

# Beyond Performance Assessment: Assessment Strategies That Supplement Performance

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2017 California All State Music Education Conference

Kenneth A. Douglas, Ph.D.

*February 17, 2017*



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**What do you want your students  
to know and be able to do in  
music?**



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# What do you assess?



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**Were your answers to the first two questions the same?**



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**Of what you assess, what do you document?**



# Current thinking about assessment

**Dynamic** – natural, viable, and continuous means to learn what students know and can do

**Authentic** – relevant, personally meaningful, situated in real-world experiences

**Reflective** – encourages student ownership of learning and demonstrates that student thinking is valued

McLaughlin, M. (2010). Content area reading: Teaching and learning in an age of multiple literacies. Boston: Pearson.



# Inauthentic assessment

SPACES: Write each note's name underneath

ALL NOTES: Write each note's name underneath. Each measure's notes spell a word.



# Inauthentic assessment

Add or subtract the problem, then drag the symbols to their proper boxes.

$1 - 1/2 =$

$3 - 2 =$

$6 - 2 =$

$1 + 1 =$

$5 - 3 =$

$8 - 4 =$

$4 - 2 =$

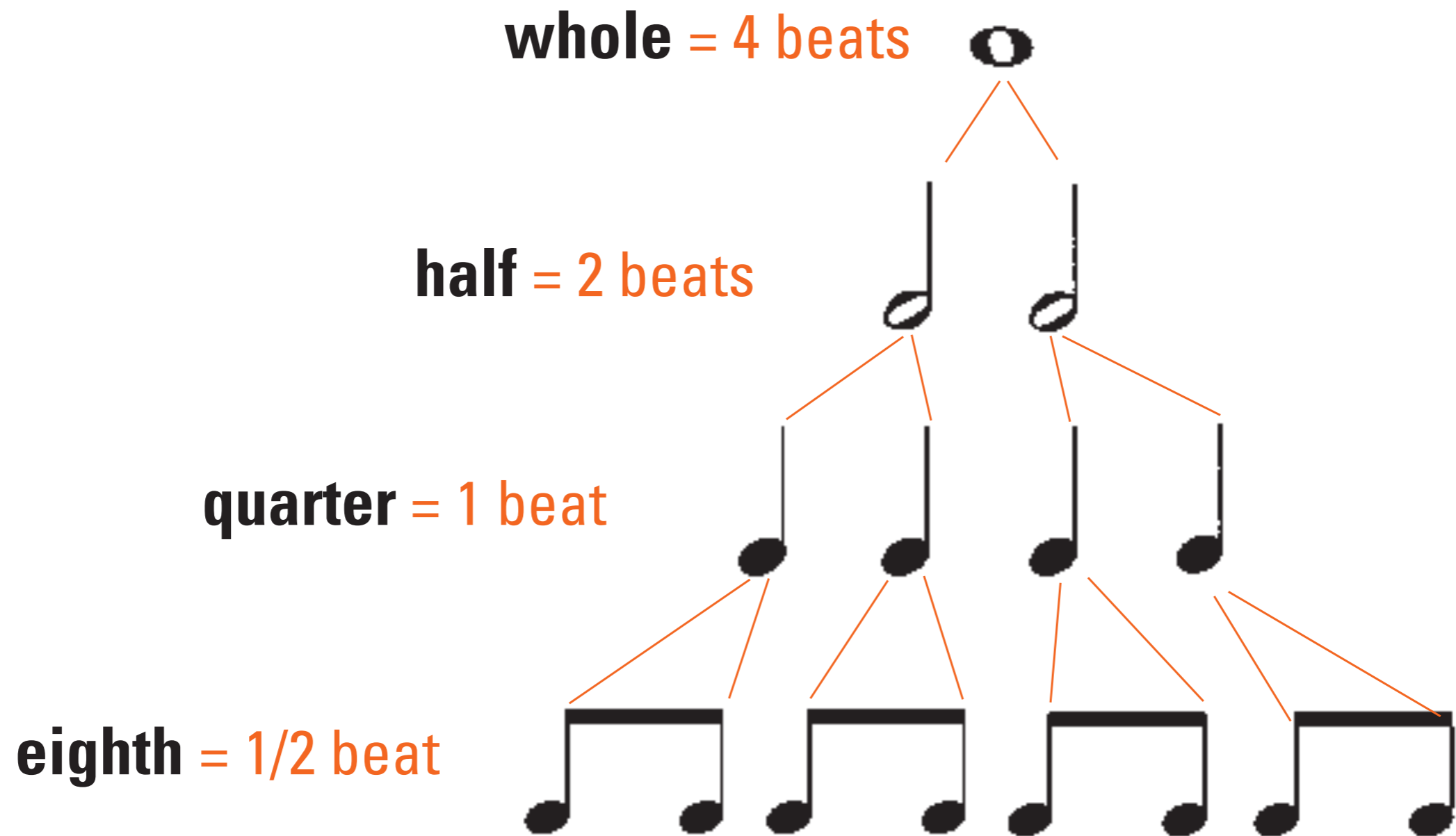
$3 + 1 =$







# Inauthentic assessment





# Inauthentic assessment

Unscramble each of the clue words.

Unscramble the letters in the circled squares to find another word.


tannade

stubio

sperate

aidoga

gloate



"from the sign"


scoogio

poster

tannadoc

tenostous

piecloave



"short and detached"



## Today's goal...

*Framework for thinking about and creating non-performance assessments that are...*

- Authentic and meaningful
- Implemented and documented easily and efficiently
- Guide and inform instruction



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# INSTRUCTIONAL DELIVERY



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# INSTRUCTIONAL DELIVERY

GENERAL GOALS



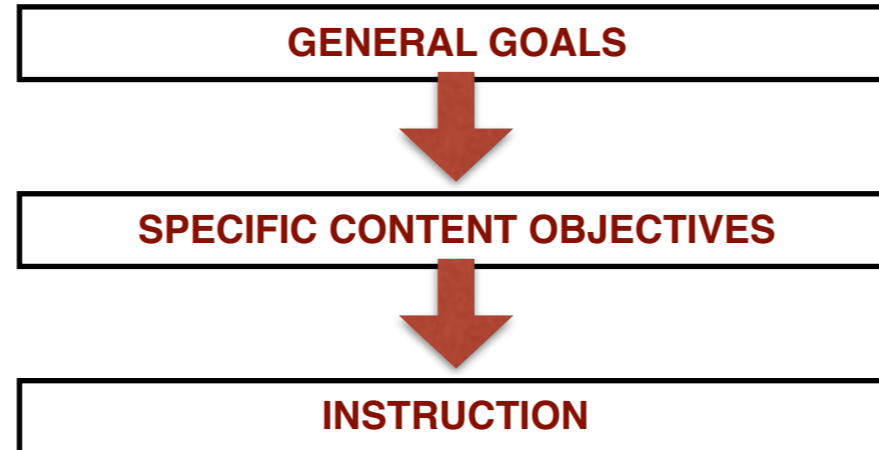
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# INSTRUCTIONAL DELIVERY



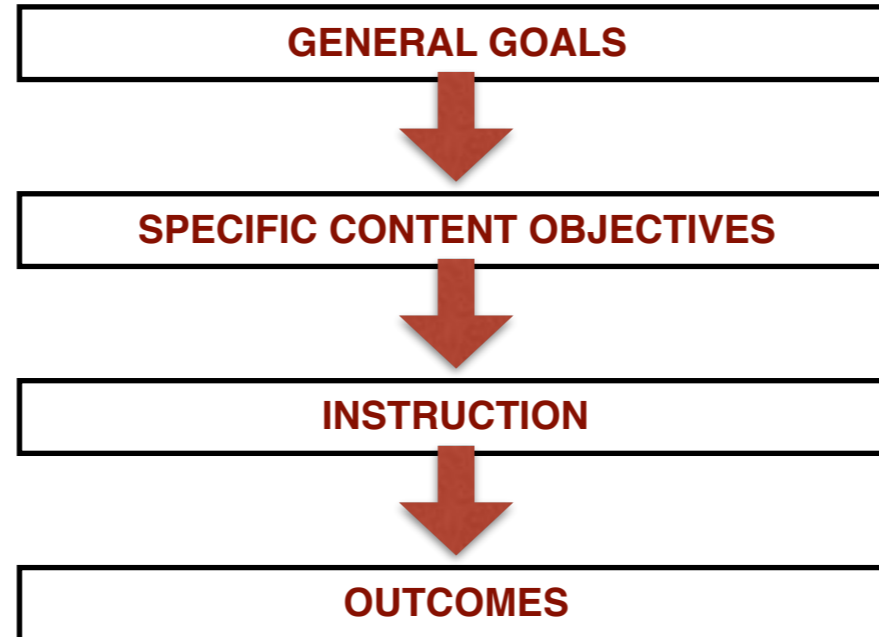


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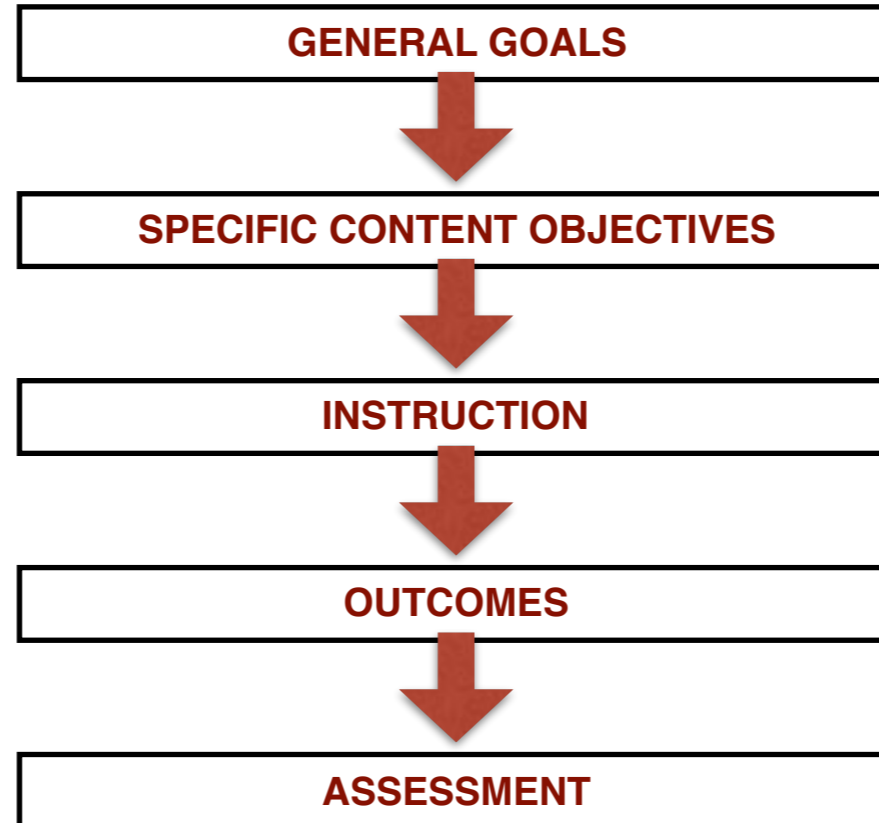
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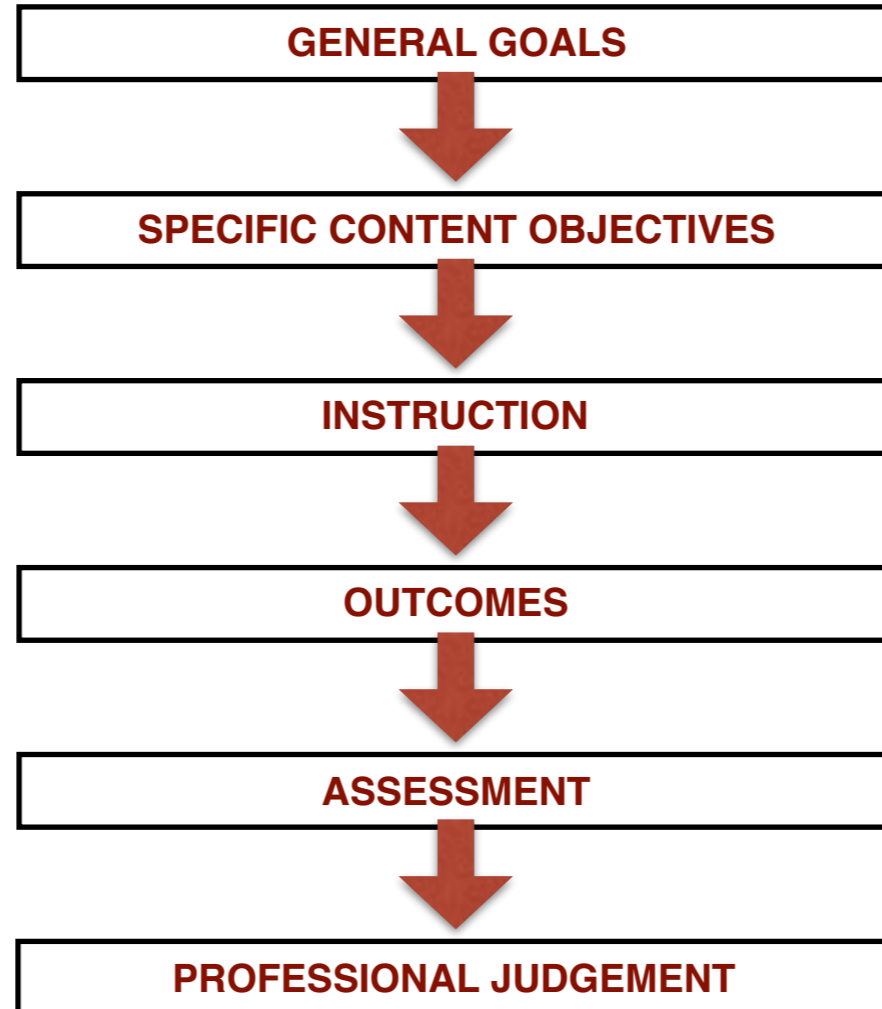


