

Assessment for Learning

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Guidelines for Success

from a workshop by Dr. Tom Guskey, University of Kentucky

Assessments must become an Integral Part of the Instructional Process.

Assessments are Sources of Information for students and teachers.

Assessments must be followed by High Quality Corrective Instruction.

“Here’s what you did right. Here’s what you did wrong. Here’s how to improve.”

Students must be given a Second Chance to show improvement!

Checking is Essential!

Checking is Diagnostic/teacher is an advocate

Grading is Evaluative/teacher is a judge

The key to success is clearly specified performance criteria or scoring rubrics.

“How do I get an A?”

Five Reasons to Assess

1. Report progress to others
2. Feedback about progress to the student
3. Homogeneous grouping
4. Evaluate instructional program
5. Extinguish unwanted behaviors

Rubrics

Rubrics are a powerful tool for teaching and assessment. They help students become more thoughtful judges of their own work. They reduce time teachers spend on evaluating. They allow teachers to accommodate differences in heterogeneous classes. They are easy to explain and improve objectivity in scoring.

- List the criteria for a piece of work, or “what counts.”
- Establish the graduations from “Excellent” to “Poor” with between 4-6 items of quality.

4 Yes

3 Yes, but...

2 No, but...

1 No

From: Goodrich, H. (1996) “Understanding rubrics” Educational Leadership, 54(4), 14-17.

“When you understand just enough to confuse everybody” a bibliography

Richard J. Stiggins, Judith A. Arter, Jan Chappuis, and Stephen Chappuis Classroom Assessment for Student Learning: Doing it right-Using it well Assessment Training Institute, 2004. ISBN 0-9655101-5-8

Timothy S. Brophy Assessing the Developing Child Musician: A Guide for General Music Teachers GIA Publishers, 2000.

Thomas R. Guskey, Jane M. Bailey Developing Grading and Reporting Systems for Student Learning Corwin Press, 2000.

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Music Skill Criteria

Vocal Skill

Pitch-includes tonality/keyality

Posture

Tone

Diction

Rhythm Skill

Steady beat

Pattern-Division/Elongation

Hand or body position/Technique

Control-phasing: rushing/dragging

Citizenship

Cooperation/Leadership

Cultures

Historic context

Literacy (3rd grade+)

Form/Symbols

Notation: Rhythm/Pitch

Improvisation

Vocal Skill Rubric

(solo/unison, canon singing, partner songs, part-singing)

- 4 (Yes!) Matches pitch consistently with good posture, clear tone and diction. The student can hold a tonal center—keyality.
- 3 (Yes, but) Matches pitch, but is not consistent, or one or more of the criteria is missing. May demonstrate “tonal drift.”
- 2 (No, but) Pitch is not certain, but posture, tone and diction may be good.
- 1 (No) The student is still working to find the singing voice.

Rhythm Skill Rubric

(body percussion, rhythm instruments, melodic instruments)

- 4 (Yes!) Consistently demonstrates control of the steady beat and complementary patterns with proper posture or technique.
- 3 (Yes, but) Shows the steady beat, but is not consistent, or one or more of the criteria is missing.
- 2 (No, but) Lacks control of the steady beat, but posture may be good.
- 1 (No) The student is still working to find the steady beat.

Citizenship Rubric

4 (Yes!) Shows leadership working with others.

3 (Yes, but) Works well with others in teamwork and is a good listener.

2 (No, but) Follows directions and classroom rules, but needs to improve cooperation with others.

1 (No) Needs to follow directions and cooperate with others in class.

American Sign Language hand signs for numbers are used for classroom communication both to and from students. Data tracking is streamlined on clipboards with a combined seating chart/gradebook for formative and formal assessments. The data is averaged and may be transferred to an online system.

One Potato, Two Potato-Ordinality/Cardinality

This rhythmic speech game from Ella Jenkins reinforces the “galloping” rhythm with a steady pulse. Make a fist for your potato and stack them up while counting. Finish by replacing “eight” with “more.” Then combine with partners alternating turns. Later, form groups of three or four so that you take turns by passing the beat to the right. In Kindergarten *everything* moves to the right to reinforce the line of tracking in reading. Watch the children play to check for “phasing,” –the rush or drag of the beat.

Singing Tubes-Doubling Games

You can use any prop to focus the child’s attention to their singing voice. I play a doubling game with long plastic tubes. The children watch me play the game with the “line leader.” Then, I play the game with another child while the first child doubles-up with another. The process continues until I have worked with about half the class. I use this game as a formative “Voice Check.”

Highway #1-Shenanigans: Folk Dances of Terra Australis, Vol. 3

Follow the directions to review “on-the-spot” and “locomotion” movement patterns. On the next track, children can add their own movement patterns. This movement activity can be a “doubling” game. The teacher leads the activity and picks one child to perform the movement. On each repetition, partners divide and double the number of players.

