Issues in Teaching, Learning and Assessing studio-based Creative Arts subjects in H.E. presented by David Yip

“In order to improve student learning, we must give attention to teaching and assessment. In order to improve teaching and assessment, we must look to student learning ... learning skills problems are inseparable from the structure and methods of assessment and teaching.” (Ramsden 1985, p.65)
• The Problems
  – assessing is not just about grading
• The Research Questions
• The Theories
• Methodology
• Key Findings
• Conclusion
• Q & A Discussion
Characteristics of Creative Work


• “*Originality and Value*”.
  – (Sternberg (ed.) 1999, p.450)
Common Problems

- Abstract and broad-based
- No clear standards; No right or wrong (more or less interesting?)
  - Case of a well-known external examiner
  - Thinking skills vs. Production skills

- Subjectivity
  - Teacher’s personal taste and judgment?
  - Intentional or unintentional biased??
  - Favoritism ???

“...observation, evaluation and measurement in the fields of art and learning are not precise or objective processes. They are value-laden subjective processes” (Danvers 2007, p.174).
Common Problems

• Fairness and Consistency

• Pre-set Criteria vs. “wow” factor (Gordon 2004)
  – produce conformity rather than originality?
Against pre-set criteria

• “It is not possible as a rule to lay down assessment criteria in advance, as it is exactly this feature of traditional assessment, i.e. basing assessment on predetermined outcomes, which takes away from originality, criticality and creativity of the work.” (Elton 2006, p.124)

• “… if innovation and origination are genuinely sought, then it is not feasible to develop criteria and learning outcomes for that which is new, unexpected, different to the norm, etc.” (Kleiman 2005, pp.15-16)
Opposing views

• learning of creative arts “is not completely free creative expression uncontained by the demands of the learning task or situation” (Anderson, Krathwohl & Bloom 2005, p.85).

• “Originality and creativity are not usually, contrary to some opinion, best developed in a completely freewheeling environment.” (Sadler 1998, p.128)
Other challenges

• “Tension view” (Weisbery 1999) between Creativity and Knowledge

• “Creativity does not always involve knowledge work and knowledge work does not have to involve creativity.” (Edmonds, E., & Candy, L. 2002, p.95)

• “Don’t think. Thinking is the enemy of creativity. It’s self-conscious, and anything self-conscious is lousy. You can’t try to do things. You simply must do things.” (Ray Bradbury 1980, Author of “Fahrenheit 451”, People, Volume 14, Number 21)
Other challenges:

• Creative process is an unconscious process, often driven by intuition

• Creativity thinking is regarded as Primary process thinking, emerges from unconscious processes.  
  – (sometimes tacit knowledge)

• Secondary process thinking is rational thinking with knowledge, hard work, discipline, skill, and patience  
  (Cunliffe 2008).
• “Intuition is the key to everything, in painting, filmmaking, business - everything. I think you could have an intellectual ability, but if you can sharpen your intuition, which they say is emotion and intellect joining together, then a knowingness occurs.”

• “I believe in creative control. No matter what anyone makes, they should have control over it.”

• David Lynch
  – (Elephant Man, EraserHead, Blue Velvet, Wild at Heart etc.)
Other challenges:

- subjects involving professional tacit (隱性，不明文) knowledge and latent standards (Sadler 1989)
  - e.g. creative judgment, time management, social, people skill etc.
  - Hard to articulate and explain

- “We are often unaware of having learned to do these things; we simply find ourselves doing them.

- In some cases, we were once aware of the understandings which were subsequently internalized in our feeling for the stuff of action.

- In other cases, we may never have been aware of them.

- In both cases, however, we are usually unable to describe the knowing which our action reveals.” (Schön 1983, p.54)
Common Problems

• Good Creative Process does not always lead to good Creative Product

• “… there is no correlation or definitive line of determination between a ‘good’ creative process and a ‘good’ creative product. The history of art, literature and music is littered with examples of what are generally considered great art that derive from what are also generally considered to be destructive processes.” (Kleiman 2005, pp.12-13)
Other practical problems

• How to assess?
  – Teamwork? Free-rider in groupwork?
  – Grade inflation, deflation?
  – Inconsistent standards

• Mismatch of learning outcome and assessment task?
  – Issue of authenticity
    e.g. using written test alone to test driving skill?
“Exam for Exam’s Sake”? A 2-Year Case Study

- The Year-long Final-Year Film Workshop class were “suddenly and unprecedentedly” asked to take two exams (30%) in their last production course.