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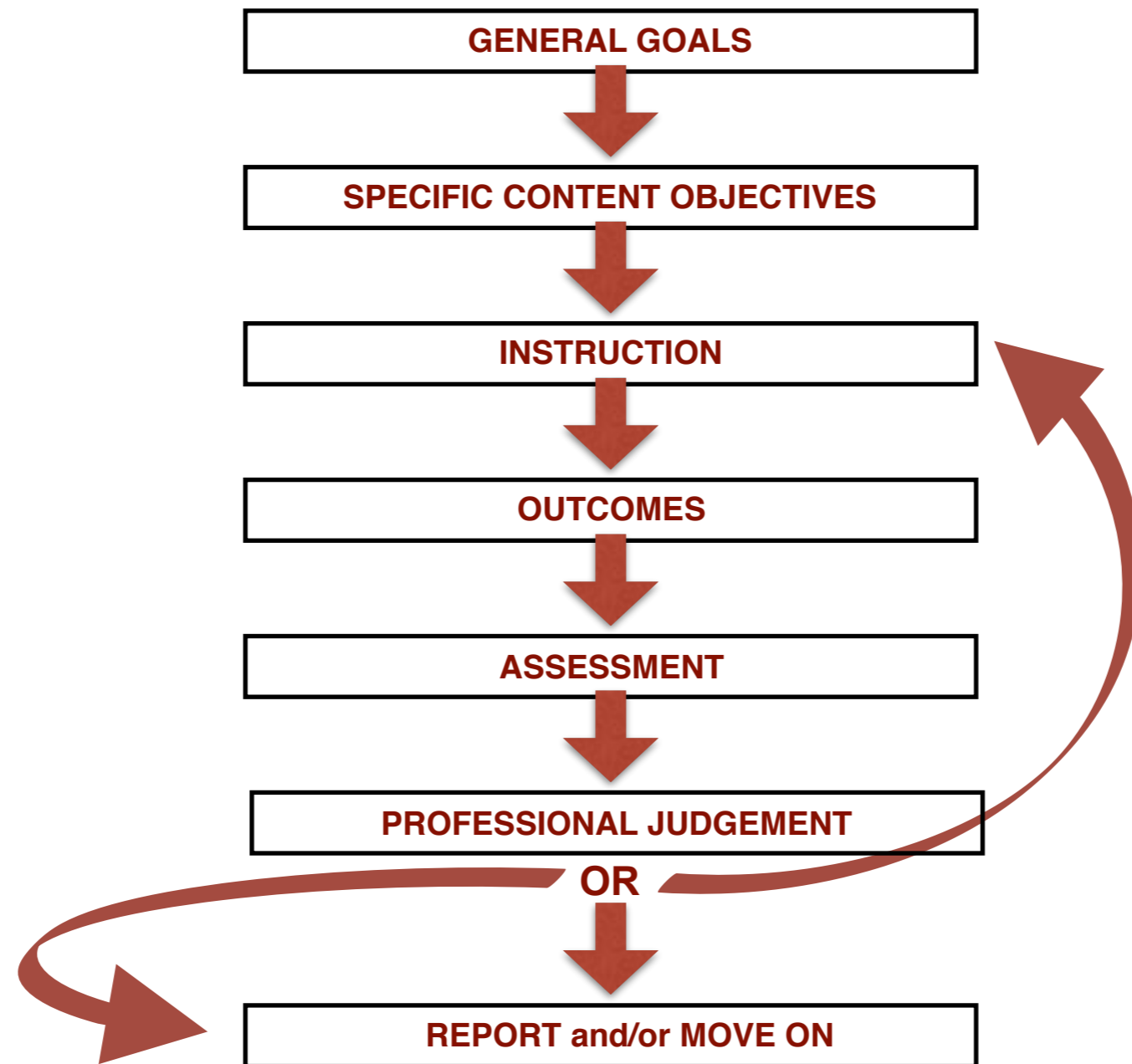


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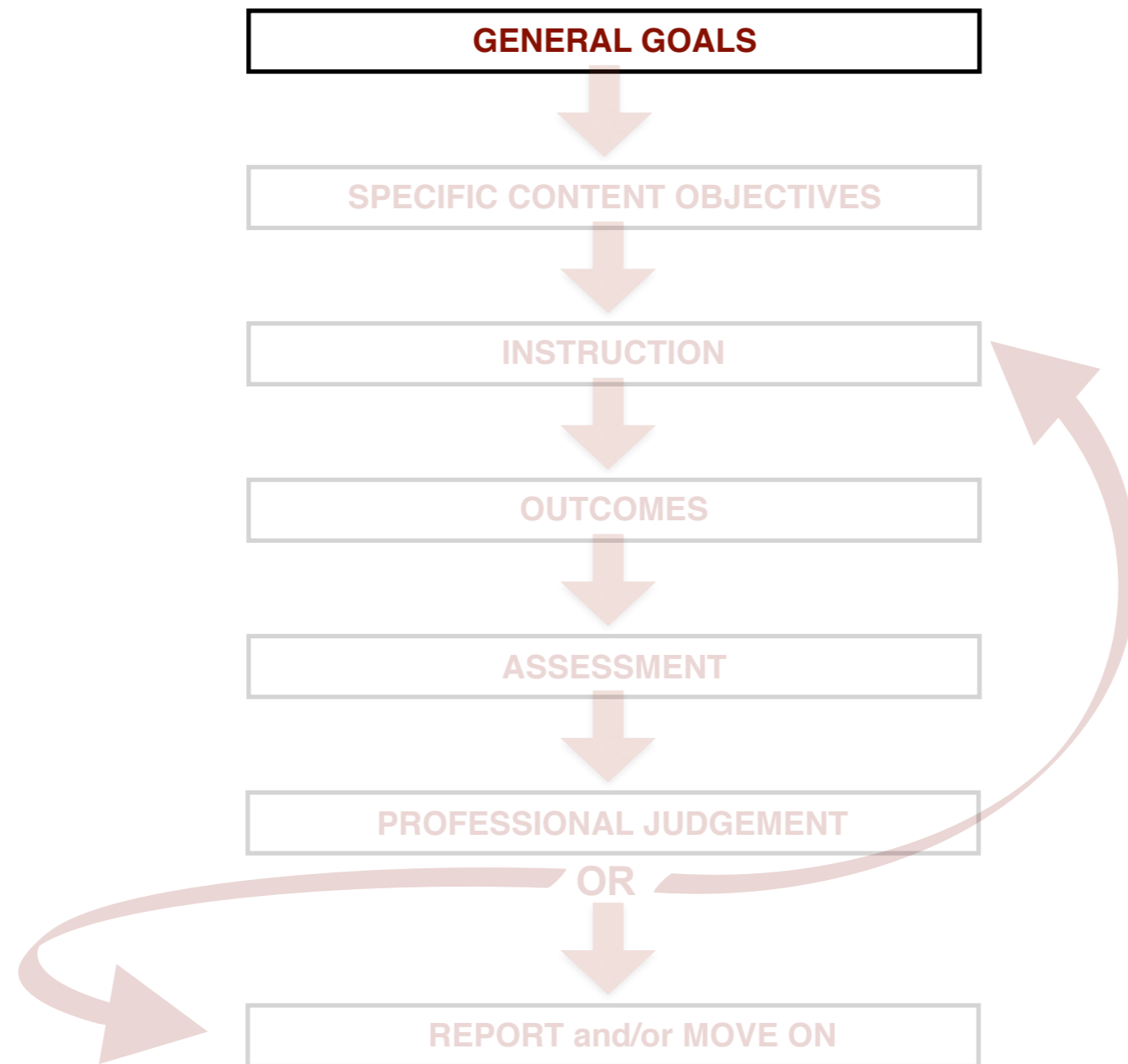


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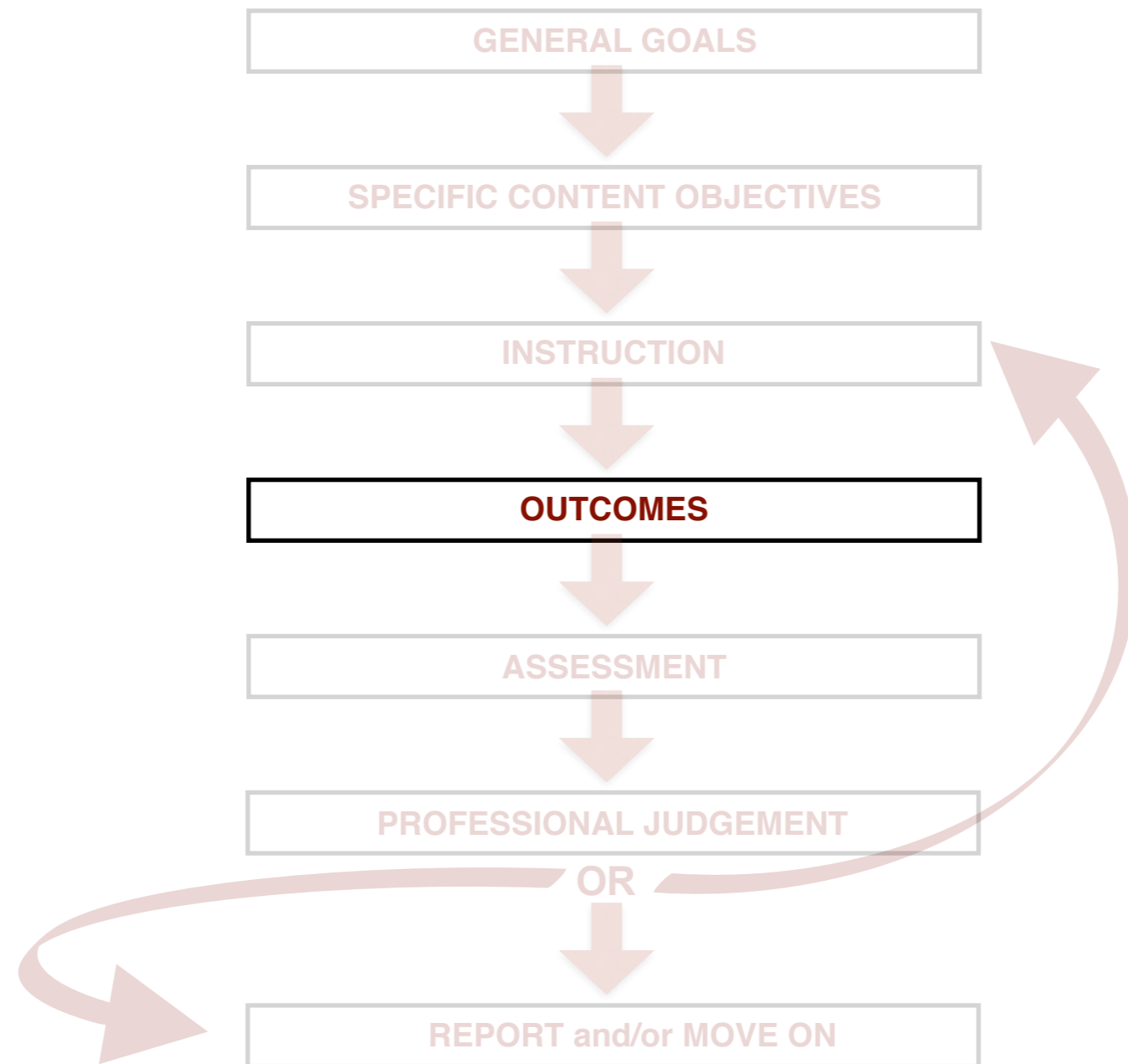


