Assessment Learning Network 2021-2022

Meeting #2
November 9, 2021

CHOREOGRAPHING CONNECTIONS WITH SEL: ASSESSMENT AND THE ARTS REVEAL A PATH TO DEVELOPING CAPABLE LEARNERS

Norms for ALN Meetings

1	Mute your audio if you are not a presenter or speaking to the whole group
2	Use the chat feature to post thoughts, ask questions, and provide feedback
3	Be an active participant
4	Be respectful
5	Please know that this is being recorded, including all chat activity

This Afternoon's Agenda

- Welcome, Overview, and Introductions

- Getting Ready for This Afternoon's Topic

  - Thinking about the arts and how they might relate to assessment

- Featured Presentation

  - Choreographing Connections with SEL: Assessment and the Arts Reveal a Path to Developing Capable Learners –Heather Vaughan-Southard and Edward Roeber

- Break

- Practitioner Perspectives

- Future ALN Meeting Dates

- Adjourn

Welcome to Meeting #2

Kathy Dewsbury-White:
CEO - Michigan Assessment Consortium

Who is with us this afternoon?

Please place your name, affiliation, and what you do in the chat.

ASSESSMENT LEARNING NETWORK

The Assessment Learning Network

1	A professional learning community focused on improving assessment in public education
2	A vehicle to promote the MAC's Assessment Literacy Standards throughout Michigan
3	A conduit between the MAC, the MDE and Michigan's professional educational organizations
4	Works collaboratively to improve the assessment literacy of all of Michigan's public educators
5	A good example of a public-private partnership

A New Structure for the ALN

1 PARTICPATE

To participate in the ALN professional community, simply register for any ALN event posted to the ALN Calendar on the Michigan Assessment Consortium (MAC) website. The registration fees (discounted for MAC members) cover lunch (live events only), networking during the event, and ongoing access to all session materials and video. Registration fees are kept affordable by subsidies from the MAC and Michigan Department of Education

2 AFFILIATE

- ALN invites individuals and organizations to Affiliate with the ALN by committing to all the following **responsibilities**:
- Pre-register for and attend all ALN events
- Participate in ALN event facilitated dialogue and activities
- Review Michigan's Assessment Literacy Standards and all available ALN resources
- Attend orientation and periodic networking engagements
- Synthesize and share ALN information and resources with your colleagues or members/constituents of a sponsoring organization (if applicable)

Why Affiliate?

In return, the MAC **supports** ALN Affiliates in their efforts to share assessment literacy learning with colleagues/members/constituents through a variety of optional benefits, including:

- Orientation engagement and periodic networking opportunities
- Communications tools
- Customized consultation
- MAC individual membership (one-year)
- Recognition on the ALN website and selected printed publications

Getting Ready for Our Presentation

Thinking about the Arts and How They Might Relate to Assessment

ALN Chair is a big fan of the Arts

On an upcoming slide, we present a number of quotes about the arts.
Does one resonate with you?
If it does, how might it relate to assessment?

TYPE IN THE CHAT WHICH QUOTE YOU LIKED AND HOW YOU THINK IT RELATES TO ASSESSMENT

For Example:

- "I may not be there yet, but I am closer than I was yesterday." –Misty Copeland (The first African American female principal dancer with the American Ballet Theatre)

- When assessment is done well, it can give us an indication of where we are in our journey to meeting educational goals

Thinking about the Arts…

- 1. "I may not be there yet, but I am closer than I was yesterday." –Misty Copeland (The first African American female principal dancer with the American Ballet Theater)

- 2. "The most exciting rhythms seem unexpected and complex, the most beautiful melodies simple and inevitable" – H. Auden

- 3. "I want to be an improviser, and I've worked very hard at that. It's an art. You don't just play whatever comes into your head; you have to be very deliberate about what you do." – Neil Peart

- 4. "I paint flowers so they will not die" – Frida Kahlo

- 5. "There is something particularly fascinating about seeing places you know in a piece of art – be that in a film, or a photograph, or a painting." – Sara Sheridan

- 6. "It's one thing to make a picture of what a person looks like, it's another thing to make a portrait of who they are." – Paul Caponigro

Our Featured Presentation:

CHOREOGRAPHING CONNECTIONS WITH SEL: ASSESSMENT AND THE ARTS REVEAL A PATH TO DEVELOPING CAPABLE LEARNERS

Our Presenters:

Heather Vaughan-Southard

MAEIA Professional Learning Director

Ed Roeber

MAC Assessment Director

Today's Presentation

- Embodiment in Instruction and Assessment

- Choreographing connection to Self, to Others, and to Big Ideas

- Introducing MAEIA's Framework for Social-Emotional Learning in the Arts

- Rigor and Resilience: How assessment practices used in the arts support students and teachers

- Break

- MAC Assessment Tools

- Practitioner Perspectives

Quality of Life and Creating a Life of Quality

Framework for SEL in the Arts

1	Embodiment	
2	Explicit Teaching of Processes: Artistic, Creative, and Feedback	
3	Choreographing and Coaching Interactions	
4	Compassionate Assessment	

Developing One's Eye & Ear to Create Harmony

The artistic process builds upon the SEL competencies:

- Self-awareness
- Self-management
- Relationship Skills
- Responsible Decision-making
- Social Awareness

Connecting SEL to Arts Experiences

5 SEL Competencies

Self-awareness

Self-management

Relationship Skills

Responsible Decision-making

Social Awareness

Dancers:
How am I feeling today?
How can I address the state I am in?

Actors:
How am I embodying my character?
How do voice, facial expression, spatial relationship create signals of safety or non-safety?

Musicians/Visual Artists (Dancers, Actors):
How does my technical skill inform meaning?
How do I elicit emotion?

How does my art record/comment on social themes?

The Polyvagal Theory

- Polyvagal Theory, developed by Dr. Stephen Porges, explains the biology of the autonomic nervous system and its role in how we perceive of safety and danger.

- The Polyvagal Theory (PVT) is heavily referenced in trauma-informed care and practices. The vagus nerve is a bi-directional highway of information between the body and the brain connected to our sympathetic and parasympathetic nervous systems. This process helps us assess our environment, relationships, and activities as a spectrum of danger to safety.

