

## ESP Evidence of Teacher & Student Learning Template

- Partnership Name
- Unit Title
- Unit designers
- (add a photo in the box to the left)

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## 1a. Background

Tell us about your partnership and this particular project...

### About the Partnership

Link to Partnership Page on ESP website  
(Copy the link to your partnership page on the ESP website. You can find your partnership page by clicking [here](#).)

### Upload or copy your Partnership Vision Statement

(You may choose to copy part of your Vision Statement here and upload the entire document to the resource section.)

Description of the overall ESP Partnership including:  
School, Location, Primary Art and Academic Disciplines

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## 1b. Unit Goals and Inquiry Questions

Tell us about your partnership and this particular project...

### Scope of Unit

Briefly-- Who is designing this unit? For whom?

What is the art form & the academic areas/standards?

What grade levels? What is the time frame?

*(i.e. This unit was planned and implemented by Ms. Frilly, Grade 3 teacher and the StAS teaching artist, Ms. Paine, over a 5 week period in the spring. The unit sought to explore creating original stories-- including setting, character and action-- through sequenced paintings and in writing. We planned this unit together during a one hour meeting at the beginning of the residency. We kept refining our plan through conversations between class sessions.)*

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## 2. Inquiry

What are the student Inquiry Questions? The instructor Inquiry Questions?

### Student Inquiry Question(s)

Questions guiding the Unit

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What are the student inquiry questions? The instructor inquiry questions?

### Instructor Inquiry Question(s)

What are you exploring?

Classroom Teacher:

Artist Teacher:

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### 3 Goals and Standards

What are the learning goals for the art form? The collaborative discipline? Are there any shared learning goals?

Learning Goals in the Art Form:

Standards addressed by the unit:

Learning Goals in the Collaborating/Academic Discipline(s):

Standards addressed by the unit:

Shared Goals

If you have "Shared Goals" that cross the disciplines – such as those in "Studio Habits of Mind", etc. – please duplicate this page, and add them.

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### 4 Assessment Plan

How are you going to gather and examine student responses to the inquiry question? How will you know if students learned what you set out to teach-- what are the opportunities for examining their process, their work, their thoughts?

#### Plan for Assessing Learning

How are you going to gather and examine student responses to the inquiry question? How will you know if students learned what you set out to teach-- what are the opportunities for examining their process, their work, their thoughts?

1. List and describe the activities built into the unit that will provide opportunities to assess student learning and responses. Remember to frame these to address your Inquiry Question & Learning Goals.

These might include pre- and post- lists or tasks, observations by artist/teacher, performance tasks, surveys, portfolios, interviews, student writings such as "how to's", KWL's (what I know, what I want to find out, what I learned) ...

2. Show samples of any tools that you are planning to use: rubrics, scoring guides, criteria/check lists, observational protocols, pre- and post-assessments/activities (blank or filled out). See the Resources tab for samples of tools you might find useful.

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### 4 Assessment Plan

How are you going to gather and examine student responses to the inquiry question? How will you know if students learned what you set out to teach-- what are the opportunities for examining their process, their work, their thoughts?

#### Some thoughts on Embedded Assessment Strategies...

1. Within the artistic process, the artist reflects on his/her work - from inception to completion. How can students be encouraged to reflect on and evaluate their work throughout their learning process - in the same way that artists do when they are creating a work of art?

2. Artists understand the standards of excellence in their fields and they constantly strive to achieve them - in their own unique ways. Allowing students to talk about the evaluation criteria and discuss what "good" will look like gives them a sense of what they will be striving for and provides them the standards against which they can evaluate their work as they go.

3. Allowing students to help create assessment rubrics is a great way to discuss criteria and develop language that is authentic to them. See the Resources tab for suggestion on how to encourage students to talk about one another's work in a supportive and non-judgmental way.

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## 5. Learning Experience

What was planned and how did the unit unfold?

### Describe the sequence of experiences for students.

This section is all about the methods; the activities being designed by the teacher/artist team to meet the learning objectives.

This is a good place to drop in a unit plan/lesson plans; a description of the beginning, middle, and end of the unit; or a session by session outline as it occurs.

Could include a sequence of photos that give an overall feeling for the stages of the unit.