# DESIGNING INSTRUCTION



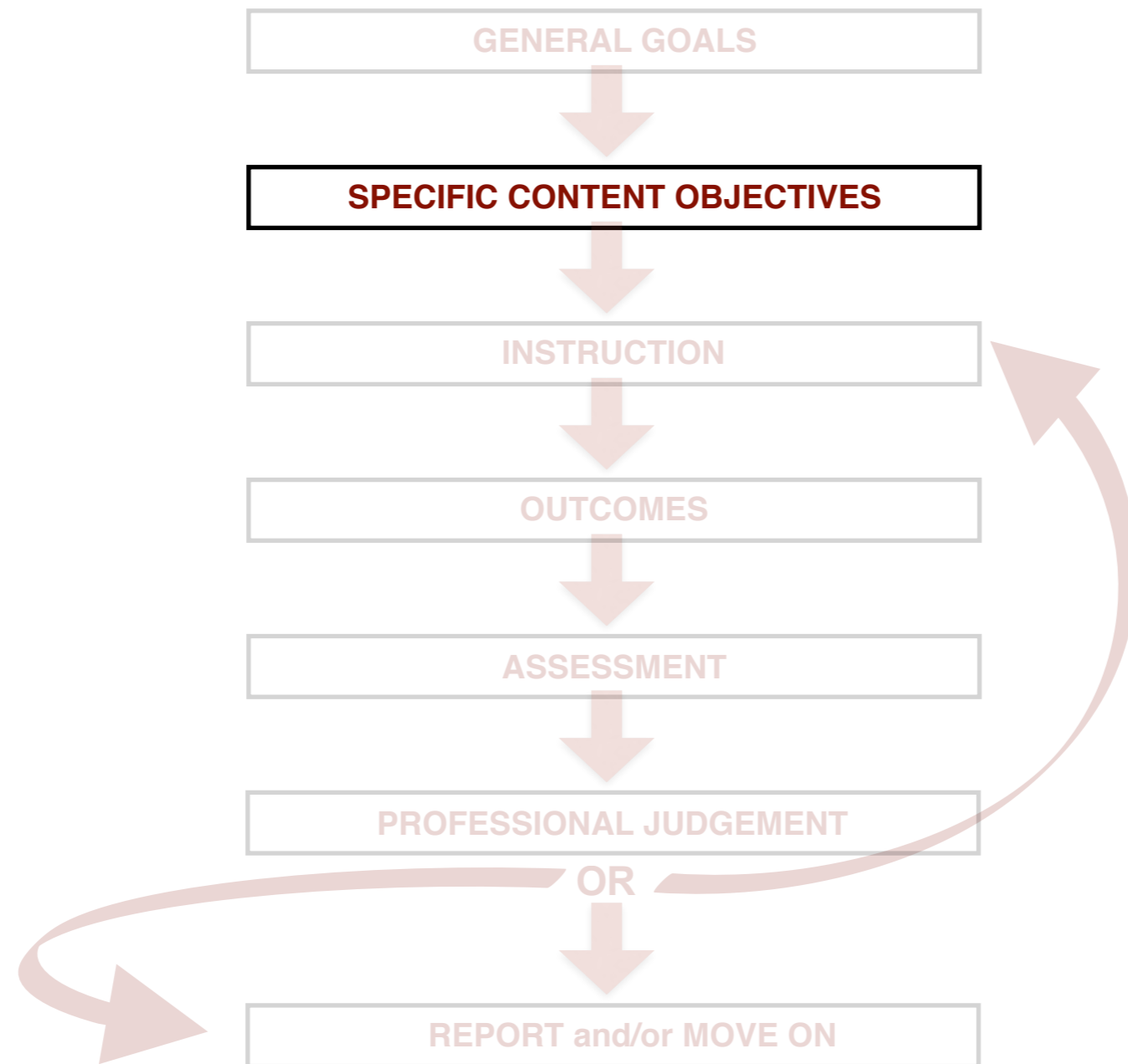


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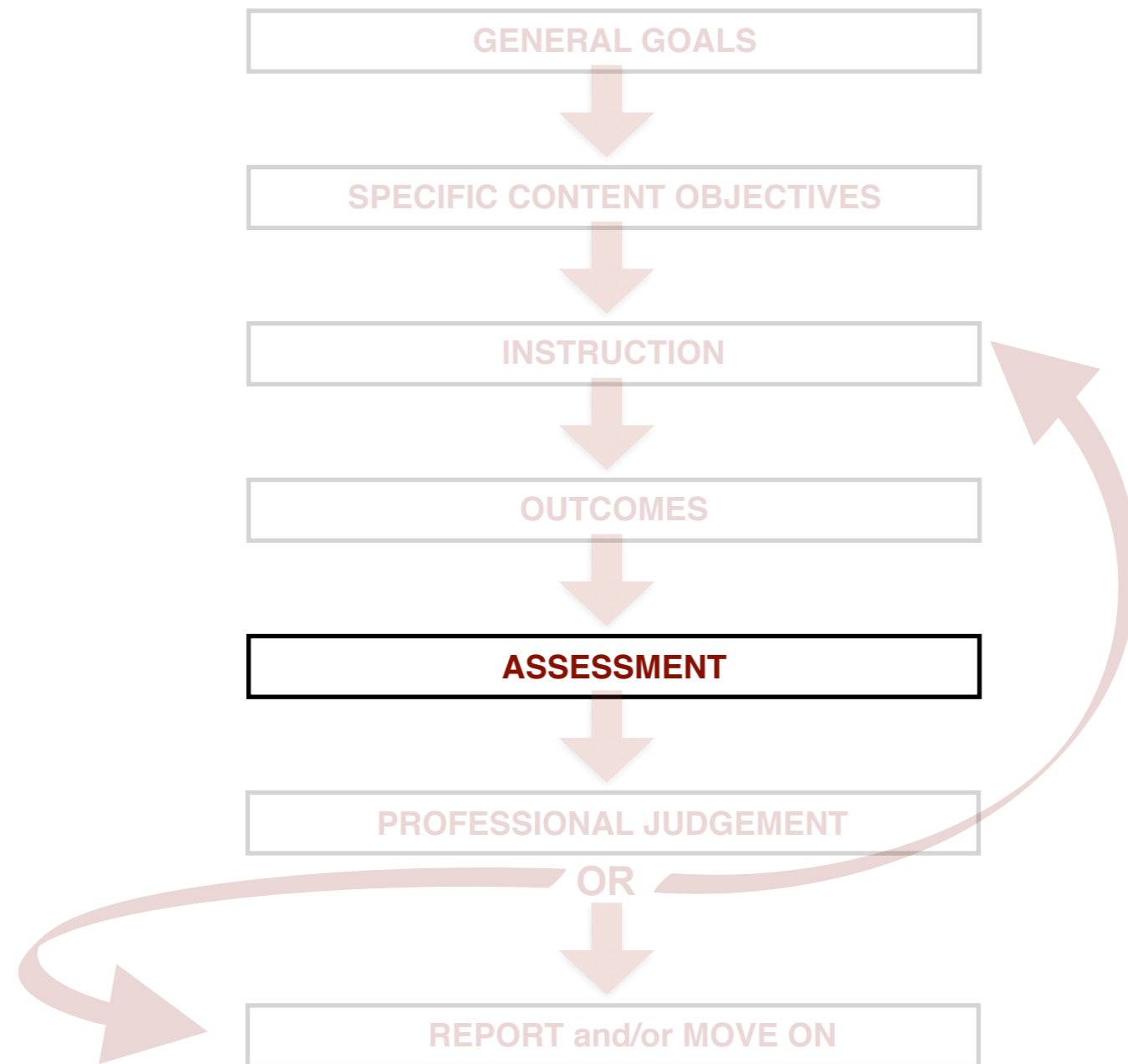


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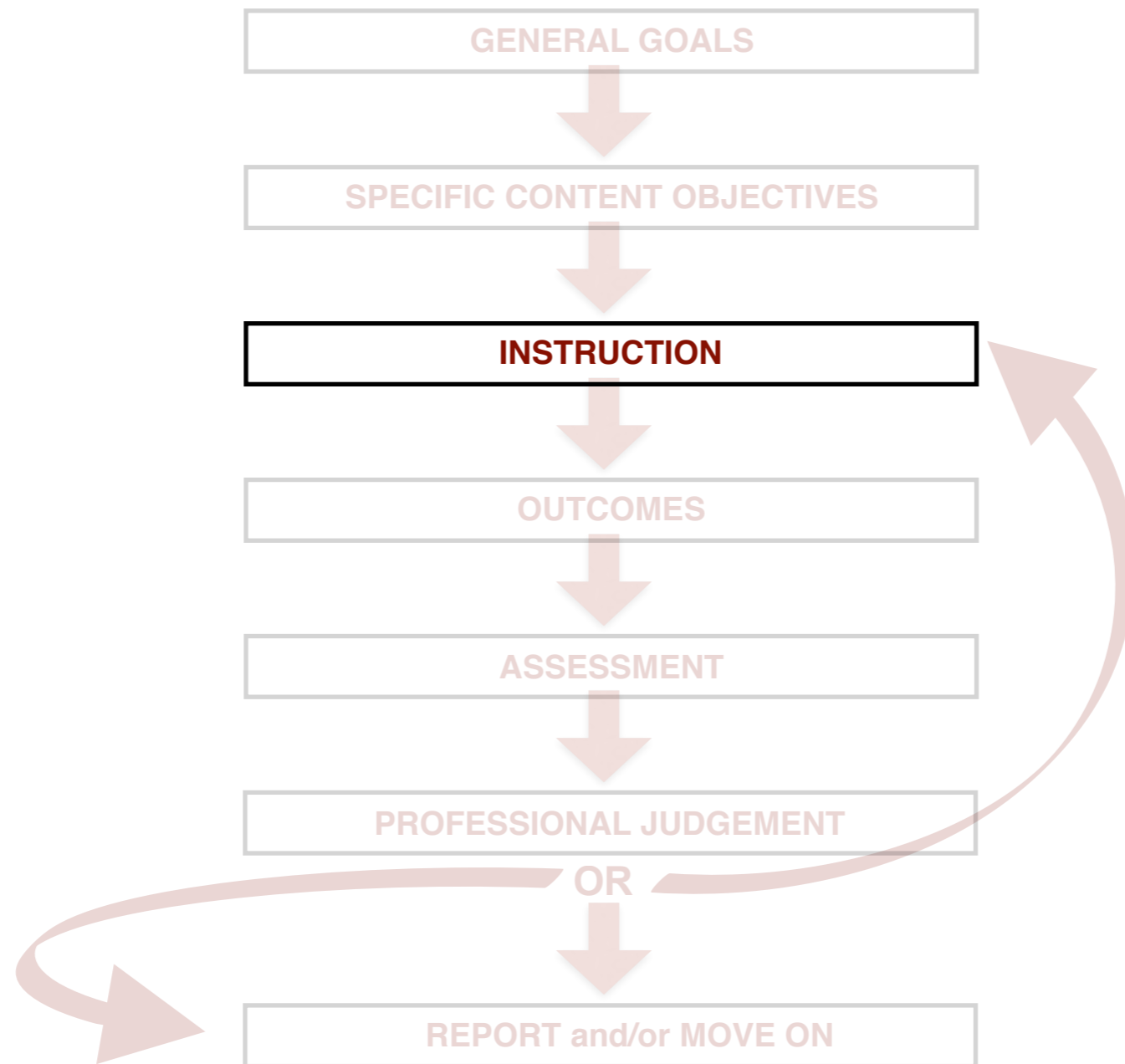


# DESIGNING INSTRUCTION





# DESIGNING INSTRUCTION







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Where to begin...

