

Assessment *of* and *for* Learning

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Chapter 1

Brief Overview of Formative Assessment

Overview

1. Brief Overview of Formative Assessment
2. A Bit of Research on Formative Assessment
3. Connections to Danielson Framework
4. Assessment as a Moment of Learning: Clear Criteria, Feedback, and Revision
5. Crafting Effective Rubrics: What Is and Is Not a Rubric
6. Crafting Effective Rubrics: What Makes a Good Rubric Good
7. Crafting Effective Rubrics: Co-Creating Criteria with Students
8. Feedback and Revision: Peer Assessment
9. Feedback and Revision: Self-Assessment
10. Other Formative Assessment Tools that Work
11. But I Don't Have Time: Teacher Stories about Managing Assessment for Learning

Overall Understanding Goals

To understand:

- the similarities and differences between formative and summative assessment
- how formative assessment can promote learning and achievement via feedback
- why and how to involve students in their own assessment
- how to identify and/or create high quality rubrics
- ... your understanding goal for yourself

Take a Moment to Wonder

Your Questions

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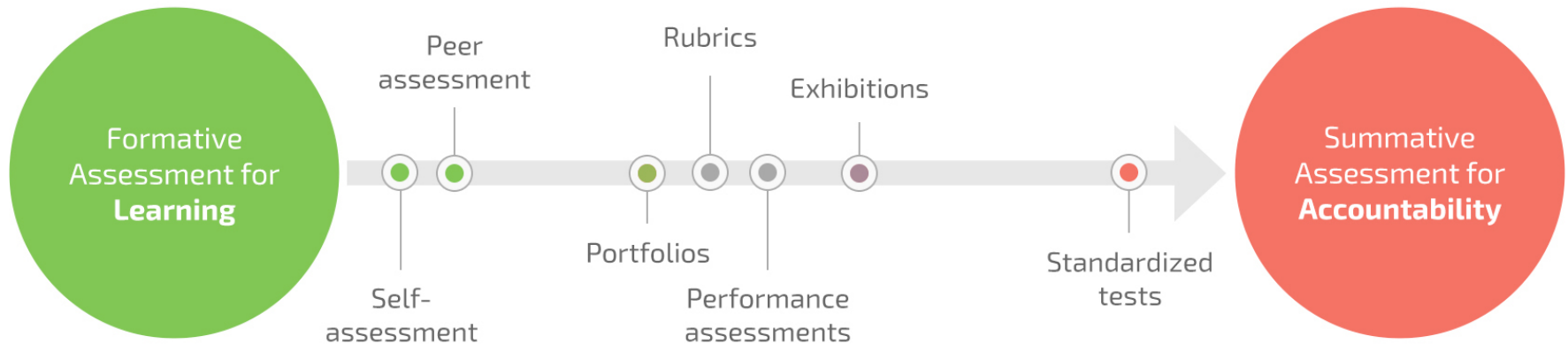
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Summative versus Formative Assessment

The Dual Purposes of Assessment

A balanced assessment system serves the purposes of learning and the purposes of accountability.



Uses for Summative and Formative Assessment

FORMATIVE

“How am I doing?”

- Happens while student work is in progress—before, during and after a lesson or unit
- Provides feedback on the quality of learning and work
- Students can make improvements and revisions

For people inside the classroom

SUMMATIVE

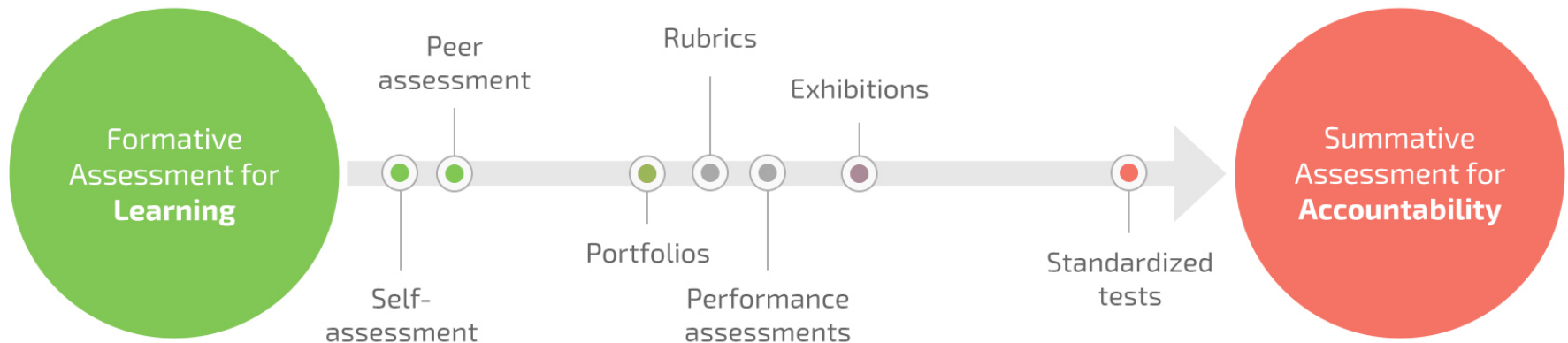
“How did I do?”

- Happens when student work is completed
- Evaluates the quality of their learning and work
- Students are rarely able to improve or revise

For people outside the classroom

Take a Moment to Reflect

- Think of an assessment strategy you currently use
- Locate it on the Assessment Spectrum
- What makes your strategy formative or summative, or both?



Focus on Formative Assessment

Because it promotes learning

Assessment is a Moment of Learning

My six-word philosophy of assessment

A Definition of Formative Assessment

Formative assessment is any process of gathering and using evidence of student learning to:

- adapt instruction to meet students' needs
- **support students in making adjustments to their own approaches to learning, and to their work**

Formative Assessment from the Student's Perspective



“How can I use assessment not merely to gauge student learning but also to help students to learn more?”

Formative Assessment from the Student's Perspective



“How can I use this feedback to improve my own learning?”

Three Key Questions

1. Where are we/am I going?
2. Where are we/am I now?
3. How can we/I close the gap?

Examples of Formative Assessment

- Traffic lights: Or thumbs up/sideways/down
- KWLs: “What I **k**now, what I **w**ant to know, what I **l**earned”
- Exit slips
- Rubrics, when used formatively
- Self-assessment
- Peer feedback
- Even traditional tests can be used formatively

My Promise to You

If you incorporate formative assessment *for* learning (not just summative assessment *of* learning) into your classroom practices...

- your students will learn more;
- understand more deeply;
- perform better;
- and yes, even get better grades and test scores.

My Promise to You

**A content-free demonstration of the power of formative assessment with
a live audience of arts specialists**

Applause

Where Are We Going?

Applause Rubric

	4	3	2	1
Volume	So loud I can't hear myself think	Loud enough that I can't hear myself speak	Loud-ish in some parts of the room but quiet in others	So quiet I can hear the toilet flush in the ladies room
Tempo	Rapid: Hands are hurriedly smacked together	Fast: Hands are quickly brought together	Leisurely: Hands are hit together at an unhurried pace	Slow: Fingers are slowly tapped together
Dynamics	Erupts suddenly, builds to a deafening crescendo that is sustained for a second or more, then fades reluctantly. May involve cheering.	Builds up for a second, peaks, then fades	No change in dynamics: Half-hearted throughout	Begins with a silent pause, pitter-pats for a second, then fizzles

Where Are We Now?

How Can We Close the Gap?

Peer Feedback

- What did your neighbor do well according to the rubric?
- How could s/he improve?

Applause Rubric

	4	3	2	1
Volume	So loud I can't hear myself think	Loud enough that I can't hear myself speak	Loud-ish in some parts of the room but quiet in others	So quiet I can hear the toilet flush in the ladies room
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Applause

Closing the Gap: Revision

What Just Happened?

- Reflect on what made the applause better
- What created the change?

Formative assessment in a nutshell!

Qualities of Formative Assessment

Formative assessment promotes as well as documents learning by:

1. Revealing **what counts**: Where am I going?
2. Providing **feedback** from self, peer, teacher, others: Where am I now?
3. Providing opportunities for **revision** and improvement: Closing the gap
4. Motivating learners: Giving a darn

The Mantra

1. Share **what counts**: clear criteria
2. Provide **feedback**: from self, peers, teacher
3. Provide opportunities for **revision**

Assessment as a Moment of Learning

What's Clear? What's Unclear?

- Which of your questions from the beginning of this session have been addressed?
- Which have not?
- Turn and talk with a neighbor about what is clear and what is unclear

Recommended Readings for Part Two

Andrade, H., Buff, C., Terry, J., Erano, M., & Paolino, S. (2009). Assessment-driven improvements in middle school students' **writing**. *Middle School Journal*, 40(4), 4-12.

Andrade, H., Hefferen, J., & Palma, M. (2014). Formative assessment in the **visual arts**. *Art Education Journal*, 67(1), 34-40.

Andrade, H., & Lui, A., Palma, M., & Hefferen, J. (2015). Formative assessment in **dance** education. *Journal of Dance Education*, 15, 1-13.

Black, P., Harrison, C., Lee, C., Marshall, B., & William, D. (2004). Working inside the black box: Assessment for learning in the classroom. *Phi Delta Kappan*, 86(1), 9-21.

Chen, F., Andrade, H., Hefferen, J., & Palma, M. (2015). Formative assessment in **theater** education: An application to practice. *Drama Research*, 6(1), 1-21.

Valle, C., Andrade, H., Palma, M., & Hefferen, J. (in press). Applications of peer and self-assessment in **music** education. *Music Educators' Journal*.

Chapter 2

A Bit of Research on Formative Assessment

Understanding Goals

To understand:

- research has shown that formative assessment can promote learning and achievement when implemented well
- effective implementation involves
 - clarifying criteria for performance, and
 - ensuring that students receive useful, timely feedback that is...
 - followed by opportunities to revise and improve upon their work

Take a Moment to Reflect

- What do you predict the research shows in terms of the power of formative assessment?
 - Do you think it has a small, medium, or large effect on student learning?

Research on Formative Assessment

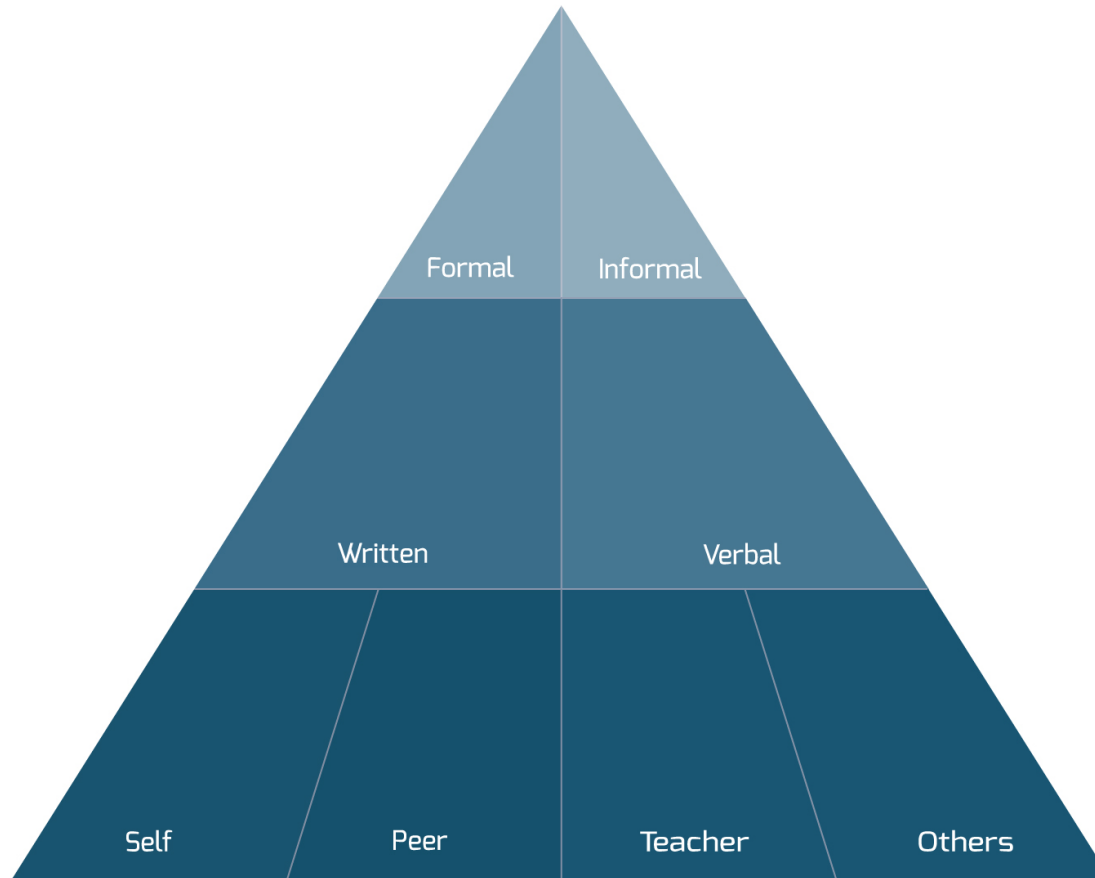
Five reviews of the research on formative assessment synthesized a total of more than 4,000 research studies undertaken during the last 40 years. "The conclusion was clear: When implemented well, **formative assessment can effectively double the speed of student learning**" (Wiliam, 2007/2008, p. 36).

Assessment as Feedback

- “If pupils are given only marks or grades, they do not benefit...”
- **Feedback improves learning when it gives each pupil specific guidance on strengths and weaknesses.**
- Feedback should give each pupil:
 - guidance on how to improve
 - opportunity to work on the improvement

Black & William, 1998

The Feedback “Pyramid”



Project Zero, 2000

Research on Formative Assessment

A study by Black et al. (2004) involved 19 teachers in using formative assessment methods:

- questioning and wait time
- narrative feedback rather than grading
- peer and self-assessment
- formative use of summative tests

Research on Formative Assessment

The results from the study

“The average effect size was around 0.3 standard deviations. Such improvements, produced across a school, would raise a school in the lower quartile of the national performance tables to well above average” (p. 11).

