

# Metacognition

## And Self-Grading in the Arts

Tyler Herman  
Performing Arts Dept  
SET Cohort 2025



Ever tried.  
Ever failed.  
No matter.  
Try again.  
Fail again.  
Fail better.

Samuel Beckett



← Back to home

## Library

Library

+

 106 items

Type

Privacy

Last modified

New folder



Tyler Herman - The Hatmaker'...  
Nov 8, 2023



Tyler Herman - Through the Su...  
Sep 19, 2023



Tyler Herman - Heroes of the F...  
Jul 16, 2023



Tyler Herman - Desperate Me...  
Jul 14, 2023



The Very Busy Spider  
Mar 28, 2023



Tyler Herman - Night And Day  
Mar 15, 2023



Tyler Herman - Buffalo Nickel ...  
Mar 14, 2023



Tyler Herman - Raincoat of Love  
Nov 21, 2022



Tyler Herman - Max  
Nov 16, 2022



Tyler Herman - Schlesinger  
Nov 13, 2022



Tyler Herman - The Inquisition  
Nov 13, 2022



Tyler Herman - Lida Rose - Lead  
Aug 24, 2022



Tyler Herman - Lida Rose Bass  
Aug 24, 2022



Tyler Herman - Lida Rose - ASL  
Aug 24, 2022



Tyler Herman - Clyde's  
Aug 23, 2022

What's new

5+

Storage

34.4GB of 2TB

Upgrade

AI credits

250 remaining

Start a translation to buy more credits.  
You'll only get billed for what you use.

# Self-Grading the Arts

THET 100, 110, 205 in FALL 2024 and SPRING 2025, taught by Tyler Herman

Student ↓ Instructor →	A	B	C	D	F
A	8	10	1	0	0
B	1	12	5	1	0
C	0	0	1	1	1
D	0	0	0	0	0
F	0	0	0	0	0

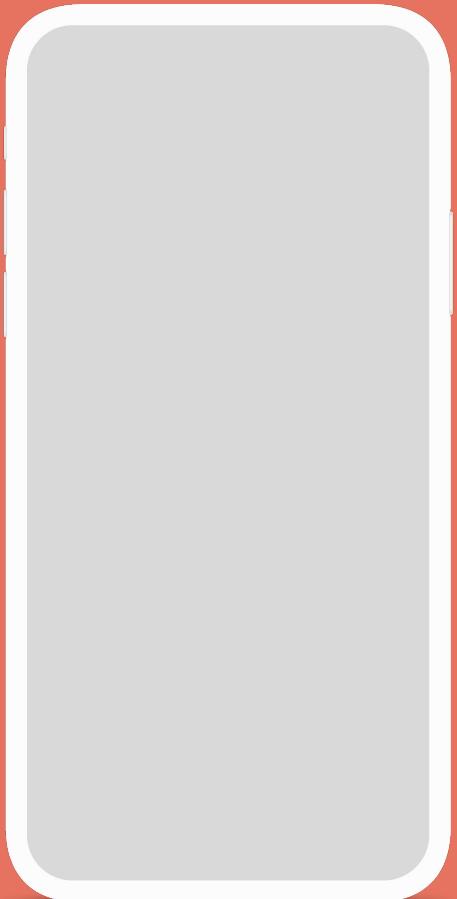
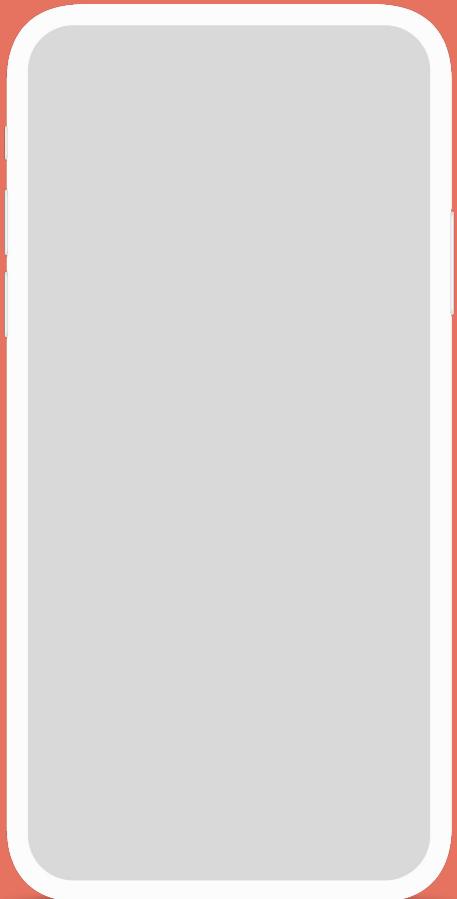
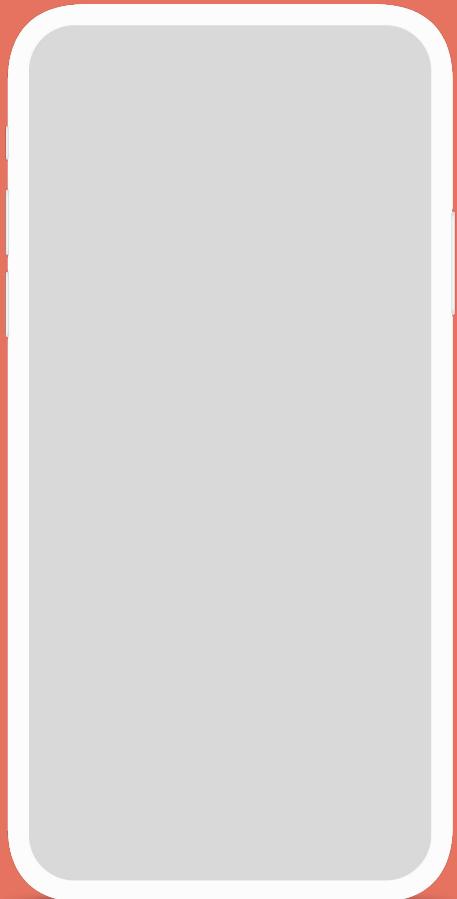