*Begin with the  
END in mind*





What to begin with...

# VALUES

*Assess what you value*  
*Value what you assess*



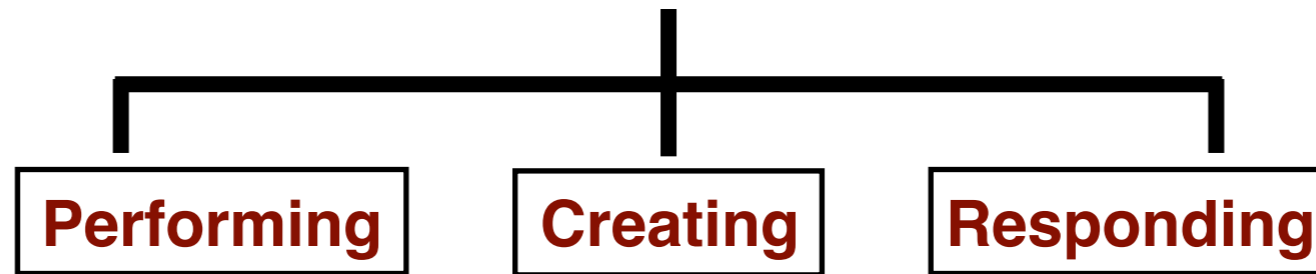
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# BEHAVIORS



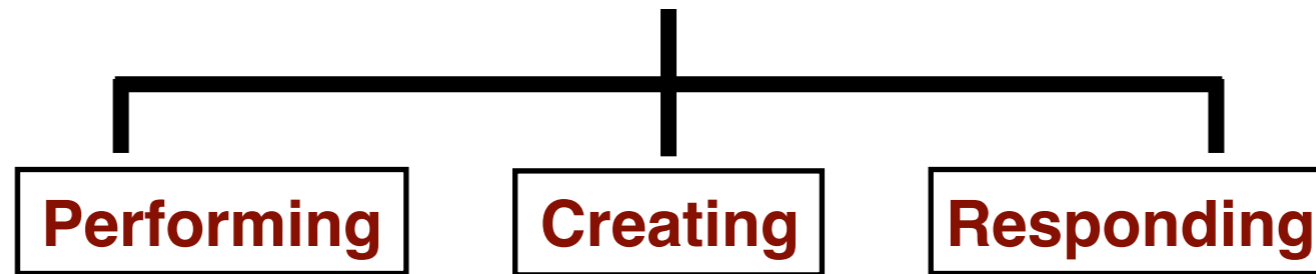
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# BEHAVIORS





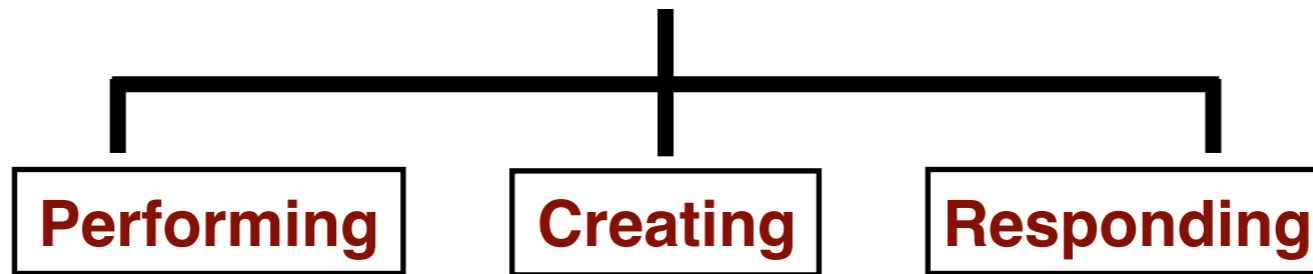
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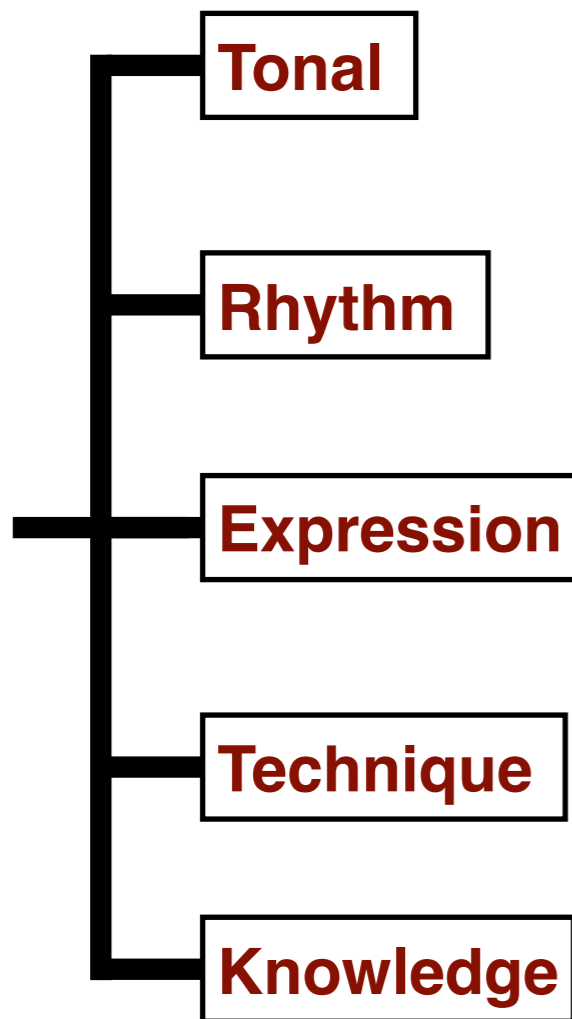
**CONTENT**



# BEHAVIORS

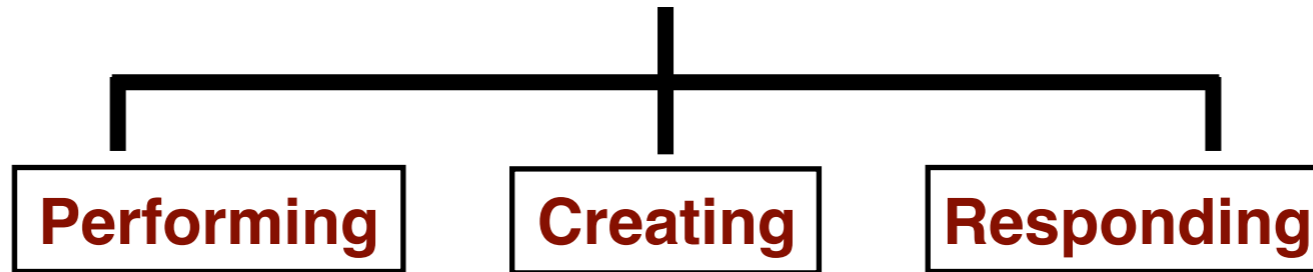


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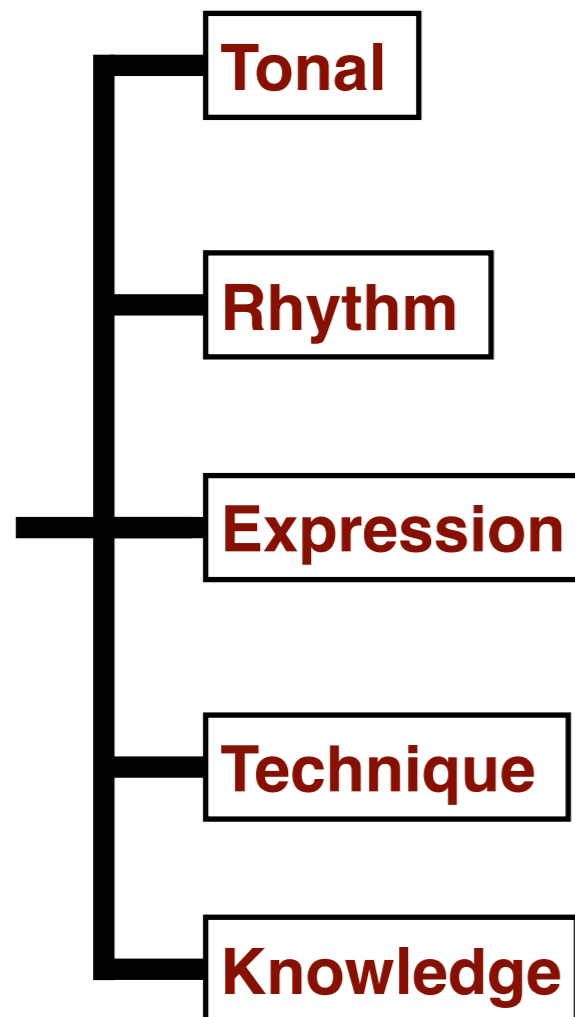




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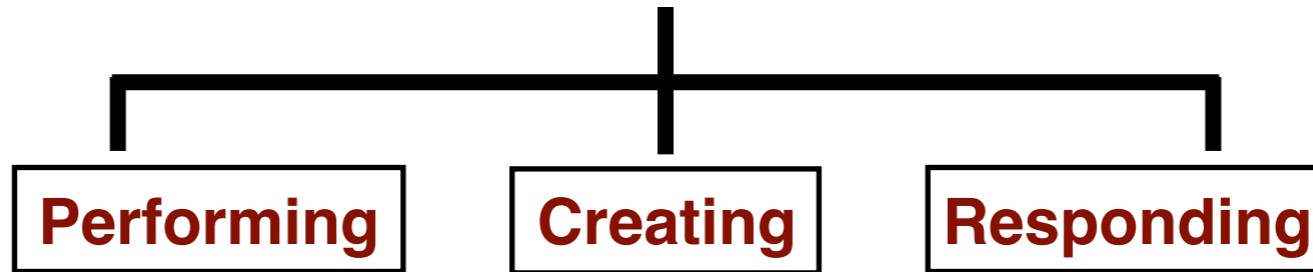
# CONTENT



