Dialogical assessment patterns for learning from others

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Assessment, be it formative, summative or diagnostic, is at the heart of all educational endeavour yet university teachers are not always trained in assessment strategies and their underlying principles. Assessment should be fair and relevant for the targeted learning outcomes and engage the learner in a process of reflection that develops increased self-awareness. Patterns as descriptions of tested methods of action can help in reaching these goals by scaffolding educators in the process of learning design. The five patterns presented in this paper have been mined by a group of practicing educators at the first EduPLoP workshop held in March 2015 and build upon two earlier patterns sets.

1. INTRODUCTION

In earlier work we have presented two patterns sets in the area of assessment (see Section 8). The first pattern set grouped together foundational patterns for assessment driven course design that included the following six patterns: Assessment-Driven Course Design, Constructive Alignment, Learning Outcomes, Assessment Criteria List, Criteria Refinement, and Rubric.

The foundational patterns were then extended by a second set of patterns that addressed the notion of 'fair play'. Here six patterns were presented that were themed on the idea of fair assessment practices whereby learners could clearly see what was expected of them - in terms of reaching the goals being driven by an underlying assessment strategy. This pattern set comprised: Transparent Assessment, Reference Solution, Multiple Right Ways, Assessment Diversity Hidden Bonus Criteria, and Performance Sheet.

1.1   Overview of the pattern set presented here

In this third pattern set we explore how assessment can framed as a dialogic activity and highlight the importance of using assessment strategies that allow learners to learn from their peers. We start with the core pattern of creating a TRUSTED SPACE in which learners feel comfortable enough in their learning environment to SHOWCASE their work. The process of showcasing their work allows learners to understand the value of sharing their progress and achievement and understand the value of measured critique. From this point they can be organised to participate in structured PEER REVIEW activities where they will be able to develop their evaluative skills. By highlighting when THIS IS FEEDBACK the learners can be encouraged by the tutor (and peers) to ACT ON FEEDBACK within a purposefully provided space. This sequence of patterns can be used to create a virtuous circle of dialogic assessment activities.

1.2   An assessment language

The foundational patterns, fair assessment and dialogical assessment patterns are the beginning of a larger language of assessment and feedback patterns. We have already identified and documented many patterns that can be integrated into the language. Moreover, we have outlined new patterns that we have already tested in our own teaching activities, including: Performance Assessment; Learn by Fail; Misconception Assessment; Hide Names; Fail Fast; Student Conference; Gaming the Lecture; Gamification; Self Assessment; Mandatory Pedagogical Teacher Training; Bitcoin; Refinements 'til Done; Poll and Comment.

The target audience for these patterns are professionals involved in the design, delivery and assessment of learning. They can be used as presented in an assessment cycle, deployed individually, or driven by a particular assessment goal. The table below provides an overview of the full set of patterns (see also Section 8) and their relationship with differing assessment types (Table I).

Table I. Relationship between assessment aims, patterns and related theory

You want students to:	Patterns	Related theory
Enhance their review and self-evaluation skills.	PEER REVIEW, CRIT SESSION, SHOWCASE, REFERENCE SOLUTION.	Peer-review [Nicol, 2014]
Understand how marking/grading criteria are applied to their work.	RUBRIC, FAIR GRADING, ASSESSMENT CRITERIA LIST	Peer-assessment [Boud, Cohen and Sampson 1999]
Set personal attainment goals.	ACT ON FEEDBACK, ASSESSMENT DRIVEN COURSE-DESIGN	Ipsative assessment [Hughes, 2011]
Close the feedback loop.	THIS IS FEEDBACK, ACT ON FEEDBACK	Formative, Feed-forward & Feedback [Black & Wiliam 2009, Orsmond et al. 2013]
Develop independence of judgment, reducing dependency on the teacher.	PEER REVIEW, RUBRIC, ASSESSMENT CRITERIA LIST	Peer-review, Peer-assessment [Boud, Cohen and Sampson 1999]
Be formally assessed on the desired learning outcomes.	ASSESSMENT DRIVEN COURSE-DESIGN, LEARNING OUTCOMES, CONSTRUCTIVE ALIGNMENT.	Summative assessment [Black 1999]

1.3 The Mining Ground - EduPLoP 2015

All authors of this paper met at the EduPLoP 2015 workshop with the goal to mine and write educational patterns around assessment and feedback. All participants had experience with teaching and with design patterns. In three days, the group was able to capture hundreds of experiences, start writing 24 patterns (using Google docs for collaborative writing), and identify a further 11 seed patterns.