- This work explains how the social engagement system, (our use of eye contact, facial expression, tone of voice, and proximity in spacing) inform the signals of safety we send and those we receive from others.

- Our nervous system states shape the stories we tell ourselves about ourselves, others, and the world around us.

Polyvagal-Informed Instruction and Assessment

1 Encourages self-awareness and self-management by developing embodiment.

2 Employs informed use of the social-engagement system in order to build deeper relationship-skills for students and teachers.
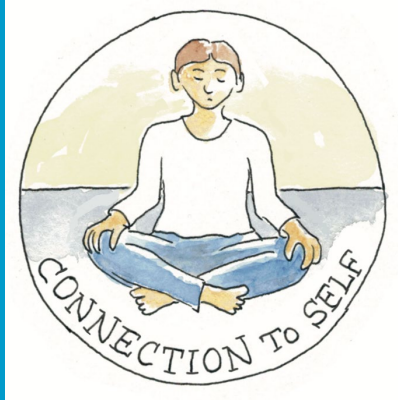
3 Moves from sequences to rhythms in how we create and coach interactions with people, content, and assessment, demonstrating social-awareness and responsible decision-making by adults and students.

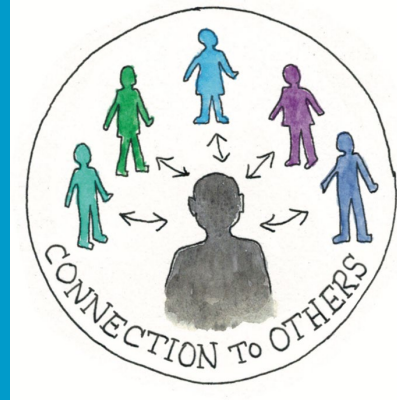**4** Relies on assessment practices that keep students (and teachers) more in "stretch" than in "stress".

Embodiment: Inhabiting our Bodies

Connecting to ourselves;
Paying attention to the
Info from our bodies and
Using it to inform what
Comes next

Connecting to others;
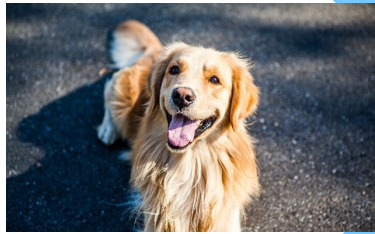Directing the show
Coaching the
performers

Connecting to big ideas;
Creating a dynamic
experience for all
involved which is
socially aware and
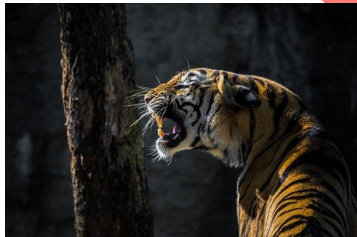culturally attuned

The Polyvagal Ladder

Adapted from the work of Deb Dana, LCSW

 Ventral Vagal → Safe, Connected, Social → Ready to Engage

 Sympathetic → Charged, Anxious, Fight/Flight → Activated
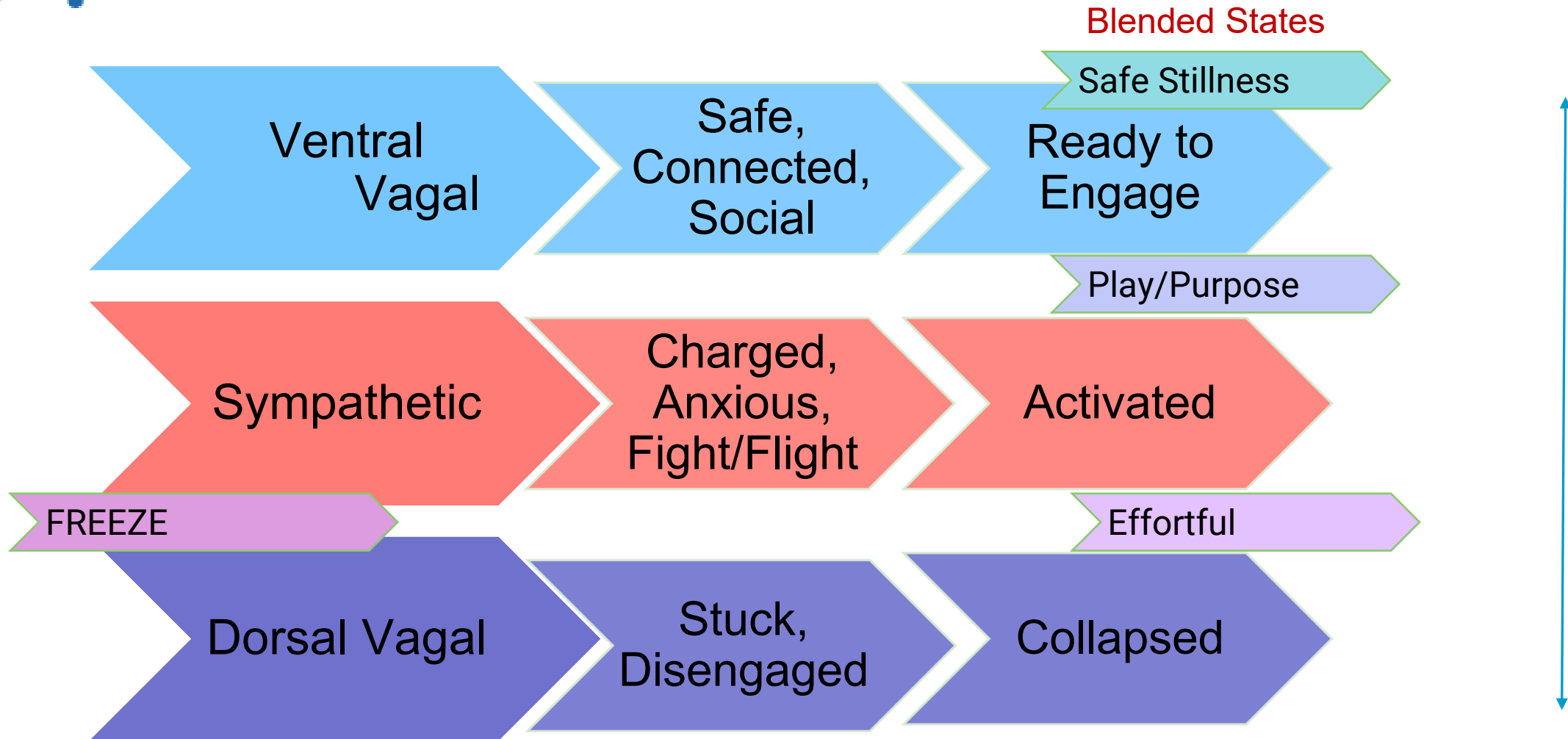
 Dorsal Vagal → Stuck, Disengaged → Collapsed

