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The Power of Performance Assessment: An Arts Assessment Program as a Model for All Disciplines

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NCSA, San Diego, June 24, 2015

Discussion Topics

- **My background in performance and arts assessment**
- **Why arts assessment as a model for others**
- **Past experiences in performance assessment**
- **Common problems in accountability assessment and solutions**
- **Common problems in performance assessment and solutions**
- **Features of Michigan and Tennessee programs**
- **Comments on teacher effectiveness evaluation**

My Background

- **Performance assessment since 1983 in many states – mostly, but not all, in “core” subjects**
- **Arts assessments in ME, KY, NY – mostly traditional w/some performance, mostly “respond” and “connect” – forms, elements, and techniques; interpretation; social/historical perspectives**

Why Arts Assessment as a Model

- **Performance assessment is a natural in the arts (and sports).**
- **For other areas, decision makers “don’t get it.”**

Some Approaches from the Authentic Assessment Era

- **Trained external administrators with kits**
- **Central scoring**
- **Early portfolio programs**

Main Shortcomings of Early Efforts

- **Quality of Content**
 - Importance
 - Alignment
- **Quality of Measurement**
 - Scoring consistency and comparability
 - Reliability -- # of measures
- **Efficiency**
 - Time
 - Cost

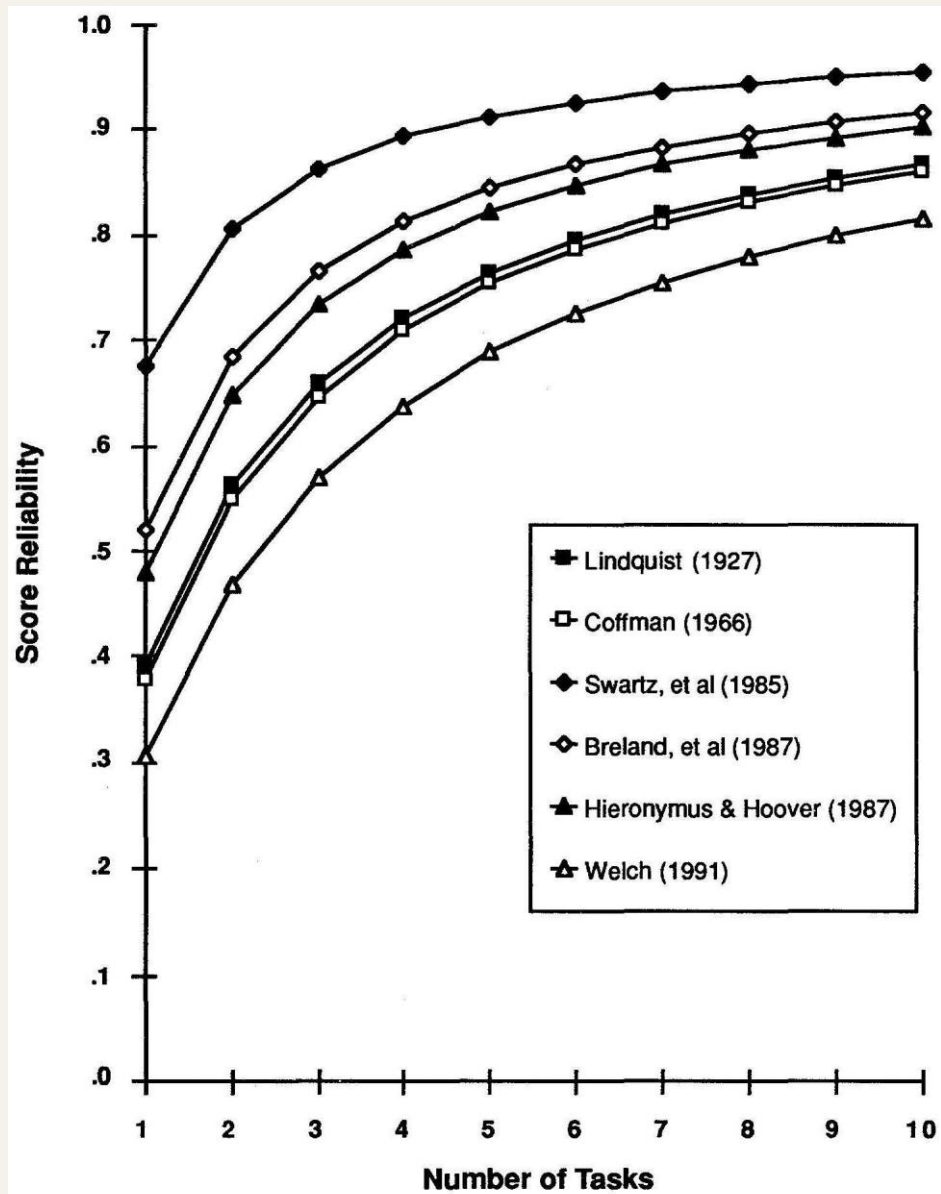


FIGURE 1 Score reliability by number of tasks.

Curriculum-Embedded Performance Assessment

Definition

A CEPA is an instructional unit or module consisting of a series of instructional and assessment activities, some of which lead to student work that can be evaluated for formative purposes and some of which yield student work that can be scored for local summative and external accountability purposes.