The pattern mining process was inspired by Takashi Iba's workshops on pattern mining where sticky notes and a large sheet of paper were used to capture experiences, potential patterns, solutions, forces and, stories. The sticky notes were then clustered into topics. The paper sheets made it possible to move whole topics and create new clusters in a dynamic manner. To ensure that existing work was not repeated the group focused on creating an inventory of patterns which were relevant for to assessment and feedback practices. From a wall of potential patterns, each participant picked one or two and started writing the pattern in a shared Google Doc. We ran mini writer's workshops where each paper was discussed for 10-15 minutes. However, we found that attempting to workshop a first draft in 10-15 minutes was too quick to get full value from the process. Therefore, we followed each session with a more focused writing experience supported by 1:1 peer feedback. 35 patterns were identified in total and initial versions were written for 24 of them, of which 17 reached a publishable level. Five patterns forming the pattern set identified as dialogical assessment patterns for learning from others are presented here and are described with the following set of interrelationships (Figure 1).
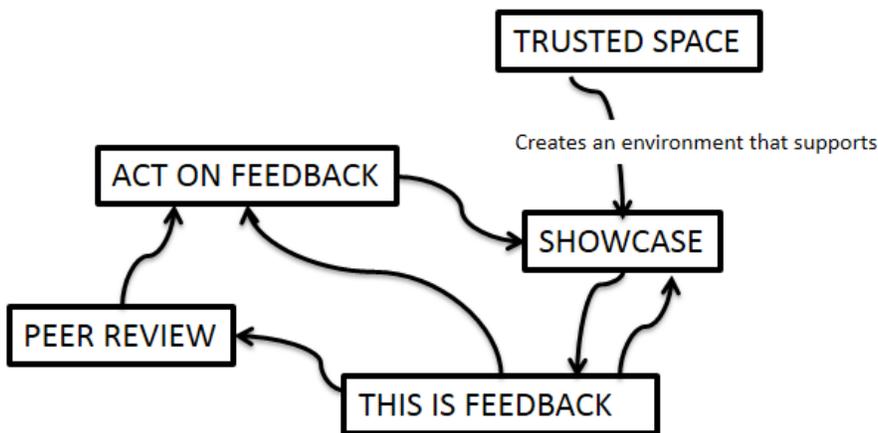
Fig. 1. The interrelationship between the patterns for dialogic assessment.

2. PATTERN: TRUSTED SPACE

Summary: Create a trusted space to help promote deep learner engagement in shared review, dialogue and critique.

2.1 Context

You have designed a suitable PEER REVIEW or PEER ASSESSMENT activity for your students and want to encourage an atmosphere of trust to ensure that they are sensitive, respectful and committed to the process.

2.2   Problem

Asking students to share and discuss their work critically is important to learning. But you find that learners are anxious when confronted with this unfamiliar type of situation. They may focus on self-preservation, or feel uncomfortable when asked to engage in collaborative or shared review.

2.2.1 *Forces*
Certain issues can arise in situations where you ask students to share their work:
·   Less able students can feel intimidated when put under scrutiny by others;
·   The initial discomfort in sharing of work can result in stilted interactions between learners when they are asked to work openly with each other;
·   Students reject the process as they identify the teacher as the expert and therefore the only legitimate source of acceptable feedback.

2.3   Solution

Explain and discuss the value of the shared activity and clearly define the learner role within it. Provide an ICEBREAKER activity to start this process and sensitise your learners to the importance of giving and taking good quality feedback. Use these mechanisms to encourage an atmosphere of trust within the teaching and learning space.