The Polyvagal Ladder

Adapted from the work of Deb Dana, LCSW

Blended States

		Safe Stillness
Ventral Vagal	Safe, Connected, Social	Ready to Engage
		Play/Purpose
Sympathetic	Charged, Anxious, Fight/Flight	Activated
FREEZE		Effortful
Dorsal Vagal	Stuck, Disengaged	Collapsed

Neuroception

Our bodies are constantly sending and receiving cues of safety and non-safety. These cues are informed by the state we are in and influence the nervous system states of those we are with.

Our nervous system states determine the stories we tell about ourselves, others, and the world all around us.

Sensation is the language of the nervous system and are how those stories originate in our bodies.

Anchoring into moments of safety and connection can unlock our relationships and our resilience.

Personal Profile Map

CONNECTION TO SELF

Adapted from an exercise by Deb Dana, LCSW

So Now What?

1

2

3

We know others have nervous systems, too.

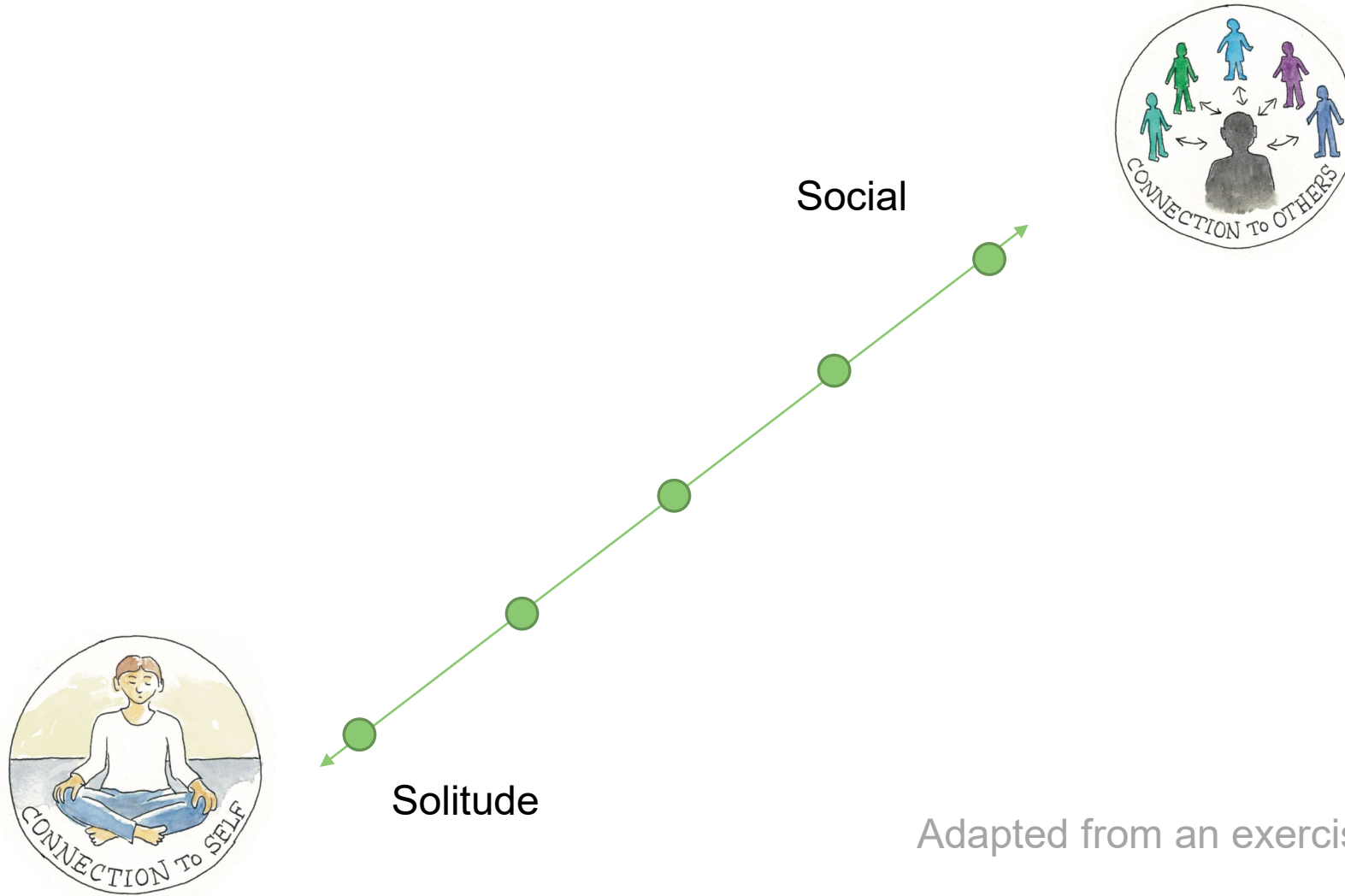Notice and name the nervous system states in the chat.