Aligned (21)



Not Aligned (20)

No Data



# TEACH STUDENTS HOW TO LEARN

*Strategies You Can Incorporate  
Into Any Course to Improve  
Student Metacognition,  
Study Skills, and Motivation*

Saundra Yancy L  
with Stephanie

FOREWORD BY THOMAS

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# POWERFUL TEACHING



UNLEASH  
THE SCIENCE OF  
LEARNING

OOJA K. AGARWAL, Ph.D. AND PATRICE M. BAIN, Ed.S.

JOSSEY-BAS  
A Wiley Br

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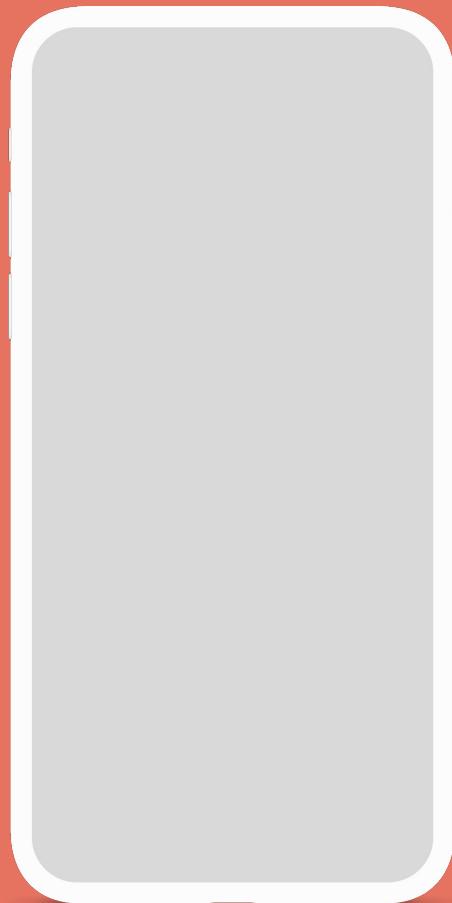
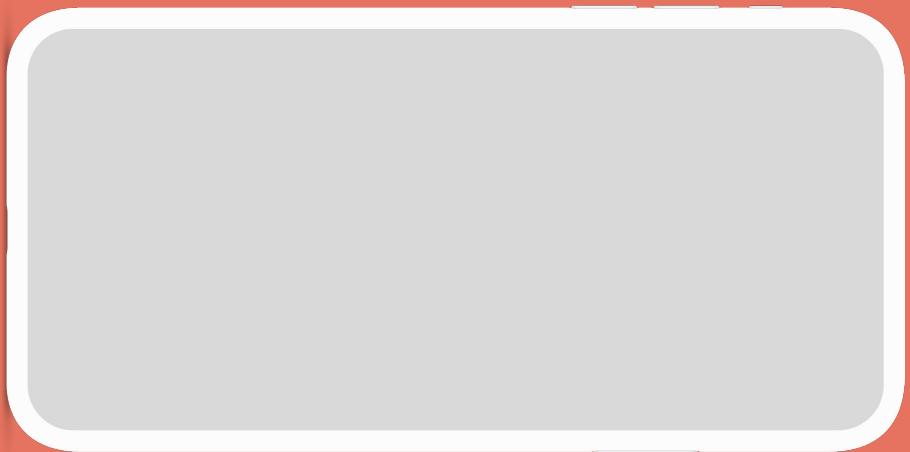
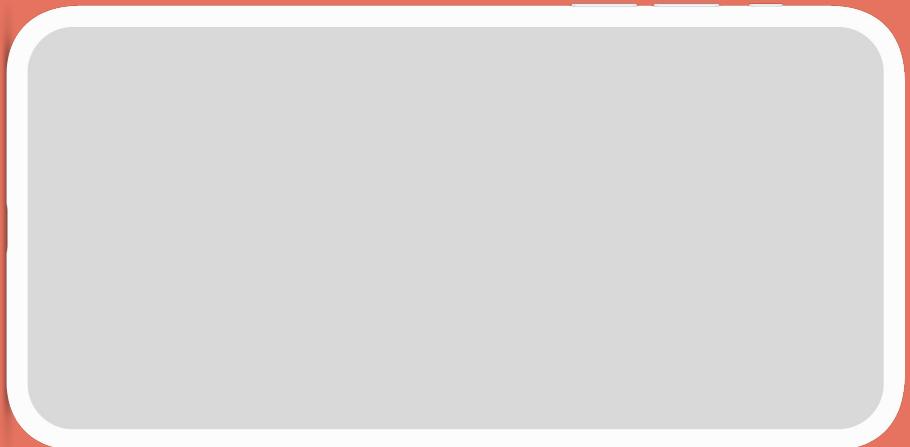
OOJA K. AGARWAL, Ph.D. AND PATRICE M. BAIN, Ed.S.