2.3.1 *Solution details*
The following steps can be used to cooperatively bring students into a trusted shared space:
·   Describe the process that they will undertake and explain the value to the learners. This may be local (within the institution) or beyond;
·   Understand student expectations by asking the learners to articulate their goals;
·   Clarify your role as a teacher and facilitator in this process;
·   Run a low risk experience before starting, such as an icebreaker activity, and ask them to reflect on this with their peers;
·   Confirm their commitment to the process by gaining consensus on the steps within the peer activity.

2.4   Positive consequences

You can expect a deeper engagement with processes that demand students to share their work and their opinions. This will enhance their openness and sensitivity to the value of cooperative and collaborative working and sharing experience.

2.5   Watch out for

Not all learners are comfortable with being in a shared community space. It can push less communicative learners further away when in fact we want to bring them closer to the centre of the community so that they also derive full benefit. This is not applicable to summative forms of assessment. International applicability will be limited where teaching processes and roles are more traditional or heavily didactic i.e. teacher-active / student-passive.

2.6   Examples

The 'writer's workshop' format [Gabriel, 2002] is a good example of this pattern in practice. The workshop has a number of protocols and steps that are specifically designed to develop and then maintain a trusted space. The writer's workshop is an intimate review process for developing work that begins with a draft submission that is redrafted, through peer review, to a final publishable

version. This pattern also draws on David Nicol's 'PEERToolkit' project and the seven principles of good feedback practice [Nicol and Macfarlane-Dick, 2006].

2.7 Related patterns

Uses ICEBREAKER
Is used before PEER REVIEW and PEER ASSESSMENT

3. PATTERN: SHOWCASE

Summary: Allow the students to show off their work to receive constructive feedback and, where appropriate, make this part of the assessment.

3.1 Context

You want to enhance student's skills in giving and taking feedback and evaluation. You are designing the assessment criteria for a major course task or project. Students may work alone or in teams to produce a large artefact that needs to be 'demonstrated'.

3.2 Problem

You want to engage the whole, or large parts, of the class in providing feedback on work in a way that can be moderated by you as the teacher. You find it difficult or impossible to define the assessment criteria completely. A large task may have many elements that are hard to rank and judge requiring the creators to demonstrate the cohesiveness of their work.

3.2.1 *Forces*
· The project deliverables of one group may be stronger in one area than is the case for another group, but weaker in other important areas.
· Different focus in different groups/projects may be essential, especially if each project is unique and/or partly student defined.
· Students benefit from public presentation of their work, and the resulting feedback, but it can be painful initially for younger adults.
· Students can feel that their creativity is being stifled when assessment criteria are too strictly defined.

3.3 Solution

Therefore, make some part of the activity or assessment focus on a public presentation of the work. Let the students gain positive and negative feedback that affects the assessment. The students will find this difficult initially, but can work toward that presentation in positive ways. You may find the project overall is stronger or weaker than your initial assessment based on feedback from those without a vested interest. If the showcase is public, the students might be able to make contact with those who can help them advance later.

3.3.1 *Solution details*
The SHOWCASE could be just for the class or for a larger audience. It opens up the possibility of running a formal CRIT SESSION. If for a larger audience it could be at a conference or in an online space (see Student Online Portfolios). You might limit feedback from the public to only positive feedback. A mechanism might be for a positive reviewer to attach a token to a poster (Gold Star). In an oral presentation you might judge from applause or the lack. Better

is to judge from the nature and quality of questions from the audience. A simple form of Showcase is just a team project presentation to the class.

3.4 Positive consequences

Some areas of study can be solitary affairs, and offering moments like these for shared practice provides a moment for students to surface, breathe and check on their progress. A group can convey insight to the student by bringing a degree of objectivity to what may, in certain disciplines, be a subjective and private creative process. Finally, by showing and sharing work one begins to see how understanding and knowledge link into the world of human action and thought. Shared presentations are an excellent opportunities for creating and nurturing community, and within a classroom setting provide a moment for the tutor to bring a whole class together in celebration of each other's work.