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Poetry for Elemental Phrase forms, Prosody-natural speech word stress

4 X 4s-4 phrases, rhyme on beat 4	2/2, 4, 4, 4
Deedle, Deedle Dumpling	Hey Diddle, Diddle
Eency Weency Spider	Lucy Locket
Georgie Porgie	Old King Cole
Humpty Dumpty	Star light, Star bright

Limerick form 4, 4, 2/2, 4	Quatrain-four line poem/couplets.
Hickory Dickory Dock	Pease Porridge Hot
2,4,6,8	Mary, Mary Quite Contrary
There Once Was a Man from Leeds	
Dickory Dickory Dare	

2/2, (3)4, 2/2, (3)4
Jack & Jill, Little Ms. Muffet
Simple Simon, Little Jack Horner, Old Mother Hubbard

Beat and Rhyme Exercise

Have students imitate the patterns and work on familiar Nursery Rhymes. Then have students explore other instrument timbres and categorize by: long/short/medium/both. Then have small groups work to develop their own settings to share. In later years, students identify the rhythm notation and then create new patterns for B sections. Rhythm develops through speech.

Bluebird, Bluebird-Texas folksong

Form a circle and present the song in a moderately slow tempo. Add a body percussion accompaniment of two pats, two (light) claps. Stop the body percussion on "Oh, Johnny!" Have the children count the number of bluebirds in the text. The play party challenges the "bluebird" to escape the house. The "bluebird" has to fly out the windows when they are open. If trapped in the house the song repeats, if the "bluebird" escapes, they pat the shoulders of a friend and then add them to the center for the next refrain. This becomes another doubling game until there are too many "bluebirds" and not enough windows to create a circle.

Double Trouble-Dalcroze Quick Reaction Game

Using hand drums or any hand percussion, walk the beat to a rhythm while playing another. On a signal, switch the rhythm locations. Begin with quarter notes in your feet and eighths in your hands. This exercise develops independence and control

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Old Texas

I present this song by canonic imitation since we'll perform it in canon later. The first step in the process is to review "One Potato" from K and 1. We change the hands from the beat to the rhythmic speech and use the "crossover" bordun pattern from second grade. Two children transfer the pattern to the temple blocks and then this doubles with temple blocks and bongos. Quickly switch for another team of four and then move to the song. In later lessons, repeat the warm-up and then sing the song in canon with the students leading. I say, "I'll chase you in the canon." In the next lesson, loop through the process again: "One Potato," un-tuned percussion, song in canon, and transfer to barred instruments.

Divide and conquer. Play "One Potato" with the f moving bordun. (F-c'-d') Add a separate team of instruments playing the pattern on the C moving bordun. Switch teams and put the instruments away. In the next lesson, loop through the process again and add the chord structure with a visual.

F	F	F	Z	F	F	F	Z
C	C	C	Z	F	F	F	Z

Finally, add the vocal ostinato and transfer that pattern to the temple blocks.

Improvisation Rubric

4 The improvisation is Repeatable/Sing-able, by self and others, not composition, but awareness.

3 The student creates cadences. In rhythm sets a "connector" or "cadence." In melodic sets, to establish a "resting tone" or tonal center.

2 Illustrates the appropriate movement elements, tonal set or rhythmic set

1 The student follows the form or rhythmic structure

Melodic/Movement improvisation to a set rhythm (Music for Children, Vol. I, pp. 60-61)

Melodic/Rhythmic/Movement improvisation to a set phrase structure:

Question/Answer, Call and Response (Music for Children, Vol. I, pp. 64-66, 79-81)

Melodic/Rhythmic/Movement improvisation to an elemental form:

abab aaba aaab abba abac (Elemental folk music and dance)

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Alewander- Shenanigans: Folk Dances of Terra Australis, Vol. 3, simplified. Prepare the figure-8 floor pathway by swinging around a partner with right hand up with palms touching (8). Next swing a corner with the left hands in the same way (8).

A. Join hands in a single circle and walk clockwise 16 steps; stamp on count 16. Repeat the opposite direction.

B. “Women” move in & out (8), then the “men” move in & out (8). Stamp lightly on the fourth beat.

C. Swing your partner right hands up with palms touching (8). Swing the corner—with left hands up, palms touching—to trade places (4). Then, the “gent” turns to face in while turning the corner “gal” under the right arm. The “gent” will have to change hands to turn the lady under his right arm. Everyone ends facing in to repeat the dance.

Bloom’s Taxonomy

4 The student can synthesize and improvise an understanding of the concept in a new context.

3 The student can analyze and evaluate the musical concept through reading and writing.

2 The student can use vocabulary properly and apply the learning.

1 The student can only imitate others and knows the vocabulary..

How does anyone prove mastery?

Ideas from the world of mathematics: manipulatives, oral language, pictures, real-world application, symbols. When students can transfer between these five media, they show mastery. We can do the same with movement and music.

Improvise

Read

Write

Play

Sing

Move