JOSSEY-BAS  
A Wiley Br

# creating wicked students

*DESIGNING COURSES  
FOR A COMPLEX WORLD*

paul hanstedt



# Metacognition Quizzes

**Metacognition  
Quizzes**

**Authority-infused Project  
Reflections**

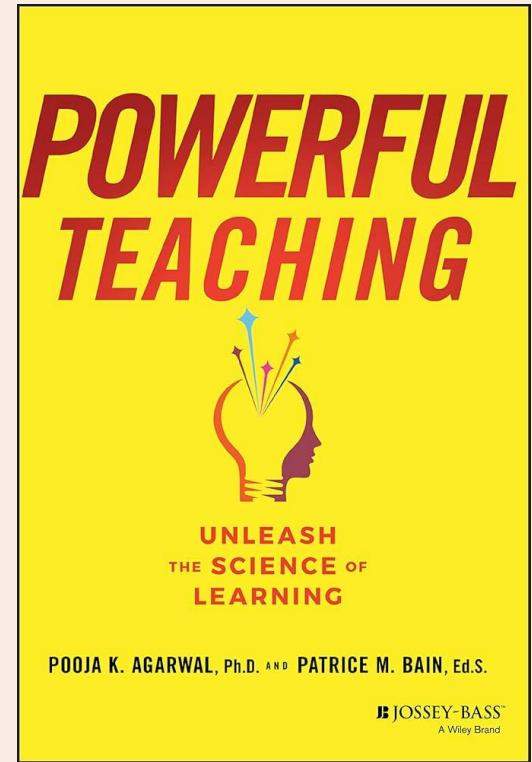
**Metacognition  
Quizzes**

**Intentional  
Process-  
Oriented  
Dialogue**

**Authority-infused Project  
Reflections**

# Metacognition Quizzes

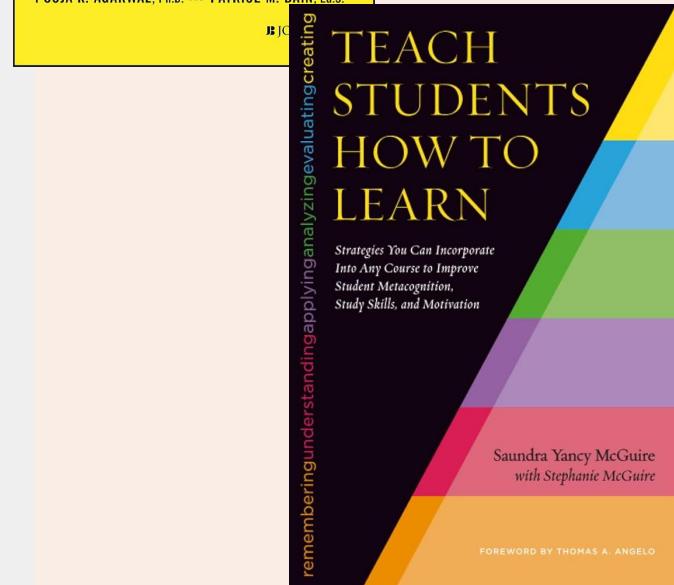
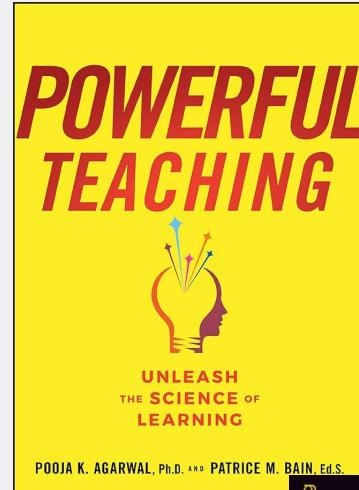
**“Retrieval practices as a learning strategy, not an assessment strategy:”**  
**(Agarwal, 55)**



# Metacognition Quizzes

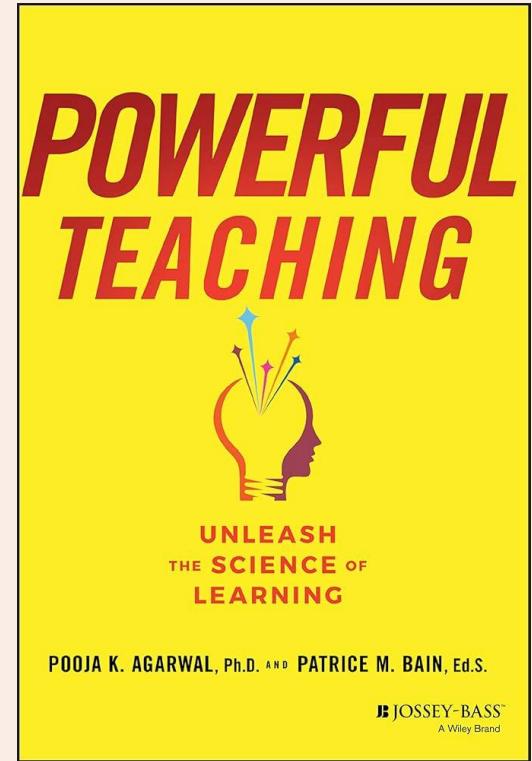
**“exams shouldn’t be students’ very first opportunity to retrieve” (Agarwal 215)**

**“Test early and often” (McGuire 86)**



# Metacognition Quizzes

**“retrieval practice doesn’t require any data collection, grading, or points. NOTHING needs to be recorded in the gradebook. Retrieval is a NO-STAKES OPPORTUNITY when students can experiment, be challenged, and improve over time” (Agarwal 48)**



# Metacognition Quizzes

## THET 110 Metacognition Quiz

Prof. Tyler Herman

Name \_\_\_\_\_

OH. I'M HALFWAY THERE

### 1) TEXT ANALYSIS

Take the below play from Ella Road's *The Phlebotomist* and analyze it in terms of Events, Objectives (each character has one per event), Obstacles, and Tactics (a specific, actionable verb for each Objective).

DRAW BELOW where your events fall in context of the piece, with a long line separating each event.

C: Fuckin hell Bea. That's serious! Jeeeeeeez!  
Well he is awwwwfully charming.  
(Bea smiles.)

Though careful yeah, trust me, when you move in you'll probably find out he does all kinds of weird shit. I'm serious. My mate Marnie moved in with her man and it turned out he picked his nose right, and stuck it on the bottom of the kitchen table. Like she found boogies all over it. Think that's what clinched it in the end. That and the casual racism.

B: Ah fuck off he doesn't pick his nose!  
C: Yeah and I bet he doesn't fart either.

B: Obviously he farts!

C: In front of you?

B: Um, sometimes, why?