3.5 Watch out for

Negative comments from critics can damage student confidence, and potentially their creativity. Instead of promoting adventurous creative play, the student is set on a path of unproductive self-doubt. At a future SHOWCASE a student may well appear defensive or nervous. If the SHOWCASE involves a CRIT SESSION, then critics may be overzealous and exert too much influence on the student's future decisions. In art this would equate to stifling the development of a style (which evolves incrementally through repeated private choices) and, the student might lose the ability to set and correct their own course.

3.6 Examples

The CRIT SESSION (a sub pattern of SHOWCASE) has resonance with Ron Berger's 'Ethic of Excellence' [Berger 2003] and the positive impact that he describes in giving feedback to others and the concomitant impact on improving one's own work. In this process it is crucial to help all students take the elements that have been assessed back to their own piece (which itself may not have necessarily received feedback). When compared to reviewing a model question, reviewing others work in a TRUSTED SPACE provides authenticity and helps generate self-efficacy [Bandura 1986], and a feeling of 'I can do this'.

Kurt Ralske (2013) has described the use of the critique ("crit") session in art studies - when student's artwork is formerly evaluated by a group of faculty and students. Although he presents this as a distinctive communal practice in art departments and colleges it does have value for use in other settings. Practically the "crit" lasts between 15 minutes to two hours and would typically flow through the following exchanges:

> The student introduces themselves and their work. Critics observe, then ask questions about the work, its context, the student's intent, or the student's biography. The student replies, helpfully or defensively, adding clarity or mystification. Critics offer feedback, describe their interpretation of the qualities of the work, contextualize it in relation to art styles or movements, make general or specific suggestions about developing or improving the work's form or content, and suggest artists or artworks the student should research. The student thanks the critics, and, on a good day, there is a slight smattering of applause [Ralske 2013].

Dylan Wiliam (2011) is highly praiseworthy of the 'gallery critique' approach as described above. He notes that if it is done well it addresses each of the five areas of effective assessment for learning, namely:

(1) Clarifying and understanding learning intentions and criteria for success;
(2) Engineering effective classroom discussions, questions and tasks that elicit evidence of learning;
(3) Providing feedback that moves learners forward;
(4) Activating students as instructional resources for each other;
(5) Activating students as owners of their own learning.

3.7 Related patterns

'GRADE IT AGAIN SAM' can be used here. Let the students revise their work based on comments in the showcase and evaluate it again. Some students will find a SHOWCASE more difficult, due to speaking difficulties and similar. They should still participate even if painful but you may need to provide extra encouragement and support. At the end of the day, however, you need to assure you have used 'FAIR GRADING'. This pattern draws on elements of CLASSROOM DISPLAY [Mor et al. 2011].

4. PATTERN: PEER REVIEW

Summary: Develop your students as autonomous and self-regulated learners by asking them to review each other's work and provide feedback.

4.1 Context

You have limited time to give detailed and personal feedback but want learners to improve the quality of their work through constructive comments on their outputs.

4.2 Problem

Providing feedback is a valuable activity but is often a one-way conversation with the tutor. This dominate dynamic means that students do not reap the benefits of developing their evaluation skills and retain only a limited ability to reflect critically on their performance.

4.2.1 *Forces*
· To develop mature and autonomous learners they need to be engaged in the assessment conversation. They need to be able to understand and self-assess their work.
· Students do not like to release their work 'early and often' and do not have the confidence to redraft their work.

4.3 Solution

Therefore develop assessment processes whereby students build their confidence in reviewing each other's work and are able to provide meaningful and actionable feedback to each other and thus by extension on their own work.

4.3.1 *Solution details*
There are various forms in which to carry out a peer review session:
· Through a managed student CRIT SESSION [Berger, 2003];
· Through collaborative writing exercises that ultimately result in an authentic outcome such as the submission of a piece of work to a conference;

· By using more experienced students as mentors who are associated with the novice students.

· You should also check student confidence where they will potentially have difficulty in understanding a particular feature they are trying to peer-review/assess - particularly in cases where they are in the process of acquiring the skill in question e.g. spotting the correct use of the future tense in language learning which could be incorrectly assessed as well conjugated. Therefore in a peer review/assessment setting you can ask the student to give a CONFIDENCE INDICATOR alongside the mark they have given for a particular item of assessment.

