

AER GAINS Video Series – Gathering Valid and Reliable Evidence to Inform Professional Judgment

Segment 2 – Valid Evidence from Rich Tasks (16:21)

Narrator: Assessment **for** learning and **as** learning engages teachers and students in generating a continuous flow of information about learning.

Teachers need to gather valid evidence of learning by purposely planning learning tasks that align precisely with goals and criteria. When evidence is also triangulated - using multiple sources such as conversations, observations and products – it becomes more reliable.

Gathering valid and reliable evidence for assessment **of** learning both informs and supports teacher professional judgement when determining a grade that reflects students' achievement.

Narrator: To accurately evaluate student achievement... teachers must attend to the validity and reliability of the assessment tasks and the evidence.

Validity is defined ' as the degree to which an assessment or evaluation actually measures what it claims to measure and the extent to which inferences, conclusions and decisions made on the basis of the results are appropriate and meaningful.

Derek: When you go in the classroom, you see how they're connected to what they're doing. They're not doing the work because they're being told to do the work, but they're actually engaged in what they're doing. They know what they're doing. I can walk up to any one of the students and say "What are you learning today?" and they can articulate for me what it is they're learning and what it is they're doing. The evidence is there. You see the teachers conversing with the students, when the students clearly know what they're doing, they clearly know what they're learning, they clearly know what success looks like, and they can articulate that, it's pretty powerful.

Narrator: Collaboratively and purposely designing rigorous tasks that align precisely with goals and criteria, produces evidence that measures what is intended to be learned.

Cindy: What expectations are we going to be working on in the media literacy?

Suzanne: We want them to create a media text, for a purpose, a specific audience, making sure that they understand form, conventions and techniques. ...

Kelly: Do you want to start with the overall ones? Cindy: You want them to do a PSA, right? Kelly: I would like to do a Public Service Announcement.

Cindy: Then what we have to do is look at the expectations that are going to get us to that final PSA, it's not just one expectation they're going to meet, it's going to be a series of expectations along the way.

Suzanne: Overall expectation #1, demonstrate an understanding of a variety of media texts. So we will have to design some tasks where they are going to have the opportunity to demonstrate that understanding of what is a media text, what are the different media forms.

Narrator: Educators can benefit by paying attention to what happens when adults are asked to work on rich learning tasks because it might shed light on how students experience these same types of tasks.

Cindy: We set aside times where we'll gather to collaboratively uncover this expectation. Like our students, we're all going to be coming with a different understanding at this point, about the expectation, so what we do is we have conversations, to come to a common understanding of it. Then we talk about tasks that will best bring out these expectations. So it's not like starting with the task and seeing what expectations we happen to cover. It's having that expectation ahead of time and knowing it really well, having a solid understanding of it so that we can find the best tasks. We do a lot of thinking and developing of these tasks to make sure that everything is aligned with them.

Narrator: Designing and moderating quality learning tasks enables teachers to cluster expectations and uncover the deep learning contained within.

Cindy: So if we want them to do a PSA, then we have to develop the success criteria of what a PSA is. We have to develop a set of success criteria for the expectation of what?

Kelly: That we have to design a series of tasks that allows them to show that they understand the media text.

Suzanne: So one of the criteria, is we're going to have to ensure that we give them the opportunity to analyze media texts.

Kelly: Yeah. Analyze so they can articulate what is a media text. I didn't even completely understand what a Public Service Announcement was until I started to look at them and compare it, say, to a commercial to see the difference.

Cindy: So they're going to have to have that opportunity to see different types of media text before we can actually focus on-- zone in on one particular one, right?

Cindy: Maybe pick one of those to compare how it's the same and how it's different to a PSA so that they can start to actually see – get an understanding of the criteria of what a PSA is and how it's different than all the rest. That task there is aligned with that expectation of demonstrating an understanding of the different forms of media texts.

Suzanne: The second overall expectation will tie in with that. So we're looking at the meaning in the media texts that we're going to present; we want to look at conventions and techniques. So that will be another criteria that we need.

Kelly: Then the students will be able to say: "ah, that's what separates a commercial from a PSA".