Research on Formative Assessment

- Formative assessment produces greater increases in student achievement and is cheaper than reducing class sizes and increasing teachers' content knowledge

National Council of Teachers of Mathematics, 2007

Research on Formative Assessment

- Formative assessment that occurs within and between instructional units (medium-cycle assessment) as well as within and between lessons (short-cycle assessment) has been shown to improve students' achievement
 - Formative assessment across marking periods, quarters, semesters, or years (intervals of four weeks to one year) has not been shown to improve students' achievement.

National Council of Teachers of Mathematics, 2007

Research on Formative Assessment

- A review by Bennett (2011) suggests that the typical effects of formative assessment are small but positive
- Positive results have been demonstrated across grade levels and content areas
- **Why? Because assessment became a moment of learning via feedback**

Research on Formative Assessment

- In classrooms where medium- and short-cycle formative assessment was used, teachers reported greater professional satisfaction and **increased student engagement** in learning.

National Council of Teachers of Mathematics, 2007

Research on Formative Assessment

- In classrooms where medium- and short-cycle formative assessment was used, teachers reported greater professional satisfaction and **increased student engagement** in learning
- Danielson Framework for Teaching: one main difference between the effective and highly effective performance levels is that the effective levels demonstrate teacher-directed success, while highly effective levels exhibit **student-directed success**

Chapter 3

Connections to Danielson Framework For Teaching

Understanding Goals

To understand:

- research has shown that formative assessment can promote learning and achievement when implemented well
- the ways in which formative assessment can make your practice meet the standards of the distinguished levels of performance

Domain 1: Planning and Preparation

Component 1a: Demonstrating Knowledge of Content and Pedagogy

- Indicators include:
 - Feedback to students that furthers learning

Domain 1: Planning and Preparation

Component 1e: Designing Coherent Instruction

- Activities that represent high level thinking
- Use of varied resources
- Thoughtfully planned learning groups

Domain 2: Classroom Environment

Component 2a: Creating an Environment of Respect and Rapport

Indicators include:

- Respectful talk, active listening and turn-taking
- Politeness and encouragement
- Fairness

Domain 3: Instruction

Component 3b: Using Questioning and Discussion Techniques

Indicators include:

- Effective use of student responses and ideas
- Discussion, with the teacher stepping out of the central, mediating role
- High levels of student participation in discussion

Domain 3: Instruction

Component 3c: Engaging Students in Learning

Indicators include:

- Student enthusiasm, interest, thinking, problem-solving, etc.
- Learning tasks that require high-level student thinking and are aligned with lesson objectives
- Students highly motivated to work on all tasks and are persistent even when the tasks are challenging
- Students actively “working,” rather than watching while their teacher “works”

Domain 3: Instruction

Component 3d: Using Assessment in Instruction

Indicators include:

- Teacher paying close attention to evidence of student understanding
- Teacher posing specifically created questions to elicit evidence of student understanding
- Teacher circulating to monitor student learning and to offer feedback
- Students assessing their own (and each others') work against established criteria

Connections to Your Own Practice

- Identify at least three places in your own practice where the Danielson components are already apparent
- Identify a particular class, and note at least two new ways in which your assessment practices can more explicitly reflect the Danielson components

Recommended Reading

Goodrich Andrade, Heidi. "Using Rubrics to Promote Thinking and Learning." *Educational Writing*, vol. 57 no. 5 (2000): 13-18.

<http://www.ascd.org/publications/educational-leadership/feb00/vol57/num05/Using-Rubrics-to-Promote-Thinking-and-Learning.aspx>

Chapter 4

Assessment as a Moment of Learning: Criteria, Feedback, and Revision

The Mantra

1. Share **what counts**: clear criteria
2. Provide **feedback**: from self, peers, teacher
3. Provide opportunities for **revision**

Understanding Goals

To understand:

- the key components of student-centered formative assessment:
 - clear criteria
 - useful, timely feedback
 - opportunities to revise and improve
- how checklists and rubrics can communicate criteria

Student Involvement in Formative Assessment: The Process

1. An assignment is handed out and explained.
2. The teacher and students **co-create** criteria for the assignment.
3. Students create first attempts/drafts.
4. **Peer feedback** according to the criteria.
5. Revision by students
6. Self-assessment according to the criteria.
7. Revision by students
8. **Teacher feedback**, if possible, then revision.
9. Teacher grades student work using the same criteria.

Historical Fiction Essay Rubric

Criteria	4	3	2	1
Ideas and Content	My paper brings the time & place my character lived alive; vividly describes her/his experiences and values; refers to relevant, historically accurate details.	My paper reveals the time and place my character lived; describes a day in her/his life; most or all details are historically accurate.	The time & place my character lived is clear, but his/her experiences are more like a list than a letter or diary entry; some details may be historically inaccurate.	I tell the reader when and where my story is set but make no attempt to include historically accurate facts or details.
Organization	My letter has a strong lead, a developed middle, and a satisfying ending, all in an order that makes sense, flows, and hangs together.	I have either a strong lead, developed middle or satisfying ending but not all three.	I have a beginning, middle and end in logical order but without flair.	My organization is rough but workable. My writing may drag its feet then race ahead; my ending may stop suddenly.
Voice and Tone	I use 1st person. My voice sounds like a real person. My paper has personality & shows how my character thinks and feels.	I sound like I care about the topic. My writing voice is engaging but may fade in and out.	My tone is OK but my paper could have been written by anyone. I need to reveal more about how I think and feel about the topic.	My writing is bland, mechanical or pretentious. It sounds like I have not found my own way to say things. I used 2nd or 3rd person.
Word Choice	The words I use are striking but natural, e.g., "wondered" instead of "thought." I use powerful verbs & historically accurate words, phrases and slang from the period.	My paper has some fine word choices and generally good language. Some parts may be routine.	The words I use are acceptable but ordinary. I should try to use more expressive words.	My word choice is uninspired, colorless and dull, or sounds like I am trying too hard to impress. Some words may be used incorrectly.
Sentence Fluency	My sentences are clear; they begin in different ways; some are longer than others; no fragments; my paper is a delight to read out loud.	My sentences are mostly well-constructed, some minor errors. My essay marches along but doesn't dance.	I have a few problems with fragments or awkward sentences that I should fix.	My sentences are often awkward or mechanical; little variety in length; may have many sentences that begin with the same word.
Conventions	I use the correct grammar, capitals, spelling, and punctuation.	I made some errors, perhaps by taking risks and using interesting words or sentences.	My spelling is correct on common words. Some errors in grammar and punctuation. I need to check it again.	Frequent errors are distracting but do not interfere with the meaning of my paper.

Clear Criteria

Sharing the criteria for a task with students can:

- clarify the goals of the task
- teach them about the standards of the discipline

Criteria must be:

- grounded in the discipline
- clearly articulated
- appropriate for grade level
- task-specific

Sharing Criteria

- Checklists
- Rubrics
- Interpretive dance?

Checklists Communicate Criteria

Mina Hartong's Third Grade Theater

How was my rehearsal today?

- _____ I followed in my script, waited for my part, and listened for my CUE.
- _____ I held onto my script and didn't drop it.
- _____ I didn't cover my face with my script.
- _____ My voice was loud enough to be heard by the audience.
- _____ My words were clear enough to be understood by the audience.
- _____ I used body movement, facial expression, and voice that was appropriate for my part.
- _____ I worked with my team to improve my acting.
- _____ I used the whole stage and found empty spots.

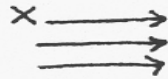
Michelle Turner's 1st Grade Keyboard Checklist

Pitch	Beat	Rhythm
I kept my hands in place.	I felt the "tick-tock" inside while I played.	I held each (whole, half, quarter, eighth, etc.) note in the rhythm for the correct number of beats.
I used the correct fingers.	The "tick-tock" stayed the same tempo to the end.	I did not skip any (whole, half, quarter, eighth, etc.) notes in each rhythm.
I used the correct fingers.	My "tick tock" was steady, did not stutter, and was not hesitant.	The (whole, half, quarter, eighth, etc.) notes fit inside the beat.
I used the correct hand.	I kept the flow.	I kept the rests silent.

Kindergarten Self-Checklist



Does my writing make sense?



Did I start writing on the left side of the page?



Is my writing neat?

ABC

Did I start my sentences with an upper case letter?



Did I write words the way I learned them?

. ? !

Did I use punctuation?

Application to Your Practice

List at least two assignments that lend themselves to the use of a checklist.

1.

2.

How could a checklist provide clear expectations to student learning and goal setting, as well as your planning for instruction?

Rubrics Communicate Criteria

Ana Fragoso's Fifth Grade Rubric for the José Limón Circle Dance Study

Criteria	4	3	2	1
Choreographic Ideas of the Beginning & Ending Circle (Variation of the Beginning Circle)	The choreographic ideas are very clear. Unusual and original choices have been made. The last circular formation shows interesting variations on the beginning circle.	The choreographic ideas are clear. Unusual choices have been made. The last circular formation shows variation/s on the beginning circle.	The choreographic ideas are poorly stated. The last circular formation lacks variation on the beginning circle	Choreographic ideas are not clear. The last circular formation doesn't show any variation on the beginning circle.
Contrast between Opposites	Contrast between opposite ideas is clearly shown in the unusual and original movement choices.	Contrast between opposite ideas is clearly shown in the movement choices.	Contrast between opposite ideas lacks clarity in the movement choices.	There is no contrast between opposite ideas. It is difficult to differentiate them.
Formations & Use of Space	There are complex variations in the use of space, relationships, and circular formations. There is great variety and originality in levels, directions, connectedness, and choreographic structures used throughout.	There are simple variations in the use of space, relationships, and circular formations. Different directions, levels, connectedness, and choreographic structures are used throughout.	Circular formations lack variation in the use of space and relationships. Similar directions, levels, connectedness, and choreographic structures are used.	There is little or no variation in the use of space, relationships or circular formations. Direction, level, connectedness, and choreographic structure are uniform.

Other Ways to Communicate Criteria

Smoke signals, interpretive dance; what else?

Chapter 5

Crafting Effective Rubrics: What Is and Is Not a Rubric?

Understanding Goals

To understand:

- the defining characteristics of a rubric
 - criteria
 - descriptive levels of quality
- how these characteristics enable students to use rubrics to support learning and achievement

Ron Sopyla's 2nd Grade Monologue Performance Rubric

	Yes	Yes, but	No, but	No
Character	The actor has created a believable character whose objectives and needs are clearly defined. The actor is actively pursuing the objective.	The actor has created a believable character, but the objectives and needs are not clearly defined.	The character is not believable, but there is evidence of character development. The character's objectives and needs are not clear.	The actor has not created a character.
Speaking/Voice	The actor's voice is clear and always audible. The actor's voice is used expressively to show the full range of what the character is feeling and doing.	The actor's voice is clear and audible, but does not express the full range of emotion of the character.	The actor's voice is not always clear or audible, but the actor does express a limited range of the character's feelings.	The actor's voice is in neither clear nor audible and does not show what the character is feeling or doing.
Body Language	The actor's body language is appropriate to the character and the character's emotional state.	The actor's body language is appropriate to the character but either exceeds or falls short of the character's emotional state.	The actor's body language is not appropriate to the character, but s/he attempts to portray the character's emotional state.	The actor's body language is not appropriate to the character nor to the character's emotional state.

Elementary Oral Reading Rubric

Student Oral Reader

- stumbles over some words
- mispronounces some words
- repeats some words
- does not always stop at periods
- has little expression

Confident Oral Reader

- pronounces words correctly
- self-corrects
- uses phrasing that shows understanding of story
- reads with expression

Professional Oral Reader

- pronounces words correctly
- does not make mistakes
- uses phrasing that shows understanding of story
- uses phrasing that helps create mood of story
- has great expression

Third and Fourth Grade Writing Rubric

1. I have a complete topic sentence.

5 4 3 2 1

2. My supporting sentences go along with my topic sentence.

5 4 3 2 1

3. I added extra support sentences to give more detail.

5 4 3 2 1

4. All of my sentences have the proper punctuation.

5 4 3 2 1

5. I have corrected all spelling mistakes.

5 4 3 2 1

6. My paragraph makes sense and sticks to one topic.

5 4 3 2 1

7. I use appropriate grammar.

5 4 3 2 1

5 = Excellent effort!

4 = Nice job, but one element is missing.

3 = OK, but are you sure you checked carefully?

2 = You should check carefully with a buddy again.

1 = You need to review your pre-writing ideas with the teacher.

Holistic vs. Analytic Rubrics

Holistic Discussion Rubric

Level 6

Takes appropriate but unique positions; poses unusual and interesting questions; makes relevant and unusually insightful comments; frequently uses accurate and unusual factual information to support a point; frequently draws others into discussion; always recognizes relevancy, irrelevancy and contradictions in own statements and those of others; frequently makes insightful analogies; frequently asks creative clarifying questions or otherwise moves discussion forward.

Level 5

Takes appropriate and interesting positions; poses effective questions; makes relevant and insightful comments; frequently uses accurate and interesting factual information to support a point; frequently draws others into discussion; frequently recognizes relevancy, irrelevancy and contradictions in own statements and those of others; frequently makes interesting analogies; frequently asks effective clarifying questions or otherwise moves discussion forward.

Level 4

Takes appropriate positions; poses effective questions; makes relevant but predictable comments; uses accurate but predictable factual information to support a point; draws others into discussion; recognizes relevancy, irrelevancy and contradictions in own statements and those of others; makes predictable analogies; asks effective clarifying questions or otherwise moves discussion forward.

Level 3

Takes positions; poses questions; makes some relevant comments; makes occasional irrelevant comments; uses factual information to support a point; draws others into discussion; occasionally recognizes relevancy, irrelevancy and contradictions in own statements and those of others; occasionally makes analogies; evidences lapses in attention or tends to monopolize; occasionally asks clarifying questions or otherwise moves discussion forward; occasionally interrupts or delivers mild personal attacks.

