Chapter 7 begins the second stage of backwards design: evidence and assessment.

The mantra for this and the next chapter, 

“Think like an assessor, not a teacher.”
Three Basic Questions

During Stage 2 – we need to ask and re-ask assessor’s questions:

• What kinds of evidence do we need?

• What specific characteristics in student’s responses, products or performances, should we examine?

• Does the proposed evidence enable us to infer a student’s knowledge, skill or understanding?
An Unnatural Process

• Thinking like an assessor is not intuitive.

• We easily jump to Stage 3 – designing lessons, activities, assignments.

• Backwards design demands we overcome this instinct.

• Rest assured, thinking like an activity designer will come later in chapter 9.
Effective assessments are more like scrapbooks of mementos and pictures rather than single snapshots.

Consider a range of methods to assess your students...

Figure 7.4

| Informal checks for understanding | Observations and dialogues | Tests and quizzes | Academic prompts | Performance tasks |

Remember, understanding develops after as a result of ongoing inquiry and rethinking.
Authentic Performance

Understanding is revealed as a transferability of core ideas, knowledge, and skills in a variety of contexts.

Therefore, assessment for understanding must be grounded in authentic performance-based tasks!
Authentic Performance

An assessment task, problem, or project is authentic if it:

- Is realistically contextualized
- Requires judgment and innovation
- Asks the student to “do” the subject
- Replicates for the student key challenging situations in which adults are truly “tested” in their work, civic or personal lives
- Assesses the student’s ability to efficiently and effectively use a variety of skills to negotiate complex or multi-stage tasks
- Allows student to rehearse, practice, research, get feedback, and refine work
Authentic Performance

Teachers and students must come to two IMPORTANT understandings:

1. Students must learn how adults in the real world really use or don’t use the skills taught in school.

2. Discrete lessons are meaningful later for high-quality performance tasks.
Designers must sharpen their assessments to avoid the pitfall of giving drills out of context.

We must present authentic problems to our students and engage them beyond fact recall.

Learn to distinguish exercises from problems!

*See Figure 7.6 in your book for more examples of problems v. exercise.*
Authentic performance tasks are distinguished from other tasks by their features. You can use the acronym GRASPS when planning.

G: Goal
R: Role
A: Audience
S: Situation
P: Performance
S: Standards

Figure 7.7 (page 159) in our textbook provides an excellent template to share these objectives with your students.
GRASPS Task Design Prompts

Goal
• Your task is __________________________________________
• The goal is to ________________________________________
• The problem or challenge is ____________________________
• The obstacles to overcome are __________________________

Role
• You are _____________________________________________
• You have been asked to _________________________________
• Your job is __________________________________________

Audience
• Your clients are _______________________________________
• The target audience is _________________________________
• You need to convince __________________________________

Situation
• The context you find yourself in _________________________
• The challenge involves _________________________________

Product, Performance, and Purpose
• You will create a __________, in order to _________________
• You need to develop __________, so that ________________

Standards and Criteria for Success
• Your performance needs to ______________________________
• Your work will be judged by _____________________________
• Your product must meet the following standards __________
Six Facets as Blueprints

A basic requirement for assessing is that we must know our learners’ thought processes along with their answers.

Require your students to explain why they support their claim and reflect on their result to deepen their understanding.

*True/false, multiple choice, and matching pairs response formats provide insufficient evidence for understanding!*

Using the six facets as a blueprint for understanding maps out performance evidence to distinguish factual knowledge from an understanding the facts.
Six Facets as Blueprints

Facet 1: Explanation
- Student tell “big idea” in their own words, make connections, show their work, explain their reasoning, and induce a theory from data.

Facet 2: Interpretation
- Requires the student to make sense of stories, art, data, situations, or claims.
- Involves translating ideas, feelings, or work done in one medium to another
Facet 3: Application

• Students use their knowledge and skill in a new situation.

Facet 4: Perspective

• Student can see things from a different point of view, articulate the other side of the case, see the big picture, recognize underlying assumptions, and take a critical stance.
Facet 5: Empathy

- Students better understand the diversity of thought and feeling in the world to avoid stereotypes
- Students can walk in someone else’s shoes.

Facet 6: Self-knowledge

- Require students to self-assess their past and present work.
- Self-assessment gives a nice picture for insight into students’ views, and their grasp of tasks, criteria, & standards
Six Facets as Blueprints

Note: First among Equals
The first facet, explanation, must be included as part of any task involving the other five facets.

We need to know:
• Why the students performed the way they did
• What they think it means
• What justifies their approach

Our tasks and performances should require reflection, self-assessment, and self-adjustment with reasoning and rationale made very clear.
Rounding Out The Evidence

Think like an assessor and ask, “What’s the evidence we need (given the desired results)?”

• Don’t be afraid to ask this question!
• Too often we rely only upon multiple-choice quizzes and short-answer items to assess evidence.
• Use multiple ways to measure and gather evidence.
Rounding Out The Evidence

Assessment Methods

Traditional quizzes and tests
- Paper-and-pencil
- Selected-response
- Constructed-response

Performance tasks and projects
- Complex
- Open-Ended
- Authentic

Figure 7.11 (page 170)
Worth being familiar with

Important to know and do

Big Ideas and Core Tasks
Looking Ahead

In Chapter 8 we’ll consider the second and third questions of thinking like an assessor:

• What should we look for when we assess?

• How can we be confident that our proposed assessment permit valid and reliable inferences back to Stage 1?
Any Questions?