

EVALUATING AND ASSESSING

Ways to Assess Creativity

EXEMPLARY: MASTERY BEYOND THE DEVELOPMENTAL AND AGE LEVEL OF THE STUDENT

- Age-appropriate examples of how research, interviews, observations, and interdisciplinary connections inform the final design.
- Problem finding is extensive and well developed.
- A guiding vision and purpose for the design are expressed.
- A truly novel or unique question, format, or design to shape the final form of the idea, form of communication, process, or product are extended.
- Interdisciplinary knowledge is revealed in the form and purpose of the design.
- Use of ideas/materials/methods is novel.
- The student talks fluently about the source of inspiration in the development of the design.
- Empathic ideas are the root of insight and design decisions.
- Feedback from others is incorporated into the final design.
- The student acknowledges learning from mistakes and failures.
- Resilience and perseverance are evident throughout the entire design process.
- Final form and function of the design include clever and novel use of materials.
- Imagination and risk-taking are evident in the design, material selection, and craftsmanship.
- Design constraints are incorporated in unexpected ways.
- The design consistently elicits comments and connection with viewers.
- The creator takes risks with ideas even if the ideas are not fully developed prototypes.
- Sophisticated level of design beyond the student's developmental level defines the final form and function of the design.
- The original problem is reframed to consider proximate problems. The design benefits from this broader framing of the problem.
- The design offers a fresh and unexpected and effective take on existing inventions and innovations.
- The student demonstrates expertise and patience when using available tools and methods.

- Evidence of the student's voice, style, and perspective adds a strong and distinct element to the final design.
- Risky and potentially difficult approaches to the assignment are actively sought.

PROFICIENT: MASTERY AT THE DEVELOPMENTAL AND AGE LEVEL OF THE STUDENT

- Strong research, interviews, observations, and interdisciplinary connections support the final design decisions.
- Problem finding is well-developed.
- A guiding vision and purpose for the design are expressed.
- A novel or unique question, format, or design in order to shape the final form of the idea, form of communication, process, or product are extended.
- The design elicits emotion, comments, and connection with viewers.
- Design challenges are met with patience and resilience.
- The student links the source of inspiration to the development of the design.
- Empathic ideas are evident as the root of insight and design decisions.
- Feedback from others is incorporated into the final design.
- Final form and function of the design include a range of carefully selected materials.
- The student acknowledges learning from mistakes and failures.
- Risky and potentially difficult approaches to the assignment are actively sought.
- Imagination and risk-taking are evident in the design, material selection, and craftsmanship.
- Final design incorporates all appropriate design constraints.
- The creator takes risks with ideas even if the ideas are not fully developed prototypes.
- The student demonstrates talent when using available tools and methods.
- Evidence of the student's voice, style, and perspective adds successful elements to the final design.
- Interdisciplinary knowledge is revealed in the form and purpose of the design.
- The design offers a fresh and unexpected and effective take on existing inventions and innovations.

LIMITED

- Few examples where research, interviews, observations, and interdisciplinary connections support the final design decisions.
- Problem finding is narrow and poorly developed.
- No guiding vision and purpose for the design are expressed.
- The student fails to extend a deeper question, format, or design in order to shape the final form of the idea, form of communication, process, or product.
- The student avoids any potentially risky approaches and responses to the assignment.
- Design challenges produced delays. Some of the challenges are overcome.
- Few examples where feedback from others is incorporated into the final design.
- The form and function of the design include a narrow range of materials.
- The student acknowledges mistakes and failures but no larger lessons are articulated.
- Lapses in material selection and craftsmanship are obvious.
- Final design incorporates some of the original design constraints.
- The student demonstrates only developing skill using the available tools and methods.
- Interdisciplinary knowledge is absent from the form and purpose of the final design.
- The design offers an obvious and routine way of connecting existing inventions and innovations.
- Little evidence of personal style or perspective is evident.
- The student is "stuck" on elements of the design and therefore the design seems incomplete.

UNDEVELOPED

- Problem finding relies on only one solution.
- There is an incoherent use of research, interviews, observations, and interdisciplinary connections to support the final design decisions.
- No cohesive question, design, or format exist in order to shape the final form of the idea, form of communication, process, or product.
- The final design is incomplete and appears unfinished.

- Lapses in material selection and craftsmanship are obvious.
- The student demonstrates cursory skill using the available tools and methods.
- Lack of personal style or perspective makes the final design seem routine and uninspiring.
- Feedback from others is not solicited.
- The initial design challenge and constraints are largely ignored.
- Risky approaches are avoided.