Level 2

Seldom takes positions or poses questions; makes few relevant comments; makes occasional irrelevant comments; seldom uses factual information to support a point; seldom draws others into discussion; seldom recognizes relevancy, irrelevancy and contradictions in own statements and those of others; seldom makes analogies; often evidences lapses in attention or tends to monopolize; seldom asks clarifying questions or otherwise moves discussion forward; occasionally distracts, interrupts or delivers personal attacks.

Level 1

Evidences lapses in attention or tends to monopolize; makes occasional irrelevant comments; distracts or interrupts others; delivers personal attacks.

Holistic Discussion Rubric

Level 6

Takes appropriate but unique positions; poses unusual and interesting questions; makes relevant and unusually insightful comments; frequently uses accurate and unusual factual information to support a point; frequently draws others into discussion; always recognizes relevancy, irrelevancy and contradictions in own statements and those of others; frequently makes insightful analogies; frequently asks creative clarifying questions or otherwise moves discussion forward.

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Level 1

Evidences lapses in attention or tends to monopolize; makes occasional irrelevant comments; distracts or interrupts others; delivers personal attacks.

Analytic Discussion Rubric

Criteria	4	3	2	1	Comments
Takes a position and supports it	Takes interesting &/ or unique positions; supports them with accurate and unusual factual information	Takes appropriate positions and supports them with factual information	Seldom takes positions and/or does not support them with factual information	Rarely or never takes a position	
Poses questions	Poses unusual and interesting questions	Poses appropriate questions	Seldom poses questions	Rarely or never poses a relevant question	
Makes comments	Makes relevant and insightful comments	Makes relevant comments	Seldom makes relevant comments	Rarely or never makes relevant comments	
Recognizes irrelevancy and contradictions	Recognizes and resolves irrelevancy and contradictions	Recognizes irrelevancy and contradictions	Seldom recognizes irrelevancy and contradictions	Rarely recognizes irrelevancy and contradictions	
Uses clarification techniques	Uses unique and insightful analogies, exaggeration, minimization, and other techniques to clarify points	Uses clarification techniques	Seldom uses techniques to clarify points	Rarely or never uses clarification techniques	
Interacts appropriately with others	Draws others into discussion; builds on others' ideas	Acknowledges others' ideas; does not interrupt	Evidences lapses of attention or a tendency to monopolize	Does not attend to discussion, distracts or interrupts others, and/or delivers personal attacks	

Generic vs. Task-Specific Rubrics

Generic State Scoring Rubric for Writing

Content and Analysis	<ul style="list-style-type: none"> • Contains a clear, compelling claim. • Claim demonstrates insightful comprehension and valid, precise inferences. • Overall analysis follows logically from the text. 	<ul style="list-style-type: none"> • Contains a clear claim. • Claim demonstrates sufficient comprehension and valid basic inferences. • Overall analysis follows logically from the text. 	<ul style="list-style-type: none"> • Contains a claim, but it is not fully articulated. • Claim demonstrates basic literal comprehension and significant mis-interpretation. • Major points of textual analysis are missing or irrelevant to accomplish purpose. 	<ul style="list-style-type: none"> • Contains a minimal claim that is not beyond correct literal repetition. • Minimal inferential analysis serving no clear purpose.

Luisa Cruz's – High School Rubric For Writing a Listening Response

Writing a listening response	I'm becoming an expert!	I'm getting good at this...	I still need some help	I need a lot of help
Mood (variety and level of vocabulary)	I'm describing many changes in mood and using a variety of college-ready words.	I'm describing more than one mood and using at least one college-ready word (not happy, but ecstatic, content, optimistic, etc.).	My mood words are simple (like happy/sad and/or I can only use one in my response.).	I'm not including any mood words or I'm confused about what a mood word is.
Supported ideas and opinions	<p>I'm describing multiple musical elements to support my opinions.</p> <p>("The music reminds me of a chase because I hear an accelerando of quick rhythms, and the flutes have high scales racing up.")</p>	<p>I give solid musical evidence to support my opinions.</p> <p>("The middle section sounds dark and gloomy because the brass play deep notes.")</p>	<p>My evidence is vague.</p> <p>("The beginning sounds heroic because of the instruments.")</p>	<p>My ideas are unsupported or the details don't match my opinions.</p> <p>("The music sounds scary." Or, "The music is gentle and fortissimo.")</p>

Persuasive Essay Rubric

(excerpt; grades 6-8)

	4	3	2	1
Ideas & Content	The paper clearly states an opinion and gives 3 clear, detailed reasons in support of it. Opposing views are addressed.	An opinion is given. One reason may be unclear or lacks detail. Opposing views are mentioned.	An opinion is given. The reasons given tend to be weak or inaccurate. May get off topic.	The opinion and support for it are buried, confused, and/or unclear.
Organization	The paper has an interesting beginning, developed middle, and satisfying conclusion in an order that makes sense. Paragraphs are indented, have topic and closing sentences, and main ideas.	The paper has a beginning, middle, and end in an order that makes sense. Paragraphs are indented; some have topic and closing sentences.	The paper has an attempt at a beginning &/or ending. Some ideas may seem out of order. Some problems with paragraphs.	There is no real beginning or ending. The ideas seem loosely strung together. No paragraph formatting.
Voice & Tone			

Why Analytic Rubrics for Classroom Use?

- They are relatively easy to explain and use.
- They support learning by making learning targets and standards clear.
- They help students become thoughtful judges of the quality of their own and others' work.
- They reduce the amount of time teachers spend evaluating student work while also...
- ...providing students with more informative feedback about strengths and areas in need of improvement.
- Can accommodate heterogeneous groupings.

Application to Your Practice

List at least two assignments that lend themselves to the use of a rubric.

1. _____
2. _____

Design a student learning objective and select 1-2 criteria that demonstrate student mastery.

1. _____
2. _____

Chapter 6

What Makes a Good Rubric Good?

Understanding Goals

To understand that effective rubrics:

- are grounded in standards-based learning goals for the assignment
- describe rather than evaluate student work and learning
- guide revision and improvement

To understand that good rubrics are made, not born

Maja Wilson on Rubrics

"... rubrics can hurt kids and replace professional decision making with an inauthentic pigeonholing that stamps standardization onto a notably nonstandard process [writing]"

(Wilson, 2006 'back board').

Sue Brookhart on Rubrics

“The genius of rubrics is that they are descriptive and not evaluative. Of course rubrics can be used to evaluate, but the operating principle is you match the performance to the description rather than ‘judge’ it”

(Adapted from Brookhart, 2013).

Sue Brookhart, cont'd...

"Rubrics give structure to observations... and avert the rush to judgment that can occur in classroom evaluation situations. Instead of *judging* the performance, the rubric *describes* the performance. The resulting judgment of quality from a rubric therefore also contains within it a description of performance that can be used for **feedback and teaching**. This is different from a judgment of quality from a score or grade arrived at without a rubric. **Judgments without descriptions stop the action in a classroom.**"

Take Time to Reflect

- What strikes you about Brookhart's perspective on rubrics?
- How does it address the concern about standardization raised by Wilson?

Pigeonholing vs. Describing

- Wilson worries about pigeonholing.
- Brookhart advocates standards-based description.

Criteria for Good Rubrics

The rubric's criteria are:

- **Appropriate:** Each criterion is related to a learning goal. The criteria answer the question, "What characteristics of student work would provide evidence of student learning?"
- **Observable:** Each criterion describes a quality of student work that can be seen or heard.
- **Distinct:** Each criterion identifies a separate aspect of the learning outcomes the task is intended to teach and assess.
- **Complete:** Taken together, the criteria comprehensively describe the learning goals the task is intended to assess.

Adapted from Brookhart, 2013

Appropriate Criteria

Criterion from a Rubric for a Collage Project

- **Before:** “Uses 3 kinds of paper”
- **After:** “Paper choices enhance textural and expressive subject of collage”

Sample Art Rubric

Grade	Criteria			
	D	C	B	A
Points	1	2	3	4
Elements of Design	The student did the minimum or the artwork was never completed	The student did the assignment in a satisfactory manner, but lack of planning was evident.	The art work shows that the student applied the principles discussed in class adequately.	The art work shows that the student applied the principles discussed in class in unique manner.
Creativity	The piece shows little or no evidence of original thought.	The student's work lacked sincere originality.	The student work demonstrates originality.	The student work demonstrates a unique level of originality.
Effort	The student did not finish the work in a satisfactory manner.	The student finished the project, but it lacks finishing touches or can be improved upon with little effort.	The student completed the project in an above average manner, yet more could have been done.	The students gave an effort far beyond the requirements of the project.
Skill	The student showed poor craftsmanship or lack of understanding.	The student showed average craftsmanship and understanding.	The student showed above average craftsmanship and understanding.	The artwork is outstanding and was finished with a great deal of patience.
Responsiveness	The student displayed a negative response throughout the development of the piece.	The student displayed a negative response at times during the development of the piece.	The student displayed a positive response most of the time during the development of the piece.	The student displayed a positive response all of the time during the development of the piece.

You Get What You Assess

~ Lauren Resnick

Criteria for Good Rubrics

- The rubric's levels of quality are:
 - **Descriptive:** Student work is described, not counted.
 - **Clear:** Students and teachers can understand what the descriptions mean.
 - **Cover the whole range:** Student work is described from one extreme to the other for each criterion.
 - **Distinctions b/w levels:** The descriptions are different enough from level to level to categorize work unambiguously (within reason).
 - **Parallel:** The descriptions at each level describe different qualities for the same aspects of student work.

Adapted from Brookhart, 2013

Descriptive Performance Rubric

	4	3	2	1
Quality	Leaps tall buildings with a single bound	Needs running start to leap over tall buildings	Crashes into buildings when attempting to leap them	Does not recognize building at all
Timeliness	Is faster than a speeding bullet	Can keep up with a speeding bullet	Would you believe a slow bullet?	Shoots self with bullet
Initiative	Is stronger than a locomotive	Is stronger than a bull elephant	Shoots the bull	Smells like a bull
Adaptability	Walks on water consistently	Walks on water in emergencies	Can walk on water	Passes water in emergencies
Communication	Talks with God	Talks with the angels	Talks to him/herself	Loses arguments with him/herself

Dance Performance

	Excellent	Good	Acceptable	Partial	Minimal
Knowledge of Choreography Memory of the routine and execution of the moves looks true to the moves that were choreographed. [Undefined Levels]	Demonstrates <u>excellent knowledge</u> of the choreography. and does it well.	Demonstrates <u>good knowledge</u> of choreography. Keeps up with group. Few errors, however, it does not interfere with performance.	Demonstrates <u>knowledge</u> of choreography. Keeps up with group. Some errors (3-5 errors) causing brief pause in performance. [Counting]	Demonstrates <u>some knowledge</u> of choreography, but unsure of some movements. Sometimes hesitates/watches others and makes several errors	Remembers a few of the steps/ movements and tries, but looks lost and out of sync with others.
Technical Skills Pointing toes, back straight, arm placement is not sloppy, moves are executed smoothly. [Undefined Levels]	Dance performed with <u>great attention</u> to quality of movement, body position, placement on stage, and other details of dance. Also demonstrates an excellent understanding of dance style.	Dance performed with <u>attention</u> to details of technique, has attained proficiency in dance style.	Dance performed with <u>attention to most</u> details of technique, but hasn't attained proficiency in dance style yet. Some technical errors. ✧	Only some understanding of technical elements (i.e., footwork, quality of movements, body positions) demonstrated in performance.	Although remembers some of dance, <u>little attention</u> paid to how movements are done or other details of dance.
Performance Skills Projection of eye contact and cheerful facial expressions with the judges. The dancer is confident with movements. [Levels defined in terms of others, not dancers]	The dancer draws the judge in to <u>want to watch them</u> and is able to engage the audience completely through their performance. A true joy to watch!	The dancer communicates with audience/judges through eye contact and facial and body expression. Is able to engage the judges.	The dancer communicates with audience/judges through eye contact and facial and body expression. Occasionally loses focus.	The dancer is generally focused, but only some attempt made to grab attention of the judges with eye contact and good facial expression.	The dancer is not very focused on making eye contact, concentrated or committed to performance.
Rhythm/Tempo Staying on count and with the beats of the music.	Shows a <u>complete understanding</u> of tempo and beat and stays on rhythm throughout the dance.	<u>Accurate</u> in beat, tempo, rhythms of dance sequences throughout the dance.	<u>Generally accurate</u> in beat, tempo, rhythms of dance sequences most of the time.	Shows a <u>basic understanding</u> of tempo and beat, but falls behind and/or speeds up in places or makes errors in rhythm.	Attempts to keep a rhythm, but gets off beat and speeds up or falls behind often. Doesn't follow beat in music.

Criteria for Good Rubrics

The rubric's levels of quality are:

- **Descriptive:** Student work is described, not counted.
- **Clear:** Students and teachers can understand what the descriptions mean.
- **Cover the whole range:** Student work is described from one extreme to the other for each criterion.
- **Distinctions b/w levels:** The descriptions are different enough from level to level to categorize work unambiguously (within reason).
- **Parallel:** The descriptions at each level describe different qualities for the same aspects of student work.

Adapted from Brookhart, 2013

Orchestra Project

	4	3	2	1
Quality of Composition	The created musical loops used were excellent and worked together to create a complete music piece; the music flowed together.	The created musical loops used were very good, and for the most part, the music flowed together most of the time.	The created musical loops used were average; when put together, the music loops that were used were just o.k.	The created musical loops used were just o.k.; when put together, the music loops that were used did not create very interesting music.
Use of Movie Audio Clips	The audio clips have a solid basic framework. This is then embellished and refined to create more interest.	The audio clips have a solid basic framework. This is then embellished and refined to create some interest.	The audio clips have a basic framework. Audio clips are not embellished and refined to create more interest.	The audio clips have no basic framework. Audio clips are not embellished and create little interest.
Form [Not parallel and undefined levels]	The form of the piece produces a balance between the audio clips and musical tracks, unity and variety, contrast and connection .	The form of the piece produces a balance between the audio clips and musical tracks, unity and variety, contrast and connection .	The form of the piece produces a balance between the audio clips and musical tracks, unity and variety .	The form of the piece produces a balance between the audio clips and musical tracks.

