Branham
Location: Meeting/lecture room
Time: M 9:00a-12:00p
Cap: 25 max.

Advanced Seminar Course- Subjective/Objective: Assessments in Arts Education

It is often challenging to determine student progress and success in art, as it is a subjective field of study for creating objective guiding perimeters. All avenues of art education have been under scrutiny in today's educational systems. This course aims to create tangible bridges that clearly connect arts learning to standards and goals. Through reflections of historical work, and sharing best practices, this course will help students formulate their own rubrics and assessments pertaining to arts education and their student teaching practicum.

Students will engage in weekly readings and short response essays over the semester, following up with group discussion, and will work in small groups to develop rubrics and assessments associated with various strategies. The final project for the course will be an independent PowerPoint presentation on a complete unit plan and accompanying formative and summative assessments of the student's own design.

Students will participate in library research and trips to the RISD Museum according to course specifications.

Selected texts will be available on Digication, or handed out in hard copy during class.

*(This course is **required** for **graduate** students in the Art Education program.)*

Instructor: R. Branham

Location: Lecture room

Time: T R 4:00p-6:00p

Cap: 20 max.

Specific Interest Course: Kwaidan: Ghosts and the Macabre in Japanese Art and Literature

This course looks more deeply at an area of art and literature in Ancient Japan that involves the spiritual and fantastic. Kwaidan, or "strange tales", is an essential component to Asian literature and art history. By examining written and illustrated works from ancient Japan, we can better comprehend the societal, economic, and religious issues of the time and how it effects the present, while gaining appreciation for traditional folklore and legends.

Students are expected to read and reflect on a variety of ancient texts and scholarly art history articles, and participate in group discussions on the subjects using their responses. In addition, students will complete three 1500 word essays, evenly distributed throughout the semester. The final project will be completed in teams, looking more deeply at a theme, character, or historical event previously discussed in class, and making a connection to a contemporary idea or topic. Self-directed learning is attained through independent research

and reflection. Trips to the RISD Museum will be announced according to course specifications.

Selected texts for this course are available to purchase at the Brown University Bookstore. Additional articles will be posted to Digication.

*(This is an **elective** course, open to **undergraduate** and **graduate** students with an interest in art history, Japanese culture, and folklore. Students must complete Art History I and II to be eligible.)*

Instructor: R. Branham

Location: Lecture room

Time: F 10:00a-1:00p

Cap: 25 max.

Subjective/Objective: Assessment in Arts

Course Syllabus

Instructor: R. Branham

E-mail: rbranham@risd.edu

Location: CIT, 217

Time: T 3:00p-6:00p

Office Hours: TBA

Course Description:

In a world of standardized tests, rote memorization, and focus on left-brain fields, where do the arts fit in? Our country's public schools place great value on Adequate Yearly Progress (AYP) and student achievement in compartmentalized core academic subjects, and within higher education, often our young artists are shortchanged when it comes to learning necessary life skills after college. As artist educators working within this system, it is easy to become disheartened. All avenues of art education have been under scrutiny as truly demanding and necessary for personal development. As arts teachers, we know this best of all! So, how can we emphasize the importance of the arts within secondary and higher education? The determining factor in keeping art education within contemporary education is nested in its rigorous implementation, natural incorporation of higher-order and critical thinking skills, and in our ability to measure, track, and share results in student growth and achievement.

Apart from being active arts advocates, today's art teachers must also be mindful of the specific differences in our subject compared to others, and work to build creative new approaches to complete similar tasks. It is often difficult to determine student progress and success in the subjective field of art education, but it is also an exciting responsibility and challenge for tomorrow's art teachers and change agents!

This course aims to create tangible bridges that clearly connect arts learning to standards and goals, and to understand how we can build objective metrics to guide our students to success. Through readings, case studies, critical analysis and discussion, and sharing best practices, this course will help students formulate their own assessments cycles and content that relates specifically to their area of expertise and curriculum goals. Students will engage in weekly readings and short response essays over the semester, following up with group discussion, and small group work. Additionally, students will build a teaching portfolio of required documents, and complete two projects by the course's end. With the right levers in place and the right goals in mind, student achievement within this complex world of arts education can be attained with certainty, grace, and strength!