- The teacher was also asked to make exam for the 1\textsuperscript{st} time in his 13\textsuperscript{th} years of teaching.
• “A exam for exam’s sake? A case study of the diverse forms of assessment in the formative teaching and learning of studio-based creative arts subjects for a group of final year students”

• Assessment by examination is associated with anxiety, stress, short-term surface approach of learning rather than long-term deep approach of learning

• (Entwistle and Entwistle 1992, Entwistle 2000; Rust 2002; Bloxham & Boyd 2007)
Research Questions

1) Can Mid-/Final-term Exam be used as teaching and learning tool in this one year course? If so, how?
   – Formative assessment for learning (e.g. exercise, mid-term)
   – Summative assessment of learning (e.g. final exam)

2) Is Exam a mismatch between the learning outcomes and assessment tasks of the course?
   – Studying for exam ≠ Learning ? or Deep Learning ??

3) The students’ and Teachers’ experiences and perceptions over time (before and after project)
   – contradiction, conceptions, misconceptions?
Key Theoretical Framework I

• 1) Learning Theory

• 2) Assessment Theories – formative vs. summative

• 3) Relation and differences between FA and SA
Learning Theory: Bloom’s Taxonomy of Learning (1956 vs. 2001)

- **Knowledge**
  - Remembering
  - Understanding
  - Applying
- **Comprehension**
  - Analysing
  - Applying
- **Application**
  - Analysing
  - Evaluating
  - Creating
- **Analysis**
  - Evaluating
  - Creating
- **Synthesis**
  -创建
  -创造
- **Evaluation**
  - 评估

*Higher Order Thinking Skills*

*Lower Order Thinking Skills*

**nouns ➔ verbs**
<table>
<thead>
<tr>
<th>Level</th>
<th>Question</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating</td>
<td>can the student create new product or point of view?</td>
<td>Assemble, construct, create, design, develop, formulate, write.</td>
</tr>
<tr>
<td>Evaluating</td>
<td>can the student justify a stand or decision?</td>
<td>Appraise, argue, defend, judge, select, support, value, evaluate</td>
</tr>
<tr>
<td>Analyzing</td>
<td>can the student distinguish between the different parts?</td>
<td>Appraise, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test.</td>
</tr>
<tr>
<td>Applying</td>
<td>can the student use the information in a new way?</td>
<td>Choose, demonstrate, dramatize, employ, illustrate, interpret, operate, schedule, sketch, solve, use, write.</td>
</tr>
<tr>
<td>Understanding</td>
<td>can the student explain ideas or concepts?</td>
<td>Classify, describe, discuss, explain, identify, locate, recognize, report, select, translate, paraphrase</td>
</tr>
<tr>
<td>Remembering</td>
<td>can the student recall or remember the information?</td>
<td>Define, duplicate, list, memorize, recall, repeat, reproduce, state</td>
</tr>
</tbody>
</table>
creating knowledge = creating art?

• “Knowledge work involves the assimilation of existing knowledge and its interpretation for the benefit of others. The knowledge worker’s knowledge is a continually evolving body of expertise but this is not necessarily creative in itself. However, where the knowledge work involves the generation and evaluation of new ideas, solutions, and artifacts, this can be described as creative knowledge work—art practice can frequently be seen as exactly this kind of process.”

(Edmonds, E., & Candy, L. 2002, p.95)
A Model of Learning Objectives

Mouse-over the colored blocks to see examples of learning objectives that generally match each of the various combinations of the cognitive process and knowledge dimensions.