**OUTCOMES**

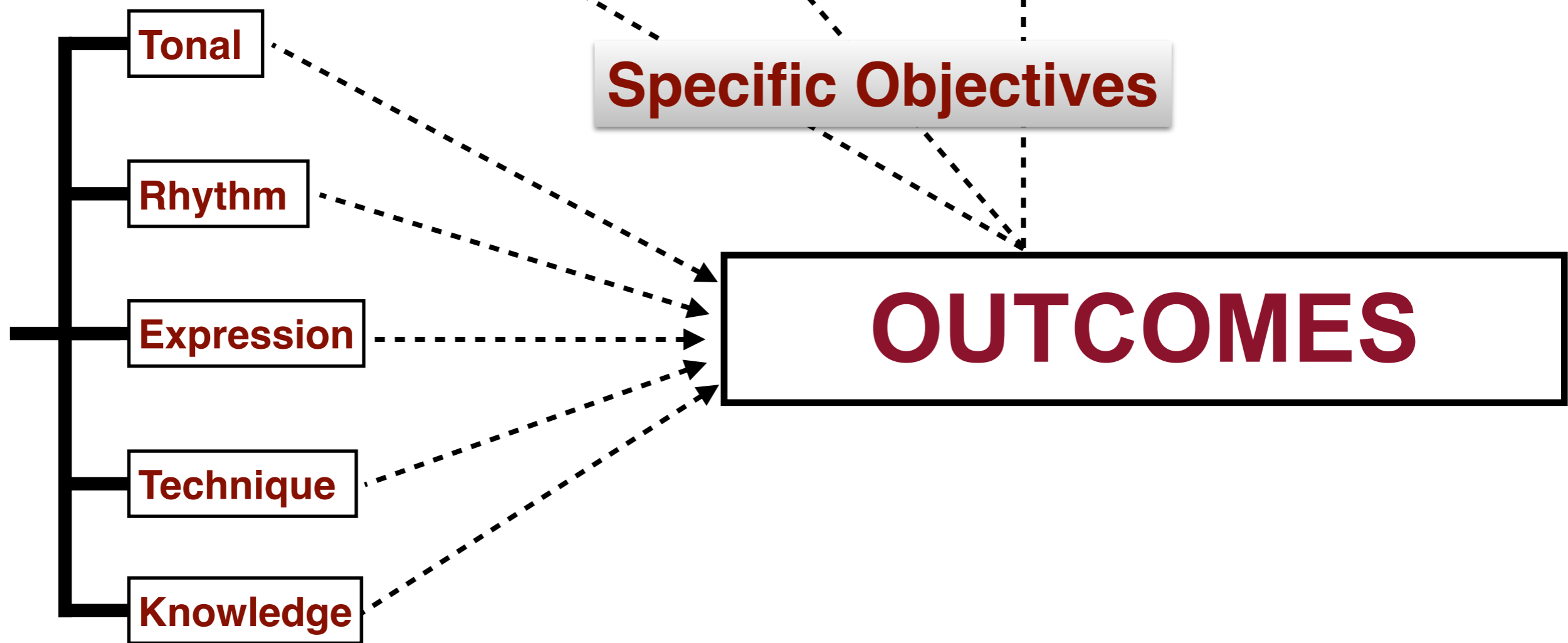


# BEHAVIORS



**Specific Objectives**

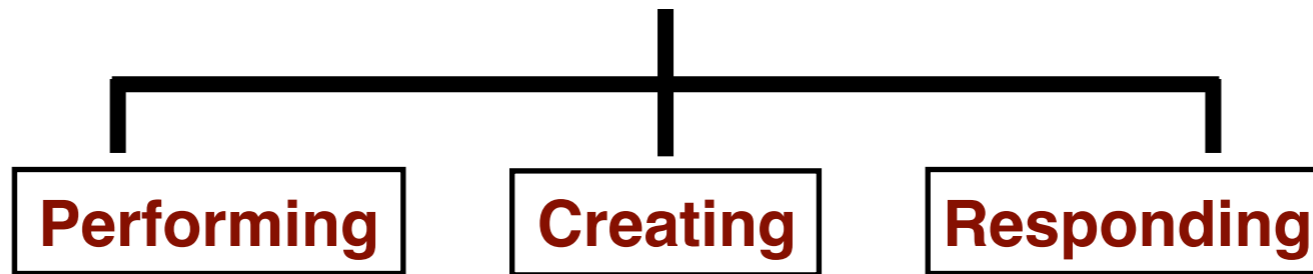
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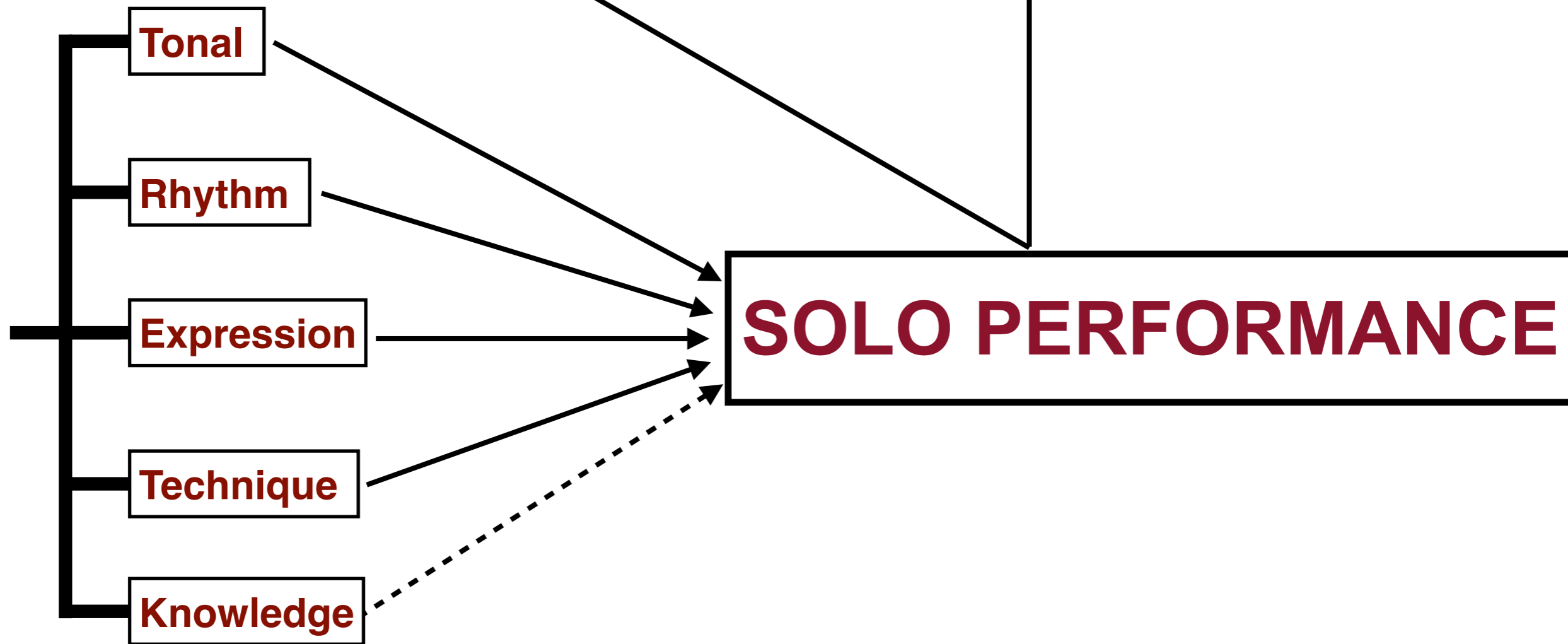




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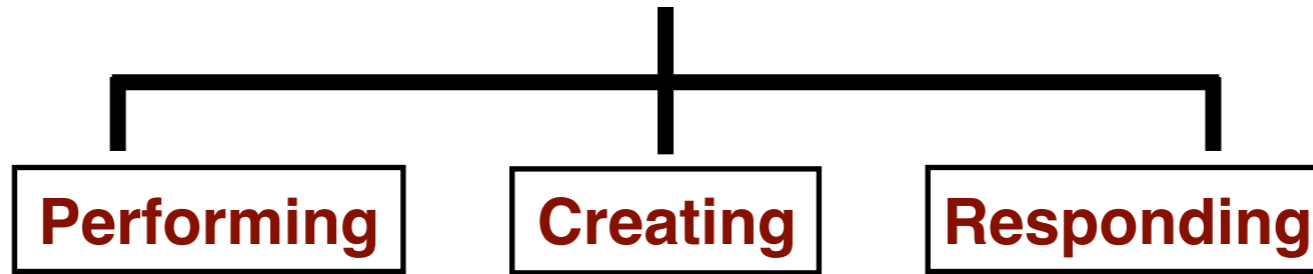


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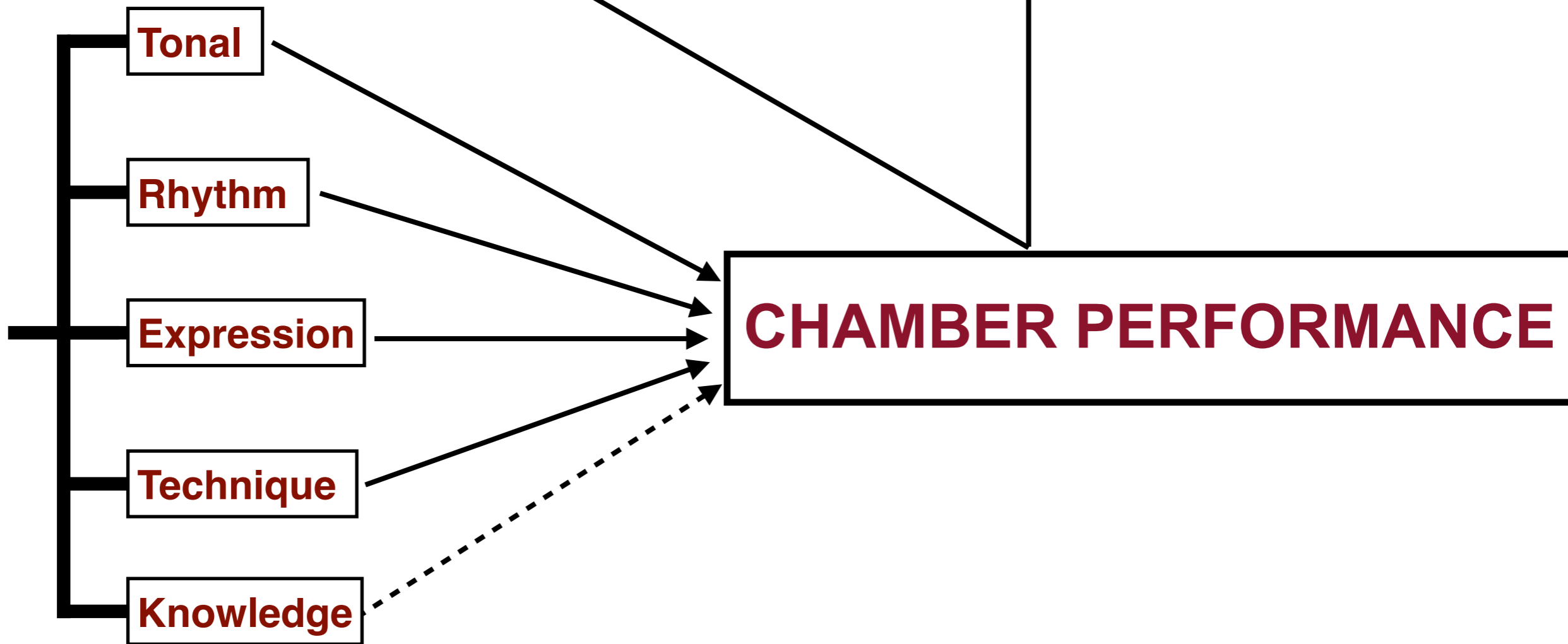




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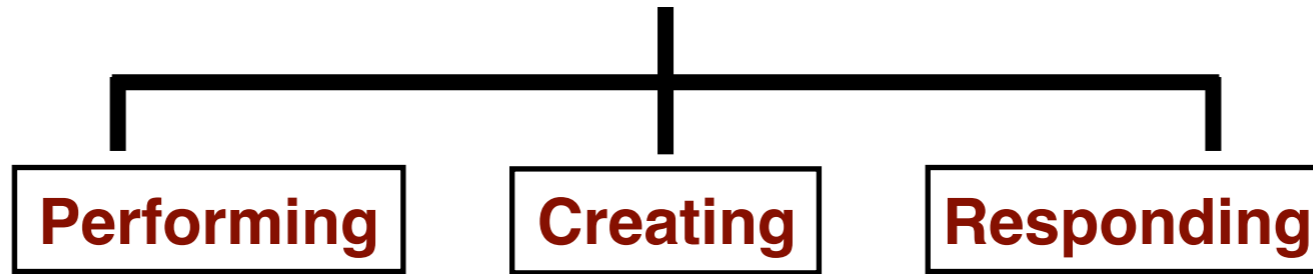