*(This course is **required** for **graduate** students in the Art Education program, but can be an **elective** for other majors.)*

Goals/Aims: The aims of this course are:

1. to critically analyze and examine the importance and structure of assessment and grading, and to create functional assessment tools, specifically formulated to quantify the qualitative, or to accurately and objectively determine success in arts learning.
2. to differentiate the structure, employment, validity, and necessity in multiple forms of assessment, and to adopt and synthesize them uniquely to your specific practice in arts teaching and learning
3. to consider, employ, and appreciate the practice of assessment as it applies to your identity- dedicated educators, teaching artists, active researchers, and/or passionate graduate students!

Learning Outcomes/ Objectives:

On completion of this course, students will be able to:

1. Read, discuss, and draw conclusions from assessment theory and application (one-page written reflections on readings)
2. Determine effectiveness of arts assessment tools in a variety of courses (case studies and group discussion)
3. Design structured lesson plans with accompanying assessments that directly relate to the standards, objectives, and aims of the class (three completed lessons with assessments)
4. Research, collaborate, and present an in-depth examination of a topic or idea relevant to assessment in education today (group project/ final project)

Assessment value per outcome:

- | | |
|--------|---|
| 1. 15% | Reflections provide a short synthesis of the readings, along with personal connections, suggestions, and critical inquiry related to previous topics and discussion questions |
| 2. 20% | Case study reflections always address discussion questions and provide reader insight and decision-making; participation in group discussion is informed, consistent, and lively. |
| 3. 35% | Lesson plans are soundly structured, and assessments demonstrate thoughtful correlation, timely implementation, and always demonstrate data collection/denote areas of improvement. |
| 4. 30% | Projects both demonstrate intensive thought and theoretical reasoning, rooted in structure and practicality. Projects also express individuality in protocol, innovation, implementation, and follow-through. |

Summative works

- Final portfolio: three lesson plans with assessments, five completed case studies and seven written reflections on the readings, final project
- Group Project

Emerging Ideas/Techniques

Defining and assigning:

Weeks 1-4

Students will begin the course by finding information and engaging in critical discussions relating texts, case studies, and critiques. This stage of the course requires focus in categorizing and comparing, determining which assessments work best in a given situation, and how to develop those metrics to capture the information you need to advance a students' learning. Students conclude this module with two written lesson plans with accompanying assessments, and two completed written reflections from the readings. Students may revise these documents any time prior to handing in the final teaching portfolio.

Week 1: Introduction

Defining kinds of assessment and rubrics (summative, formative, subjective, objective, holistic, standardized, open-response, etc.); defining the "assessment cycle"

Essential questions: What is an assessment? Why do we grade/give value to things? What do we grade/give value to?

For next week

Readings: Dunn, et all., Ch. 1-2

Angelo, et. all., Ch. 1-2

Oakleaf, M. (2008). The Information Literacy Instruction Assessment Cycle. <http://meganoakleaf.info/iliac.pdf>

American Psychological Association. (2012). Applying Assessment Strategies in Psychology. <http://www.apa.org/ed/governance/bea/assess-critique.aspx>

Discussion questions: What is the purpose of each method of assessment? How can they be translated to arts assessment? Why is the assessment cycle a critical tool?

Week 2: On reading and analyzing case studies; determining outcomes and finding data

Essential questions: What do assessments allow us to do: as teachers, as administrators, as policy makers, as parents, and as students?

For next week

Reading: Dunn, et all., Ch. 3-5

Angelo, et. all., Ch. 3-4

Case Study: Chicago Arts Partnership in Education (CAPE)

http://www.artsassessment.org/easel/view_units.php?id=148&page=home

Discussion questions: How does CAPE assess its students? What do you feel is working most effectively? What could be changed?

Week 3: On finding trends, gleaning information, visualizing data

Essential questions: What role has assessment played in American Education system?

Historical implications of assessment

For next week

Reading: Dunn, et. all., Ch. 6-8

Angelo, et. all., Ch. 5-6

Wiggins, G. (1990). *The Case for Authentic Assessment*. Practical Assessment, Research, and Evaluation.

from <http://pareonline.net/getvn.asp?v=2&n=2>

Discussion questions: What is “authentic assessment” to you? How does it relate to arts education? What are the issues/solutions present in “authentic assessment”?