C: No, that's a good sign. Keepin' it real.  
Shut up.

(Bea goes to flick Char. The device beeps. They both look at it. Bea. Bea gives Char a look like "Ready?". Char nods.)

C: (can't) Please.

Bea

Bea?

B: I'm so sorry.

C: What is it?

B: It's the Huntington's. Everything else is fine, it's just--

C: Fuck! Fuck. No, fuck! Oh fuck.

B: I'm sorry. I'm really sorry.

C: God. Oh FUCK

(Pause)

How low is it?

(Beat)

B: 2.

C: Let me see?

(Bea shows Char the screen. Char tries to hold herself together.)

B: Look obviously this is just a number. We can look through the breakdown?

And then I'll book you in with a specialist to discuss what it means--

C: It means I'm unemployable. I'm nothing. I can't do anything.

### 2) METACOGNITION

Rate yourself below on how well you believe you understand this material.

I understand how to identify **WHEN Events** shift, and can ascribe a name for each event that echoes its energy.

I don't get it I kinda get it I mostly get it I got this.

I understand how to pinpoint exactly **WHERE Events** shift.

I don't get it I kinda get it I mostly get it I got this.

I understand how to identify **OBJECTIVES** and make them **specific**.

I don't get it I kinda get it I mostly get it I got this.

I understand how to identify **OBSTACLES** and how to connect them to the **OBJECTIVE**.

I don't get it I kinda get it I mostly get it I got this.

I understand how to identify **TACTICS** and how to make them **active and specific**.

I don't get it I kinda get it I mostly get it I got this.

### 3) METACOGNITION

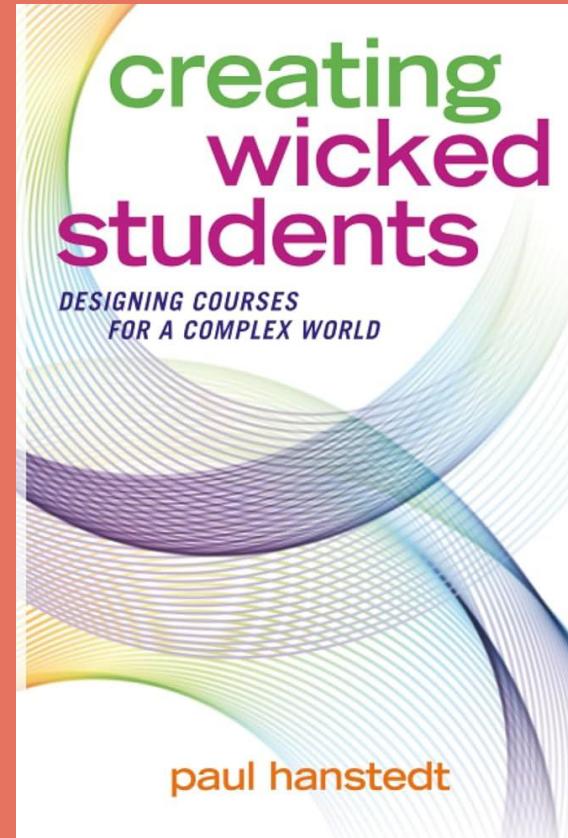
What do you recall from class conversations/exercises that helps with this analysis?