Recommended Reading

Brookhart, S. M. *How to Create and Use Rubrics for Formative Assessment and Grading*.
Alexandria, VA: Association for Supervision & Curriculum Development, 2013

Sometimes you don't need a rubric at all.

Rubrics may not always be appropriate.
Checklists may suffice.

Second Grade Rehearsal Checklists

(Tina Montalvo)

Did I....

_____ know my lines?

_____ stay in character?

What will I work on next?

What Makes a Good Rubric GREAT?

Clearly Articulated Criteria PLUS Guidance for Revision

Patricia Applegate's Movement Quality Checklist

All of you have created 8 count patterns depicting everyday movements that you do in your tribe. Everybody can count the beat and remember the patterns. Now let's see if we can make it even better! Your group will look at the checklist and choose 1 criterion you want to focus on to make your dance clearer to the audience and more exciting to watch.

Will your group:

- _____exaggerate the movements? Try to fully extend your arms and explore taking larger steps to expand your movements.
- _____show the rhythm of the drum beats in your body? Try to accent the rhythm with a strong body action or even add some vocal sound or body percussion.
- _____demonstrate high energy? Try to jump higher or add your whole body into the movements.
- _____use different levels in your dance? Try to change levels in your movement: if you were up high, try to do some moves down low.
- _____move in a variety of directions? Try to use all the space around you. If you went forward and back, why not try going diagonal or sideways, too?

Maria Comba's Fourth Grade Melody Rubric

	I've GOT it!	AH-HA... I'm almost there!	I'm getting better!	I need some help please.
Drawing the Contour	I got it! Not only can I draw the contour, but I can add details so it starts to look like a melody on the staff.	Ah-ha! I CAN draw the contour correctly. <u>Now I'm working on</u> notating some details so it can start to look like a melody line on a staff.	I can draw the contour when it moves in one direction only. <u>Now I'm working on</u> "listening for movement" in contours that move in different directions.	<u>Now I'm working on</u> "listening for movement." I'm always asking myself if the music sounds like it's moving up the stairs or down the stairs.
Notating (Writing) the Melody	I can notate the melody when given the starting pitch. I used "listening for movement," melodic directions, and solfege to help me.	I can use the starting pitch and "melodic directions" to help me figure out the idea of the melody. <u>Now I'm working on</u> writing notes closer to their actual pitch. Using melodic directions and solfege will help.	I can notate the direction of the contour by using "melodic directions" but cannot place them on the staff as of yet. <u>Now I'm working on</u> using the starting pitch to help me place notes on the staff.	<u>Now I am working on</u> "listening for movement" and matching it up with melodic directions. I will always follow picture cues with my finger to see if they match.
Singing the Melody	I can sing the melody line when given the starting pitch. I used melodic directions and solfege to help me.	I can sing the melody line moving in the right direction, but the pitches are not accurate. <u>Now I'm working on</u> being more accurate with each individual pitch.	I can sing the contour but cannot match individual notes. <u>Now I'm working on</u> using solfege to help me sing the correct pitch.	<u>Now I'm working on</u> making sure that my voice is going in the right direction. I'm listening, tracing contours, and echoing.

The sentence that starts with "Now, I'm working on..." is your GOAL.

Meghan Phadke's Third Grade Recorder Self-Assessment

Skill	Always	Still Working	How do I fix it?
Plays with a gentle, beautiful tone (no squeaks!)			Check your breath and posture.
Plays correct notes			Use your G clef and hand staff to check each note.
Uses correct fingerings			Check fingering chart.
Covers holes completely with finger pads			Check your fingertips for circles.
Plays rhythms correctly			Clap the rhythm and see if it matches.
Plays whole song on the first try			SLOW DOWN

Application to Your Practice

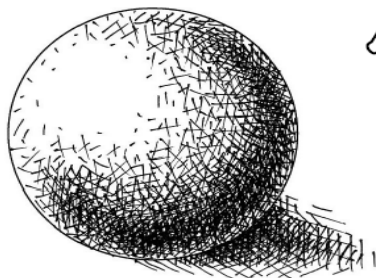
Consider a rubric you use or have seen: How can it imply or even explicitly scaffold revision and improvement like the rubrics we just saw?

The Evolution of a Rubric

Karen Beckhardt's Story of a Commitment to
Formative Assessment

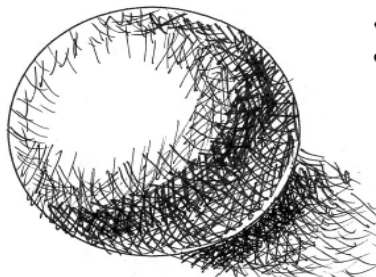
Criteria	Level 4 (90-100 pts)	Level 3 (80-89 pts)	Level 2 (70-79 pts)	Level 1 (0-69 pts)	Score
Effort	Put forth extra effort to be successful. Made quality use of class time. Participated fully in class discussions.	Used class time wisely. Participated in class discussions.	Made some effort towards goals. Some participation in discussions.	Made little effort to meet goals. No participation in discussions.	
Performance	Independently completed a large amount of work, using required knowledge and skills based on established criteria.	Successfully met expectations independently, most of the time (needed little extra instruction). Showed some initiative.	Made some effort toward established criteria – needed much personal guidance.	Made little progress towards goals. Very little accomplished during class time.	
Use of Materials and Tools	Used material wisely. Shows respect for materials and classroom.	Used materials well. Needed few reminders on proper material care.	Needed some reminding on proper material care. Some inappropriate material use.	Materials and tools used inappropriately and foolishly.	
Behavior	Listens and follows directions. Shows respect for others by following classroom rules. Shows initiative and leadership.	Listens and follows directions. Shows respect for others by following classroom rules.	Sometimes listens and follows directions. Does not always show respect for others by not always following classroom rules.	Has difficulty listening and following directions. Disrespects others by causing a disruption in the classroom.	
Drawing Assignment	Excellent drawing effort: • Command of crosshatching/stippling • Lots of detail • Well balanced composition making use of positive shapes and negative space • Experimentation and risk taking	Good, but needs more: • Some understanding of crosshatching • Some detail • Some attempts at creating composition but too much empty space • Some risk taking	Weak, needs more work: • Little understanding of crosshatching • Needs more detail • Too much empty space • Little effort towards neatness or effort	Very poor effort: • No understanding of crosshatching/stippling • No detail • Lack of risk or thought, rushed • Sloppy	
Teacher Comments:				Total –	

Modeling Form Rubric • Gradation Using Crosshatching



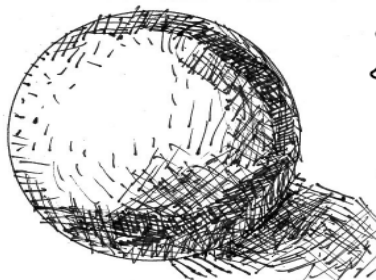
4

- Has gradation with many values.
- The values go from dark to light very clearly. They blend together, going from one value to another.
- The artist has showed where the light source is coming from.
- A softly blended core of the shadow follows the form.
- The reflected light on the sphere is only a bit lighter than the core shadow.
- The cast shadow is darkest near the sphere and gets lighter gradually as it moves further from the sphere.



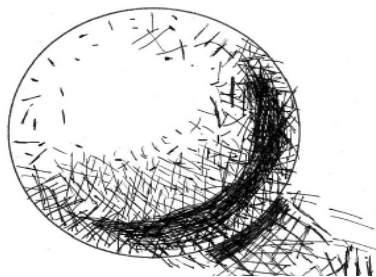
3

- Has gradation with a few values.
- The transitions between tonal values are not evenly blended.
- The artist has showed where the light source is coming from.
- The core of the shadow follows the form but needs more blending.
- The reflected light on the sphere should be darker. It should not have a white edge.
- The cast shadow is darkest near the sphere but when it moves further from the sphere, there are gaps in tonal values.



2

- Has some gradation. The values do not define the form very well.
- The values do not blend together. There are gaps in the tonal values.
- The artist has showed where the light source is coming from.
- There is no core shadow.
- There is no reflected light.
- The cast shadow is the same value as the edge of the sphere. It's hard to tell where the sphere ends and the cast shadow begins.



1

- Has very little gradation. The sphere looks flat.
- The values jump from dark to light. They don't blend together.
- The artist has showed where the light source is coming from.
- The core of the shadow follows the form but is not blended at all.
- The reflected light on the sphere is too light.
- The cast shadow is darkest near the sphere but the next value is too light. As the shadow moves away from the sphere there is no gradation in tonal values.

Level 4 (90-100 pts) Excellent effort	Level 3 (80-89pts) Good, but needs more	Level 2 (70-79 pts) Weak, needs more work	Level 1 (0-69 pts) Very poor effort	Score
• Command of contour drawing	• Some understanding of contour drawing	• Little understanding of contour drawing	• No understanding of contour drawing	
• Lots of detail	• Some detail	• Needs more detail	• No detail	
• Well balanced composition making use of positive shapes and negative space	• Some attempts at creating composition but too much empty space	• Too much empty space	• Drawing is much too small for the size of the paper	
• Experimentation and risk taking	• Some risk taking	• Little effort	• Lack of risk or thought -- rushed and sloppy	
• Independently completed a large amount of work, using required knowledge and skills	• Worked independently with some extra instruction	• Made some effort independently -- needed much personal guidance	• Made little progress towards goals. Very little accomplished during class time	
Total --				

For each question, circle the box which best describes where your artwork is at now:

	Level 4 <i>I've got it</i>	Level 3 <i>AH - HA... I'm almost there</i>	Level 2 <i>I'm getting there</i>	Level 1 <i>I need some help please</i>
Have I used line to create shapes?	I drew edges of surfaces to create shapes with a singular, even line.	I drew the edges of surfaces with a scratchy line and/or with some shading.	I drew the edges of surfaces and used a lot of shading to identify the shape.	I need to concentrate on looking... following the edge of a surface with my eyes and record it with my pencil.
Have I included enough details to create visual interest?	There is a lot of detail to identify what I am drawing. The use of detail provides much visual interest and character to what I am drawing.	There is enough detail to identify what I am drawing. Now, I need to vary the size of the shapes to create more visual interest.	There is some detail, but a lot of the character is lost. I need to focus on what I am seeing. I made up some shapes that do not relate to the object.	There is little detail. Now I need to slow down and really look carefully at the object I am drawing. Most of the shapes I drew do not relate to the object.
Have I created a well balanced composition making use of the positive shapes and negative spaces?	I drew the object large, making good use of the space on the page (the picture plane). The composition is well balanced, making interesting positive shapes and negative spaces.	I did a really nice drawing but now I need to consider its placement on the page. I need to make the background (negative space) more interesting.	I drew the object small. Now, I need to draw larger so that the object (the positive shape) and its size relates to the background (negative space). They should balance.	I drew the object very, very small. It is "floating" in the middle of the page. I need to draw much larger. The positive shape and negative space need to work together like jig-saw puzzle pieces.

Answer the questions below.

- Observation is important to artists. From what you have experienced so far, what do you think artists need to notice in order to make a drawing?
- A lot of art making involves risk taking and trusting ourselves in the process. Was there experimentation and risk taking in your drawing? If the answer is "yes," how so? If you have not done this as yet, what risks can you take with your next drawings that you think will improve your performance?

For each question, circle the box which best describes where you are now:

Next step: How can you proceed?

	Level 4 <i>Yes, I've got it</i>	Level 3 <i>AH - HA... I'm almost there</i>	Level 2 <i>I'm getting there</i>	Level 1 <i>I need some help please</i>	What Changes Should I Make?
Have I created value gradation in my 6 step value scale?	The scale has evenly blended steps ranging from very dark to white.	The scale has evenly blended steps for the most part.	There are some mistakes in the range of value. In each box the value is not blended very well. There is visual texture.	Values do not evenly flow across the scale from dark to light, or each value has a lot of visual texture and is not blended well.	
Does my shading make my geometric forms look 3-D?	Shading gradations within each form are carefully blended to look 3-D. There is a wide range of values from dark to light. The edge of the form is a bit lighter.	The shading gradations within each form need to be better blended. The edge of the form needs to be lighter.	The shading gradations are somewhat blended but do not make the forms look 3-D. Everything appears too gray. The edge of the form needs to be lighter.	There is minimal use of gradation and the forms appear flat rather than 3-D.	
Have I created the core of the shadow?	The core of the shadow is the darkest value on the object. It blends well with the values on either side, and it follows the form of the object.	The core of the shadow is the darkest value, but there is too much contrast between it and the values on either side.	The core of the shadow is too dark and it does not follow the form of the object.	There is no distinction between the core of the shadow and any other shading on the object. The whole object is very gray and looks flat.	
Have I created a cast shadow?	The cast shadow is on the opposite side of the light source. The darkest part is close to the object and gradually fades.	The values in the cast shadow need more blending.	The cast shadow is one value. There might also be a line around it.	The cast shadow is either not there or it is in the wrong place.	

What's Clear?

What's Unclear?

Jot down some notes, then turn and talk to a neighbor.

Chapter 7

Crafting Effective Rubrics: Co-Creating Criteria with Students

Understanding Goals

To understand:

- the value of involving students in generating the criteria for assignments
- how to productively and efficiently co-create criteria with students
- how to write descriptive rubrics

Co-Creating Criteria with Students

1. Review the learning goals
2. Look at sample work (student and/or professionally produced work)
3. List criteria for excellent work
4. Describe gradations of quality, from excellent to poor
5. Hand out rubric; practice using it on sample work
6. Assign work and have students create first drafts
7. Self- and/or peer assessment using the rubric
8. Revision
9. Teacher assessment using rubric
10. Revision, if possible
11. Revise rubric and adapt for a new assignment

Co-Creating Criteria with Students

- Review the learning goals.
- The criteria must align to the learning goals, not to the task–e.g., “Uses 3 kinds of paper” versus “Paper choices enhance textural/expressive subject of collage”

Rubrics are not about the requirements for the assignment, nor about counting things.

"A very seductive, but poor, use for rubrics is to codify the directions for an assignment into a chart that lists the features of the task (e.g., 'cover page') and the number and/or kind of required elements for each feature. Students then comply with the rubrics to earn points. This is a grade-focused, not learning-focused, way to use rubrics. I say that it's seductive because it works, in the short run, to produce compliant students who complete their assignments for the purpose of getting the grade they want."