Week 4: On the history of art education, and its presence in the American Education system

Essential questions: What role has assessment played throughout the history of art education?

Connections to history of arts education

For next week

Reading: Dunn, et all., Ch. 9

Angelo, et. all., Ch. 7

Case Study: American Theater Company (ATC)

http://www.artsassessment.org/easel/view_units.php?id=120&page=home

Discussion questions: How does ATC assess its students? What do you feel is working most effectively? What could be changed?

Two lesson plans with assessments, two written reflections on the readings, one completed case study

Developing Ideas/Techniques

Continuing analysis and discussion:

Weeks 5-9

Building upon their previous understanding of assessment tools and techniques, students will begin to hone their skills and look more critically at specific practices and uses of assessment. Within the discourse of dialogue and reflective writing, students will also form small groups to create midterm projects that objectively examine case studies and offer suggestions to school personnel, with real-time solutions. Students conclude this module with three lesson plans with accompanying assessments, three completed case studies, five written reflections from the readings, and completed Group Project.

Students may revise these documents any time prior to handing in the final teaching portfolio.

Week 5: Performing case study analysis on data-driven instruction, assessment policy and implication, and its effects in international education systems.

Essential questions: What role has assessment played within effective education systems? (“effective”- high student achievement, high student growth)

For next week

Reading: Dunn, et all., Ch. 10-12

Angelo, et. all., Ch. 8

Case Study: Product-Based Arts: Victory Gardens.

http://pd.capeweb.org/view_units.php?id=53&page=tab4&skip=7

Discussion questions: What issues does this case study address? What did you find useful or effective? What could be changed?

Week 6: Essential questions: Where has assessment been effective/ineffective? How? What could (have) been done?

Determining SMART Goals for yourself, and with students

For next week

Reading: Dunn, et. all., Ch. 12

Angelo, et. all., Ch. 9

Case study: Husock, H., Moore, M. & Orren, G.. (2000). *Implementing Education Reform in India: The Primary School Textbook Debate and Resistance to Change*. Harvard Business Publishing.

Discussion questions: Describe the defining details of the case study: problem, key players, potential resolution. How could this case study relate to arts education? What suggestions would you give to DPEP?

Forthcoming: details on Group Project

Week 7: Specifying criteria and making it accessible to students.

Essential questions: How does assessment prepare for instruction? Vice versa?

For next week

Reading: Dunn, et all., Ch. 13-14

Case Study: Johnson, S. M., & Cheng, T. K. (2007). *Using Data to Improve Instruction at the Mason School*. Harvard Business Publishing.

Discussion questions: Describe the defining details of the case study: problem, key players, potential resolution. How could this case study relate to arts education? What suggestions would you give to the key players in this reform?

Week 8: On data collection, visualization, and effective use

Essential questions: What is data-driven instruction? What are the implications/applications to use data/data-driven instruction in art classes?

For next week

Reading: Dunn, et all., Ch. 14-15

Angelo, et. all., Ch. 10-11

Case Study: Central Illinois Youth Symphony

http://www.artsassessment.org/easel/view_units.php?id=140&page=home

Discussion questions: How does the Central Illinois Youth Symphony assess its students? What do you feel is working most effectively? What could be changed?

Week 9: Essential questions: How are you using assessment to clearly and effectively educate your students?

Developing the appropriate assessment strategy for each component of the lesson/unit.

For next week

Reading: Dunn, et al., Ch. 16-17

Discussion questions: Which formulas for assessment make the most sense to you and why? What forms of assessment seem the weakest? What can be done to improve them?

