**Teaching Fellows Institute**

**Faculty ELO Working Group Submission**

Email this document to chris.garrett@nsc.edu by Friday, June 11th.

1. A) Name of the Essential Learning Outcome (ELO)

Creative Expression & Aesthetics

1. if you have an alternative name for the ELO feel free to also suggest it here

n/a

1. Both refined definitions of the ELO:

     a) one short definition (one sentence directed for students)

The development of skills for creating works in a particular medium, and strategies for improving technique and producing original and expressive art (Creative Works), or the study of art through the history and context of various movements, styles, or periods; examination of the form and qualities of a particular type of art; and/or strategies for analyzing and critiquing art (Aesthetics)

     b) a longer definition (useful particularly for faculty)

Study and application of skills and techniques in the production of works in the fine, performative, or literary arts, including skill development, acquisition of a range of techniques, and implementation of creative process and practice (Creative Works), or study of various works within the fine, performative, or literary arts, including cultural and historical context for various movements, styles, or periods; qualities of medium-specific forms and related concepts; and/or art critical methods for description, analysis, interpretation, and evaluation (Aesthetics)

1. Glossary of key terms

Creative Expression: The practice of producing art, drawing upon ‘creation’ as an active and productive force, ‘creativity’ as inventive and unique, and ‘expression’ as the indirect or non-verbal conveyance of ideas, feelings, and sensorial experience

Aesthetics: Traditionally refers to the philosophy of beauty, but more broadly references the qualities of art as examined and discussed through the critical analysis of art

Primary: Pertinent to classes in which the ELO is organically situated (e.g. fine arts classes for this ELO)

Secondary: Pertinent to classes in which the ELO is inorganically situated (e.g. non-fine arts classes for this ELO)

1. If applicable, identify the key resource that you used to generate your rubric (e.g., an AACU Value Rubric or one from another university), if you used one as a starting point and made slight modifications

Examination of samples provided, but rubric not drawn from any particular document

1. Examples of key assessments/assignments/projects

Primary Assessments (for a fine arts class)

Creative Expression: Final or significant creative work with artist statement

Aesthetics: Final or significant analytical essay or presentation

Secondary Assessments (for a non-fine arts class)

Math: Using the Fibonacci sequence to create artistic renderings

Psychology: Yoruba beadwork colors of emotion

Ethnic Studies: African story quilts

Any class with a social justice component: Social justice murals

(See attached document; note that rubric dimensions and performance levels are similar to but do not correspond exactly with final version, and that each contains examples and rubrics for both Creative Expression and Aesthetics exercises.)

1. The completed rubric with dimensions and performance levels

(attach as a separate document or copy and paste into this document)

Note: The following rubric is divided into two sections, Creative Expression and Aesthetics, for two different types of assessment; it is not anticipated that both would be used for a single class. The rubric also incorporates an acknowledgement that it will apply organically to some courses (i.e. classes in the fine arts) and less organically to others (i.e. non-fine arts classes adopting this ELO), and that the two different types of courses may be meeting the outcome at different levels, which have been termed Primary and Secondary. Using positive language, the committee endeavored to create a rubric with successive achievements at both levels. The rubric at all levels can also be used for a fine arts class to gauge performance levels for any assignment, or for instruction and performance in a non-fine arts class that exceeds secondary-level requirements.

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| **Creative Expression** | 4 | 3 | 2 | 1 |
| Primary - Exemplary  | Primary - Proficient | Secondary - Exemplary | Secondary - Proficient |
| Skill and Technique  | Use of a variety of techniques applicable to a medium, demonstrating skill mastery at course level in the production of a significant or capstone artistic work | Use of a variety of techniques applicable to a medium, demonstrating refinement of skill through practice and competence in technique, in the production of a significant or capstone artistic work | Use of more than one technique, or building upon a single technique, demonstrating minimal to moderate skill development through practice, in the production of an artistic work | Use of a single artistic technique, demonstrating introductory skills in the production of an artistic work  |
| Creative Process  | Use of informed strategies in creative choices, achieving originality and/or sophisticated integration of conventions, with participation in a feedback process that improves the work | Use of informed strategies in creative choices, working toward novelty and sophistication, with participation in a feedback process that improves the work | Demonstrates metacognitive awareness of creative choices, including basic strategizing for novelty, or draws upon referential work in an informed, thoughtful way | Demonstrates success in replication, shows basic creativity, or draws upon referential work in a basic way |
| Creative Practice | Demonstrates clear understanding of ways in which art expresses ideas, generates affect, or touches the senses, with an artistic work effectively designed for audience engagement | Demonstrates basic understanding of ways in which art expresses ideas, generates affect, or touches the senses, with an artistic work minimally designed for audience engagement | Demonstrates understanding of the relationship between form and content and/or principles relevant to medium and style as part of the creative process | Demonstrates basic understanding of principles relevant to medium and style as part of the creative process |
| **Aesthetics** | 4 | 3 | 2 | 1 |
| Primary - Exemplary  | Primary - Proficient | Secondary - Exemplary | Secondary - Proficient |
| Cultural and Historical Context | Cogently analyzes the work in historical and art historical context (i.e. relevant to periods or movements), with regard to cultural influences and impacts, appropriate to class level | Proficiently analyzes the work in historical, art historical, and/or cultural contexts | Demonstrates an informed understanding of historical, social, or cultural context as pertaining to a work or style | Demonstrates a basic understanding of historical, social, or cultural context as pertaining to a work or style |
| Form and Concept | Cogently analyzes the work in terms of its formal qualities as related to thematic or conceptual content, demonstrating how form and content inform one another, appropriate to class level | Proficiently analyzes a work in terms of its formal qualities as related to thematic or conceptual content | Demonstrates an understanding of how form interrelates with and influences content for a given work, balancing form and content | Demonstrates understanding of the fundamental distinction between form and content relative to a work, emphasizing content |
| Analysis, Interpretation, and Evaluation | Describes, analyzes, interprets, and evaluates the work using one or more critical perspectives, relevant to cultural significance and appropriate to class level | Describes, analyzes, and interprets the work or elucidates ways in which it engages audiences through idea, affect, and senses, appropriate to class level | Describes and analyzes the work using basic analytical strategies) | Describes the work, including minimal to moderate consideration of formal aspects (i.e. specific to the medium, apart from content) |