## Metacognition Quiz 2

THET 110, taught by Tyler Herman

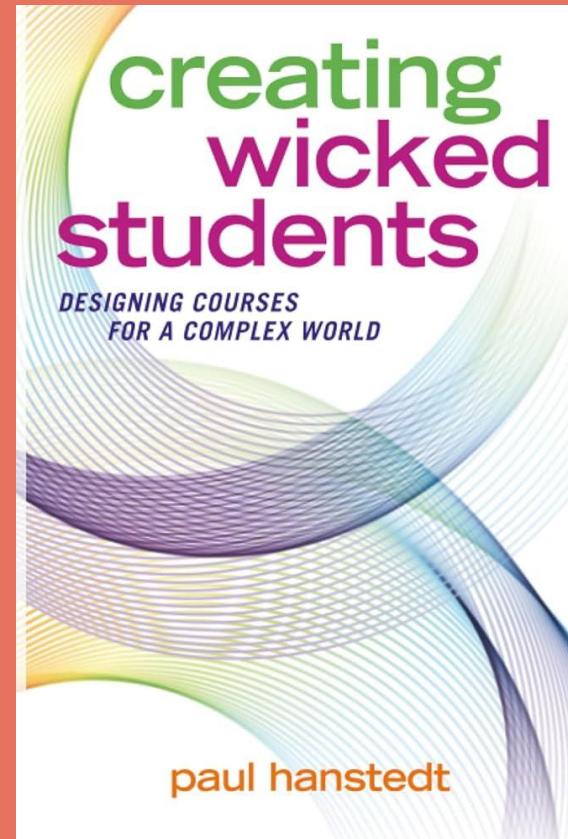
# Authority-infused Project Reflections

**Content Knowledge + Skill Knowledge  
= A Sense of Authority  
(Hanstedt 5)**



# Authority-infused Project Reflections

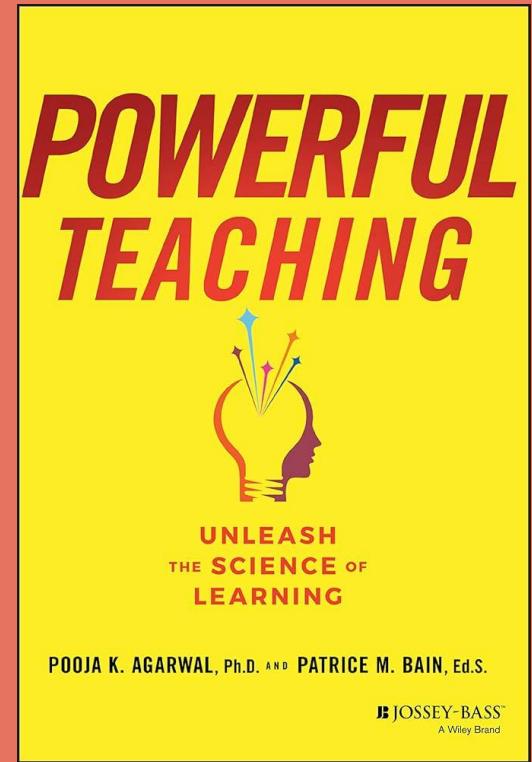
**Content Knowledge + Skill Knowledge**  
+ *Emotional Intelligence*  
= **A Sense of Authority**  
(Comfort Mingot)



# Authority-infused Project Reflections

“illusion of fluency” (Agarwal 128)

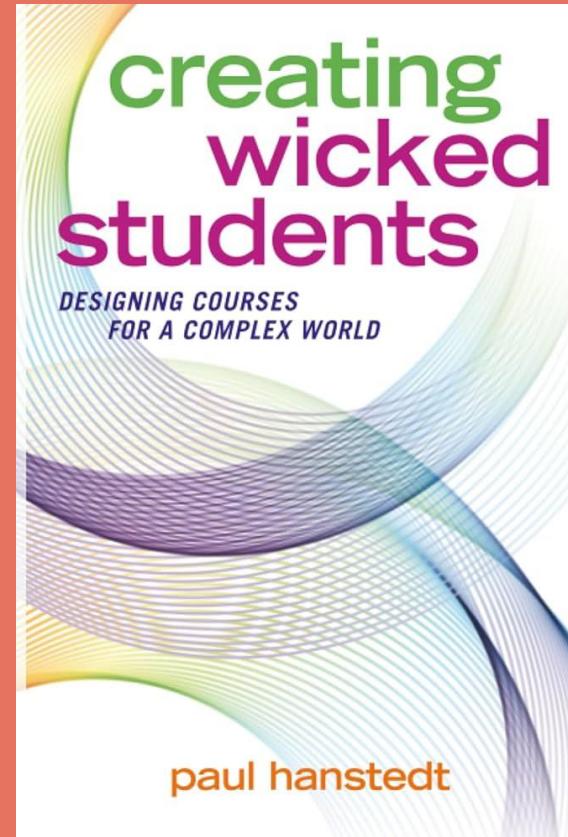
“desirable difficulty” (Agarwal 32)



# Authority-infused Project Reflections

7. **Describe two risks you took in the rehearsal process. Did they lead to success? Failure? Did they end up in your final project?**
8. **How did you not only stage a scene and use the language, but MAKE THE SCENE YOUR OWN by creating moments that exist either outside of language, or that used language in a surprising or innovative way**
9. **What will you do the same or differently in your NEXT acting project?**
10. **What lessons from working this scene feel the most universally applicable to your personal and professional goals in life? Why? (As you answer, be specific about YOUR personal journey. Avoid generalizations.)**