NOTE: These are learning objectives—not learning activities. It may be useful to think of preceding each objective with something like, "students will be able to . . ."

http://www.celt.iastate.edu/teaching-resources/effective-practice/revised-blooms-taxonomy/
### Bloom's Revised Taxonomy Table

<table>
<thead>
<tr>
<th>Knowledge Dimension</th>
<th>Cognitive Process Dimension</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Metacognitive:</strong></td>
<td>Identify</td>
</tr>
<tr>
<td>Knowledge of cognition and awareness of one's own cognition.</td>
<td></td>
</tr>
<tr>
<td><strong>Procedural:</strong></td>
<td>Predict</td>
</tr>
<tr>
<td>How to do or discover something. Criteria for using skills and methods.</td>
<td></td>
</tr>
<tr>
<td><strong>Conceptual:</strong></td>
<td>Use</td>
</tr>
<tr>
<td>Interrelationships among elements within a larger functioning structure.</td>
<td></td>
</tr>
<tr>
<td><strong>Factual:</strong></td>
<td>Construct</td>
</tr>
<tr>
<td>The basic elements students must know to be acquainted with a discipline and solve problems.</td>
<td></td>
</tr>
</tbody>
</table>

**Rigor:**
- Remembering: Retrieve relevant knowledge from long-term memory.
- Understanding: Construct meaning from sources of information.
- Applying: Carry out or use a procedure in a given situation.
- Analyzing: Break apart material and determine relation.
- Evaluating: Make judgments based on criteria and standards.
- Creating: Produce original thoughts or elements.
**Bloom’s Revised Taxonomy Table**

<table>
<thead>
<tr>
<th>KNOWLEDGE DIMENSION</th>
<th>COGNITIVE PROCESS DIMENSION</th>
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- **Rigor**
  - Remembering: Retrieve relevant knowledge from long-term memory.
  - Understanding: Construct meaning from sources of information.
  - Applying: Carry out or use a procedure in a given situation.
  - Analyzing: Break apart material and determine relation.
  - Evaluating: Make judgements based on criteria and standards.
  - Creating: Produce original thoughts or elements.
1) **Explain and describe** all the roles and responsibilities of key positions in a narrative production;

2) **Describe and critically analyze** works of drama and cinematic expression in narrative production;

3) Participate in a key crew position of a narrative production from start to finish with important creative and technical contribution;

4) Develop and execute good judgment in all aspects of production process: from pre-production (e.g. casting, rehearsal etc.) to post-production (e.g. editing and sound mixing);

5) Visualize abstract ideas and feelings into expressive cinematic language in a narrative structure and context;

6) Accurately communicate to actors and/ or other crew member in a narrative production with clear and effective direction.

<table>
<thead>
<tr>
<th>Assessment modes</th>
<th>Grade</th>
<th>ILOs</th>
<th>Relevant knowledge and cognitive process of the revised Taxonomy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formative assessment on all coursework (process)</td>
<td>40%</td>
<td>3 to 6</td>
<td>Applying conceptual and procedural knowledge</td>
</tr>
<tr>
<td>Formative assessment on the first mid-way exam and the summative assessment on the final exam</td>
<td>30%</td>
<td>1 to 2</td>
<td>Applying, analyzing and evaluating conceptual and meta-cognitive knowledge through self-reflection and self/ peer assessment</td>
</tr>
<tr>
<td>Final project (product)</td>
<td>30%</td>
<td>All six</td>
<td>Create through planning</td>
</tr>
</tbody>
</table>
Key Theoretical Framework II

- Learning Theory
- Assessment Theories – formative vs. summative
- Relation and differences between FA and SA

"Teaching" ≠ Learning?
“Even when teachers provide students with valid and reliable judgments about the quality of their work, improvement does not necessarily follow. Students often show little or no growth or development despite regular, accurate feedback ... Few physical, intellectual or social skills can be acquired satisfactorily simply through being told about them.”

(Sadler 1989, p. 119-120)
Model of the Formative Assessment and Feedback

Processes Internal to Student

- Domain Knowledge
- Strategy Knowledge
- Motivational Beliefs

Student goals

Tactics & Strategies

Learning Outcomes

Paths of internal feedback

STUDENT
Monitoring Gaps (Self-assessment)

Dialogue

External Feedback
(Teachers/peers/employers)

External Processes

Performance
“… feedback is information with which a learner can confirm, add to, overwrite, tune, or restructure information in memory, whether that information is domain knowledge, meta-cognitive knowledge, beliefs about self and tasks, or cognitive tactics and strategies.” (Winne & Butler 1994, p.5740)
• “There are complex links between the way in which the message (teacher’s feedback) is received, the way in which that perception motivates a selection amongst different course of action, and the learning activity which may or may not follow.” (Wiliam and Black 1998, p. 21)
3 elements in Feedback

• “When anyone is trying to learn, feedback about the effort has three elements:
  – recognition of the desired goal or standard,
  – evidence about present position,
  – and some understanding of a way to close the gap between the two.

