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**Assessing the transition between school and university [Texto impreso] : differences in assessment between 'A' level and university in English / Frances Wilson, Simon Child, Irenka Suto**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 206-207 : 26 refs.

High stakes assessments are commonly used at the end of secondary school to select students for higher education. However, growing concerns about the preparedness of new undergraduates for university study have led to an increased focus on the form of assessments used at upper secondary level. This study compared the structure and format of assessments used at upper secondary level (GCE A level qualifications), and the first year of undergraduate study of English literature in England. Greater diversity of assessment was found at university compared to A level, while there was little difference in the level of scaffolding and guidance provided in assessment materials. We conclude that it seems inevitable that some students will meet forms of assessment with which they are unfamiliar at university. Implications for the design of first-year undergraduate courses are discussed.

Arts and Humanities in Higher Education. -- 2017, v.16 (April), n.2, p.188-208

1. Assessment 2. English literature 3. Higher education 4. Secondary education 5. Transition

2

**Creative making, large lectures, and social media [Texto impreso] : breaking with tradition in art and design education / Michael A. Filimowicz, Veronika K. Tzankova**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 171 : 9 refs.

The purpose of this article is to challenge the notion of small studio format delivery expectations in art and design education. Our research reports on an introductory Digital Photography course design that produced equivalent learning outcomes in a large enrollment lecture format. The objective of the project was to introduce (1) a case-based approach to teaching and learning and (2) a multitiered feedback model. The positive learning outcomes produced by this course design call into question the prevailing regimes of teaching creative production within the limits of small studio pedagogy. In addition, the multitiered feedback model we propose can be extended much beyond a classroom setting to include 'crowdsourcing' as a feedback model in Massive Open Online Courses, also known as MOOCs. Our approach is also highly suggestive of further investigation into applying Kant's notion of the *sensus communis* – the shared subjective but universal sense of the aesthetic – to common issues surrounding creativity, scale and evaluation.

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1. Art and design education 2. Large enrollments 3. Online learning 4. Social media 5. Teaching creativity 6. Student learning

3

**"I can think, I can wait, I can fast" [Texto impreso] : Teaching food literature and experiential learning / Anita Anantharam**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 219-220 : 20 refs.

The idea of self-sufficiency resonates with feminist activists because the political thrust of the various movements for women's rights—beginning with Mary Wollstonecraft's plea for women's access to education in

her famous Vindication—hinged on finding sustainable solutions to the stranglehold that social, political, and economic institutions have on women's lives. If the pivotal movement of feminism, in other words, is about increasing women's sovereignty in a patriarchal world, the emerging "local/global" food movements provide a dynamic opportunity to understand how the personal can be refashioned into political action. The point of this essay is thus twofold: first, to show that food literature is an excellent medium to teach transnational feminist theories and practices; and second, to offer some of our strategies for feminist civic engagement through reclaiming the idea of "the personal is political".

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1. Activism 2. Civic engagement 3. Food politics 4. Gender 5. Sustainability

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#### 4

##### **Representing knowledge [Texto impreso] : assessment of creativity in humanities / Birut Irena Zemīt**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 185-187 : 48 refs.

Traditionally, assessment for university students in the humanities has been in an essay format, but this has changed extensively in the last decade. Assessments now may entail auditory and visual presentations, films, mind-maps, and other modes of communication. These formats are outside the established conventions of humanities and may be considered as creative works. Exploring definitions and research in the field of assessment of creativity, highlighting ways to explicitly assess the creative aspects of student work. An obligatory first year common unit titled "Cultural intelligence and capability" is examined as a model of how creative assessment can be used to extend engagement with subject material. Implications of considering creative aspects, in an explicit way, are reviewed. The underpinning argument is that in the current learning settings, creativity should be seen as an intrinsic part of appraisal criteria in the humanities as much as in the arts.

Arts and Humanities in Higher Education. -- 2017, v.16 (April), n.2, p.173-187

1. Arts 2. Assessment 3. Creative 4. Culture 5. Humanities 6. Visual

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#### 5

##### **Teaching and learning French [Texto impreso] : a tale of desire in the humanities / Isabel Dulfano**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 139-140 : 26 refs.

This article considers the way we talk about learning and teaching the humanities in higher education in the UK. By using the tools of the arts and humanities within the scholarship of learning and teaching, and examining a personal perspective, the author explores the transformational impact of French language learning and teaching. Close textual analysis of literary language learning memoirs highlight the sensual and physical effects of language learning that can remain muted in our everyday conversations. As a result, the author suggests that rather than lament the death of the humanities in 21st century higher education, learning and teaching a language offers a pedagogy of desire that embodies the transformation aspect of our disciplines, as we deal with the business of being human.

Arts and Humanities in Higher Education. -- 2017, v.16 (April), n. 2, p. 127-140

1. French 2. Higher education 3. Pedagogy of desire 4. Scholarship of learning and teaching 5. Transformative humanities

6

**Towards a model of teaching disciplinary boundaries [Texto impreso] : history with Literature and Literature with History : theoretical implications / Elias Schwieler, Stefan Ekecrantz**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 154-155 : 31 refs.

In this article it is argued that students can gain a better understanding of both inter- and intra-disciplinary boundaries by inquiring into a single salient point where two disciplines may only partially intersect. Building on Marton's variation theory and Vygotsky's notion of articulation, a teaching model is presented and exemplified by disciplinary intersections regarding narration and narrativity in Literature and History. This is done specifically by investigating the theoretical implications of Shoshana Felman's notion of "key narratives" using William Faulkner's novel *Absalom, Absalom!*. The "key narrative" concept is adapted for the specific purpose of analyzing the practice of narratives in the disciplines Literature and History, respectively. It is suggested that Faulkner's novel seen as such a narrative explores pertinent questions concerning disciplinary boundaries for graduate and post-graduate students with a developed disciplinary identity in either of these disciplines.

Arts and Humanities in Higher Education. -- 2017, v.16 (April), n. 2, p. 141-155

1. Disciplinary boundaries 2. History 3. Key narratives 4. Literature 5. Narrative 6. Student learning 7. Teaching