4.4 Positive consequences

Peer review provides low risk opportunities for students to take increased responsibility for the assessment process. It also enhances their ability to self-evaluate and self-regulate their learning.

4.5 Watch out for

Peer review activities need to be scaffolded and must be differentiated from peer assessment where actual marks are assigned. This additional responsibility of assigning a grade can provoke anxiety in the learner and often requires an extra layer of moderation.

4.6 Examples

At the University of Surrey, veterinary students work in small groups to peer assess each other's performance in relation to working with the public in a veterinary surgery. They watch each other perform in a short role-play exercise and then reflect as a group [Dochy et al. 1999].

Research indicates that embedding peer practices in curricula is one factor that has a high impact on student learning [Niciol 2014]. Reviewing others' work develops critical thinking and independence of judgement, reduces dependency on the teacher, and results in students generating feedback for themselves while they produce it for others (see JISC guide at https://www.jisc.ac.uk/guides/feedback-and-feed-forward)

4.7 Related patterns

Use with TRUSTED SPACE
May involve a CRIT SESSION; is based on SHOWCASE
Draws on PEER FEEDBACK [Bergin et al. 2012]

5. PATTERN: THIS IS FEEDBACK

Summary: For learners to act on feedback they first need to recognise when it has been given.

5.1 Context

You use multiple opportunities to assess and evaluate your students' performance and need give feedback across potentially varied formats. These might include essays, reports, role-plays, presentations and so on.

5.2 Problem

You spend time providing feedback to your students and want to maximise the impact on their grades and the satisfaction level of those attending your courses. There is a mismatch between you and your student's perceptions of what constitutes feedback. The students become frustrated and do not value the course you are teaching as highly as you intend.

5.2.1 *Forces*
- There is a tendency to assume that when a tutor transmits feedback it is easily decoded and then translated into action.
- Confusion may occur over what constitutes a comment and what makes up a feedback statement.
- Individual feedback is demanded but tutor time is limited.
- Students are focused on grade improvement and try and make a direct link between feedback and final grade.
- The student often identifies feedback in the margins of written work as 'corrections'.
- External pressures to improve feedback can come from module evaluation questionnaires that are completed by students, and have become tightly linked with managerial appraisals of staff performance.

5.3 Solution

Therefore sensitise learners to feedback by signalling or signposting feedback processes in advance. Students can only ACT ON FEEDBACK when they recognise that it has been given.

5.3.1 *Solution details*
There are number of techniques that can be adopted to clearly signpost that feedback is being given:
- Create a standardised feedback form;
- Use a 'stamp' to explicitly flag a statement as feedback;
- Use specific micro-feedback sessions to help label and identify when informal feedback is being given;
- Transfer verbal feedback to an audio recorded format [Lunt and Curran 2010];
- Provide each learner with a feedback portfolio.

5.4 Positive consequences

In the short term, learners will become more sensitive to formative feedback. Over the longer-term better course assessment marks should be achieved. This is only possible as long as the feedback is fit for purpose i.e. the giver is aware of the relevant aspects of formative feedback to make it meaningful to the receiver.

5.5 Watch out for

This can be a time consuming activity if it is not planned, as everything becomes a potential moment for giving feedback. Avoid over formalisation to protect the informal interactions that are so important in creating a safe space for discussion between peers, tutor and learners e.g. in small teaching settings where informal feedback is given during student presentations. At large scale PEER REVIEW may be more appropriate.

5.6 Examples

At the University of Surrey a standardised feedback form has been developed to help organise the feedback that the lecturer provides. This comprises three sections:
· What has been done well (in relation to the assessment criteria);
· How you may strengthen future work;
· General comments.

Hattie and Timperley (2007) have used the phrase "know thy impact" when they talk about teaching. This idea arose from conversations Hattie held with his children following their day at school. When he asked "what did you learn today?" he was met with a confused look. But when he changed the question to "what feedback did you receive today?" he found it to be far more revealing.

