

TLC Project Assessment Case Study

<p>Assessment Strategy</p>	<p>Formulating rubric of assessment - orality descriptors and interpretation of learning outcomes of a given discipline.</p> <p>Staff and student training for viva voce</p>
<p>Subject and module</p>	<p>BA Sound Arts Design Dissertation- final award Y3</p>
<p>Useful for students who are:</p>	<p>Dyslexic or who have a disability where this would be more appropriate as accommodation e.g. diabetic retinopathy/visual impairments.</p>
<p>Keywords</p>	<p>dyslexia accommodated assessment dissertation viva voce disability</p>
<p>Assessment activity</p>	<p>Viva Voce – 1 hour</p> <p>Oral presentation 30 minutes on dissertation subject Oral defence 30 minutes 3-6 Qs evenly balanced between Supervisor and Internal Verifier Rubric of assessment: learning outcomes/orality/connoisseurship</p> <p>Portfolio submitted in advance with ‘walkthrough’ bullets; grading holistic questions, advisory classification, grading criteria but qualitative perspective</p>
<p>How does this assessment improve student learning?</p>	<p>The assessment is ‘fit for purpose’; if the disability lies within reading and writing then the production of script is not a fair assessment and offers little deep learning. Accommodation is now acknowledged at a deeper level by the pro-active declarations of equality schemes from 6th December 2006. The assessment improves self-esteem and notions of ownership. As a vehicle of expression it is directly vocationally related to creative practice, art crits/storyboards and presentations.</p>
<p>Underpinning assessment theory links</p>	<p>1. Dyslexia as a disability. Assessing dyslexia – Patoss patoss.org.uk -See also British Dyslexia Association. Identifying the learner. Riddick, B: Living with Dyslexia Riddick, B: Post Assessment Herrington, M</p>

	<ol style="list-style-type: none"> 2. Contextualising the disability within the law – DDA 6.12.06 3. Mapping dyslexia onto the art curriculum Symonds, H (2005) Discussion paper writingPad.org 4. Evaluate assessment as represented at the University –(Symonds, H (2006) Teaching and Learning Fellowship UAL intranet.arts.ac.uk 5. Located within subject benchmarks for Art and Design (HEFCE 2002) 6. Explore Assessment in Art and Design Biggs, Trigwell & Prosser 7. Quality Assurance disparity in assessment Newsome and Dennis 8. Staff and student evaluations –Submissions I +II MOE -Institute of Education (ED D) 9. Exploring orality as discourse Ong. Walter Orality. Finnegan, R Oral discourse/ Murray/Engelstrom etc. Tutors and web sites
<p>What went well</p>	<p>The student explored strength in orality. He edited his work for the first time. He felt confident. His feedback was incorporated into the CD rom and handbook. He became so orally confident that he co-presented at the Writing Pad conference at Goldsmith's University the autumn after his viva voce 2006. He impressed performance tutors from Dartington and was effective in conducting a plenary with tutors probing his experience.</p> <p>He gained a 2:1 award on his own terms. His process prevented all notions of plagiarism and the teachers and the learner were positively engaged. He was able to ask clarification questions of the tutors in his defence. This interactive process was very positive for dyslexic students who are always unsure exactly what is wanted where semantics are involved. The clarification of avenues of enquiry led to a full and effective response from the student. Orally he managed time and sequence. The compilation of his portfolio was prepared simultaneously with his oral preparation; it improved his ability in written communication in producing the 'walkthrough' explanatory A4 sheet to accompany his oral delivery. His presentation was more structured, concise and relevant. Having been his dyslexia support tutor over a few years since Foundation, I can confirm the improvements.</p>

	<p>He had control over his learning and engaged in considerable reflection with other students, fellow students with dyslexia and ultimately himself as part of Personal and Professional Development. The exit assignment for PPD (PDP) was a dissertation diary. He rid himself of learning demons - no more 'could do better' - he had done better as he did not have to be measured by the production of text.</p> <p>His work initiated the introduction of oral delivery as accommodated assessment for students with disabilities at University of the Arts, London.</p> <p>Staff tested their curriculum design and content using another vehicle that eliminated plagiarism. They recognised orality not only as a graduate skill but also as central to the work of the creative practitioner.</p>
<p>What could be improved</p>	<p>Improving presentation within constraints of 'real time'; finding effective ways of presenting theoretical concepts orally; defining goals for student research interviews with audio and oral discourse in mind.</p> <p>The University needs curriculum to focus on the oral vehicle, to increase tuition on oral delivery and methodology.</p> <p>Practice and currency will enhance performance.</p>
<p>What support for staff is needed to implement this method of assessment?</p>	<p>Staff need awareness of dyslexia and the difficulties that arise within literacy and memory. They need to recognise the academic insecurities of students with dyslexia;</p> <p>Staff development needs to include the use of exemplars of oral presentations and recordings as support material;</p> <p>Course teams may have to spend time revisiting the learning outcomes of their programmes and questioning how connoisseurship is demonstrated through oral discourse;</p> <p>Technicians need to be available for multi media delivery and to record and support the student performance accurately;</p> <p>External examiner awareness and training programme;</p> <p>Academic Affairs awareness and training programme;</p> <p>School Administrator training for Boards of Study and Exam board purposes;</p> <p>Dyslexia tutors need to be trained in ensuring oral</p>