*Interim Portfolio review (three lesson plans with assessments, three completed case studies and five written reflections on the readings)
Group Project/Presentation.*

Mastery or Advancement of Ideas/Techniques

Practice and pedagogical mastery:

Weeks 10-13

Concluding the semester, students are well-prepared to design their own variety of effective assessment cycles relating to their curriculum, and will “show what they know” through peer-led discussions, examining and critiquing innovative assessment solutions and proposing system strategies for more accurate and complete implementation. Within this module, students prepare their final project, Utopian Vision: Proposing the Ideal Arts Education Assessment System. This project culminates all previous readings, case studies, and other course material, providing expressive documentation that proves mastery. Students conclude the semester with three lesson plans with accompanying assessments, five completed case studies, seven written reflections, and Completed Final Project. Students may revise these documents any time prior to handing in all materials in the final teaching portfolio, on the final day of class.

Week 10: Essential questions: How are you using data to measure student growth and instructional practice? Using data from assessments to determine next steps in course projects, re-teaching, etc.

For next week

Reading: Dunn, et. all., Ch. 18-19

Case Study: Choose a case study that interests you from the Arts Assessment Toolbox website

<http://www.artsassessment.org/case-studies>

Discussion questions: Describe this organization. How does the this organization assess its students? What do you feel is working most effectively? What could be changed?

Forthcoming: details on final project

Week 11: Essential questions: How are you accurately measuring student growth and achievement?

Integrating holistic assessment tools daily, making assessment integral components of teaching practice.

For next week

Reading: Dunn, et. all., Ch. 20-22

Discussion questions: What is “utopia”? What is “dystopia”? How are these related to the educational realm, and what implications does it have?

Week 12: Essential questions: What would an ideal arts assessment cycle look like?

Creating a utopian vision of successful and thorough arts assessment based on cycle system, following set guidelines and benchmarks, with measurable outcomes.

For next week

Reading: Dunn, et. all., Ch. 23-25

Discussion questions: What prevents us from implementing the kind of education that we want to? What prevents change and reform? What inspires change and reform?

Week 13: Essential questions: What would an ideal arts assessment cycle look like?

Creating a utopian vision of successful and thorough arts assessment based on cycle system, following set guidelines and benchmarks, with measurable outcomes.

Final portfolio due (three lesson plans with assessments, five completed case studies and seven written reflections on the readings)

Final project due (Utopian Vision: Proposing an Ideal Arts Education Assessment System)

Materials List

- Angelo, T. A., & Cross, K. P. (1993). *Classroom assessment techniques: A handbook for college teachers* (2nd ed.). San Francisco: Jossey-Bass. (available in LMU Center for Teaching Excellence and library call#: LB 2822.75 A54 1993)
- Dunn, L., Morgan, C., O'Reilly, M., & Perry, S. (2004). *The student assessment handbook: New directions in traditional and online assessment*. London: Routledge Falmer. (library call#: LB 2368 S88 2004)

Books available from the Brown University Book Store.

Selected texts will be available via digitization or online.

Rachel Branham
Fall 2012
Final Project Rubric

Subjective/Objective: Assessment in Arts Education

Goals/Aims: The aims of this course are:

1. to critically analyze and examine the importance and structure of assessment and grading, and to create functional assessment tools, specifically formulated to quantify the qualitative, or to accurately and objectively determine success in arts learning.
2. to differentiate the structure, employment, validity, and necessity in multiple forms of assessment, and to adopt and synthesize them uniquely to your specific practice in arts teaching and learning
3. to consider, employ, and appreciate the practice of assessment as it applies to your identity- dedicated educators, teaching artists, active researchers, and/or passionate graduate students!

Learning Outcomes/ Objectives:

On completion of this course, students will be able to:

1. Read, discuss, and draw conclusions from assessment theory and application (one-page written reflections on readings)
2. Determine effectiveness of arts assessment tools in a variety of courses (case studies and group discussion)
3. Design structured lesson plans with accompanying assessments that directly relate to the standards, objectives, and aims of the class (three completed lessons with assessments)
4. Research, collaborate, and present an in-depth examination of a topic or idea relevant to assessment in education today (group project/ final project)

Week 13: Final Project

Utopian Vision: Proposing the Ideal Arts Education Assessment system

Utopian *lyoō' tōpēən* (also **utopian**)

adjective

modeled on or aiming for a state in which everything is perfect; idealistic.

noun

an idealistic reformer.

See back for project information.

There are many factors that can be perceived as limitations within the educational realm. Not enough time, not enough money, a lack of support from administration, etc.