Implicit to Explicit:
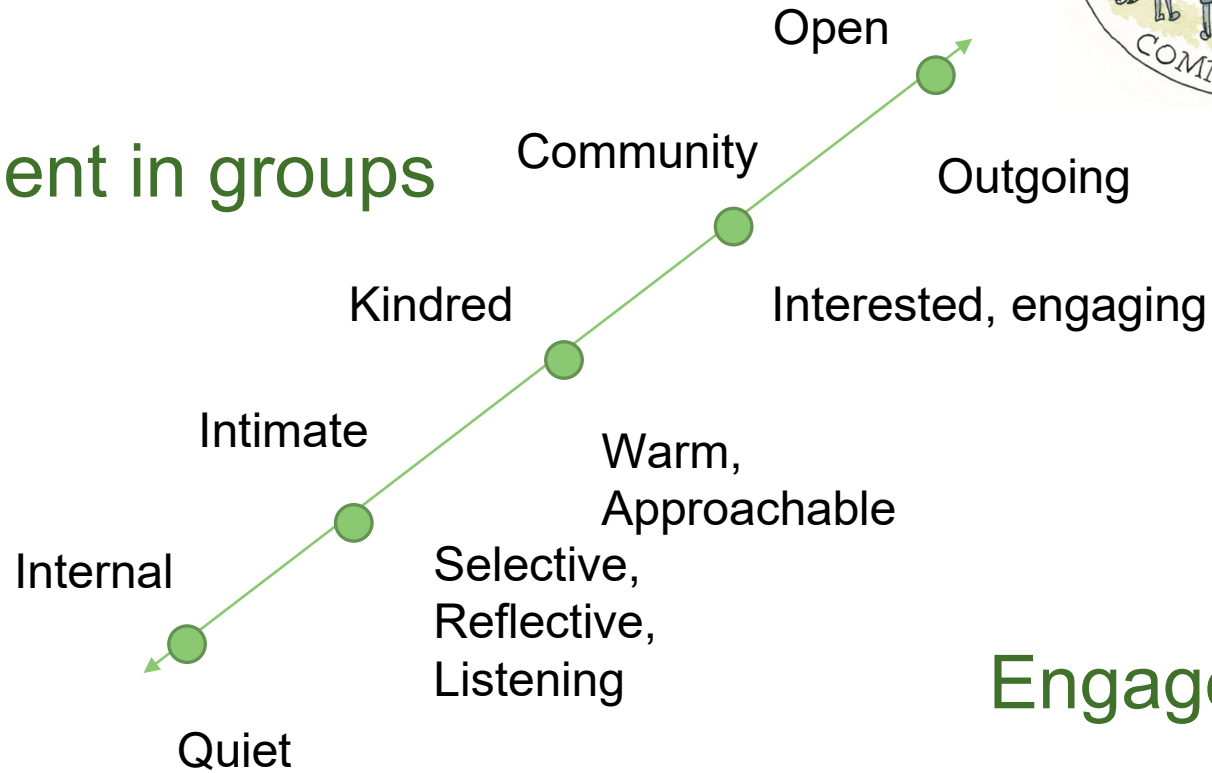## Moving along a continuum

The Social Engagement Scale

Social

Solitude

Adapted from an exercise by Deb Dana, LCSW

What's Your Scale?