• All three must be understood to some degree by anyone before he or she can take action to improve learning.”

• (Black and Wiliam 1998, p.6)
3 Conditions of Formative Feedback

• The learner has to:
  • a) Possess a concept of the standard (or goal, or reference level) being aimed for;
  • b) Compare the actual (or current) level of performance with the standard;
  • c) Engage in appropriate action which leads to some closure of the gap. (Sadler 1989, p.126)
The Missing Ingredient with FA?

• If formative assessment for learning is insufficient, what can provide the missing ingredient?

• Can summative assessment of learning, e.g. final written exam, help? If so, in what way?
Key Theoretical Framework III

- Learning Theory
- Assessment Theories – formative vs. summative

- Relation and differences between FA and SA
  – (Harlen & James 1997, p.373)
Formative Assessment for learning

• “... formative assessment concerns the ideas and skills that can be developed in particular activities. We can call these ‘small’ ideas because they are likely to be specific to the activity ...” (Harlen & James 1997, p.373)

• Several ‘small’ ideas will have to be linked together to form gradually bigger and bigger ideas.” (Harlen & James 1997, p.373)
“Small ideas” are basic, concrete and operational and they fit the definitions of factual and procedural knowledge:

<table>
<thead>
<tr>
<th><strong>Procedural knowledge:</strong></th>
<th>how to do something, methods of inquiry, and criteria for using skills, algorithms, techniques, and methods.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Factual knowledge:</strong></td>
<td>the basic elements students must know to be acquainted with a discipline or solve problems in it.</td>
</tr>
</tbody>
</table>

(Anderson & Krathwohl 2001, p.29)
Summative Assessment of Learning

• “Summative assessment is concerned with progress towards the big ideas rather than with the learning in specific activities.

• for example, being able to apply ideas in contexts different from those in which they were learned. Thus (s)he will look across several activities to judge the extent to which there is evidence of the development of the kind of understanding indicated in the criteria to be applied summatively.” (Harlen & James 1997, p.373-4)
• “Big ideas” are more abstract and they involve interrelationships among other knowledge elements.

<table>
<thead>
<tr>
<th>Metacognitive knowledge:</th>
<th>knowledge of cognition in general as well as awareness and knowledge of one’s own cognition.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceptual knowledge:</td>
<td>the interrelationships among the basic elements within a larger structure that enable them to function together.</td>
</tr>
</tbody>
</table>

(Anderson & Krathwohl 2001, p.29)
## Bloom's Revised Taxonomy Table

### Knowledge Dimension

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</table>

### Cognitive Process Dimension

<table>
<thead>
<tr>
<th>Remembering</th>
<th>Understanding</th>
<th>Applying</th>
<th>Analyzing</th>
<th>Evaluating</th>
<th>Creating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retrieve relevant information from long-term memory.</td>
<td>Construct meaning from sources of information.</td>
<td>Carry out or use a procedure in a given situation.</td>
<td>Break apart and analyze material, data, or information.</td>
<td>Make judgments based on criteria and standards.</td>
<td>Produce original thought or ideas.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Identify</th>
<th>Predict</th>
<th>Use</th>
<th>Construct</th>
<th>Reflect</th>
<th>Create</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recall</td>
<td>Clarity</td>
<td>Carry Out</td>
<td>Integrate</td>
<td>Judge</td>
<td>Design</td>
</tr>
<tr>
<td>Recognize</td>
<td>Classify</td>
<td>Provide</td>
<td>Differentiate</td>
<td>Determine</td>
<td>Assemble</td>
</tr>
<tr>
<td>List</td>
<td>Summarize</td>
<td>Respond</td>
<td>Select</td>
<td>Check For</td>
<td>Generate</td>
</tr>
</tbody>
</table>
Methodology