	<p>delivery and liaison with tutors; Effective systems training for all relevant parties; Distribution of the support handbooks/CD Rom and exemplars.</p>
<p>What support for students is needed to implement this method of assessment?</p>	<p>Disabled Student Allowance funding to have extra support for oral training Students need to listen to their own voice, the voices of others and be knowledgeable on the use of digital recorders and probably ipods Assistance with audio recording selections and recommendations, Radio 4 to audio books aimed at appreciating orality Actively listening to the work of other students undertaking oral delivery, learning to be critical and developing skills of autocritique Appreciating how to use multimedia for good effect</p>
<p>What are the time implications?</p>	<p>Initially time poor as development work needs to be in place; ultimately time rich as it is favourably comparable with dissertation supervision and marking. Time would have to be spent however on staff development objectives - DDA 6th December 2006 of being pro-active for disability. After training as advocated including the preparatory rehearsal and full viva voce = 4 hours per student</p>
<p>Other resource implications?</p>	<p>Quality digital recorders for pod casting or studio with disk production. Student will have own material through needs assessment of the Disabled Student Allowance. It is imperative that copies of the viva are made for all parties. One copy will be housed in the library to maintain comparability with dissertation scripts. The external examiner needs a copy for public record and to monitor the performances of all parties, establishing standards and fair play.</p> <p>School Administrator training and external examiner training for initial vivas.</p> <p>Dyslexia tutors must be trained using handbooks and CD Rom of viva voce. They will need their hour a week plus extras to be present at the vivas.</p>
<p>What are the risks?</p>	<p>If student is NOT advised properly or assessed by dyslexia tutor for fluency this could be problematic.</p> <p>Student must sign to agree to mode of assessment; can't change the vehicle back as this would be detrimental. Art students are used to 'risk taking' - it is inherent in their art and this principle needs to be explained together with any nuances over a month before advocating a viva voce.</p>

How can these be minimised?	Assessment for suitability by course director and dyslexia assessor with student input. If dysfluent the difficulties would parallel text disadvantages
Implications for dyslexic students?	A good quality degree in creative practice that will work effectively in the world of work.
Institution where this was trialed and accredited by Academic Affairs	London College of Communication, University of the Arts London
Lecturer	Heather Symonds
CATS	40 credits of final year 120 credits (dissertation) 8-10,000 words
Level	5
Compulsory/optional	Optional
Relationship to other modules	Final award dissertation
Delivery pattern	Dissertation is introduced over 2 years, prepared in PPD (PDP). Year 3 Indicative Learning hours: = 300 Independent learning hours 200 Taught : 10 Supervisory entitlement as standard for school of Media :3 hours; Internal verifier – second marker
Student profile Year 2005/6	Costas Kontos First language: English - Born: U.K. Full Disabled Student Allowance Hertfordshire LEA B/C Profile on written essays took a long time - very stressful. BA (Hons) Sound Arts Design – Viva voce 2:1
Learning outcomes assessed	<ul style="list-style-type: none"> ▪ Employ an appropriate level of research, organisation and presentation skills in your work and articulate arguments in verbal (and written*) form ▪ Demonstrate a comprehensive critical understanding of a specific issue, subject or problem within the broad area of Sound Arts Design ▪ Demonstrate skills developed during the course, illustrating original thinking, in depth research and a good knowledge of the specified field <p>* accommodation under 'reasonable adjustment'</p>

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BA Sound Arts Dissertation

Dissertation must conform to the agreed academic format and demonstrate the achievement of the learning outcomes.

Student hard copy handbook and staff e-version handbook on viva voce; CD Rom; student extract from viva voce performance – Keijo Hanii;

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