Open

Engagement in groups

Community

Outgoing

Kindred

Interested, engaging

Intimate

Warm,
Approachable

Internal

Selective,
Reflective,
Listening

Engagement in Behavior

Quiet

Dynamic Range

Engagement in groups

Whole Ensemble

Large Ensemble

Small Ensemble

Paired

Individual

Dysregulation: Overstimulation

Dysregulation: Lonely
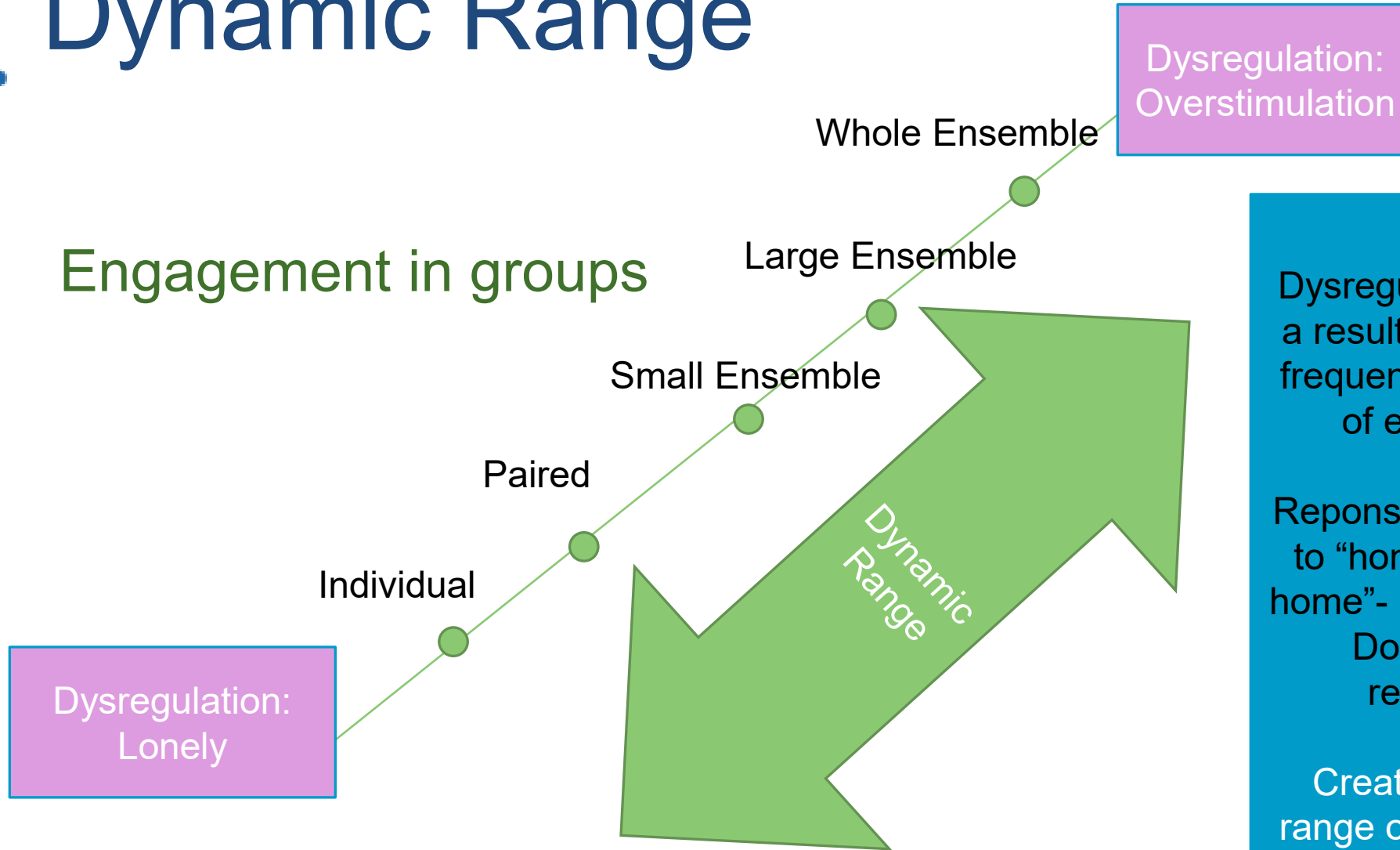
Dynamic Range

Dysregulation may be a result of duration or frequency of one kind of experience.

Reponses may default to "home away from home"- Sympathetic or Dorsal Vagal responses.

Create a dynamic range of experiences.

Rhythms of Instruction and Assessment

- **Artistic Process (Technical Skill)**: Warm-up, center floor, progressions across the floor, variation/phrase

- **Creative Process (Compositional Skill)**: Warm-up, physical problem-solving/improvisation, develop choreography, share and critique

- **Feedback Process:** Example of Liz Lerman's Critical Response Process

- Each process addresses the 5 SEL Competencies in unique ways that support convergent and divergent thinking, student voice, agency, and expression while offering various means of regulation.
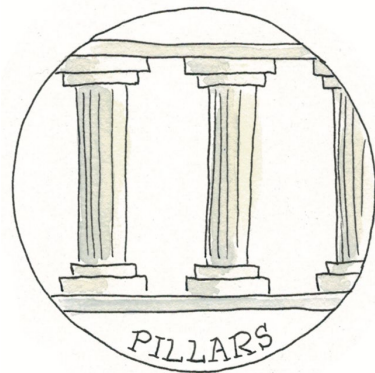
PILLARS

These connect to the performance standards of
Perform, Create, and Respond
which serve as the pillars of arts education.

Triggers and Glimmers

Dr. Steven Porges:
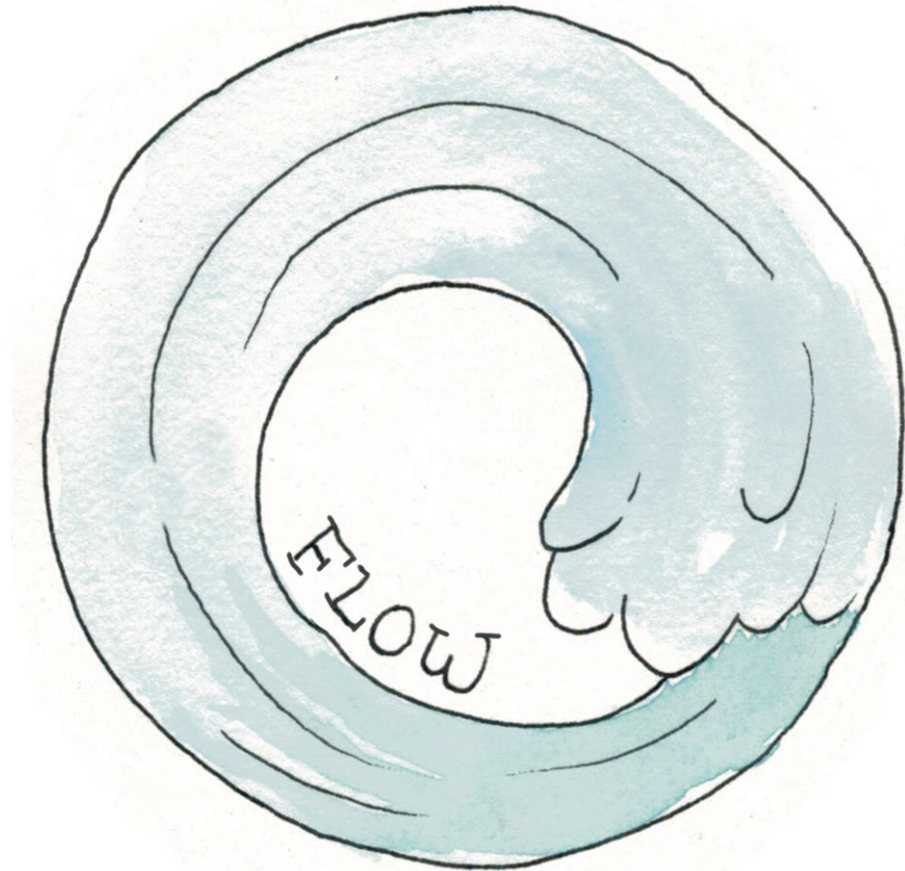"As soon as evaluation is introduced, we move toward self-protection."

HVS:
"It doesn't have to be that way."

Noticing the themes we tell ourselves.

Naming the concrete with which we can work.