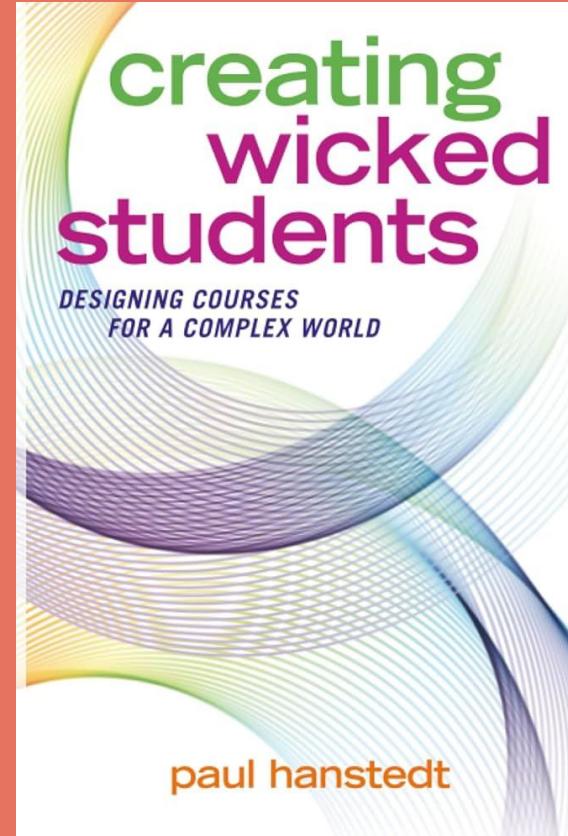
(Short Answer Prompts, Scripted Scene, THET 110 taught by Tyler Herman)



# Authority-infused Project Reflections

**“The monologue project is in many ways an opportunity to apply all the skills learned in class this semester. How did you utilize the skills learned in class in preparing your monologue and creative projects? Which tenets did you follow, and how did they make your piece better? What rules did you intentionally break, and how did they make your piece better? What were some risks you took during this process? Did some pay off? Did some fail? What do you wish you would do if you had another day to work on this?”**

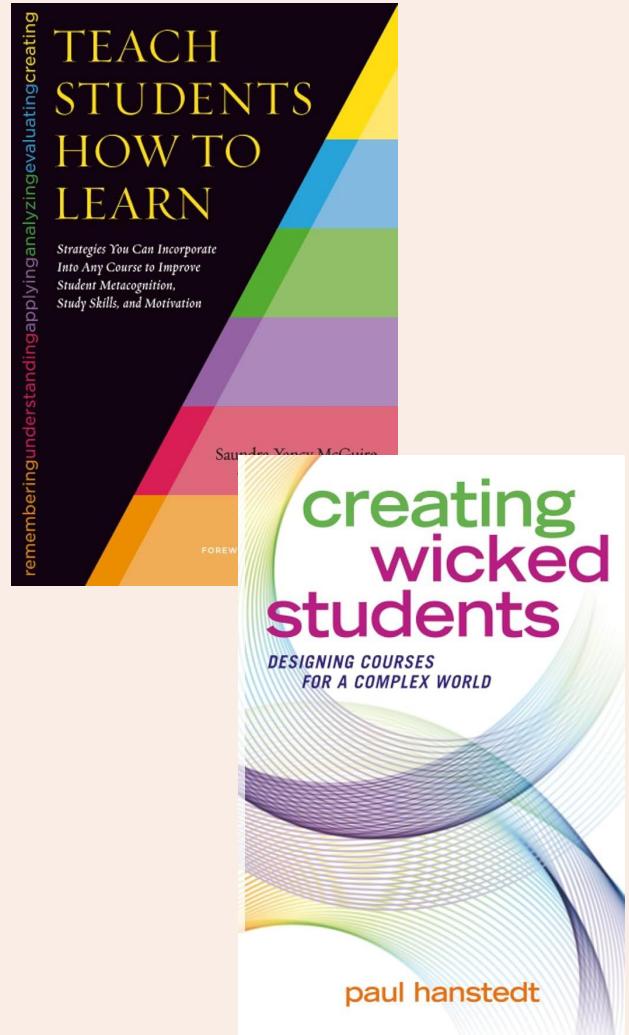
(Excerpt from Final Reflection, THET 110 taught by Tyler Herman)



# Process-Oriented Dialogue

**“[Make sure to include] crystal clear course expectations and many opportunities for students to demonstrate competency”**  
**(McGuire 82)**

**“a goals-oriented approach” to syllabus creation**  
**(Handstedt 14)**



# Process-Oriented Dialogue

## V. GRADING for PRACTICUM COURSE

Assessing growth and progress in the arts is a mercurial task. This course is not meant to assess talent, but rather: attention to detail, analysis, choice-making, adapting to notes and new circumstances, and the process of understanding behaving truthfully under imaginary situations. To know one's growth is both an external and internal process of examination and reflection. One of the main goals of this class is for you to build a gauge for yourself to understand your strengths and weaknesses, and assess your own work.