• Teacher-Researcher and Case study approach
• Case study approach
  – 1 year period, two semester, survey before and after the final project,
• Not to measure the effect of reading, exam in project
• To answer the research questions through participants’ sharing experience and perceptions
• Mixed method approach
  – Quantitative (study pattern, behavior etc.)
  – Qualitative (motive, attitude, insight etc.)
Key Findings

- Exam ranked the lowest among all modes of teaching, learning and assessing (e.g. feedback, presentation etc.) in all survey questions

Semester A (before the film project)

<table>
<thead>
<tr>
<th>Strongly Disagree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>The readings can help my project. (3.5)</td>
<td>1 2 3.5 4 5</td>
</tr>
<tr>
<td>This exam. can help my project. (2.2)</td>
<td>1 2.2 3 4 5</td>
</tr>
<tr>
<td>I read because of this exam. (4.0)</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

Semester B (after the film project)

<table>
<thead>
<tr>
<th>Strongly Disagree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>The readings did help my project (3.3)</td>
<td>1 2 3.3 4 5</td>
</tr>
<tr>
<td>Exam. did help my project (2.7)</td>
<td>1 2.7 3 4 5</td>
</tr>
<tr>
<td>The last exam was not necessary (3.6)</td>
<td>1 2 3.6 4 5</td>
</tr>
<tr>
<td>Survey Question</td>
<td>Yes</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Do you think the readings will help your project? (Sem A)</td>
<td>26%</td>
</tr>
<tr>
<td>Do you think the readings did help your project? (Sem B)</td>
<td>23%</td>
</tr>
<tr>
<td>Would you still do the reading if there were no exam?</td>
<td>39.5%</td>
</tr>
</tbody>
</table>

### Reading Done by Students in Semester A and B

![Reading Done by Students in Semester A and B](chart.png)
Some students’ Views about written exam

• Overwhelmingly against
• “Waste of time”
• “No exam needed in workshop”
• “Unfair”
• “More practice; no theory (reading and writing); practice makes perfect”
• “Exam for exam’s sake”
• “Necessary ... but open-booked”
• “Depends on the questions”
• “Not sure if the readings help. Maybe they do; maybe they don’t.”
<table>
<thead>
<tr>
<th>Twelve Basic Themes</th>
<th>Five Organizing Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching/ learning through feedback</td>
<td>1. Teaching/ Learning approaches</td>
</tr>
<tr>
<td>Teaching/ learning through reading</td>
<td></td>
</tr>
<tr>
<td>Teaching/ learning through exam</td>
<td></td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td></td>
</tr>
<tr>
<td>Relevance to the discipline</td>
<td>2. Assessment approaches</td>
</tr>
<tr>
<td>Fairness and Consistency</td>
<td></td>
</tr>
<tr>
<td>Individual vs. teamwork</td>
<td></td>
</tr>
<tr>
<td>Theory and Practice in teaching and learning</td>
<td>3. Theory and Practice and their assessment criteria</td>
</tr>
<tr>
<td>Criteria Assessment of Theory and Practice</td>
<td></td>
</tr>
<tr>
<td>Criteria and Assessment of Process and Product</td>
<td></td>
</tr>
<tr>
<td>Reflective learning</td>
<td>5. Reflective learning</td>
</tr>
</tbody>
</table>
Fig. 3 Thematic Network Structure (Attride-Stirling 2001) of the five organizing themes with their basic themes.
Some selected quotes

Student A:
“It is really a waste of time. Practice is everything in this subject. Just like the famous Chinese proverb: ‘It is better to travel ten thousand miles than reading ten thousand scrolls of books.’ It is important to put more emphasis on project and exercise. Forced learning and rote memorization is no use for us. Some students were saying about burning the readings right after the examination.”