Experience-embedded Assessment

More Glimmers = Staying Power

Academically

+

Socially-Emotionally

Savor   Stretch   Stress   Survive
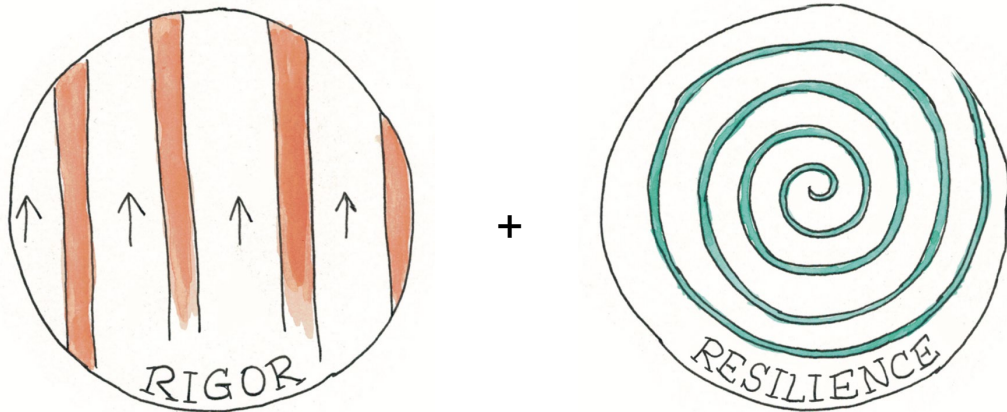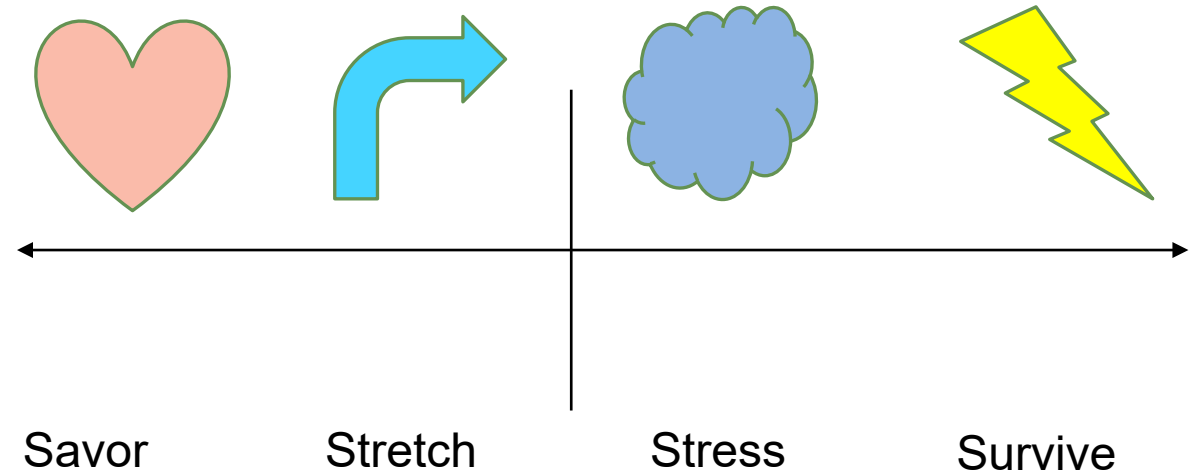
Compassionate Assessment

- Curriculum-embedded and Experientially-embedded
- Creates space for co-regulation (safety in numbers)
- Progresses in perceived risk with the support of a teacher's "Presence" and regulated nervous system
- Pendulates between rigor and resilience with conscious decisions about when challenging content needs to be supported with regulating interactions and vice versa
- Offers small evidences of success
- Scales the experience to tolerable, bite-sized pieces
- Maintains rhythm and harmony with instructional practices

Overview of Assessment

ED ROEBER

MAC ASSESSMENT DIRECTOR

Assessment Background

- In many parts of the world, assessment is divided into two parts:
  - Assessment *for* learning – assessment carried out literally *during* instruction by teachers
  - Assessments *of* learning – assessment carried out at the conclusion of instruction (Might be instructional unit, marking period, annually, or less often)

- Both are important parts of a balanced assessment system

- Assessment balance can be achieved at the state, district, school, or classroom levels (or all of the above)

- Balance in <u>classroom</u> assessment – comprised effective use of the formative assessment *process* daily, and periodic use of interim and other assessments of learning – is the <u>least thought-about type of balance</u>

Assessment Targets and Strategies

- When we think about assessment, we typically think of "tests" – formal instruments that use selected-response or written response items to measure student *achievement*

- Achievement is not the only student characteristic we may be interested in measuring, however – here are some others:
    - Learning styles
    - Self-concept
    - Self-efficacy
    - Social-emotional adjustment
    - Student agency

- And, there are a number of other ways to collect information about students, their learning, and their status. These include:
    - Interviews (alone or small group)
    - Observation (in structured or unstructured situations)
    - Presentations
    - Performances (solo and ensemble)
    - Running records, anecdotal records, behavioral data
    - Working and presentation portfolios

Assessment *for* and *of* Learning

Question	Assessment *for* Learning (Formative Assessment)	Assessment *of* Learning (Interim/Annual Summative Assessment)
What is it?	An assessment process embedded in daily classroom instruction	Tests or quizzes given at the conclusion of instruction
When used?	During instruction	At the conclusion of instruction
How is it used?	Students are engaged in pre-planned learning, and teachers elicit evidence of learning, using this to adjust instruction as it is occurring (as needed), working until all students have achieved standards being taught	Measure student achievement (and progress) on an interim basis to assure students are learning/making progress, and that teachers are effective
Target audience	Students and teachers	Policymakers, administrators, and teachers
How information used?	Determine whether each student is learning and if not, to take corrective actions so that they do	Predict performance on the annual state tests; Determine if students are making progress in learning

Assessment *for* Learning

CCSSO
Definition of Formative Assessment

Formative Assessment Process

Formative assessment is a planned, on-going process used by all students and teachers during learning and teaching to elicit and use evidence of student learning to improve student understanding of intended disciplinary learning outcomes and support students to become more self-directed learners.