### External:

I will observe your presence in class, your participation in discussions and exercises, and active listening.

I will observe your ability to incorporate concepts taught, through your performances

### Internal:

You will reflect on concepts taught through Journal entries in our shared doc.

You will analyze your work in projects through paperwork associated with projects

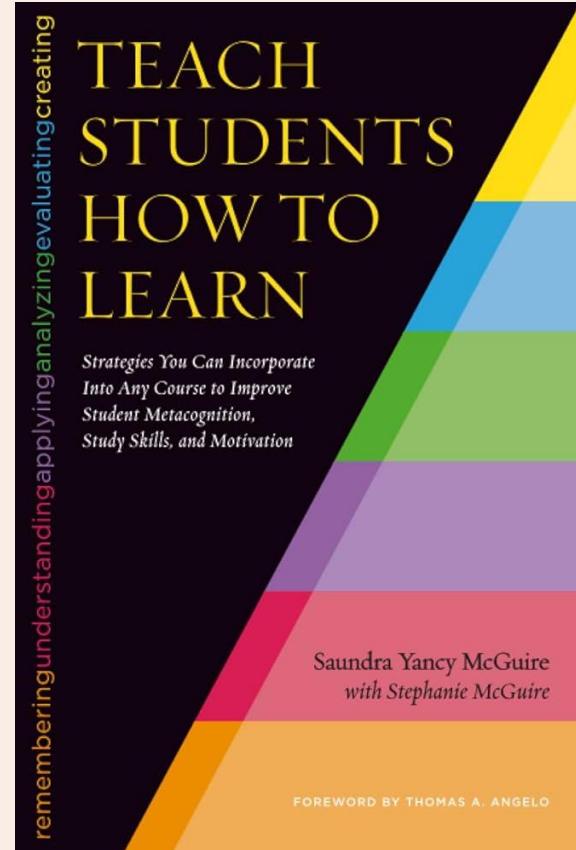
Below is a breakdown of a numerical accounting for grades, to give you a sense of how I weigh the importance of each part of our class. For this class, I will be observing your work and assessing it, showing a general breakdown of points, to give you a sense of how I perceive your work. In your last reflection, you will have the opportunity to assess your own growth, ability, and quality of your work in this class, and advocate for a grade for yourself. The goal of this assessment is to test your perception of your work, and whether your gauge is in tune.|

**Excerpt from Syllabus of  
THET 110 and THET 205,  
taught by Tyler Herman**

# Process-Oriented Dialogue

**“When students use metacognition, they become tremendously empowered as learners because they begin to be able to teach themselves.”**  
**(McGuire, 16)**

**“Efficacy expectancies” (McGuire 73)**



**Metacognition  
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# Self-Grading the Arts

THET 110 and THET 205 in FALL 2025, taught by Tyler Herman

Student ↴ Instructor →	A	B	C	D	F
A	2	1	0	0	0
B	0	13	0	0	1
C	0	0	5	0	0
D	0	0	0	0	0
F	0	0	0	0	1



Aligned (21)



Not Aligned (2)



No Data

Part of the adventure of this course was allowing myself to learn more about who I am as an artist as the semester unfolded.... I would give myself a B in this course. This grade reflects solid understanding, meaningful growth, and clear areas for continued development. More importantly, it reflects a semester that reminded me of my humanity and my capacity to grow.

I think as time went on I got better at taking risks and did a good job at taking feedback and not being stuck in my head....after some time I realized no one is going to tell me what to do, I just have to attempt it.

I can confidently say I am not the same person I was when I started this class. I am so proud of my growth.

“Now that the semester has ended, I can definitely say my approach to artistry has changed.”

“I didn’t end up applying as much of that after thought to my projects as I now would have liked to, but I’m also far more aware of it than I was at the time.”

---

Feet on the Ground  
Head in the Sky.  
In between there is breath.