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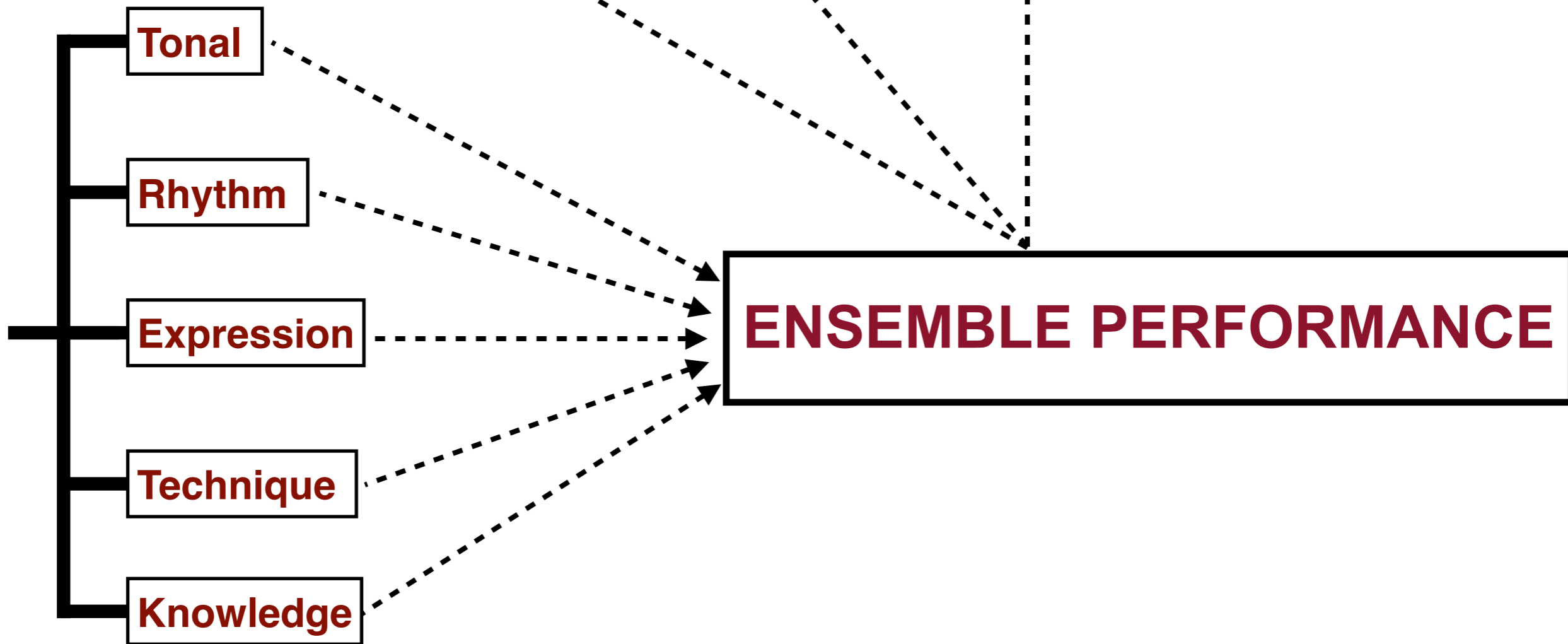




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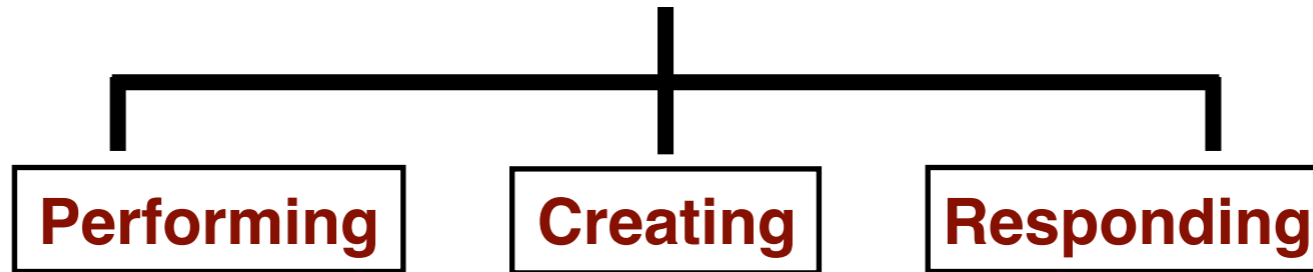


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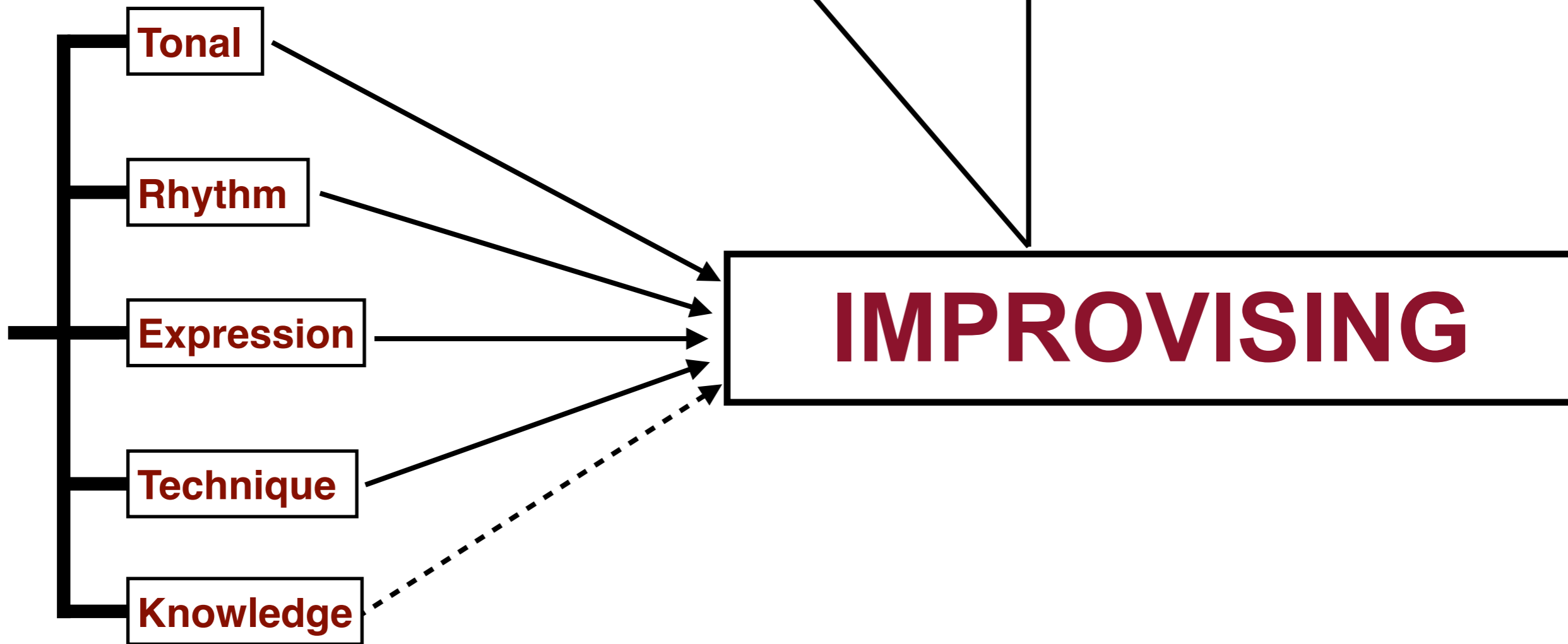




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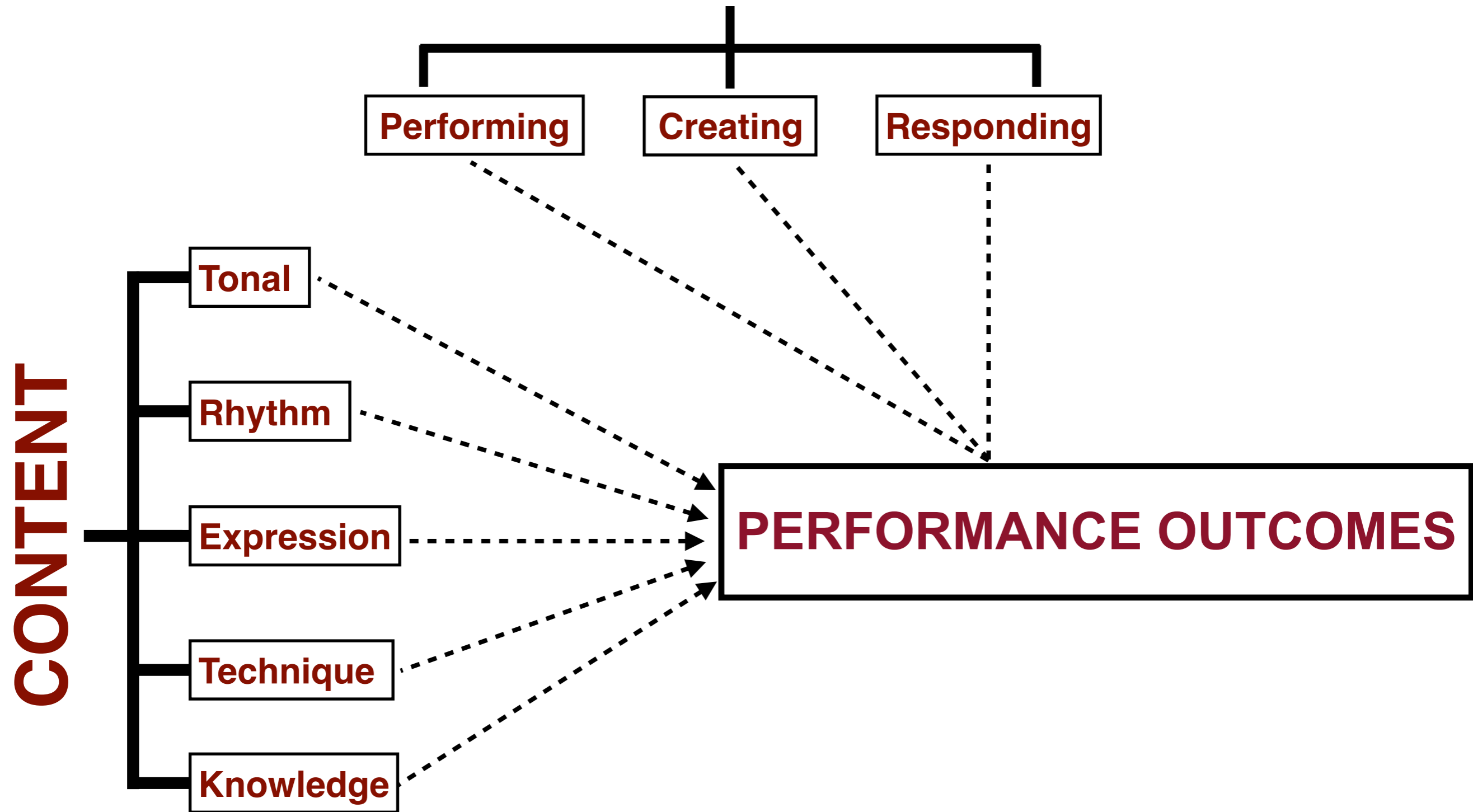


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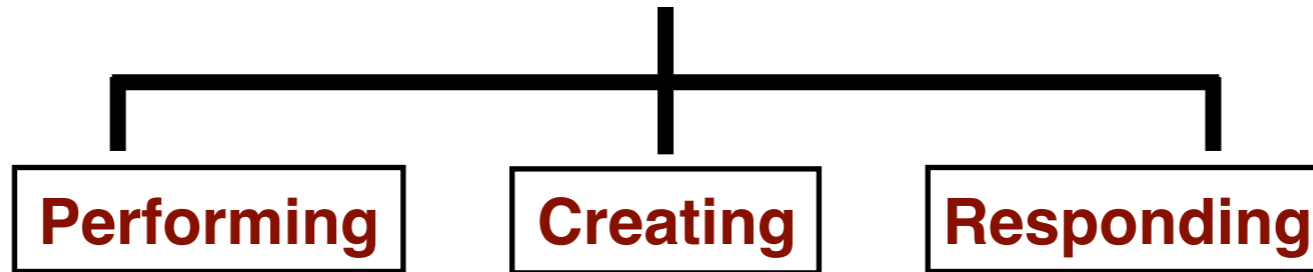


