

NARRATIVE EVALUATIONS

Narrative evaluations express the thinking that went into your work, what you completed, and the reactions of both you and your faculty members to your work. These detailed documents often provide specific examples of achievement or progress.

Each course, program, or contract you take should be evaluated three ways:

- Faculty will evaluate your work
- You'll write your own self-evaluation
- You also get to evaluate your faculty, in return

ELEMENTS OF AN EVALUATION

- Description of the offering
- Credit earned, broken down by subject
- Description of your work, which may include:
 - Evaluation of your completed assignments, classwork & exams
 - How you approach your work
 - How you work with your fellow students
 - Your objectives and preparation
 - Attendance record
 - Highlights of your skills and abilities



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

<u>Funnell</u>	<u>Mark</u>	<u>O.</u>	<u>A00000000</u>
Student's Last Name	First	Middle	ID Number
<u>00001</u>	<u>Creative Practice</u>		
Program or Contract No.	Title		
	<u>00/00/00</u>	<u>00/00/00</u>	<u>8</u>
	Date began	Date ended	Qtr. Credit Hrs.

THIS IS AN EXAMPLE FORMAT FOR FACULTY EVALUATION OF STUDENT ACHIEVEMENT

DESCRIPTION:

Faculty: Melissa Guard, M.A., M.A. and Joel Manning, Ph.D.

Creative Practice participants examined practices of creativity in their own lives and in program activities including singing, knitting, poetry writing and playing a range of board and physical games. Effective and thoughtful personal and group reflection was a goal of the program, as were exposure to new activities and establishment of twice-weekly practice sessions in a self-chosen creative activity. Students wrote in a journal, posted informal weekly papers in an on-line course management system, and responded each week to papers written by one other program member. The deliberately open structure of assignments and many class sessions were intended to foster student flexibility, capacity to respond creatively, collaboration skills, and inventiveness, as well as serious engagement with the "play of ideas" in cooperative knowledge-making.

EVALUATION:

Written by: Melissa Guard, M.A., M.A.

In his writing, Mark generally relied on personal experience to discuss or apply a main point from the reading. His prose style communicated clearly, invited the reader in with humor, and was generally sound mechanically. His best papers made good use of his personal expertise in sports, evidencing his ability to analyze specific ideas effectively, and asked good generative questions. In his written responses to other program members' work - the dialogic play of ideas - Mark helped them open out their ideas by asking questions and elaborating, and also offered encouragement and support.

This program was deliberately designed so that students encountered loosely-structured and sometimes complex situations, with an emphasis on experiential learning and reflection. When an invited speaker failed to show, Mark filled in on a moment's notice, with good presence in talking about our subject and answering questions. He also demonstrated leadership during his turn at facilitating seminar, keeping the conversation going well, and did so again as we played team games in the gym. Overall, Mark took responsibility for his own performance and, at times, for group performance as well. He successfully completed all program requirements and earned full credit.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 4 - Theory and Practice of Creativity
- 4 - Experiential Learning

06/15/00
Date