

# Art is a VERB, not just a NOUN.

“Current art and design practice in primary schools places an undue emphasis upon finished work, and to some extent their iconography and narratives, rather than upon the processes of actual practice and how these are actually realized through the use of various media and materials” (Jarvis, 2011, p.308)

“Teaching should be more about orienting than about managing or directing. Directing implies that someone knows the outcome and students just need to be told what to do. In other words, students are in school to do the teacher’s work. When teaching is about orienting instead of directing it can expand perceptual worlds by revealing what was unnoticed. The focus becomes students designing their own work in a collaborative environment.” (Graham, 2009, p.90)

“I had to let go of being an expert in the field of study or the art form (not that I ever really had such presumptions), and instead see my qualifications as those of a resource person, touchstone, mirror, question asker, and unraveler of chaos. What a shift in thinking this new model required. I didn’t have to have all the answers, but I did have to know how to ask the pertinent questions, and truly engage in the story of each student” (Naidus, 2009, p.52)

“Some teachers take time from teaching in order to paint by making a studio in the corner of the classroom, and others leave smoking rubber on the parking lot when the bell rings as they speed toward the studio. Some teachers focus on summer or working after school or save the artist for some day later, further down the road. But perhaps there is another path, a form of teaching that interrogates the ordinary, makes collaboration with children a form of artistry, and makes teaching into art making.” (Graham & Rees, 2014, p.19)

“We found that teachers who were engaged with the problems arising from their own artwork were sensitive to the artistic challenges of their students. Learning is not always about the product and it often requires time, experiment and perseverance.” [They] “were open to experimentation and able to model persistence in the face of risks and failures. Consequently, they did not define curriculum in terms of predetermined outcomes and their planning was open-ended, emergent and fluid.” (Graham & Zwirn, 2010, p.223)

## Creative Process Rubric

from Lars Lindström, “Creativity: what is it? Can you assess it? Can it be taught?”

Process criteria	Expert ←————→ Novice			
	Investigative Work	Takes considerable pains, approaches themes and problems in several different ways and uses drafts, sketches or test work to develop the work.	The student does not give up in the face of difficulties, preferring to concentrate on a particular approach that she begins to develop and refine.	Demonstrates a degree of patience, tries out her own solutions and approaches, but does not develop them.
Inventiveness	Often sets up problems or reformulates the problems set by the teacher. Makes consistent progress and experiments regularly, is willing to take risks and often finds unexpected solutions to problems.	The student sometimes sets herself problems. She develops her knowledge, experiments fairly often and sometimes finds unexpected solutions to problems.	Can take a problem the teacher has set and change it slightly. Shows tendencies to experiment and play with colour, form and composition, or materials and techniques.	Does not set herself any problems, shows no sign of experimenting with colour, form and composition or materials and techniques.
Ability to use Models	Actively searches out models to emulate and can use them in her work in a multifaceted, independent and well-integrated way.	Makes active efforts to find pictures for her own work. Demonstrates an ability to select images that suit her intentions.	The student shows an interest in other people’s pictures that she or the teacher has found, but she confines herself to copying them.	Shows no interest in other people’s pictures and cannot benefit from them even when the teacher has helped find them.
Capacity for Self-Assessment	Clearly identifies merits and shortcomings in her own work and can select sketches, drafts and works that illustrate her progress. Can justify opinions and explain why a particular result was obtained. Can produce qualified judgements of peers’ work and contribute constructive criticism.	As a rule, manages to see for herself the merits and shortcomings in her work, and can select sketches, drafts and works that illustrate her progress. Is beginning to produce qualified judgements of peers’ work.	With some assistance, can identify her strengths and weaknesses and differentiate between good and less successful work. Her views about her peers’ work are limited to subjective preferences (good/bad, like/dislike).	Cannot identify strengths and weaknesses in her own work or differentiate between good and less successful work. Has no views about the work of her peers.

Lindström’s research shows us that the creative process can be assessed. The rubric referenced here, and discussed at length in his article, can be a useful starting point when developing your own criteria for assessing the creative process in your classroom.

“The results of our study are in conflict with the view that process criteria are intrinsically difficult or impossible to assess. They suggest, however, that assessment of processes of learning requires the students’ thoughts to be made accessible in a more explicit way than normally happens” (p.59)

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Thank You!

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