# GOALS



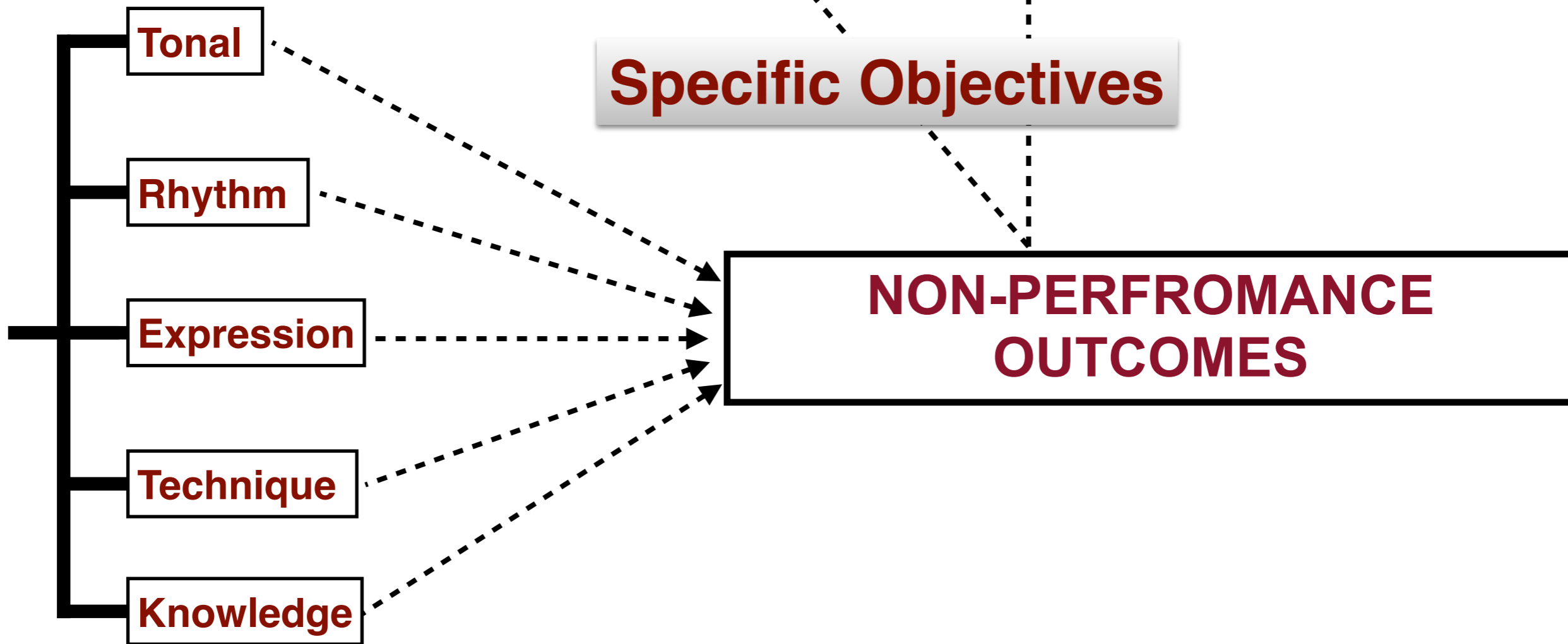


# GOALS



**Specific Objectives**

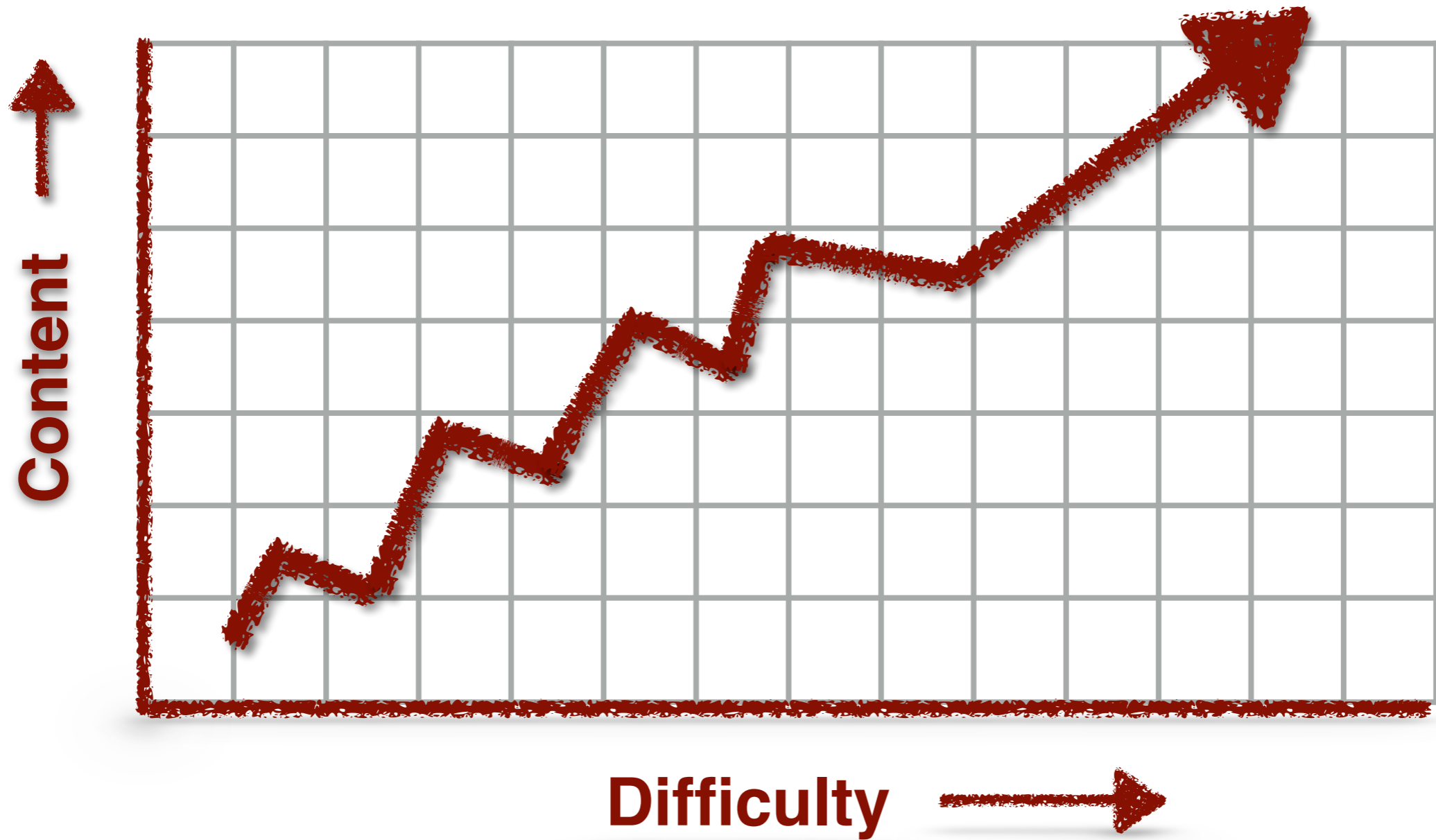
**CONTENT**





# Potential Non-Performance Outcomes

- **Writing**
  - Transcribing
  - Transposing
  - Dictation
  - Composing
- **Reading**
  - Notation
  - Vocabulary
- **Listening**
  - Aural identification
  - Aural analyses
- **Records**
  - Repertoire
  - Performance
  - Reflections







# Conventional Assessments

- **Simple Items**
  - Yes/No
  - Same/different
  - True/False
  - Multiple Choice
  - Matching
- **Complex Items**
  - Fill in the blank
  - Transcribe
  - Dictation
  - Create



# Alternative Assessments

- **Self-Reports**
  - Task/Performance records
  - Student questions
  - Student thoughts/feelings



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# WRITING





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# READING



# Reading



Is the name of this melody “Twinkle Little Star”

- True
- False



# Reading

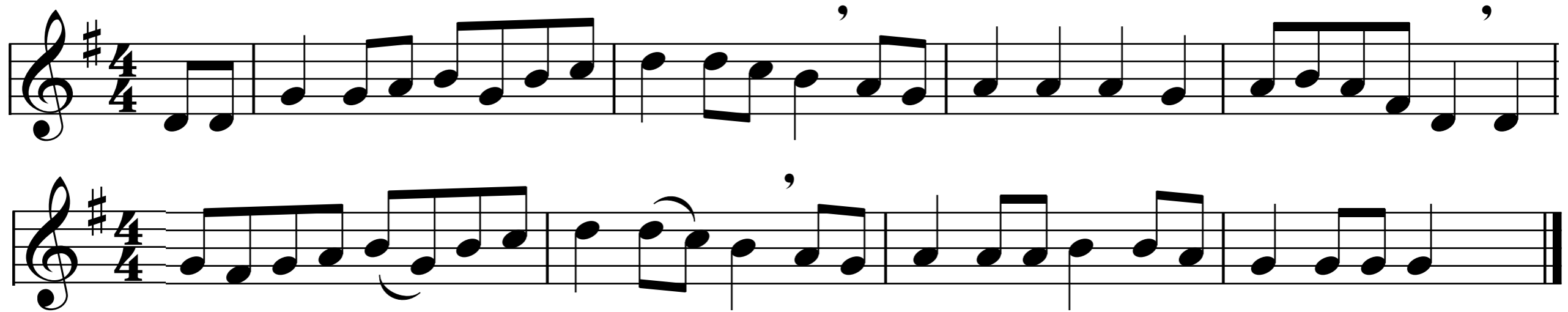


What is the name of this melody?

- A. "Twinkle Little Star"
- B. "Hot Cross Buns"
- C. "Mary Had a Little Lamb"
- D. "Simple Gifts"



# Reading



What is the name of this melody? Simple Gifts





# Reading: Vocabulary

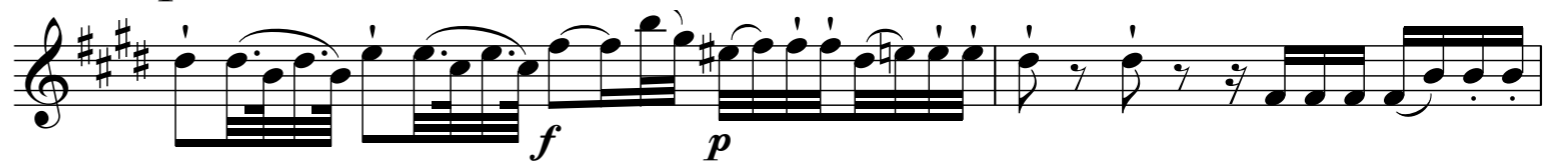
Recall questions:

What is the time signature?

What is the key signature?

**Adagio**

*con sordino*





# Reading: Vocabulary

Analysis questions:

What is the tempo?

What is the form?

What is the style?

**Adagio**

*con sordino*

*f* *p* *f*

*p* *solo*

*f* *p*

*crescendo* *Tutti* *f* *p* *f*





# Reading: Vocabulary

What is the tempo of this piece?

- A. Slow
- B. Fast

**Adagio**

*con sordino*

*f* *p* *f*

*p* *solo*

*f* *p*

*Tutti*

*crescendo* *f* *p* *f*



# Reading: Vocabulary

What is an appropriate tempo for this piece?