Suzanne: So our first task would be to ensure that they have an opportunity to look at a variety of PSAs in different media forms and analyze the PSAs, looking for conventions, techniques, and message.

Cindy: We're going to have to establish a set of success criteria of what makes a good PSA. So that they know when they're creating theirs.

Narrator: To separate the learning goals and criteria from the context in which it is being learned;

Cindy: It's the PSA that's like the vehicle to get there. Tammy: What media texts they want to create in order for this to be a rich task? Kelly: Let's give them a choice, they can do a poster, perhaps they could do a brochure?

Suzanne: They could do the radio announcement or the video. Giving them an opportunity to choose the media form. We're still meeting the expectations because we're looking at interpreting, we're looking at messaging, we're looking at the purpose of their PSA, we're looking at their target audience, and we're also looking at conventions and techniques. The PSA can be the tool that you're going to use, and we will make sure that we offer choice for the media form that they want to create.

Narrator: To ensure the learning and the doing are one;

Kelly: So Gaby, I want you to talk to me about what you've been learning, and what we've been doing?

Gaby: What we've been learning about is what – all about PSAs.

Male student: How to make a successful PSA, so like, to convince somebody. See it from our point of view?

Gaby: We're looking at success criteria and how to -- what to put in it?

Kelly: How did we know they were good examples?

Student: We were able to easily determine, like, the target audience and what they were about. Narrator: To ensure tasks measure and embody what is being learned;

Kelly: I'd like to focus on a couple of pieces of our success criteria, and I'd like you to show me what you've learned and what you have in your PSA.

Amy: I want to educate and persuade people, 'cause like, educate them on how drugs are bad and persuade them not to do drugs. Hannah is in my play and she's going to be persuaded to have these drugs. And then she's going to take a little bit too much because she wants to show her friends that she's good – like she's all cool and everything, and then she takes too much and then later on in the play, she passes away.

Narrator: And trust in the validity of the evidence produced.

Kelly: These conversations give me a lot of evidence and it gives me feedback as to what I need to do next in how the students are doing. It lets me capture them day-to-day; it should never be just one final task that shows what they know and what they're able to do.

Narrator: What constitutes a rich task?

Teachers well versed in creating an AFL culture in their classrooms propose the following success criteria for high-level tasks:

Cindy: Let's just review what makes a rich task to make sure that our task is a rich task.

Kelly: If we take a look at what our task is, we take a look at the criteria that we co-constructed, I think that will ensure that we have everything.

Cindy: And that it is a rich task.

Kelly: The first one, aligned explicitly with curriculum expectations, learning goals, success criteria, I think we've gone through the curriculum expectations really, really well. We've taken them to use them to be our success criteria, which eventually led to our learning goal.

Suzanne: So there's that alignment of all of them together.

Kelly: I think it will embody what the students are to know and be able to do. If we start off with just understanding what a variety of media text is, to move in to identify what the characteristics are, and then to be able to create it, we'll be able to know what the students know and what they're actually able to do.

Suzanne: We're giving them a choice on the media form, a choice on the social issue that they want to research.

Cindy: And then while they're doing it, they're actually learning.

Suzanne: So we're actually developing the knowledge and understanding, and they're also looking at the thinking so that they're able to do the communicating and the applying.

Kelly: Our task – it drives the learning. It's explicit. So it's explicit and clear, transparent. And they'll know what they're doing and why.

Suzanne: It's complex, it challenges their thinking. They're going to look at researching which is going to challenge their thinking. They're going to have to know what challenges they're going to face when trying to persuade their target audience.

Narrator: The quality and validity of evidence is also contingent on equally rich criteria. A rubric is a scoring tool that lists the criteria for a piece of work, or what counts. It also articulates gradations of quality for each criteria.

Suzanne: So now we have to develop a rubric so that we can evaluate our students' work. And we'll come to a common understanding of what are we going to be evaluating and looking at the success criteria.

Tammy: How to make it a success criteria rubric.

Kelly: Our learning goal is about delivering that message, through that media form. Maybe we want to think then, what is a strong message in a media form and what's a weak message?

Tammy: Strong moves you, makes you want to do something or you feel sympathetic. Kelly: So it evokes an emotion out of you.