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What evidence do you have of whole class progress over time? What evidence do you have of individual student progress over time?

**Class Outcomes:** What evidence do you have of whole class progress over time?

**Student Outcomes:** What evidence do you have of individual student progress over time?

- Organize samples of student work/outcomes paired with any assessment tools and descriptions of the learning.
- Restate your Inquiry Question and Learning Goals.
- Identify who is doing the assessing -- is this the student's words? The teachers? The artist's? Examples where all three perspectives can be shared describing the learning are especially rich.
- See the Resources tab.

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## 7. Reflections

How did you, as the instructor, answer the Inquiry Questions? How did students come answer the Inquiry Questions?

### Student Reflections

What are some of the answers/discoveries to the Student Inquiry Questions? How are the students answering the questions differently now (at the end of the unit) than they answered them at the beginning?

Upon reflection, how do the students feel about their learning process, the artistic process and the project's results?

What do the students wonder now?

### Instructor Reflections

What are some of the answers, discoveries to your Instructor Inquiry Questions?

What would you recommend to others about your learning, the artistic process, and the project's results? Would you do anything differently the next time?

What do you wonder now?

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What evidence do you have of whole class progress over time? What evidence do you have of individual student progress over time?

Add Caption here

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**7 Resources**

Check out these possible strategies for assessing student work...

Share resources, images or media files that you think would be helpful to others in order to replicate the unit.

- Feel free to upload documents
- Create links to recommended websites
- Include additional images or movies
- Share a blank table or template

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**7 Resources**

Check out these possible strategies for assessing student work...

Feel free to use the following table to gather and organize information in your Findings.

One Lesson, Many Children				
	Unit Title	Student A	Student B	Student C
One Child, Many Lessons	Lesson 1			
	Lesson 2			
	Lesson 3			

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**7 Resources**

Check out these possible strategies for assessing student work...

The prior page is a graphic organizer describing one way to look at a sample of 3 students' work over the course of a unit.

- Gather and layout the student work in this manner -- posting it on a wall, spreading it out on the floor or a big table, and include work samples from both the creative process/making and the classroom work.
- This works very well with visual art work, but could be adapted as a review structure for a combination of recorded performances/clips and accumulated student statements, writings or instructor observations.
- Revisit your unit inquiry questions and learning goals - before reviewing the work post these questions and goals somewhere visible to refer to.
- Using a structure like this, you can (looking across) examine the responses of multiple students to one lesson/activity (a useful way to evaluate your own teaching/lesson structure). And then you can examine individual student development (looking down the column), over time and the course of the unit.
- When presenting your results, explain how and why students were chosen -- did they represent a range of abilities, interests, experience?

*Thanks to Studio in a School for sharing this sampling structure long used by its artists & partner teachers for reviewing student portfolios.*

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**7 Resources**

Check out these possible strategies for assessing student work...

Feel free to use the following table to gather and organize information in your Findings.

Sample of Student Work	Student Statement of Learning	
Criteria for Assessment	Artist Assessment	Teacher Assessment

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## 7 Resources

Check out these possible strategies for assessing student work...

### CRITICAL RESPONSE PROCESS

Developed by Liz Lerman Dance Exchange  
With adaptations for the ESP Peer to Peer

#### A. Presentation of (art) work in progress

#### B. Critical Response Process

##### STEP 1. Statement of Meaning

[...of the work, from the Responders. Responders provide interpretations of what they've seen, and how that work is compelling, challenging, delightful, unique, etc. Presenters/Artists don't really respond, except to ask clarifying questions.]

##### STEP 2. Artist as Questioner

[Presenters/Artists ask specific questions about the work and its impact on the responders. Responders give their responses after each question, i.e. they don't wait until the Presenter/Artist offers all of her/his questions.]

##### STEP 3. Neutral Questions from Responders

[Responders can probe the Presenters/Artists' process or intent, using questions that do not indicate a judgement.]

##### STEP 4. Permissioned Opinions

[Responders state the area in which they have an opinion, and ask if the artist would like to hear it. Artist has choice to accept or reject the offer.]

#### C. Closure

1. Confirmation of value of process

2. Quick Brainstorm of possible next steps.

3. Thanks for participation and thoughtfulness of everyone.

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