

## Assessment for Learning

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Brian Burnett, b.burnett08@hotmail.com

### 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.

**Music Skill Criteria**

Vocal Skill

Pitch  
Pattern  
Keyality/Tone center  
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 Matches pitch consistently with all criteria present.
- 3 Matches pitch, but loses tonal center.
- 2 Pitch is not certain, but other criteria may be present.
- 1 The student is still working to find the singing voice.

**Rhythm Skill Rubric**

(body percussion, rhythm instruments, melodic instruments)

- 4 Demonstrates control of the steady beat with all criteria present.
- 3 Shows the steady beat, but one or more of the criteria is missing.
- 2 Lacks control of the steady beat, but other criteria may be present.
- 1 The student is still working to find the steady beat.

**Citizenship Rubric**

- 4 Consistently shows leadership.
- 3 Works well with others in teamwork and is a good listener.
- 2 Follows directions and classroom rules.
- 1 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 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. The children watch me play the game with a competent student. 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. This is 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.

**We are Playing in the Forest – Share the Music, 1st grade**

Keyality and neighboring tones.

The “wolf” looks for children that are moving at the end of the song. Students who are caught must sing a melodic pattern or they are lunch.

**Manipulatives**-Rhythm card packets provide instant feedback. These packets have 3” square cards for a single beat, color coded for iconic to symbolic transfer. Why grade papers at home when the children can help each other right in class. Each packet contains:

7 blue quarter notes, 6 purple eighth notes-beamed/flagged, 5 red rests;

2 orange 3”x6” cards for half notes, 2 long cards for syncopation,

6 white sixteenth note cards-four beamed sixteenths/two sixteenth and eight.

For more activities, check out [www.teachingwithorff.com](http://www.teachingwithorff.com) sponsored by MMB Music.

**Old Texas-Texas folksong, Share the Music, 3<sup>rd</sup> grade**

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 with the upper neighbor across the thigh. We used ‘do-so-la-so’ as the pattern on a I-V chord progression. Transfer to barred instruments.

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. Create a walking bass line with a visual for the I-V accompaniment.

## Improvisation Rubric

- 4 The improvisation is Repeatable/Sing-able, not composition, awareness.
- 3 The student creates cadences to create phrases and/or to establish tonality.
- 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

### **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.

### **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.