Price et al. (2010) draw on findings from a three-year study focused on student engagement with feedback. Their paper reveals the limited extent to which the effectiveness of feedback can be accurately measured and challenge many of the assumptions and beliefs about effectiveness of feedback practices. These relate to difficulties surrounding the multiple purposes of feedback, its temporal nature and the capabilities of evaluators. The paper proposes the learner as being in the best position to judge the effectiveness of feedback, but may not always recognise the benefits it provides. They argue, that the pedagogic literacy [Maclellan 2008] of students is key to evaluation of feedback and feedback processes.

5.7 Related patterns

Used by PEER REVIEW
Leads to ACT ON FEEDBACK
You may give feedback as a FEEDBACK SANDWICH [Bergin et al., 2012].

6. PATTERN: ACT ON FEEDBACK

Summary: Close the feedback loop by making sure that you allow time for students to act on the feedback they have been given.

6.1 Context

You have taken the time to provide future facing feedback and you want to ensure it has impact on the quality of the work that your students are producing.

6.2 Problem

You have given timely feedback but find that students do not act on, or at worst disregard, the feedback that is being given to them.

6.2.1 Forces
· If the feedback is on an assessed piece of work in the past then it is likely to be ignored as students often look focus on what is coming rather than what has passed.
· Using a feed forward strategy can help align the students to a more productive use of feedback that drives towards the future.
· Students will often only respond to feedback if they see a direct opportunity to improve their summative grades.

6.3   Solution

Therefore actively create the time and space for your students to be able to reflect on the feedback that you give and provide support for action planning.

6.3.1 *Solution details*

·   Ensure that leaners are able to identify the gap between what they have produced and what they need to produce to achieve their goal.

·   Use a 'feed-forward' style of feedback to help move the learner forward. So while feedback focuses on current performance (which may simply be the grade that has been awarded), feed forward will look ahead to the next assignment (Orsomond, 2013).

·   Feed forward offers constructive guidance on how to improve. A combination of feedback and feed forward ensures that assessment has an effective developmental impact on learning (provided the student has the opportunity and support to develop their own evaluative skills in order to use the feedback effectively).

·   Design courses with an explicit space for students to act on their feedback. For example this can be part of a PEER REVIEW process.

·   Use technology to assist teachers by enabling them to share and access examples of feedback across a course or programme of study.

6.4   Positive consequences

Promotes a longitudinal approach, feedback is seen as more developmental and less corrective and short term. Feedback is not simply 'given to' students; the responsibility for assessment is shared, students take greater control of their own learning and become active participants in dialogue.

6.5   Watch out for

As with all feedback processes, good course design is essential. If the process of working on feedback is not explicitly linked to learning outcomes as part of a CONSTRUCTIVE ALIGNMENT process then students will not see the value.

6.6   Examples

In their project 'Closing the feedback loop: supporting dialogue and action on feedback', the University of Dundee uses a combination of an assignment cover sheet and a reflective journal to achieve this on one online programme. This notion of closing the feedback loop is also addressed by Walvoord et al. (2007) in their paper on classroom-based assessment.

The JISC website on feed forward and feed-back provides examples and a broad overview of approaches and mechanisms (see https://www.jisc.ac.uk/guides/feedback-and-feed-forward)   which describes how:

"Students use the cover sheet to reflect on how well they think they have met the criteria and indicate how previous feedback has influenced this assignment. Following feedback from the tutor they use a wiki to reflect on how the tutor feedback related to their self-evaluation, what lessons they have learned and what future actions they will take. This 'scaffolded' approach has resulted in qualitative improvements in learning and staff satisfaction." (JISC)

One approach that explicitly focuses on the distance travelled towards a predetermined goal is known as 'ipsative' assessment. Here, tutors and learners to acknowledge personal progress by comparing previous and current work, regardless of overall achievement [Hughes 2011].

6.7   Related patterns

This pattern can implement TRY ONCE, REFINE ONCE [Mor et al. 2014] which provides the student with an opportunity to act on feedback and potentially improve their summative grade.