Adapted from Brookhart, 2013

You Get What You Assess

~ Lauren Resnick

Focus Criteria on Learning Goals

What characteristics of student work give evidence of student learning of the knowledge and/or skills you aim to teach?

The Importance of Learning Goals: What Do You Want Students to Learn?

	4
Clear realistic self-portrait using correct proportion	I am the focus of my painting. My proportion looks correct and my portrait is realistic.

vs.

	4
Accuracy	Accuracy is achieved by having the correct relationships between the size, shape, and placement of facial features.

Criteria Related to High-level Thinking

- Asks questions
- Takes risks
- Restates the problem
- Supports opinions with evidence
- Generates alternatives
- Recognizes more than one point of view
- Describes patterns
- Predicts consequences
- Generalizes to a rule
- Reflects on process and product
- Establishes need for information
- Identifies issues to be resolved
- Estimates
- Compares and contrasts
- Lists pros and cons
- Applies knowledge

A Bit of Self-Assessment

**Think about rubrics you have used or seen.
Do they focus on your learning goals?**

- If so, take a bow!
- If not, how can they be revised?

Co-Creating Criteria *with* Students

1. Review the learning goals
2. Look at sample work (student and/or professionally produced work)
3. List criteria for excellent work
4. Describe gradations of quality, from excellent to poor
5. Hand out rubric; practice using it on sample work
6. Assign work and have students create first drafts
7. Self- and/or peer assessment using the rubric
8. Revision
9. Teacher assessment using rubric
10. Revision, if possible
11. Revise rubric and adapt for a new assignment

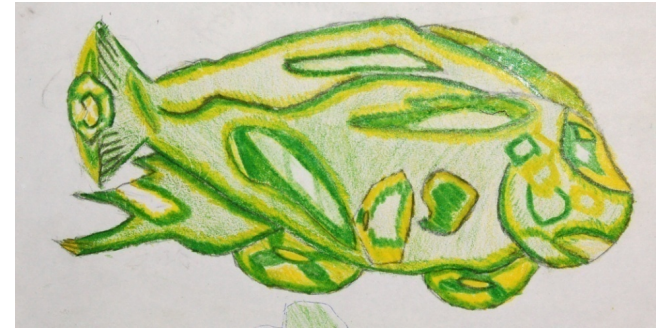
Gradation Rubric

IS 223-K: 7th Grade, Jason Rondonelli & Emily Maddy

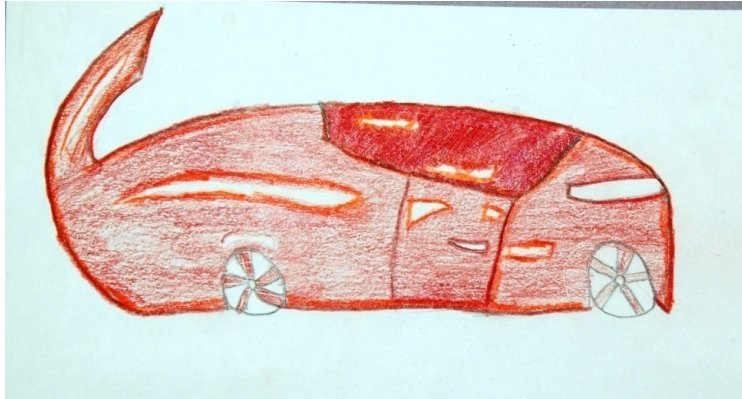
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3



2



1



Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

4

Positive:

- It has a cast shadow.
- It has gradation on the bottom.
- It has a light source.
- It goes from light to dark very clearly.
- Light colors blend in with dark.
- The way the artist colored the car showed where the light source was coming from.

Negative:

- It has an outline.
- Cast shadow is too dark, doesn't go from light to dark, doesn't have enough gradation.
- Some body parts are outlined.
- Cast shadow is really straight.

Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

3

Positive:

- It has shine marks.
- Artist shows good use of dark and light values.
- The picture shows gradual shades in the car.
- He used light values which helped the car the way he used the shadows.

Negative:

- Needs more gradual value.
- Gives wheels lighter gradation or darker shade.
- The direction of the light is not perfectly directed.
- The artists basically outlined the car.
- He had more dark values than light values.
- The wheels were too light.

Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

2

Positive:

- There is gradation on the bottom of the door.

Negative:

- The car is outlined.
- There is no shadow.
- It's not shaded from light to dark.
- There are no details.
- The windows have no shine marks.
- The wheels do not look 3-D.

Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

1

Positive:

- The rims are shaded darkly.
- The car looks 3-D.

Negative:

- The gradation starts wrong.
- The wheels are too little.
- Some spots are not well shaded.
- The shadow is not shaded correctly.

Co-creating a Rubric: Brainstorming Criteria

- What makes a good workshop good?
- Recall the qualities of a good workshop in your minds....

Brainstorming Criteria

Add slides to scaffold brainstorming, then chunk criteria?

(Co-)Creating a Rubric

Writing Levels of Quality

Name: / / 15 Title: Descriptive Winter Story

Criteria	Try Harder	O.K.	Very Good	Magnificent
1) Is my story descriptive?	not very descriptive	somewhat descriptive	Descriptive	Extremely descriptive
2) Did I use 5th grade vocabulary?	Used simple words throughout	Used 5th gr. vocab. in some spots	Used mostly 5th gr. vocab.	Used 5th grade vocab. throughout
<u>Introduction</u>				
3) Did I capture audience attention?	very boring	may capture small audience	captivating	Extremely Captivating
4) Did I introduce setting and characters?	did not tell about setting or characters	Unclear setting or description of characters	Yes, in some detail	Definitely very detailed
<u>Body</u>				
5) Did I tell what happened to characters?	Not at all	Vaguely tells about character happenings	Tells about happenings some confusing parts	Positively tells about character happenings
6) Is my story easy to understand?	Ugg?!?!?	Does not flow well very confusing	Flows but some confusing parts	Yes! Flows extremely well
<u>Conclusion</u>				
7) Did I tie up loose ends?	Not at all	Leaves you hanging	did- but could be better	Most definitely
8) Did I have a great ending?	dull	pretty good	Great	Fantastic! Makes you wish there was more to read

What Makes A Good Scrap Book...?

1) Tells about the big parts of the route?

- ☐ 1. No, I did not tell about the big parts of the route.
- ☐ 2. No but, I squeezed in a few things.
- ☐ 3. Yes but, I could have added more.
- ☐ 4. Yes, I put in my best effort.

2) Gives Dates?

- ☐ 1. No, I did not put any dates.
- ☐ 2. No but, I put in detail every once in a while.
- ☐ 3. Yes but, I occasionally didn't.
- ☐ 4. Yes, I included the dates.

3) Is it legible?

- ☐ 1. No, I did not make it legible.
- ☐ 2. No but, I was in a hurry.
- ☐ 3. Yes but, I could have been more consistent.
- ☐ 4. Yes, I did my best.

4) Gives enough details?

- ☐ 1. No, I had no details.
- ☐ 2. No but, I put in some details.
- ☐ 3. Yes but, I could have put in a few more.
- ☐ 4. Yes, I put in enough details.

5) Is the reason for moving clear & appropriate?

- ☐ 1. No, I did not have a reason.
- ☐ 2. No but, I was not a appropriate reason.
- ☐ 3. Yes but, I could have use no anachronism.
- ☐ 4. Yes, I had a good reason.

4) IS It Anachronism Free?

- ☐ 1. No, I did not remember to not use anachronism.
- ☐ 2. No but, I use only a few.
- ☐ 3. Yes but, I use one in my story.
- ☐ 4. Yes, I did not use any anachronisms.

5) IS there character

- ☐ 1. No, I showed know character.
- ☐ 2. No but, I showed some character.
- ☐ 3. Yes but, I could have showed more.
- ☐ 4. Yes, I showed character in it.

The Yes/Yes but/No but/No Approach to Writing Levels

Criterion 1

- Yes, ...
- Yes but,
- No but, ...
- No, ...

Criterion 2

- Yes, ...
- Yes but,
- No but, ...
- No, ...

Maria Comba's Fourth Grade Melody Rubric

	I've GOT it!	AH-HA... I'm almost there!	I'm getting better!	I need some help please.
Drawing the Contour	I got it! Not only can I draw the contour, but I can add details so it starts to look like a melody on the staff.	Ah-ha! I CAN draw the contour correctly. <u>Now I'm working on</u> notating some details so it can start to look like a melody line on a staff.	I can draw the contour when it moves in one direction only. <u>Now I'm working on</u> "listening for movement" in contours that move in different directions.	<u>Now I'm working on</u> "listening for movement." I'm always asking myself if the music sounds like it's moving up the stairs or down the stairs.
Notating (Writing) the Melody	I can notate the melody when given the starting pitch. I used "listening for movement," melodic directions, and solfege to help me.	I can use the starting pitch and "melodic directions" to help me figure out the idea of the melody. <u>Now I'm working on</u> writing notes closer to their actual pitch. Using melodic directions and solfege will help.	I can notate the direction of the contour by using "melodic directions" but cannot place them on the staff as of yet. <u>Now I'm working on</u> using the starting pitch to help me place notes on the staff.	<u>Now I am working on</u> "listening for movement" and matching it up with melodic directions. I will always follow picture cues with my finger to see if they match.
Singing the Melody	I can sing the melody line when given the starting pitch. I used melodic directions and solfege to help me.	I can sing the melody line moving in the right direction, but the pitches are not accurate. <u>Now I'm working on</u> being more accurate with each individual pitch.	I can sing the contour but cannot match individual notes. <u>Now I'm working on</u> using solfege to help me sing the correct pitch.	<u>Now I'm working on</u> making sure that my voice is going in the right direction. I'm listening, tracing contours, and echoing.

The sentence that starts with "Now, I'm working on..." is your GOAL.

Descriptive Performance Rubric

	4	3	2	1
Quality	Leaps tall buildings with a single bound	Needs running start to leap over tall buildings	Crashes into buildings when attempting to leap them	Does not recognize building at all
Timeliness	Is faster than a speeding bullet	Can keep up with a speeding bullet	Would you believe a slow bullet?	Shoots self with bullet
Initiative	Is stronger than a locomotive	Is stronger than a bull elephant	Shoots the bull	Smells like a bull
Adaptability	Walks on water consistently	Walks on water in emergencies	Can walk on water	Passes water in emergencies
Communication	Talks with God	Talks with the angels	Talks to him/herself	Loses arguments with him/herself

Describe the Qualities of Student Work

Don't do this:

	4	3	2	1
Criterion	Always...	Sometimes...	Rarely...	Never...

Or this:

	4	3	2	1
Criterion	... 10 times/100%	... 8-9 times/85%	... 5-7 times/60%	... 0-4 times/35%

Avoid Counting

My State Poster

	4	3	2	1
Facts	The poster includes at least 6 facts about the state and is interesting to read.	The poster includes 4-5 facts about the state and is interesting to read.	The poster includes at least 2-3 facts about the state.	Several facts are missing.
Graphics	All graphics are related to the topic and make it easier to understand	One graphic is not related to the topic.	Two graphics are not related to the topic.	Graphics do not relate to the topic.
Neatness	The poster is exceptionally attractive in terms of design, layout, and neatness.	The poster is attractive in terms of design, layout, and neatness.	The poster is acceptably attractive, although it may be a bit messy.	The poster is messy or very poorly designed.
Grammar	There are no mistakes in grammar, punctuation, or spelling.	There are 1-2 mistakes in grammar, punctuation, or spelling.	There are 3-4 mistakes in grammar, punctuation, or spelling.	There are more than 4 mistakes in grammar, punctuation, or spelling.

If You Must Count, Consider Using a Checklist Instead of a Rubric

My state poster

_____ has six facts.

_____ has a picture related to each fact.

_____ is neat.

_____ uses correct grammar.

Student knowledge of the content can be assessed using a quiz.

Adapted from Brookhart, 2013

A Bit of Self-Assessment

Think about rubrics you have written or used.

Do they count things rather than describe evidence of learning?

- If so, please revise.
- If not, please whistle a tune or tap a dance.

Don't Frown, Scowl or Cry in a Rubric

You think I'm kidding?

Name

Guide to Revision and Editing—Grade K

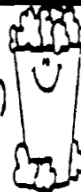
1. I wrote my name on my paper. (C)



2. I wrote my name in the right place.



3. I began my name with a capital letter. (C)



Guide to Revision and Editing—Grade 2

1. My paper has a correct heading. (C)



2. I have a beginning, middle and end. (O)



3. I used capitals. (C)

•names of people, places of things



•beginning of sentences



•titles



4. I used punctuation correctly. (C)

•end of sentence (. ! ?)



•comma in a series



5. I circled misspelled words. (C)



6. I like what I wrote. (V)



7. My writing makes sense. (IC)

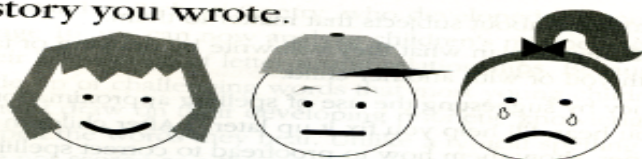


Name _____

How Well Do I Write?



- 1 Place an X on the face that shows how you feel about the story you wrote.



- 2 I used details that tell a lot about my topic.
- 3 My story has a beginning, a middle, and an end.
- 4 I read my story to myself to see if it makes sense.
- 5 Each sentence ends with a punctuation mark (. ! ?)
- 6 I used capital letters to begin sentences.
- 7 I used capital letters to begin names.
- 8 I underlined the spellings I wasn't sure about.
- I tried to fix up the spellings by myself.

Yes No

<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>

Important Tips

- Use the Yes-but technique conceptually (if you find it helpful), but avoid using it literally by writing it into your rubrics.
- Consider using Maria Comba's "Now I'm working on" technique literally.
- Describe, describe, describe.

One-Minute Paper

- What was the most important point or argument made during this session?
- What question remains uppermost in your mind now?