But imagine there were no boundaries or limitations to keep you from being the best teacher you could be. Imagine that you have no restrictions from moving your students to higher-order comprehension and understanding. You have the power to make every educator's dream a reality.

This assignment allows you to create the ideal assessment system for art education, regardless of time, resources, or any other factor. Based upon learning theories and grading designs we have addressed in class, or that you have witnessed or experienced outside of class, you will propose a 1500-2300 word argumentative essay, outlining your teaching and learning philosophy, assessment cycle, and an example of an assessment cycle relating to one of the lessons you have already written for this class.

Project Aims and Objectives:

- 1.) To provide a sound and structured approach to assessment, firmly rooted in theory and current understandings
- 2.) To support documentation of the assessment cycle with evidence from resources
- 3.) To build practical implementation through use of lesson plans and schedules

Required components:

1500-2300 word essay, which...

- ...outlines your teaching and learning philosophy
- ...provides evidence of how children learn, based in one or more theories/philosophies
- ...descriptions and implications of your ideal assessment cycle (planning, action, reflection)
- ...includes ideas, quotes, or propositions from at least three cited sources (author, education, philosopher, researcher, etc.)

An example assessment documentation, including...

- ...a schedule of assessments/cycle periods
- ...a summative evaluation documents or brief descriptions of methods
- ...a formative evaluation documents

Don't know where to start?

Your primary teaching philosophy is a great place to begin! Read it over, reflect on your words. Consider what you believe makes for effective learning. How would you adapt these techniques or ideas into a lesson plan? How would you ensure students are attaining knowledge at the different levels of understanding?

You might also begin from determining what creates a *dystopian* assessment cycle.

dystopia |dis'tōpēə|

noun

an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one. The opposite of **Utopia** .

Basic attainment:

The student is able to interpret and apply specific components of assessment designs;
The student is able to build framework that is structured upon a specific model of learning, which is supported through their designed assessment(s).

Advanced attainment:

The student is able to synthesize previous information on assessment design strategies and designs multi-layer assessments that reflect key ideas and strategies.
The student is able to apply multiple theories and forms of learning into their own logical structure that can be supported through their designed assessment cycle.

Suggested Resources:

Previous case studies (successful or unsuccessful)

No Child Left Behind documentation

Project-based learning documentation

Notes from interviews (Jason Yoon, Laura Chapman, etc.)

Readings by Paulo Friere, bell hooks, or other radical educators

Classroom Assessment Techniques

The Student Assessment Handbook

Subjective/Objective: Assessment in Arts Education
Fall 2012
Midterm Student Feedback

Goals/Aims: The aims of this course are:

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3. to consider, employ, and appreciate the practice of assessment as it applies to your identity- dedicated educators, teaching artists, active researchers, and/or passionate graduate students!

Learning Outcomes/ Objectives: On completion of this course, students will be able to:

1. Read, discuss, and draw conclusions from assessment theory and application (one-page written reflections on readings)
2. Determine effectiveness of arts assessment tools in a variety of courses (case studies and group discussion)
3. Design structured lesson plans with accompanying assessments that directly relate to the standards, objectives, and aims of the class (three completed lessons with assessments)
4. Research, collaborate, and present an in-depth examination of a topic or idea relevant to assessment in education today (group project/ final project)

This is anonymous form to help me improve upon the effectiveness of this course

Turn over for feedback content.

Part One: Please respond to the prompts below

From our previous courses, describe, in your own words, what the course is about.

Has the instructor presented the material in an engaging manner?

Do you feel your voice is being heard in class discussions? Why or why not?

What suggestions do you have?

What suggestions do you have on making the course more fulfilling to you as an educator?

Part Two: Please circle the number best associated to your response
(1= strongly disagree, 5= strongly agree)

Course content is valuable and helpful to my career practice.....	1	2	3	4	5
The instructor shows genuine interest my educational success.....	1	2	3	4	5
The applications of course content have been relevant and rigorous....	1	2	3	4	5
Homework assigned is fair, yet challenging.....	1	2	3	4	5
Course discussions are helpful and informative.....	1	2	3	4	5
Required readings are relevant to course.....	1	2	3	4	5

Additional Comments: