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?


<table>
<thead>
<tr>
<th>Capacity</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FOCUSED ATTENTION</strong></td>
<td>I was reliably able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.</td>
<td>I was sometimes able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.</td>
<td>I was rarely able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.</td>
<td>I was never able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.</td>
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<tr>
<td><strong>CALMNESS</strong></td>
<td>I was able to practice grounding, centeredness, a sense of ease of being, and equanimity.</td>
<td>I was sometimes able to practice grounding, centeredness, a sense of ease of being, and equanimity.</td>
<td>I was rarely able to practice grounding, centeredness, a sense of ease of being, and equanimity.</td>
<td>I was never able to practice grounding, centeredness, a sense of ease of being, and equanimity.</td>
</tr>
<tr>
<td><strong>PATIENCE</strong></td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td><strong>WISDOM</strong></td>
<td>I was able to practice understanding, perspective-taking, and clarity of thought.</td>
<td>I was often able to practice understanding, perspective-taking, and clarity of thought.</td>
<td>I was rarely able to practice understanding, perspective-taking, and clarity of thought.</td>
<td>I was never able to practice understanding, perspective-taking, and clarity of thought.</td>
</tr>
<tr>
<td><strong>COMPASSION</strong></td>
<td>I was able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.</td>
<td>I was sometimes able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.</td>
<td>I was rarely able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.</td>
<td>I was never able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.</td>
</tr>
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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?

<table>
<thead>
<tr>
<th>DEVELOP CRAFT AND SKILLS</th>
<th>ENGAGE AND PERSIST</th>
<th>ENVISION</th>
<th>EXPRESS</th>
<th>OBSERVE / RESEARCH</th>
<th>REFLECT / SKILLFUL LISTENING AND COMMUNICATING</th>
<th>STRETCH AND EXPLORE</th>
<th>UNDERSTAND (ARTS) COMMUNITY*</th>
</tr>
</thead>
<tbody>
<tr>
<td>The materials and tools I used were chosen intentionally and applied with care.</td>
<td>I challenged myself to embrace my art-making problems and developed a distinct focus within my work.</td>
<td>I imagined and practiced many ideas/processes before and during my art-making.</td>
<td>I was able to create a project that conveys an idea, a feeling, or a personal meaning.</td>
<td>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.</td>
<td>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 I am learning 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.</td>
<td>I took risks in my art-making and learned from my mistakes.</td>
<td>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, <a href="http://www.artcorelearning.org/studio-habits-of-mind/">http://www.artcorelearning.org/studio-habits-of-mind/</a>, 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.”</td>
</tr>
<tr>
<td>The materials and tools I used were chosen carefully. I applied new techniques as well made connections to other artwork/experiences.</td>
<td>I challenged myself to not let my art-making problems hinder my work too much; I developed a focus within my work.</td>
<td>I considered and tried out a few ideas before and during my art-making.</td>
<td>Sometimes, I was able to create a project that conveys an idea, a feeling, or a personal meaning.</td>
<td>I spent some time observing my subject matter, art-making processes, and/or the environment around me that I may have otherwise missed.</td>
<td>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 rarely able to listen actively, with curiosity, and could sometimes communicate my thoughts and feelings.</td>
<td>At times, I took risks in my art-making and learned from my mistakes.</td>
<td>“Arts” is in parentheses here as it can easily be switched with other disciplines, like science or history.</td>
</tr>
<tr>
<td>I put some thought (with teacher help) into the choosing of the materials/tools.</td>
<td>I let my art-making problems influence my work, and my focus lost clarity because of it.</td>
<td>I started and continued my artwork with little envisioning or practice.</td>
<td>Rarely, I was able to create a project that conveys an idea, a feeling, or a personal meaning.</td>
<td>I spent limited time observing my subject matter, art-making processes, and/or the environment around me.</td>
<td>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.</td>
<td>Rarely, I took risks in my art-making and learned from my mistakes.</td>
<td></td>
</tr>
<tr>
<td>I put little to no thought (even with teacher help) into the choosing of the materials/tools.</td>
<td>I let my art-making problems take over my artwork, and my artwork lost focus as a result.</td>
<td>I started and continued my work with no consideration of how it might turn out.</td>
<td>I was never able to create a project that conveys an idea, a feeling, or a personal meaning.</td>
<td>I spent no time observing my subject matter, art-making processes, and/or the environment around me.</td>
<td>I did not take risks in my art-making and did not learn from my mistakes.</td>
<td>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.</td>
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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?

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<th>Scale</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>4</td>
<td>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.</td>
</tr>
<tr>
<td>3</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
</tr>
<tr>
<td>1</td>
<td>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.</td>
</tr>
</tbody>
</table>

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