Chapter 8

Feedback and Revision: Peer Assessment

Understanding Goals

To understand:

- that students can be useful sources of feedback for each other, under the right conditions
- the right conditions for peer feedback:
 - clear criteria
 - a constructive process of critique
 - time for revision

Mantra

1. Share what counts: **clear criteria**
2. **Provide Feedback:** self, **peers**, teacher
3. Allow for **revision**

Common Misconceptions About Self- and Peer Assessment

- Student self-assessment is pointless because they just give themselves A's.
- Peer assessment is useless because students will just stroke their friends and bash their enemies.
- Self- or peer-generated feedback is a waste of time because students won't revise their work anyway.

“One Big Happy”



Formative Conceptions of Peer and Self-assessment

- Feedback for students from students

“What guarantee do we have that critique will steer youth down the right path? ... At its worst, cannot critique devolve into something like a focus group, where every artistic decision passes through a consensus-generating process that ultimately compromises idiosyncratic approaches and brave departures of imagination?

The simple answer to these questions is yes. Critique can be misleading, whether young people are alone in critique or formulating judgments with adults. The same can be said, of course, when adults are engaging in their own joint creative pursuits. When scholars edit anthologies, or submit articles to refereed journals, or coteach classes, or plan conferences, it is always the case that joint assessment might ultimately steer individuals and groups in ill-fated directions or yield disparate and contradictory recommendations. And yet as young people learn to negotiate episodes of joint assessment, they develop habits and strategies for judging the quality of their own and their peers' work. They need practice in the exercise of judgment if they are to realize that they need not rely exclusively on an outside authority with the absolute power to evaluate their performances even if ultimately, other people's assessments matter deeply to them and help determine the fate of their work.”

(Soep, 2006, p.766-767)

Peer Assessment

- A rich and readily available source of feedback—under the right conditions
- How to avoid having students “stroke their friends and bash their enemies.”

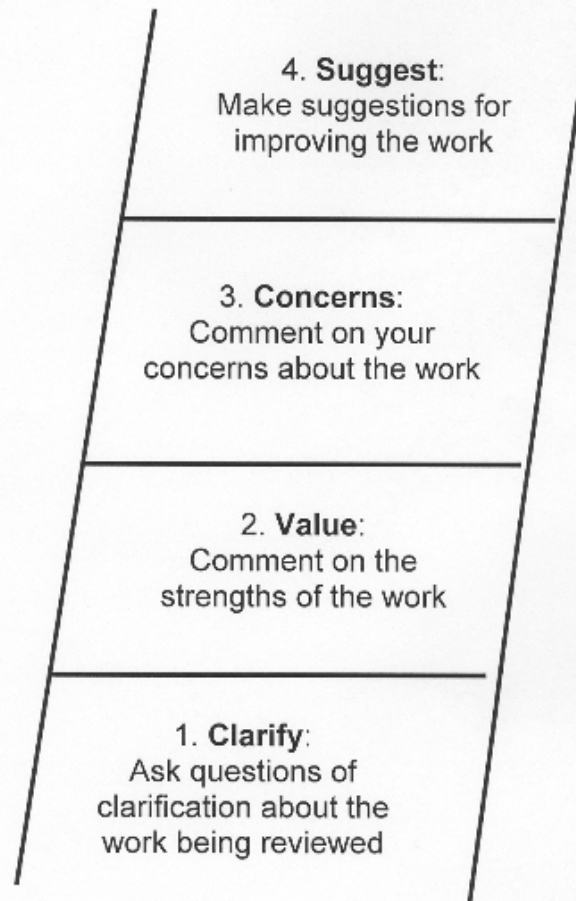
What Are the Three Key Characteristics of Effective Peer Assessment?

- Take a minute to jot down ideas on your own.
- Turn and talk to a neighbor: Generate a list of three.
- Join with another pair: Generate a list of three.
- Write your three on chart paper, being as concise as possible.
- Hold up your chart paper for all to see.
 - What similarities do you see in your lists?

My Key Characteristics of Effective Peer Assessment

- Clear criteria
- A constructive process of critique
- Time to revise

The Ladder of Feedback



Perkins, D. (2003). *King Arthur's round table: How collaborative conversations create smart organizations*. Hoboken, NJ: John Wiley & Sons, Inc.

- 1. Clarify:** Ideas in the work may not seem clear or some information may be missing. Clarifying by asking questions about unclear points or absent ideas before feedback is given is *crucial*. This step helps people gather relevant information before informed feedback can be given.
- 2. Value:** Expressing appreciation for the ideas is fundamental to the process of constructive feedback. Valuing builds a supportive culture of understanding and helps people to identify strengths in their work they might not have recognized otherwise. Stressing the positive points of the work, noting strengths, and offering honest compliments sets a supportive tone during a feedback session.



If it makes any difference, they spelled POSITIVE wrong!

- 3. Concerns:** This step is the time to raise concerns—not as derisive accusations or abrasive criticisms, but as honest thoughts and concerns. ‘Have you considered . . .?’, ‘What I wonder about is . . .’, ‘Perhaps you have thought about this, but . . .’ are all ways of framing concerns in non-threatening ways.
- 4. Suggest:** Giving suggestions for solving the problems identified during the Concerns step can help a learner use the feedback to make improvements. There is no guarantee that the learner will use the suggestions, nor need there be one. Suggestions are just that—suggestions—not mandates.

Giving Constructive Feedback

1. Ask questions of **clarification**.
2. Comment on what you **value** about the work.
3. Relay your **concerns** about the work.
4. Make concrete **suggestions** for improving the work.

Two stars

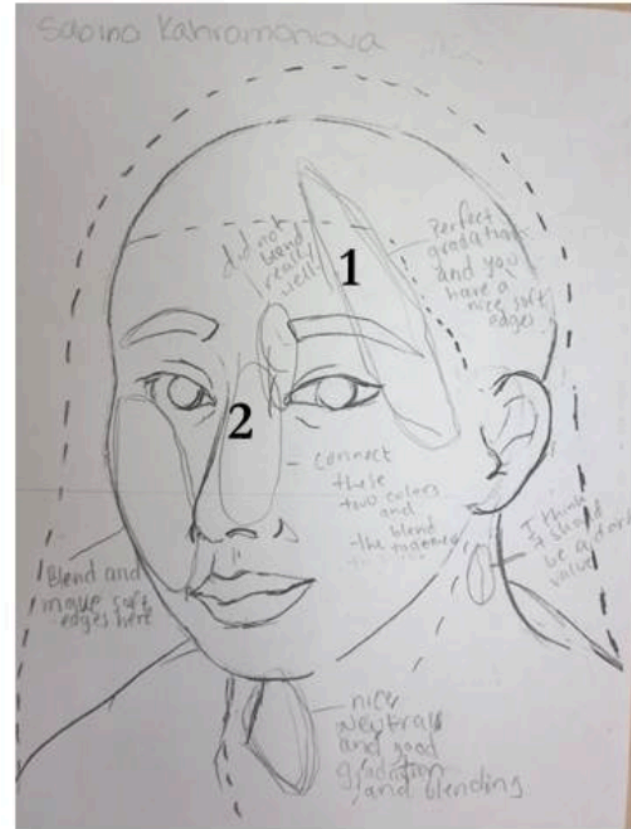


and a wish.

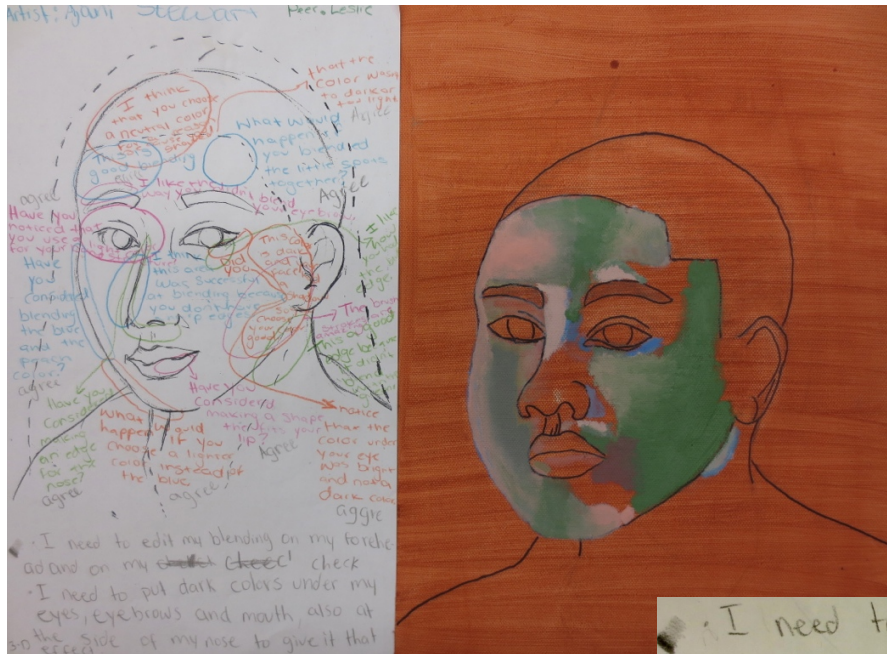
Jason Rondinelli and Emily Maddy: Seventh Grade Visual Art

- Self-portraits
- Peer assessment: Students gave each other feedback on their value scales using an assessment sheet and words from a word bank: value, warm and cool colors, neutrals, saturation.

1. "Perfect gradation and you have a nice soft edge."
2. "Connect these two colors and blend them together."

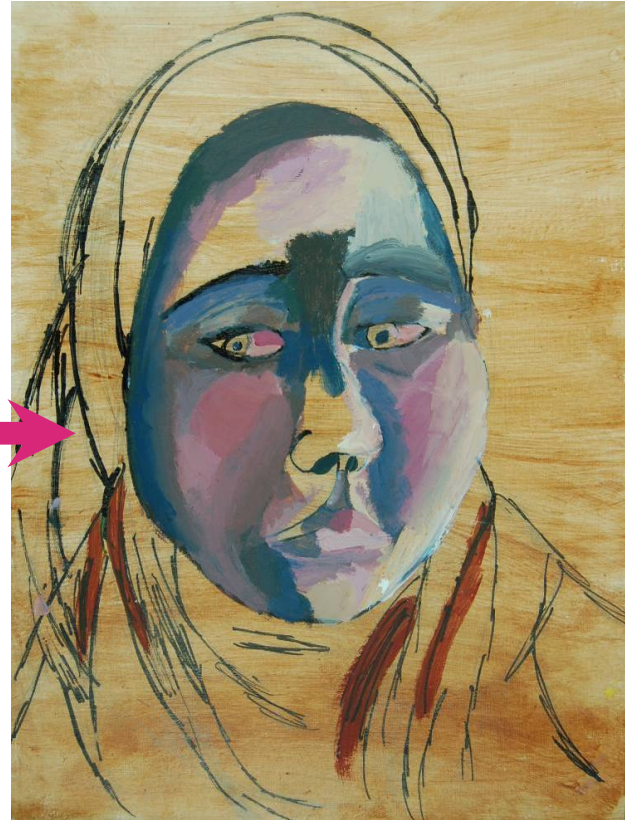
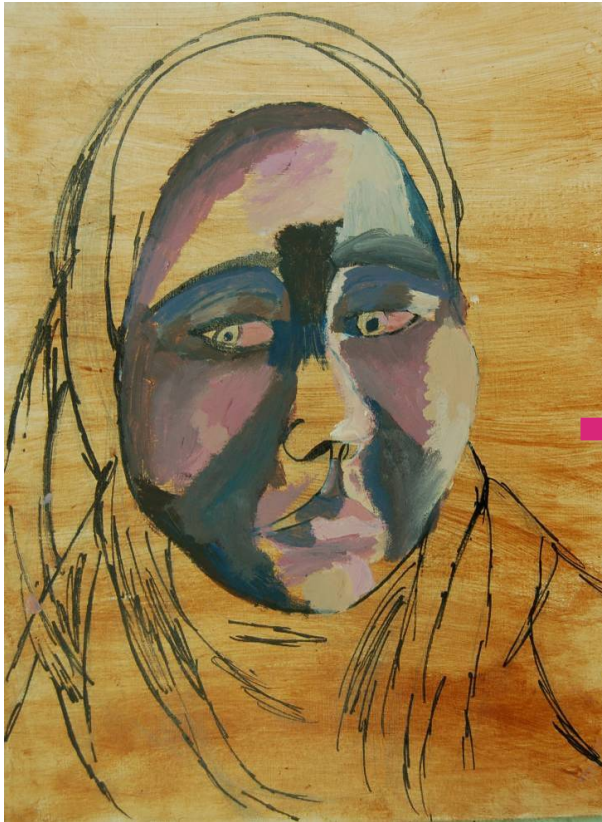


Reblended the area on the forehead and cheek. Began to lighten the value of one side of the nose to improve the illusion of volume.



- I need to edit my blending on my forehead and on my ~~cheek~~ cheek
- I need to put dark colors under my eyes, eyebrows and mouth, also at the side of my nose to give it that effect.

The blending rubric and feedback had a direct impact on the quality of student work.



Peer Assessment in Practice

- Jason Rondinelli and Emily Maddy's 7th grade students
- Brooklyn, NY
- Task: an essay about art
- <http://www.studentsatthecenter.org/resources/student-centered-assessment-video-suite>

Artful Learning Communities: Assessing Learning in the Arts, funded by a USDOE PDAE (Professional Development for Arts Educators) grant, the NYC Department of Education (District 20), and *ArtsConnection*.

Formative Assessment via Peer Assessment

- The teacher is not—*should* not be—the only source of feedback in the classroom.
- Under the right conditions, students can be useful sources of feedback for each other.

What's Clear?

What's Unclear?

Application to your practice

Identify one or two opportunities to have students peer assess in your curriculum.

Chapter 9

Feedback and Revision: Self-Assessment

Student Self-Assessment

More powerful than you might expect—under the right conditions

The Mantra

- Share what counts: **clear criteria**
- **Provide feedback: self**, peers, teacher
- Allow for **revision**

Understanding Goals

To understand:

- that students can be useful sources of feedback for each other, under the right conditions
- the right conditions for peer feedback:
 - clear criteria
 - a constructive process of critique
 - time of revision
 - anonymity?

