

## DURING THE FOURTH / FIFTH DAY OF CLASS

*Rubric for Self-Organized Learning* (activity)

**Time:** 45 minutes

**What it's good for:** This allows teachers and students to reconsider the role of feedback and assessment so that feedback might occur in relationship to students' goals for their own growth.

**How it works:** Show each person the Learning Outcomes and *Making and Being* rubric\* and explain how these relate to a given project or the class overall. Share with the group that any of the sections of the rubric can be the focus area for their desired growth in this project or in the class overall. Invite each person to discuss why they are choosing that section of the rubric for their growth at this time, and what it might look like in practice in the class or in a particular project.

For example, you might want to focus on craft, persistence, vision, research, critical thinking, self-awareness, group-awareness/connection, conflict as generative.

**Note:** If your institution mandates specific grading criteria for inclusion in every class syllabus, you might try to merge your collective rubric with the institutional rubric, or you might create two rubrics: one that is created by members of the group and one that is mandated by the institution.

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**\*LEARNING OUTCOMES AND MAKING AND BEING RUBRIC:**

**CONTEMPLATIVE PRACTICE**

You might be interested in exploring capacities that are associated with contemplative practice. The Center for a Contemplative Mind in Society has developed a toolkit called *Creating Contemplative Community in Higher Education* with the following capacities, listed below. Use this rubric to guide a self-reflection about a recent project. What do you want to work on? Notice that this rubric use a scale of 1-4, with 1 being the lowest (you cannot embody the capacity), 4 being the highest (you fully embody the capacity). What will support your growth?

	4	3	2	1
<b>FOCUSED ATTENTION</b>	I was reliably able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.	I was sometimes able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.	I was rarely able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.	I was never able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.
<b>CALMNESS</b>	I was able to practice grounding, centeredness, a sense of ease of being, and equanimity.	I was sometimes able to practice grounding, centeredness, a sense of ease of being, and equanimity.	I was rarely able to practice grounding, centeredness, a sense of ease of being, and equanimity.	I was never able to practice grounding, centeredness, a sense of ease of being, and equanimity.
<b>PATIENCE</b>	I was able to remain present amid delays or repetitions. I was aware of my own feelings of annoyance or frustration, noticing them without acting upon them.	I was often able to remain present amid delays or repetitions. I was sometimes able to be aware of my own feelings of annoyance or frustration, noticing them without acting upon them.	I was rarely able to remain present amid delays or repetitions. I was rarely able to be aware of my own feelings of annoyance or frustration, noticing them without acting upon them.	I was never able to remain present amid delays or repetitions. I was never able to be aware of my own feelings of annoyance or frustration, noticing them without acting upon them.
<b>WISDOM</b>	I was able to practice understanding, perspective-taking, and clarity of thought.	I was often able to practice understanding, perspective-taking, and clarity of thought.	I was rarely able to practice understanding, perspective-taking, and clarity of thought.	I was never able to practice understanding, perspective-taking, and clarity of thought.
<b>COMPASSION</b>	I was able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.	I was sometimes able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.	I was rarely able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.	I was never able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.

Adapted in dialog with Maia Duerr and Carrie Bergman of The Center for Contemplative Mind in Society. This list is drawn from Daniel P. Barbezat and Mirabai Bush, *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning*, (San Francisco: Jossey-Bass), 2014.

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## STUDIO HABITS OF MIND

Studio Habits of Mind is a framework that was developed from 2001 to 2013 by the researchers and educators Lois Hetland, Ellen Winner, Shirley Veenema, Kimberly Sheridan, Diane Jacquith, and Jill Hogan at Harvard to describe the benefits of art education. Use this rubric to guide a self-reflection about a recent project. What do you want to work on? Notice that this rubric use a scale of 1-4, with 1 being the lowest (you cannot embody the capacity), 4 being the highest (you fully embody the capacity). What will support your growth?

	4	3	2	1
DEVELOP CRAFT AND SKILLS	The materials and tools I used were chosen intentionally and applied with care.	The materials and tools I used were chosen carefully. I applied new techniques as well made connections to other artwork/experiences.	I put some thought (with teacher help) into the choosing of the materials/tools.	I put little to no thought (even with teacher help) into the choosing of the materials/tools.
ENGAGE AND PERSIST	I challenged myself to embrace my art-making problems and developed a distinct focus within my work.	I challenged myself to not let my artmaking problems hinder my work too much; I developed a focus within my work.	I let my art-making problems influence my work, and my focus lost clarity because of it.	I let my art-making problems take over my artwork, and my artwork lost focus as a result.
ENVISION	I imagined and practiced many ideas/processes before and during my art-making.	I considered and tried out a few ideas before and during my art-making.	I started and continued my artwork with little envisioning or practice.	I started and continued my work with no consideration of how it might turn out.
EXPRESS	I was able to create a project that conveys an idea, a feeling, or a personal meaning. I spent a lot of time identifying the sources that form my beliefs, and assessing whether my sources are credible. I see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.	Sometimes, I was able to create a project that conveys an idea, a feeling, or a personal meaning. I spent some time identifying the sources that form my beliefs to assess whether they are credible. I sometimes see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.	Rarely, I was able to create a project that conveys an idea, a feeling, or a personal meaning. I spent limited time identifying the evidence that forms my beliefs to assess whether my sources are credible. I rarely see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.	I was never able to create a project that conveys an idea, a feeling, or a personal meaning. I spent no time identifying the evidence that forms my beliefs, to assess whether my sources are credible. I never see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.
OBSERVE / RESEARCH	I spent an extensive amount of time observing my subject matter, art-making processes, and/or the environment around me that I may have otherwise missed.	I spent some time observing my subject matter, art-making processes, and/or the environment around me that I may have otherwise missed.	I spent limited time observing my subject matter, art-making processes, and/or the environment around me.	I spent no time observing my subject matter, art-making processes, and/or the environment around me.
REFLECT / SKILLFUL LISTENING AND COMMUNICATING	I was able to think and talk with others about an aspect of my work or working process, and I am learning to judge one's own work and working process and the work of others. I was able to listen actively, with curiosity, and could communicate my thoughts and feelings.	Sometimes, I was able to think and talk with others about an aspect of my work or working process, and I am learning to speak about my own work, working process, and the work of others. I was often able to listen actively, with curiosity, and could sometimes communicate my thoughts and feelings.	Rarely, I was able to think and talk with others about an aspect of my work or working process, and I am rarely learning to speak about my own work, working process, and the work of others. I was rarely able to listen actively, with curiosity, and could rarely communicate my thoughts and feelings.	I was never able to think and talk with others about an aspect of my work or working process, and I am not learning to speak about my own work, working process, and the work of others. I was never able to listen actively, with curiosity, and could never communicate my thoughts and feelings.
STRETCH AND EXPLORE	I took risks in my art-making and learned from my mistakes.	At times, I took risks in my art-making and learned from my mistakes.	Rarely, I took risks in my art-making and learned from my mistakes.	I did not take risks in my art-making and did not learn from my mistakes.
UNDERSTAND (ARTS) COMMUNITY*	I was able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.	Sometimes, I was able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.	Rarely, I was able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.	I was not able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

\* "Arts" is in parentheses here as it can easily be switched with other disciplines, like science or history.

Adapted from L. Winner, E. Hetland, S. Veenema, and K. Sheridan, "Studio Thinking 2: The Real Benefits of Visual Arts Education," (New York, NY: Teachers College Press 2013). See also "How Do Artists Use The Studio Habits of Mind?" Studio Habits of Mind, <http://www.artcorelearning.org/studio-habits-of-mind/>, 2015. As they state, "Educators know surprisingly little about how the arts are taught, what students learn, and the types of decisions teachers make in designing and carrying out instruction. The Studio Thinking Project is a multi-year investigation designed to answer these questions."

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### EMBODIMENT IN SOCIAL CONTEXT

Embodiment in Social Context means being reliably able to generate desired actions that are aligned with your values — even under pressure. Embodiment in Social Context draws upon the work of Generative Somatics, founded by Staci Haines in 2000 (originally as GenerationFive). Staci combined the core embodied leadership methodology of the Strozzi Institute, where she trained, with her work on healing trauma and movement building through grassroots organizing. Today, Generative Somatics teaches courses around the country. Use this rubric to guide a self-reflection about a recent project. What do you want to work on? Notice that this rubric use a scale of 1-4, with 1 being the lowest (you cannot embody the capacity), 4 being the highest (you fully embody the capacity). What will support your growth?

	4	3	2	1
SELF-AWARENESS/ EMBODIMENT	I consistently recognized how my thoughts, feelings, and actions were connected to one another. I recognized that embodiment was crucial to ensure that I had access to all the capacities I needed. I practiced agility and could interrupt my own habits.	I sometimes recognized how my thoughts, feelings, and actions were connected to one another. I sometimes recognized that embodiment was crucial to ensure that I had access to all the capacities I needed. I sometimes practiced agility and could interrupt my own habits.	I rarely recognized how my thoughts, feelings, and actions were connected to one another. I rarely recognized that embodiment was crucial to ensure that I had access to all the capacities I needed. I rarely practiced agility and could rarely interrupt my own habits.	I did not recognize how my thoughts, feelings, and actions were connected to one another. I did not recognize that embodiment was crucial to ensure that I had access to all the capacities I needed. I did not practice agility and could not interrupt my own habits.
CONNECTION	I was reliably able to form and sustain trusting, authentic relationships and to compel others to a shared vision. I was a supportive presence amid difficulty. I was able to give and receive grounded, useful feedback.	I sometimes was able to form and sustain trusting, authentic relationships, or to compel others to a shared vision. I was sometimes a supportive presence amid difficulty. I was sometimes able to give and receive grounded, useful feedback.	I was rarely able to form and sustain trusting, authentic relationships, or to compel others to a shared vision. I was rarely a supportive presence amid difficulty. I was rarely able to give and receive grounded, useful feedback.	I did not form and sustain trusting, authentic relationships, or compel others to a shared vision. I was not a supportive presence amid difficulty. I was not able to give and receive grounded, useful feedback.
COORDINATION/ COLLECTIVE ACTION	I was reliably able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I remained responsive to evolving conditions.	I was sometimes able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I sometimes remained responsive to evolving conditions.	I was rarely able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I was rarely responsive to evolving conditions.	I was not able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I was not responsive to evolving conditions.
CONFLICT AS GENERATIVE	I was reliably able to effectively engage and transform interpersonal and organizational breakdown. I asked for and offered accountability and repair, in a way that generated more dignity and trust for everyone involved.	I was sometimes able to effectively engage and transform interpersonal and organizational breakdown. I sometimes asked for and offered accountability and repair, in a way that generated more dignity and trust for everyone involved.	I was rarely able to effectively engage and transform interpersonal and organizational breakdown. I rarely asked for and offered accountability and repair, in a way that generated more dignity and trust for everyone involved.	I was not able to effectively engage and transform interpersonal and organizational breakdown. I did not ask for and offer accountability and repair, in a way that generated more dignity and trust for everyone involved.

Adapted with the permission of Alta Starr and Staci Haines of Generative Somatics. Practices\_of\_Transformative\_Movements-WEB.pdf Excerpt from Generative Somatics T1 Institute training guide, accessed August 2017 <http://www.generativesomatics.org/content/courses>