Cindy: I guess the level 1 would be little or no emotion. Like it's -- doesn't inspire them to do anything.

Suzanne: When students – when the person who is evaluating... they may have a different emotion. We have to be careful not to be too vague in our rubric, not too subjective. But it also depends on who is assessing, who's evaluating the work. So maybe we need to be more specific

Tammy: Evokes an emotion / response.

Kelly: Will it pull a response out of the target audience, is there evidence in there. Let me take it deeper. Let's think -- what kinds of things then are going to pull an emotion out of the target audience.

Suzanne: If we look at the expectation, it's the conventions and techniques that are going to deliver the message.

Cindy: Isn't that going to be another part of this rubric?

Suzanne: Do the conventions and techniques used convey the message? Maybe even have a separate criteria for the conventions and techniques.

Narrator: Creating and using quality rubrics promotes and supports assessment for, assessment as and assessment of learning. Its effectiveness in improving learning depends on i) criteria that make the learning visible, ii) descriptors that differentiate levels of achievement, and iii) language that is user friendly. Co-constructing rubrics with students supports both teaching and learning.

It helps build a common understanding of quality performance. It makes the learning visible for everyone. It identifies what they need to do and how to get there. And it provides evidence that informs professional judgement.

Kelly: Since our learning goal is about that message we're going to start creating our own rubric based on this. What would a strong PSA, with a strong message look like? What would a weak PSA, with a weak message look like?

Kelly: Could you share with me what you discussed?

Teresa: I think a strong message would have lots of detail and you can really understand the message, so through sound, and lots of colour

change and the type of music they use, and the look on the actors' faces.

Kelly: What makes a weak message? Matthew?

Matthew: You wouldn't have most of the things, the techniques and things we used on our success criteria - having facts and examples. If you don't have facts and examples, you can't really actually tell them that this is happening, and this is how much it is happening to everybody.

Student: People won't believe you.

Allison: I think what makes it strong, is they're giving examples and details, like specific details, that they're showing.

Kelly: So if I can summarize that: if someone is taking a viewpoint, and they want to educate, inform or persuade us, then we're looking at facts and examples that follow with what their topic is, and we're looking at the techniques, like you said: setting, the mood, the colour, the music. We need those things in order to create a strong PSA, that's going to enable someone to understand our message. So if we're looking at a weak one, it may not be convincing, it may not be believable, it may not have supporting facts, it may not have supporting details. And the setting, the actors, the mood, the music may also not support.

Teresa: People won't understand your purpose of the PSA. So they might get the wrong message if you don't have the right techniques, people won't understand. A strong PSA would have a clear purpose so your audience does not get the wrong message and interpret the wrong idea.

Narrator: A rubric promotes self-assessment and self-monitoring by: helping students clarify and understand specific aspects of quality;

Britney: You need to know what you need to know, right? I find that we play a big part in it, because we — she needs to know, like, what to teach us, and how far along we've — we've been developing and how we are developing. She says "All right, so what do you think should be in this? What's a level 1, what's a level 2, what's a level 3, what's a level 4?" So we sort of go through it and we say: a little bit of facts here, it's a little, level 1, but specific facts, details — that's a level 4. That way we know exactly what's expected of us, and we can—it's sort of like a

checklist. So if you have all this, then level 4; if you don't, you know where you're at, you know where you need to improve.

Narrator: By enabling them to identify and predict their desired level of

achievement;

Britney: You have this, you have to put this in, you don't have this. And when Ms. Pigeau's marking it, she says "ok ay this is where she went wrong, this is where he or she needs to improve, and I can write that in their feedback", no problem, because I have the criteria. I have a pretty good idea of what I'm going to get, because it's all there.

Narrator: By providing descriptive feedback during the learning through peer and self- assessment;

Britney: She makes sure that we have everything and if we don't, she tells us what we don't have. We do some self- assessment in our work because we say where we're at, and then we know where we need to improve. So we correct ourselves.

Narrator: And by supporting students to review and revise their work prior to submission for evaluation.

Britney: If we haven't met all the criteria, we can go back, we can add things, we can assess ourselves, we know what needs to be expected of us and we know how to insert that into our work.