A Definition of Self-Assessment

- Self-assessment is **not** a matter of determining one's own grade.
- It is a process of formative assessment during which students **reflect** on the quality of their work and their learning, judge the degree to which they **reflect** the standards for it, **identify strengths and weaknesses**, and **revise**.
- Or, criteria-referenced feedback for oneself from oneself.

This is not
criteria-referenced
self-assessment

End of the Week Assessment

Name angelina

Date Sept. 21, 1996

Please answer the questions.

1. How did you do this week?

I did a good Job and I
did work a lot of work.

2. What did you do best? Why? Do you have an example?

Reading, math, CURSIVE.

3. What do you need to work on? Why? Do you have an example?

I don't need help on
Nothing.

What Are the Three Key Characteristics of Effective Self-Assessment?

- Take a minute to jot down ideas on your own.
- Turn and talk to a neighbor: Generate a list of three.
- Join with another pair: Generate a list of three.
- Write your three on chart paper, being as concise as possible.
- Hold up your chart paper for all to see.
 - What similarities do you see?

My Three Key Characteristics of Effective Self-Assessment

- Clearly articulated criteria
- Constructive reflection on strengths, weaknesses, and possible improvements
- Time for revision *before* getting teacher feedback
- Anonymity?

Ensemble Rehearsal Critique

(Arts PROPEL, 1992)

Critique

Write your critique of the ensemble performance specifying:

- LOCATION (where you performed particularly well or need to improve).
- MUSICAL DIMENSIONS (such as rhythm, intonation, tone, balance, articulation, phrasing, interpretation, etc.)
- Using words such as “because,” be sure to mention any links between your own or your section’s performance and the ensemble as a whole.

Revision

Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for yourself or the ensemble. Be sure to include the main problem, in terms of its dimension and location, that you or the ensemble should practice before or during the next rehearsal.

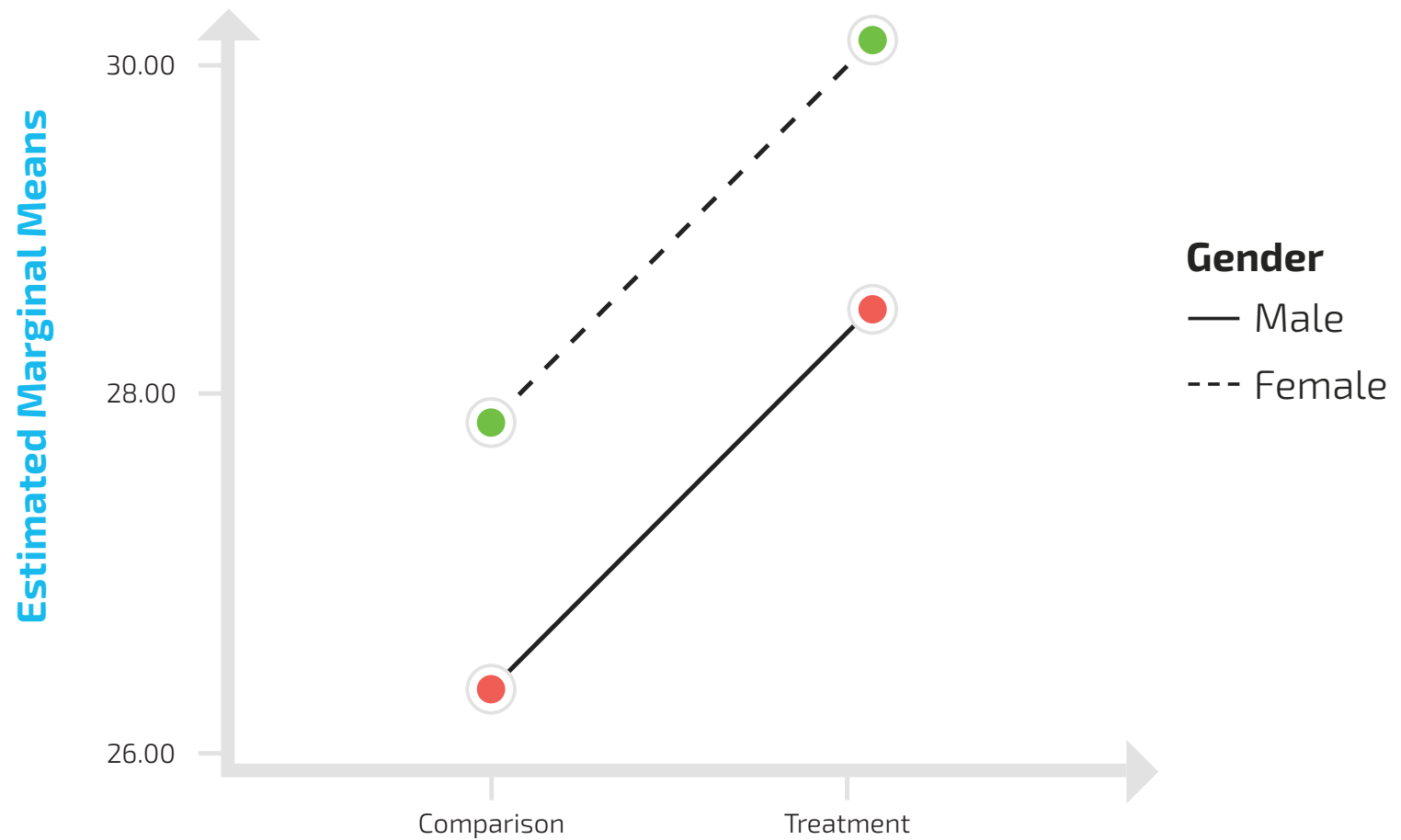
Persuasive Essay Rubric

(excerpt; grades 6-8)

Criteria	4	3	2	1
Ideas & Content	The paper clearly states an opinion and gives 3 clear, detailed reasons in support of it. Opposing views are addressed.	An opinion is given. One reason may be unclear or lack detail. Opposing views are mentioned.	An opinion is given. The reasons given tend to be weak or inaccurate. May get off topic.	The opinion and support for it is buried, confused and/or unclear.
Organization	The paper has an interesting beginning, developed middle and satisfying conclusion in an order that makes sense. Paragraphs are indented, have topic and closing sentences, and main ideas.	The paper has a beginning, middle and end in an order that makes sense. Paragraphs are indented; some have topic and closing sentences.	The paper has an attempt at a beginning &/or ending. Some ideas may seem out of order. Some problems with paragraphs.	There is no real beginning or ending. The ideas seem loosely strung together. No paragraph formatting.
Voice & Tone			

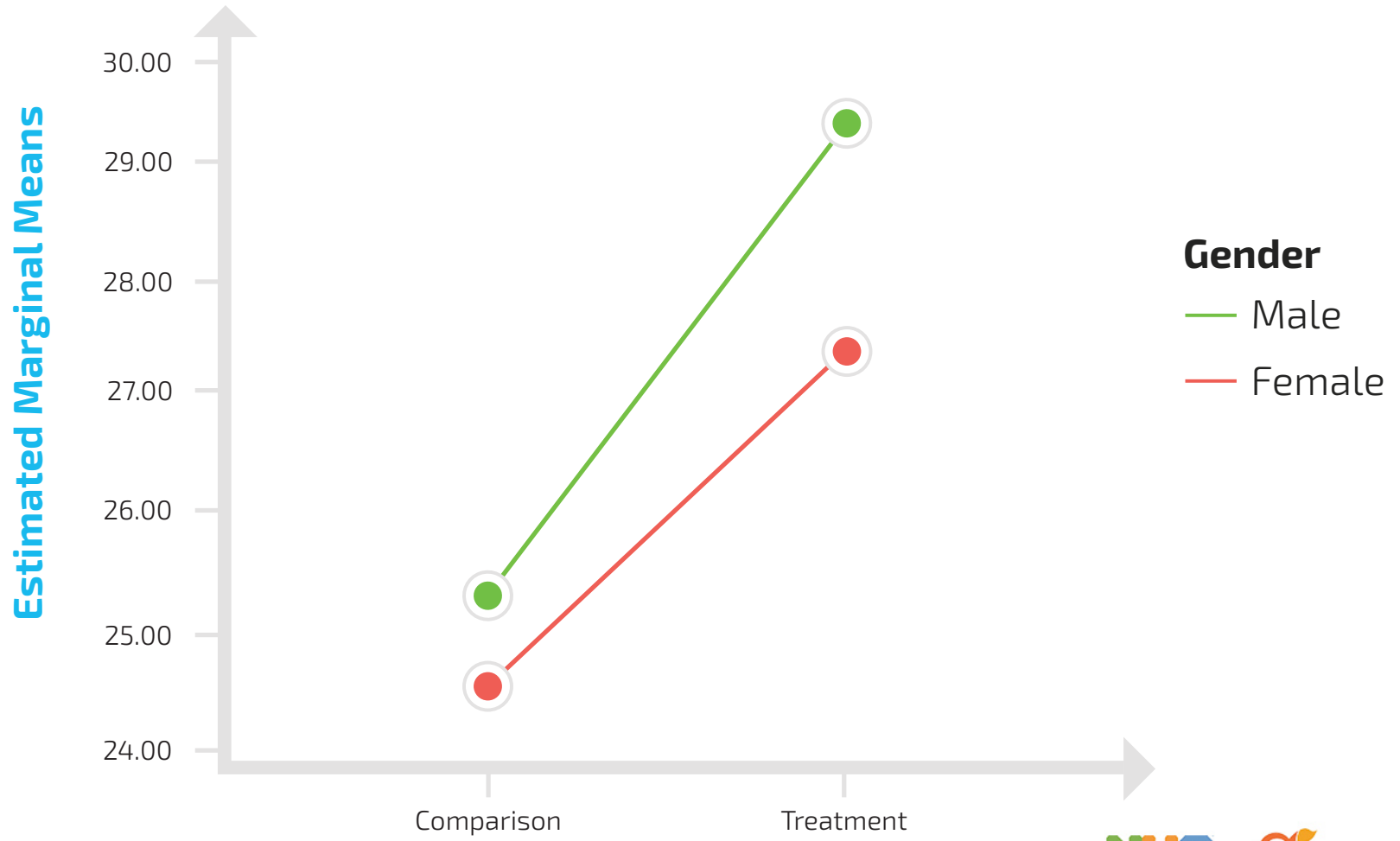
Grades 5-7, N = 162

Estimated Marginal Means of Essay Total Score

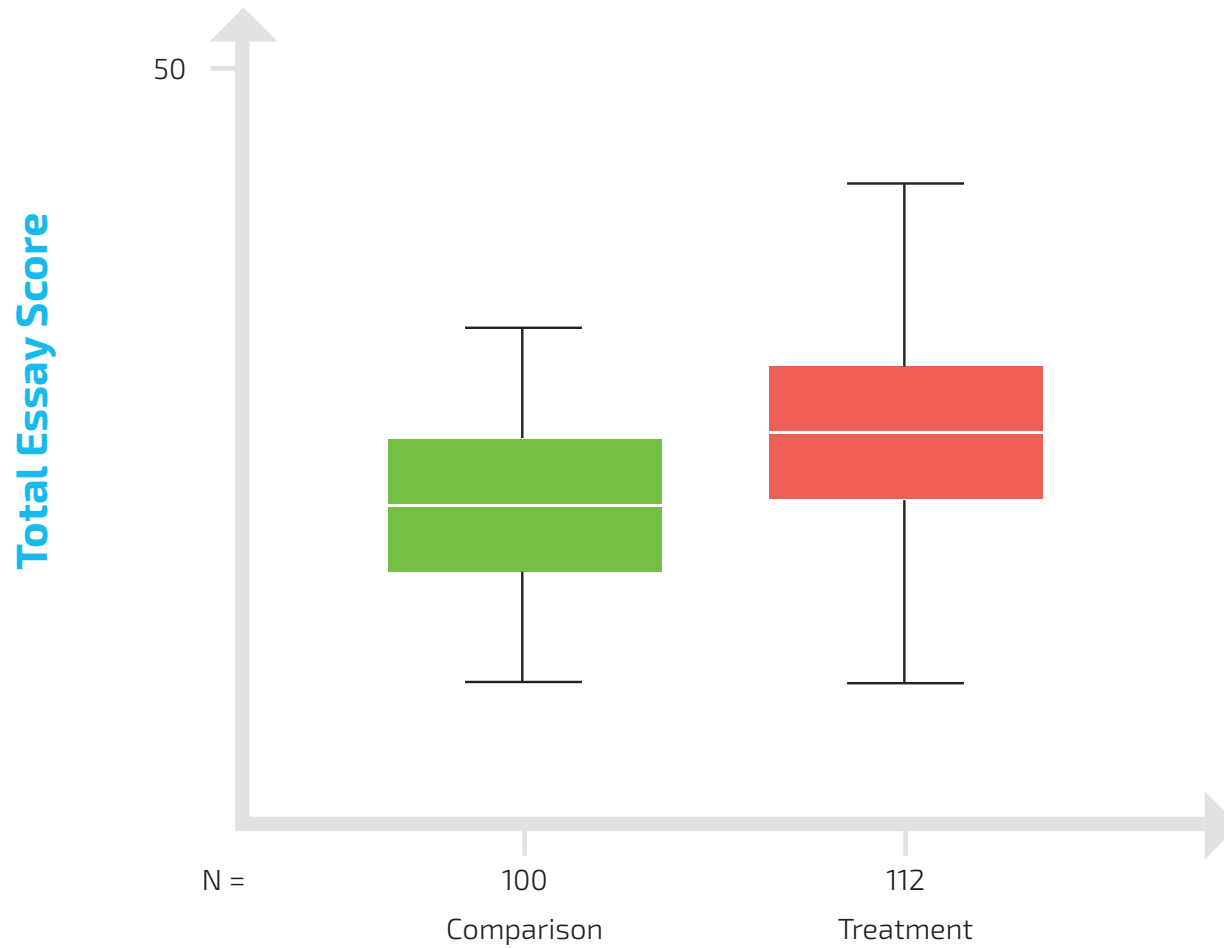


Grades 3-4, N = 116

Estimated marginal means of total essay scores by condition and gender



EXPERIMENTAL CONDITION



Results of Rubric-Referenced Self-Assessment by Criteria

- The treatment was associated with **higher scores on all criteria—including Ideas and Voice**—except Conventions, which was not self-assessed
- This finding undermines critiques of rubric use that claim it promotes weak writing by focusing only on the most quantifiable and least important qualities of writing

Gradation Rubric

IS 223-K: 7th Grade, Jason Rondonelli & Emily Maddy

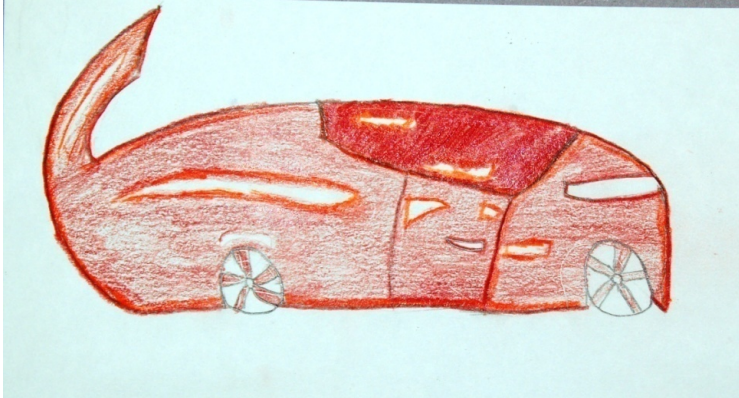
4



3



2



1



Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

4

Positive:

- It has a cast shadow.
- It has gradation on the bottom.
- It has a light source.
- It goes from light to dark very clearly.
- Light colors blend in with dark.
- The way the artist colored the car showed where the light source was coming from.