7.   DESIGNING WITH ASSESSMENT PATTERNS

The example below is an assessment scenario that was designed by a teacher using the 'assessment driven course design' pattern set. It is presented in the form of a lesson plan. This was delivered to two classes of Year 8 students and was targeted at improving their self-evaluation skills.

7.1   Context

Assessment design scenario as used in a lesson plan

The text below was written by the teacher. The design patterns that were used in this scenario are indicated in [square brackets]:

"…

This is a simple lesson idea that can have a positive impact in learner's understanding of the assessment criteria for writing, peer assessment, self-assessment and improvement of their work. I'm going to try this with my two Y8 classes today:

- sharing of the objectives of the lesson [CONSTRUCTIVE ALLIGNMENT];

- distribution of the writing assessment grid that learners glue in their books [RUBRIC];

- distribution of two assessment templates per learner;

- distribution of one exemplar of anonymised work, chosen by the teacher for its' outstanding qualities;

- learners read the piece all together, and guided by the teacher they learn to apply the writing assessment grid: I start with the conditions under which it has been prepared, go to word count making remarks about the value of repetition against a varied piece, then we checkmark each different idea or piece of information "à la ' level", then the number of topics, then with a highlighter we outline opinions explaining that adjectives, comparisons, superlatives can also be a form of personal opinion, then we go to the connectives outlined in a different colour, then finally to identify the tenses, including possible modal verbs. [PEER ASSESSMENT with CONFIDENCE INDICATOR]

- in pairs the learners agree on a mark for that piece discussing their points of view. Results are shared in class. [PEER REVIEW]

- Individually they assess their own piece. Of course the assessment of the accuracy is always difficult but they could eventually hand the piece to a partner to see how easy to read and understand is. They use a paper clip to attach the self-assessment to the writing piece then hand to the teacher at the end of the lesson.

- In pairs they discuss what would be the most important thing to improve their writing. Each learner writes on a post-it and puts the post-it in a corresponding place on the whiteboard, that will be filled with as many 'post-its' as there are learners.

- The teacher finishes the grouping (all post-its addressing similar issues together), commenting, discussing, and asking questions. [SHOWCASE, THIS IS FEEDBACK]

- Finally the learners answer in their books in silence: "what am I going to do to improve my writing" giving explanations based on the analysis of their own piece. [ACT ON FEEDBACK]

..."

8. OVERVIEW OF THE RELATED PATTERN SETS IDENTIFIED DURING EDUPLOP 2015.

The remaining 12 patterns for assessment driven course design, grouped into two distinct pattern sets (Table II).

Table II. Assessment and feedback patterns sets with pattern title and summary

Foundational Patterns – Pattern Set 1 [Bergin et al. 2015a]	
ASSESSMENT-DRIVEN COURSE DESIGN	Use assessments as drivers for developing your course to ensure that the course content, learning outcomes, and the way the outcomes are tested all match.
CONSTRUCTIVE ALIGNMENT	Create authentic assessment activities by first defining your learning outcomes.
LEARNING OUTCOMES	Set clear and measurable learning outcomes to help students organise their study and to ensure you capture all elements you need.
ASSESSMENT CRITERIA LIST	Clearly communicate to students what the criteria for assessment are.
CRITERIA REFINEMENT	Refine assessment criteria to a detailed level.
RUBRIC	Rate each Refined Criteria on a sheet and aggregate the mark.
Fair Play Patterns - Pattern Set 2 [Bergin et al. 2015b]	
TRANSPARENT ASSESSMENT	Ensure that your assessment scheme is visible to your students, from the criteria to the actual tools you use to apply them.
REFERENCE SOLUTION	Use one potential solution as a reference to map scores to partly correct solutions.
MULTIPLE RIGHT WAYS	Allow different solutions to be correct. If some solutions are better than others, make criteria that lead to higher scores transparent.
ASSESSMENT DIVERSITY	Use a variety of assessment techniques in each course to account for different learning modalities and to increase the richness of student experience.

HIDDEN BONUS CRITERIA	Have some additional criteria that can improve the overall grade of students.
PERFORMANCE SHEET	Undocumented assessment criteria are both unfair and impossible to apply. Rate each Refined Criteria on a sheet.

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