Common Concerns about Accountability Assessment

Concern	Solution
Impact on Instruction	
Student engagement	
Teacher ownership	
Timeliness of results	

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Common Concerns about Performance Assessment

Concern	CEPA Solution(s)
Task quality	review process, piloting
Scoring quality/ consistency	rubrics, piloting, training, auditing
Reliability	multiple tasks
Time	curriculum-embedded, not add-on
Expense	curriculum-embedded, teacher scoring

Features of MI and TN Programs

- **MI, TN – both CEPA programs with all the associated benefits**
- **MI – vetted and piloted tasks/events and rubrics aligned to standards**
- **MI – “...teachers might select three, four, five, six, seven, or perhaps even eight from among the 35 available performance measures (events and tasks).”**
- **MI – Resources include arts program blueprint, research documentation, program review tool, specs/prototypes, 139 high school tasks/events, approx. 200 K–8 tasks/events**

Features of MI and TN Programs (cont.)

- **TN – Resources include standards–based rubrics, compilation guidelines for teacher portfolios, evidence ID and score forms**
- **TN – teacher scoring and blind peer review/scoring**
- **TN – focus on student growth evidence**

Comments on Teacher Evaluations

“The evaluation of an employee is the responsibility of his/her immediate supervisor. In the case of teachers, with the issues associated with value-added statistics and other indicators of effectiveness, it makes sense that a teacher’s evaluation should be the result of the supervisor’s human judgment – judgment informed by data, not driven by it.”

A System for Using Student Academic Growth in the Evaluation of Teaching Effectiveness in the Non-Tested Subjects and Grades: A Guide for Education Policy Makers and Evaluators of Teachers, Measured Progress, 2014.

Comments on Teacher Evaluations (cont.)

“The assigning of specific weights [to different ‘measures’ of effectiveness] is often associated with formulaic approaches to obtaining a final score for a teacher, requiring the quantification of all the measures used, all of which may have issues with respect to reliability and validity. This practice encourages data-driven decisions about teachers, rather than data-informed judgments that can take into account the varying conditions and contexts under which teachers operate.”

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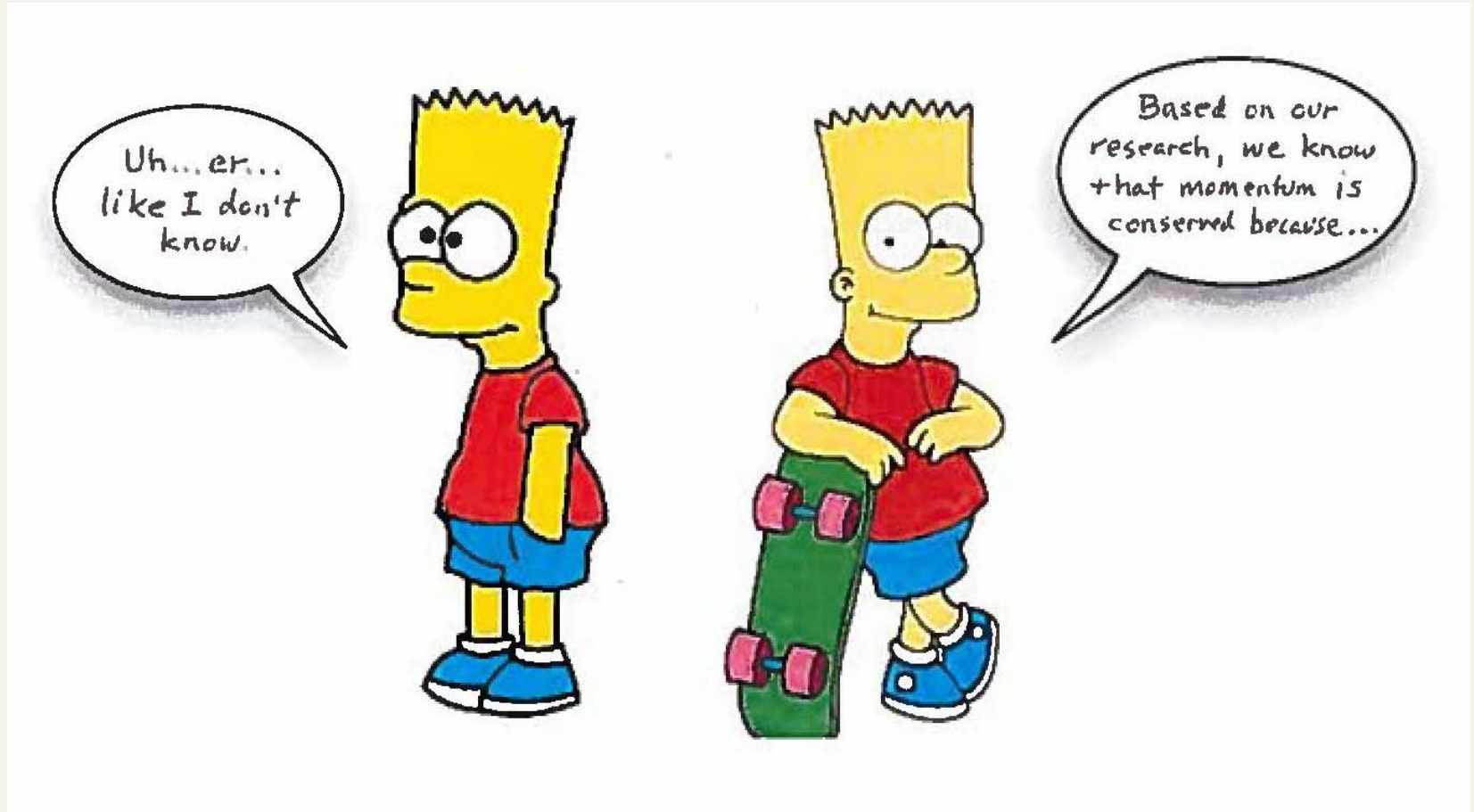
Conclusion

In the arts, what better evidence could there be of student learning than before-and-after looks at student performances or creations?



Conclusion

Why should it be different in other areas?





Thank You