Student B:
“Although the help may be small, let’s just say that without the readings and the examination that forced us to read, we would get more lost in the whole creative and production process; that is to say, without the readings, the lost mind would get even more lost.”
Student C:

“I personally prefer examination which you can prepare for. I learn well from the readings. The knowledge from readings is useful but it doesn’t mean I can always remember them when needed in real life application but still they are useful ... If the assessment is entirely based on the quality of the final project, it seems too unreliable, especially when accidents can happen in production. Examination allows you to have something more controllable to depend on in learning.”
• Student D:

“In an examination situation, we are forced to think intensely as compared to doing a report at home with relaxation. With intensity comes more and deeper discoveries and deeper reflection, more learning and it’s good. It forces us to think and reflect on the experience more intensely as compared to other production courses without examination, we don’t think or reflect on the experience consciously afterwards.”
On Exam approach

• Student E:

“When I first got the first examination paper, I got upset by the essay questions because they ask about integrating the readings with our production experience. I got upset because after putting all the effort in reading and memorizing the materials, the focus is not on the reading alone. Anyone can just make up their answers about their practice with or without really putting in hard work on the reading. I am upset that the examination is not about the reading alone.”
• Student F:

“In the first examination, we have difficult time linking the theory from the readings to our production practices as the essay questions require us to do so ... there should be separate sections on testing knowledge from the readings and another section on our practical experience ... linking (or integrating) theory with our own practice in writing is very difficult. Examination should just test about the knowledge from the readings. As the result, we spent all the time and effort in writing a good essay in two hour time not knowing how our answers will be graded. At the end, the essay questions turn the examination into a writing contest.”
Student F:

“It’s not just about knowledge alone. I think text is more than just about the transfer of knowledge but also about helping us to form a proper attitude of doing things ... attitude is more important than knowledge, information and technique. Experience sharing from professional people can help us form a right attitude in coping with our problems in project. Attitude determines everything. It helps put the filmmaker on the right track.”
Some recurrent themes from the LR and data

• From scholarly debate:
  – Criteria or not
  – Implication: suitability of assessment method with or without criteria

• From data:
  – **Theory** and **Practice**
  – **Process** and **Product**
# Summary of other key findings

<table>
<thead>
<tr>
<th>Theory and Practice and their criteria and assessment</th>
<th>• Students want more practice over theory in their learning</th>
<th>• Teachers value the balance of the two.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Most students and teachers think theory in this discipline has no standards and no right or wrong, making it difficult to assess.</td>
<td></td>
</tr>
</tbody>
</table>
# Summary of other key findings

<table>
<thead>
<tr>
<th>Process and Product and their criteria and assessment</th>
<th>Most students value the product and neglect the importance of the creative process.</th>
<th>Teachers think that many students underappreciate or even skip the importance of the creative process due to poor time management.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Teachers see both equally important but recognize that a good process does not always lead to a good product in this discipline.</td>
</tr>
<tr>
<td>Teaching/learning approach: through feedback</td>
<td>Some students think teachers’ feedback is sufficient while others think some teachers’ feedback can be subjective and even biased.</td>
<td>Most teachers think teaching through feedback alone is not enough.</td>
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<td>Theoretical knowledge can inform creativity to some extent but express difficulty in articulating how and in what way.</td>
<td>All teachers think knowledge can inform creativity.</td>
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<td>Poor time management affects the effect of formative assessment.</td>
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</table>
| Teaching/learning approach: through feedback, reading and examination | ● Both teachers and students admit that theory in this discipline is too broad and abstract to be assessed by criteria-based examination.  
● Both teachers and students did not consider all the learning outcomes of their courses in relation to examination assessment. |
## Summary of other key findings

| Assessment approach: exam as assessment for learning? |  ● oppose the use of examination as forced-learning and its learning/teaching inefficiency and indirectness  
  ● exam-taking skill is irrelevant to the discipline.  
  ● can still be unfair and inconsistent.  
  ● A final grade does not necessarily represent the student’s artistic creativity.  
  ● But a minority of the students and teachers thinks that written exam can be used as assessment for learning to some extent. |
Research Questions

1) Can Mid-/Final-term Exam be used as teaching and learning tool in this one year course? If so, how?
   - Formative assessment for learning
   - Summative assessment of learning

2) Is Exam a mismatch between the learning outcomes and assessment tasks of the course?

3) The students’ and Teachers’ experiences and perceptions over time (before and after project)
   - Contradiction, conceptions, misconceptions?
In Conclusion

• Why not Exam?
• Summative Assessment e.g. High stake written exam, if used to promote high-order thinking, can compliment with formative assessment in the teaching, learning and assessing studio-based creative arts subject?

• Recommendations:
• Understanding learning theories
• Less than 30%
• Take home?
THANK YOU!