(CCSSO FAST SCASS, 2018)

Aspects of Effective Formative Assessment

- Carefully planned in advance — "anticipatory teaching" — where student learning will falter during the lesson and determine in advance what to do about it to advance learning — "hunch-making"

- Student achievement and other information is used *during the lesson* to make real-time adjustments in instruction and learning

- It is used by both teachers and students

- Ongoing — used every day, in every class

- Feedback (teacher, peers, self) is descriptive, not evaluative

- Instruction isn't finished until all students have learned

Michigan's Definition of the Formative Assessment Process

- Where are we (student and teacher) going?
  - Planning
  - Learning Target Use
- What does the student understand now?
  - Eliciting Evidence of Student Learning
- How do we (student and teacher) get to the learning target?
  - Formative Feedback
  - Instructional and Learning Decisions

(Sadler, 1989)

Table 1: FAME Components and Elements

Guiding Questions	FAME Components and Elements
Where are we (teacher and students) going?	**Planning** 1.1—Instructional Planning: planning based on knowledge of the content, standards, pedagogy, formative assessment process, and students. **Learning Target Use** 2.1—Designing Learning Targets: the use and communication of daily instructional aims with the students 2.2—Learning Progressions: connection of the learning target to past and future learning 2.3—Models of Proficient Achievement: examples of successful work for students to use as a guide.
What does the student understand now?	**Eliciting Evidence of Student Understanding** 3.1—Activating Prior Knowledge: the opportunity for students to self-assess or connect new ideas to their prior knowledge 3.2—Gathering Evidence of Student Understanding: use of a variety of tools and strategies to gather information about student thinking and understanding regarding the learning targets from *all* students 3.3—Teacher Questioning Strategies: the intentional use of questions for students to explain their thinking or to connect their idea to another student's response 3.4—Skillful Use of Questions: a focus on the purpose, timing, and audience for questions to deliver content and to check students' understanding
How do we (teacher and students) get to the learning target?	**Formative Feedback** 4.1—Feedback from the Teacher: verbal or written feedback to a student to improve his or her achievement of the learning target 4.2—Feedback from Peers: feedback from one student to another student about his or her learning in relation to a learning target 4.3—Student Self-Assessment: the process in which students gather information and reflect on their own learning in relation to the learning goal. **Instructional and Learning Decisions** 5.1—Adjustments to Teaching: teachers' daily decisions about changes to instruction 5.2—Adjustments to Learning: students' use of feedback for improvement.

Commonalities in the Definitions

- Formative assessment is a *process*, not a test

- Teachers need to plan for its use each day (anticipating where students will struggle and what to do about it)

- Students are as important as teachers in the formative assessment process

- Teachers need to assist students to take more ownership of their learning - a shift from a passive to much more active learning role for students

- Policymakers as well as district and school educators need to actively help teachers and their students become effective users of the formative assessment process, in concert with learning specialists

- Participation in Michigan's FAME program is designed to do this

Assessments *of* Learning

Examples of Assessments *of* Learning

- Assessments *of* learning – assessment carried out at the conclusion of instruction (which might be at the conclusion of an instructional unit, marking period, end of school year, or less often)
- Teacher-made instructional unit tests, weekly quizzes, papers, presentations and final exams
- Commercially-Available Tests (some examples)
  - Curriculum Associates iReady
  - NWEA MAP
  - Renaissance STAR
  - Smarter Balanced: Interim Comprehensive Assessment; Interim Assessment Blocks; and Focused IABs
  - Others
- Some State Examples
  - Michigan: M-STEP
- National & International Examples
  - NAEP
  - TIMSS, PIRLS, etc.

Assessment *for* and *of* – which is better?

What is the value of assessment *for* & *of l*earning?

- Terminology matters:
  - Formative assessments or formative assessment process - why does the terminology matter?
  - MAC publication: *Formative assessmentS or formative assessment – The "s" makes the difference* https://tinyurl.com/3cw47mrd

- What does research say about which produces greater gains in student achievement?
  - There is more than a 35-year history of research that shows that the formative assessment *process* leads to some of the *greatest* gains in student achievement, *especially among low-performing students**

- There is no such research evidence to show that simply giving a test once to three times, or even more often, leads (by itself) to improved achievement

*(Sadler (1989); Black and Wiliam (1998); Timperly (2007); Brookhart (2013); Heritage (2021)

How might assessment *for* and *of* learning co-exist?

- Teachers plan for and use the formative assessment process, as defined by CCSSO or Michigan, in every class daily, using the data to improve student learning and achievement
- Teachers periodically use an assessment *of* learning tool – a teacher-made test or quiz, or a commercially-available interim assessment (especially ones that permit the assessment to concentrate on the areas of instruction just concluded, such the Smarter IABs and Focused IABs)
- Together, the two types of data can bring balance to assessment in the classroom
  - Teachers use the formative assessment process during daily instruction to keep student learning moving forward
  - Periodically, teachers gather corroborating evidence of student achievement
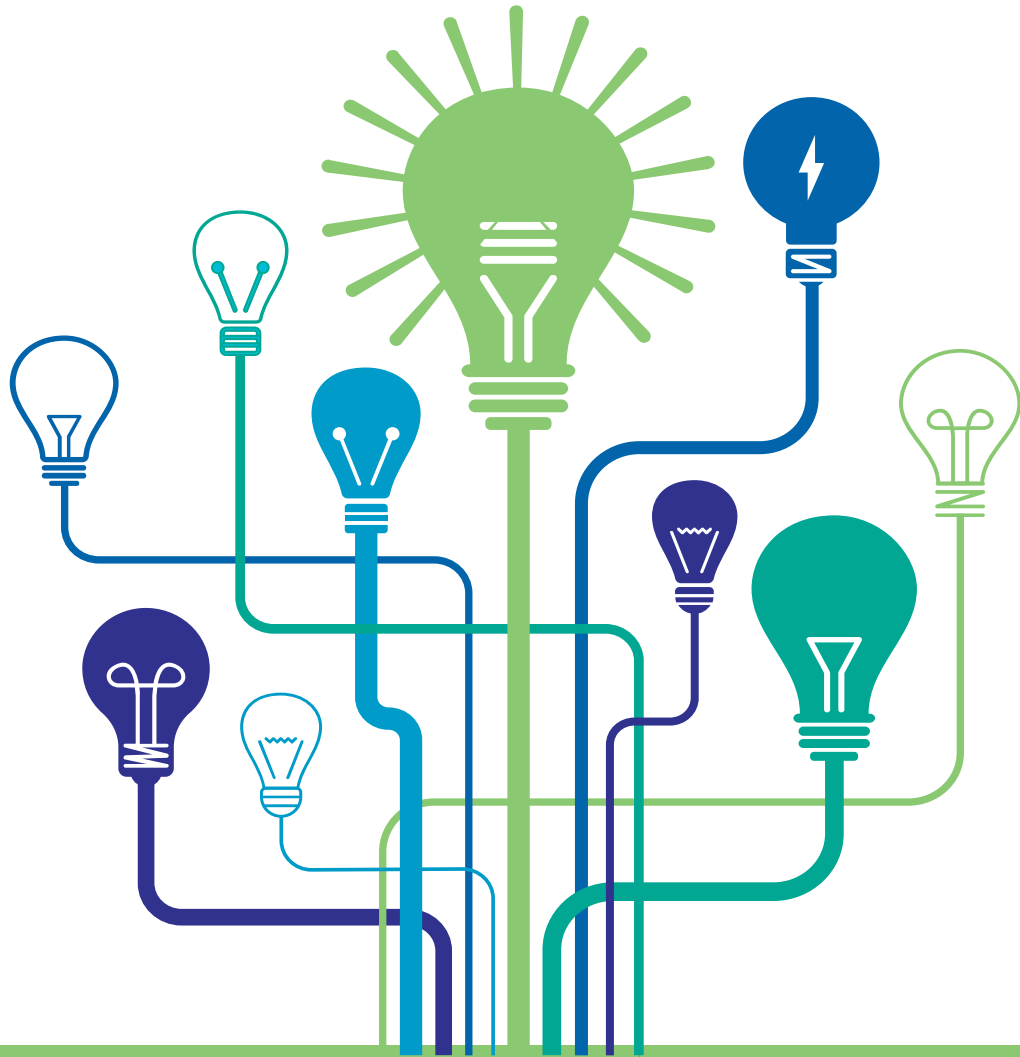
Break!