Negative:

- It has an outline.
- Cast shadow is too dark, doesn't go from light to dark, doesn't have enough gradation.
- Some body parts are outlined.
- Cast shadow is really straight.

Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

3

Positive:

- It has shine marks.
- Artist shows good use of dark and light values.
- The picture shows gradual shades in the car.
- He used light values which helped the car because of the way he used the shadows.

Negative:

- Needs more gradual value.
- Gives wheels lighter gradation or darker shade.
- The direction of the light is not perfectly directed.
- The artists basically outlined the car.
- He had more dark values than light values.
- The wheels were too light.

Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

2

Positive:

- There is gradation on the bottom of the door.

Negative:

- The car is outlined.
- There is no shadow.
- It's not shaded from light to dark.
- There are no details.
- The windows have no shine marks.
- The wheels do not look 3-D.

Visual Arts Drawing Unit

Gradation: Student-Generated Rubric

IS 223–K: 7th Grade, Jason Rondonelli & Emily Maddy

1

Positive:

- The rims are shaded darkly.
- The car looks 3-D.

Negative:

- The gradation starts wrong.
- The wheels are too little.
- Some spots are not well shaded.
- The shadow is not shaded correctly.

Self-Assessment:

Turn to a clean page in your sketchbook and answer the following questions in complete sentences:

1. Based on the gradation rubric, what is the rubric level of your first car? What will you do to improve the gradation of your car?
2. What rubric level is your second car? What will you do to improve the gradation of this car?

Self-Assessment in Practice

- Jason Rondinelli and Emily Maddy's 7th grade students
- Brooklyn, NY
- Task: an essay about art
- <http://vimeo.com/diginovations/review/69644396/0f23e584bb>

Artful Learning Communities: Assessing Learning in the Arts, funded by a USDOE PDAE (Professional Development for Arts Educators) grant, the NYC Department of Education (District 20), and *ArtsConnection*.

Self-Portrait: Self-Assessment Angela Fremont PS 69-K



An example from a 5th grade music class

P.S. 150: T. Kunin & R. McTernan

This Land is Your Land: Self-assessment

Directions:

How accurate was your performance?

Assess your own performance using the self-assessment rubric.

Accuracy	I played every pitch and rhythm correctly	I played most pitches and rhythms correctly	I played some pitches and rhythms correctly	I don't think I played any pitches or rhythms correctly
----------	---	---	---	---

Criteria must be:

- grounded in the discipline
- clearly articulated
- appropriate for grade level
- task-specific

Next steps if you gave yourself a 2 or a 3: Your performance wasn't perfect, but you were able to play some or most pitches and rhythms correctly.

Directions: What practice strategies will you use to improve your performance? Check the box to the left of all strategies you will use.

Strategy (or strategies) I will use to improve my performance:

- ☐ I will speak the rhythm
- ☐ I will clap the rhythm
- ☐ I will speak the note names
- ☐ I will finger the notes in 'chin rest' position
- ☐ Add-a-note (forward or backward)
- ☐ Looping

Name Floris Date _____

Make 4 groups of five blocks, and
check off your work.

1 ✓2 ✓3 ✓4 ✓

Count by 5's.

Counted to 10

Math

3/23/04

Name J A S Date 3/23

Make 10 groups of five cubes, and
check off your work.

1 ☒

2 ☒

3 ☒

4 ☒

5 ☒

Count by 5's.

6 ☒

7 ☒

8 ☒

9 ☒

10 ☒

Counted to 20

Math
Name 020911 Date 3/23/16

Make 5 groups of five unifix cubes, and
check off your work.

1 ✓

2 ✓

3 ✓

4 ✓

5 ✓

Count by 5's.

0
5
10
15
20
25
30
35
40
45
50
55
60
65
70
75
80
85
90
95
100

Counted to ~~60~~ 25

Application to Your Practice

List at least two assignments that lend themselves to the use of a checklist.

1. _____

2. _____

How can a checklist provide clear expectations to student learning and goal setting, as well as to your planning for instruction?

Revision

- The Whoops Board

What's Clear?

What's Unclear?

Turn and talk....

Applications to your practice

**Identify one or two opportunities to have
students peer assess....**

Chapter 10

Other Formative Assessment Tools that Work and Assessing Your Learning

Understanding Goals

To understand:

- that formative assessments can provide useful information about student learning to teachers as well as to students
- that formative assessments can be very quick and informal but still guide adjustments to instruction
- how your own learning about formative assessment has progressed during this series

A Non-Exhaustive List of Other Types of Formative Assessment

- Students' questions: vote early and often
- Rubric analysis
- Running records
- Exit slips
- Hand signals: Traffic lights, fingers, thumbs, etc.
- What's clear? What's unclear?
- One-minute papers
- Technology

Students' Questions

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

Rubric Analysis

- Rubrics as instructional illuminators (Popham, 2009)
- How to use rubrics to see how your students are doing and how you can adjust instruction to promote learning

NAME _____

LANGUAGE ARTS / SOCIAL STUDIES
ESSAY SCORE SHEET MR. TERRY

Based on - 17 Students

ESSAY _____

TOTAL _____

SCORE: NOTES _____

Grade 6 Writing Rubric

	4	3	2	1	0
Ideas and Content	The topic and main ideas are clear. Details and examples (maybe similes and metaphors) support the ideas. (5/17)	The topic and ideas are clear but there is not enough detail. The writing stays on topic but doesn't address minor parts of the assignment. (11)	There is a very general topic but the writing strays off topic or doesn't address major parts of the assignment.	The topic and ideas are unclear. It's hard to see which information is most important. May be repetitious or disconnected thoughts with no main point. (1)	
Organization	The writing has a catchy beginning to grab the reader's attention, a developed middle, and meaningful ending. The order of ideas makes sense. Transitions show how ideas connect. (6/17)	The paper has a beginning, middle and end. The order makes sense. Some use of transitions. (8)	The paper has an attempt at an intro &/or conclusion. Some ideas seem out of order. (2)	There is no real introduction or conclusion. The ideas seem strung together in a loose fashion. (1)	
Paragraphs	Paragraphs are indented and begin in the right spots. Each has one topic, a topic sentence and supporting sentences. (12/17)	Paragraphs are indented; some have topic and supporting sentences. (5)	Paragraphs tend to begin in the wrong places. May not have topic sentences.	There is either one long paragraph or random paragraph breaks. (5)	
Voice	The writing has personality. The writer cares about the topic and speaks right to the reader. (11/17)	The writing seems sincere but the author's personality fades in and out. (8)	The paper could have been written by anyone. The writing hides the writer. (1)	The writing is bland, or sounds like the writer is annoyed or doesn't like the topic. (1)	
Word Choice	Uses vivid words that help make the meaning clear (may include 5 senses words). (3/17)	Words are ordinary, with a few attempts at descriptive words. (13)	Words used are ordinary but generally correct. (1)	The same words are used over and over, some incorrectly.	
Sentences	Sentences are clear & complete. Some are longer than others. They begin in different ways. (10/17)	Sentences are usually complete. Some variety in beginnings and length. (5)	Many poorly constructed sentences. Little variety in beginnings or length. (1)	The paper is hard to read because of incomplete, run-on and awkward sentences. (1)	

Running Record Sheet

Name Ali/Iran

Date 09/27/10

Text Level 2

Scores: Running Words: 59
Errors 5

Error Rate: 1:12

Acc: 92%

Sc Rate: 1:1

☐ Easy 95-100%

☒ Instructional 90-94%

☐ Hard 50-89%

Page	Title	Totals		Information Used	
		E	SC	E MSV	SC MSV
p8	I am the Turkey				
	A tree? A rock?				
	Not me! I want a good part.				
	A tree does not talk.	1		MSV	
	A rock does not talk.		1	MSV	MSV
	"Jane, you will be an Indian,"	1		MSV	
	says Ms. Willow.				
	An Indian is a good part.				
	I hope I will be an Indian				
	or a Pilgrim.				
	They have a lot to say.	2		MSV	
	"Mark," says Ms. Willow.				
	Mark! That's me!				

Exit Slips

Exit slips involve students in writing responses to questions the teacher poses at the end of class. Exit slips: 1) help students reflect on what they have learned; and 2) give teachers information about what they have learned. For example, an exit slip might say:

- Write three words with the long 'o' sound.
- Why are the North and South Poles so cold?
- Explain why Canada is not considered a melting pot.
- Draw a quick diagram that shows perspective.
- What is 15/5?

Hand Signals

- Traffic lights: Green, Yellow, Red
 - Green = I know this
 - Yellow = I may know this or I partially know this
 - Red = I don't know this
- Fist of Five: Using 1, 2, 3, 4, or 5 fingers held up with 1 meaning "I need a lot of help" and 5 meaning "I really get this."
- Thumbs

Thumbs up/middle/down

How familiar are you with formative assessment?



Very familiar



Somewhat familiar



Unfamiliar

What's Clear?

What's Unclear?

Think time, then cold calls

One-Minute Paper

- What was the most important point or argument made during this session?
- What question remains uppermost in your mind now?

Angelo, T. & Cross, P. *Classroom Assessment Techniques*. San Francisco, CA: Jossey-Bass, 1993.

Technology Example

- Teacher Mr. Galante and Teaching Artist Mr. Drye worked with Explain Everything with their H.S. Music Class
- Please watch for:
 - how the teacher and students use technology to monitor progress towards mastery
 - how they used rubrics to scaffold peer and self-assessment
 - how the video illustrates student-centered learning

In Conclusion

- Assessment can and should be a moment of learning.
- If you incorporate **assessment *for* learning** into your classroom practices:
 - your students will learn more;
 - understand more deeply; and
 - and even perform better and more creatively.

Assessing Your Learning

A bit of reflection

Your Questions, Revisited

- Review the list of questions you generated during the first session of this series.
- Which ones have been addressed, and what do you know now?
- Which ones have not been addressed, and how can you continue to seek answers?
 - Turn and talk with a neighbor.

Your Questions, Revisited

- What do you now know about formative assessment that you may not have known earlier?
- How has your perspective around formative assessment changed?
- Which formative assessment strategies could you implement in your class?
- How could you keep track of your students' progress and the success of your "experiment?"

Your Personal Understanding Goals

- Please look at the understanding goal you wrote for yourself during the first session.
- Have you met that goal?
 - If so, what helped?
 - If not, what could help?

Tiny Bibliography

- Andrade, H., Buff, C., Terry, J., Erano, M., & Paolino, S. (2009). Assessment-driven improvements in middle school students' writing. *Middle School Journal*, 40(4), 4-12.
- Andrade, H., & Cizek, G. (Eds.), *Handbook of Formative Assessment*. New York: Routledge.
- Andrade, H., Hefferen, J., & Palma, M. (2014). Formative assessment in the visual arts. *Art Education Journal*, 67(1), 34-40.
- Andrade, H., & Lui, A., Palma, M., & Hefferen, J. (2015). Formative assessment in dance education. *Journal of Dance Education*, 15, 1-13.
- Black, P., Harrison, C., Lee, C., Marshall, B., & Wiliam, D. (2004). Working inside the black box: Assessment for learning in the classroom. *Phi Delta Kappan*, 86(1), 9-21.
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Brookhart, S. M. (2013). *How to Create and Use Rubrics for Formative Assessment and Grading*. Alexandria, VA: Association for Supervision & Curriculum Development.

Chen, F., Andrade, H., Hefferen, J., & Palma, M. (2015). Formative assessment in theater education: An application to practice. *Drama Research*, 6(1), 1-21.

Valle, C., Andrade, H., Palma, M., & Hefferen, J. (in press). Applications of peer and self-assessment in music education. *Music Educators' Journal*.

William, D. (2007). *Five "Key Strategies" for Effective Formative Assessment*. Reston, VA: National Council of Teachers of Mathematics. Available online: http://nwrcc.educationnorthwest.org/filesnwrcc/webfm/STEM/Formative_Assessment_Five_Key_Strategies.pdf

But I Don't Have Time: Teacher Stories about Managing Assessment for Learning

Understanding Goals

To understand:

- the value of working formative assessment into your current teaching practices
- why it's worth it
- how other teachers have done it

Take a Moment to Reflect

- What challenges do you anticipate facing when you start to use formative assessment in your classroom?
- What resources are available to you while you face those challenges?

Applications to Your Practice

- Identify specific formative assessment strategies that you will try, and how you will try them.