NAFESSAH SYMONETTE

Culturally Responsive Teaching
on the MAEIA blog

The Brushstrokes of All Folks: Teaching Arts Education Through the Lens of Cultrually Responsive Teaching in a COVID Era

Student, Teacher or Both? Lessons Learned in the Discovery of Culturally Responsive Teaching and Best Practices for Effective, Organic Application

"And How are the Children?"

The Explicit Act of Normalizing Diversity and Inclusion in Arts Education

MAEIA (Michigan Arts Education Instruction and Assessment)
Advancing creativity in education

- Improve the quality of your arts education program

- Monitor and improve student learning in the arts

- Support professional practice and improve teacher effectiveness

- Advance arts as a core element of public education

MAEIA Resources

Program Improvement

- Blueprint of a Quality Arts Education Program

- Research and Recommendations

- Arts Education Program Review Tool

Promote Student Learning

- Michigan Arts Education Assessment Specifications

- 360 Model Arts Performance Assessments in Dance, Music, Theatre, Visual Arts

- Performance Events

- Performance Tasks

Types of MAEIA Assessment Items

- **Performance Tasks - A**ssessments carried out by individual students or small groups of students over time (days, weeks, or months)

- **Performance Events - A**ssessments administered "on-demand," without any or just a brief amount of rehearsal time.

Catalogue of MAEIA Assessment Items

- **Discipline**—Dance, Music, Theatre, or Visual Arts

- **Grade Range**—K-2; 3-5; 6-8; and 9-12 (HS)

- **HS Levels 1, 2 and 3**—Designates the level(s) for which a HS item was written
  - **Level 1**—Students who fulfill their one credit visual, performing, or applied arts (VPAA) high school graduation requirement only, or who are in their first year of a multi-year VPAA program.
  - **Level 2**—Students who have already completed their first year in an arts discipline course and are now in their second year of instruction in the same arts discipline.
  - **Level 3**—Students who have already completed their first and second years in an arts discipline's courses and are now in their third year or fourth year of instruction in the same arts discipline.
  - **Note:** If students take one year of instruction in one discipline (e.g., music) and another year of instruction in another discipline (e.g., theatre), they would participate in Level 1 assessments in each discipline. Teachers have the flexibility to adjust the assessments to match the instructional levels of the students being assessed.

- **Performance Standard**—Performance standards are discipline-specific and condense the Michigan Merit Curriculum's five content standards into the three overarching performance standards of Create, Perform, and Respond. The assessments coded to one or more National Core Arts Standards.

Advantages/Challenges of Performance Assessment

ADVANTAGES

- Ask students to apply their knowledge and skills to create a product, presentation, or demonstration focused on key aspects of academic learning

- May ask students to reflect on their performance (and their learning)

- Help teachers gauge level of student understanding

- Aligned to key student outcomes not easily measured in other ways

- Such assessments can positively impact instruction

- Learning Point: Performance Assessment – What is it and why is it useful? https://tinyurl.com/y9c6p3gq

CHALLENGES

- Take more teacher time and effort to administer

- Can take more teacher time to score student responses

- Can cost more to score student responses

- Collaborative scoring is one way that such assessments can lead to improved understanding of what students have learned in colleagues' classrooms

- Learning Point: What is collaborative scoring? Why can it be so valuable? https://tinyurl.com/ulcvvb6

Opening the floor

- Insights and Observations

- Questions and Concerns

- Comments

- Jokes

Contact Us

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Illustrations by Michi Mathias

The 2021-2022 ALN Season

3
- Jan 18, 2022 – **Four Assessment Capabilities: What they are, and why are children would want their teachers to have them**, w/ Jill Willis, Bronwen Cowie, Christine Harrison, and Chris DeLuca

4
- March 10, 2022 – **How does the Formative Assessment Process Support Ambitious Teaching, and vice versa?,** with Margaret Heritage and Caroline Wylie

5
- April 8, 2022 – **Leveraging the Power of Formative Feedback: Using Self- and Peer Assessment to Promote Meaningful Student Engagement**, FAME Research Associates, Leads, and Coaches

Finally, a little more about art…

- "There are two means of refuge from the misery of life – music and cats." – Albert Schweitzer

- "After all, Ginger Rogers did everything that Fred Astaire did. She just did it backwards and in high heels." – Ann Richards

- "I'm not performing miracles, I'm using up and wasting a lot of paint." – Claude Monet

- "A camera didn't make a great picture any more than a typewriter wrote a great novel." – Peter Adams

- "If you've got a problem, take it out on a drum." – Neil Peart

Adjourn!

Thanks for spending your afternoon with us!