- A. Extremely slow
- B. Moderately slow
- C. Moderately fast
- D. Extremely fast

**Adagio**

*con sordino*

*f* *p* *f*

*p*

*f* *p*

*Tutti*

*crescendo* *f* *p* *f*



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# LISTENING



# Listening

- Apply vocabulary
- Determine whether a melody/phrase is complete
- Determine whether two melodies are the same or different...
  - Meter
  - Tonality
- Which excerpt is in...
  - Duple, Triple, 5, 7, etc.
  - Major, Minor, Dorian, Mixolydian, etc.
- Identify the meter and/or tonality
- Identify patterns
- Identify differences



# Listening: Vocabulary

Which of the following best describes the tempo you hear?

- A. Adagio
- B. Andante
- C. Moderato
- D. Allegro





# Listening

Does this excerpt sound complete or incomplete?

A. Complete

B. Incomplete



# Listening

Which excerpt sounds complete?

A. Excerpt 1

B. Excerpt 2



# Listening

This melody is in major tonality.

A. True

B. False



# Listening

What is the tonality of this melody?

A. Major

B. Minor



# Listening

What is the tonality of this melody?

- A. Major
- B. Minor
- C. Dorian
- D. Mixolydian



# Listening

What is the tonality of the song? Minor



# Listening

**INSTRUCTIONS:** Listen carefully to the melody and determine whether it is the same melody notated below









# Listening

These two excerpts are in the same tonality.

A. True

B. False



# Listening

These two excerpts are in the same meter.

A. True

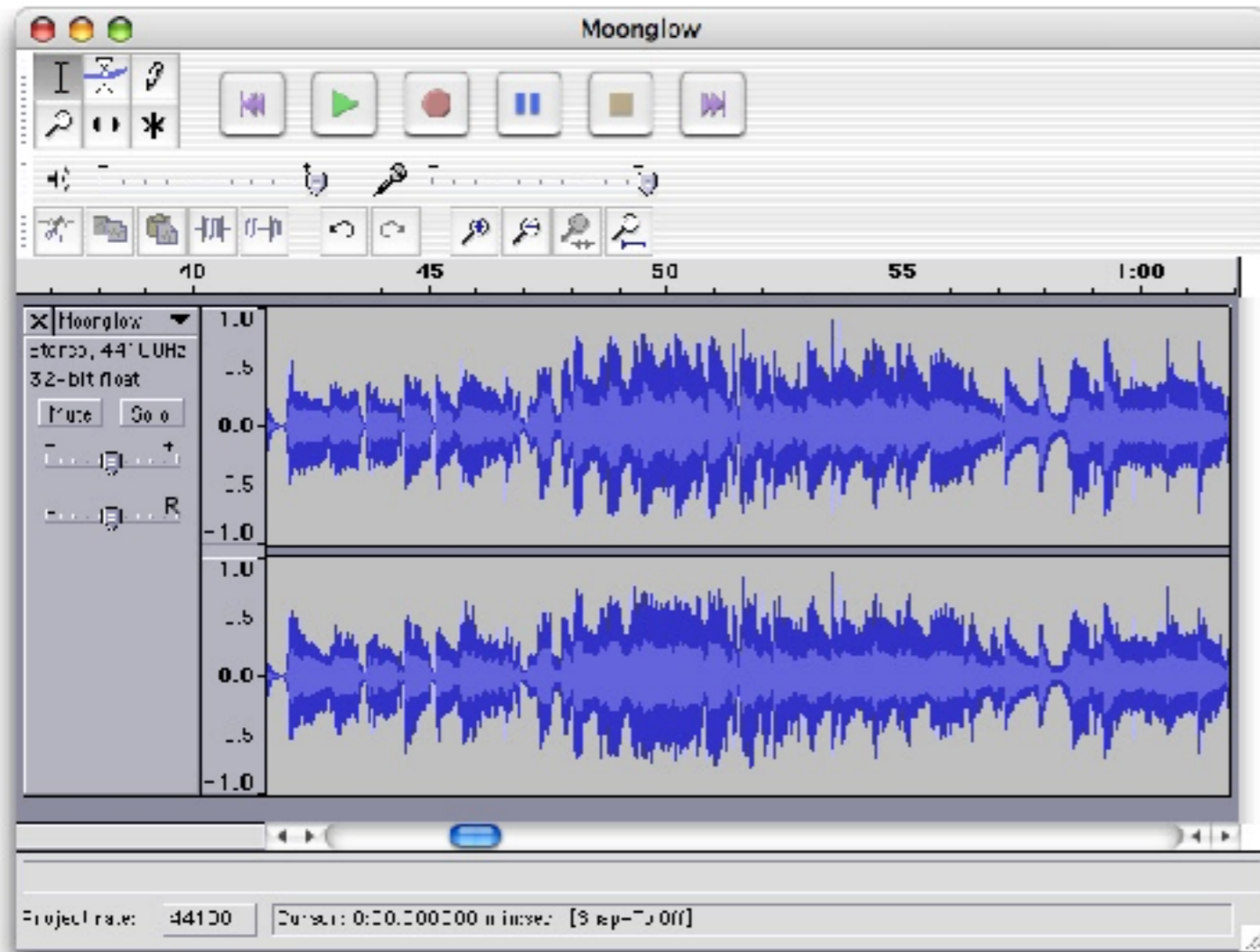
B. False



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Audacity®



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# SELF-REPORT PERFORMANCE RECORDS



# Repertoire Sheet #1

I can play these songs with <i>DO</i> as:	C	F	B $\flat$	E $\flat$	A $\flat$	G	D	A	E
<b>Range: DO-MI</b>									
Pierrot									
Hot Cross Buns									
<b>Range: DO-SOL</b>									
Go Tell Aunt Rhody									
Lightly Row									
<b>Range: SOL-MI</b>									
Old MacDonald									
Jolly Old St. Nicholas									
<b>Range: SOL-FA</b>									
Aura Lee									
Bingo									
<b>Range: DO-DO</b>									
Camptown Races									
Marines Hymn									
<b>Range: SOL-SOL</b>									
Amazing Grace									
Long, Long, Ago									
<b>Range: MI-MI</b>									
My Bonnie									
When Johnny Comes Marching Home									

From: Grunow, R. F., Gordon, E., & Azzara, C. D. (2001). Jump right in: The instrumental series. Chicago, Ill: GIA Publications.



# Repertoire Sheet #2

I can play these songs in major:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

I can play these songs in minor:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

I can play these songs in duple:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

I can play these songs in triple:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_



# Harmonic Progression/Arpeggio Record

<p>S L S S S</p> <p>M F M F M</p> <p>D D D (R) D</p> <p style="padding-left: 100px;">T</p> <p>I IV I V<sup>7</sup> I</p>	<p>I can play these with <i>DO</i> as:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>M F M M M</p> <p>D R D R D</p> <p>L L L (T) L</p> <p style="padding-left: 100px;">Si</p> <p>i iv i V<sup>7</sup> i</p>	<p>I can play these with <i>LA</i> as:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>



# Performance Record

I played	For	Where	Why	When
Hot Cross Buns	My family	Home	Just because	February 13, 2017
Happy Birthday	My brother	Home	it was his birthday	February 10, 2017
Amazing Grace	Church	Church	The pastor asked me	December 24, 2016
Camptown Races	My Family	Our campsite	We were having a sing along	July 4, 2016
Stairway to Heaven	My friends	My garage	It's totally awesome	June 22, 2016





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# STUDENT REFLECTIONS



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# Admit Slip

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Class: \_\_\_\_\_

Name: \_\_\_\_\_

What can you already play well in Anne McGinty's "The Red Balloon"?

What do still need to improve upon in order to be able to perform "The Red Balloon"?



# Potential Admit Slip Questions

- What did you learn in yesterday's rehearsal? What would like to spend more rehearsal time on?
- How do you normally prepare for rehearsal? What do you think you should do differently for future rehearsals?
- After a playing exam: I prepared by \_\_\_\_; I could have \_\_\_\_; I would change \_\_\_\_\_ if I did it again; Doing this made me understand \_\_\_\_\_
- Name the three most important musical elements you try to emphasize when playing Ticheli's "Amazing Grace" What musical elements do you think you still need to work on?
- In your own words, describe the style of Chance's "Incantation and Dance." In terms of style, what do you think the ensemble still needs to improve upon?



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# Exit Slip

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Class: \_\_\_\_\_

Name: \_\_\_\_\_

What was the hardest part of today's rehearsal?



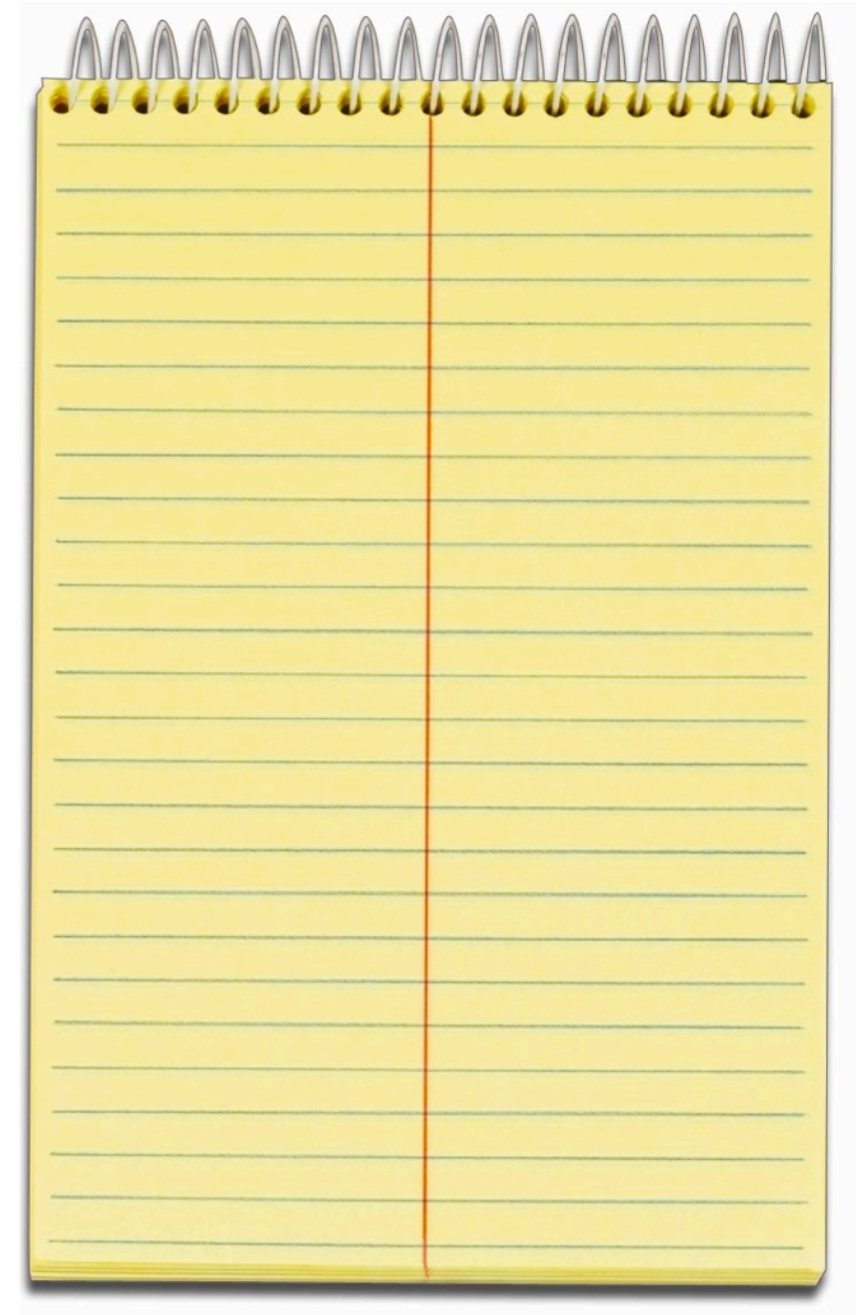
# Potential Exit Slip Questions

- What are you struggling with in the music we practiced today?
- What is the relationship between tone quality and intonation?
- What is the form of each of the pieces we are playing on the concert?
- Explain \_\_\_\_\_ (e.g. articulation, proper posture, breath support, etc.) in your own words.
- At which measures in “Take the A Train” does the bridge begin?



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# Double-Entry Journals



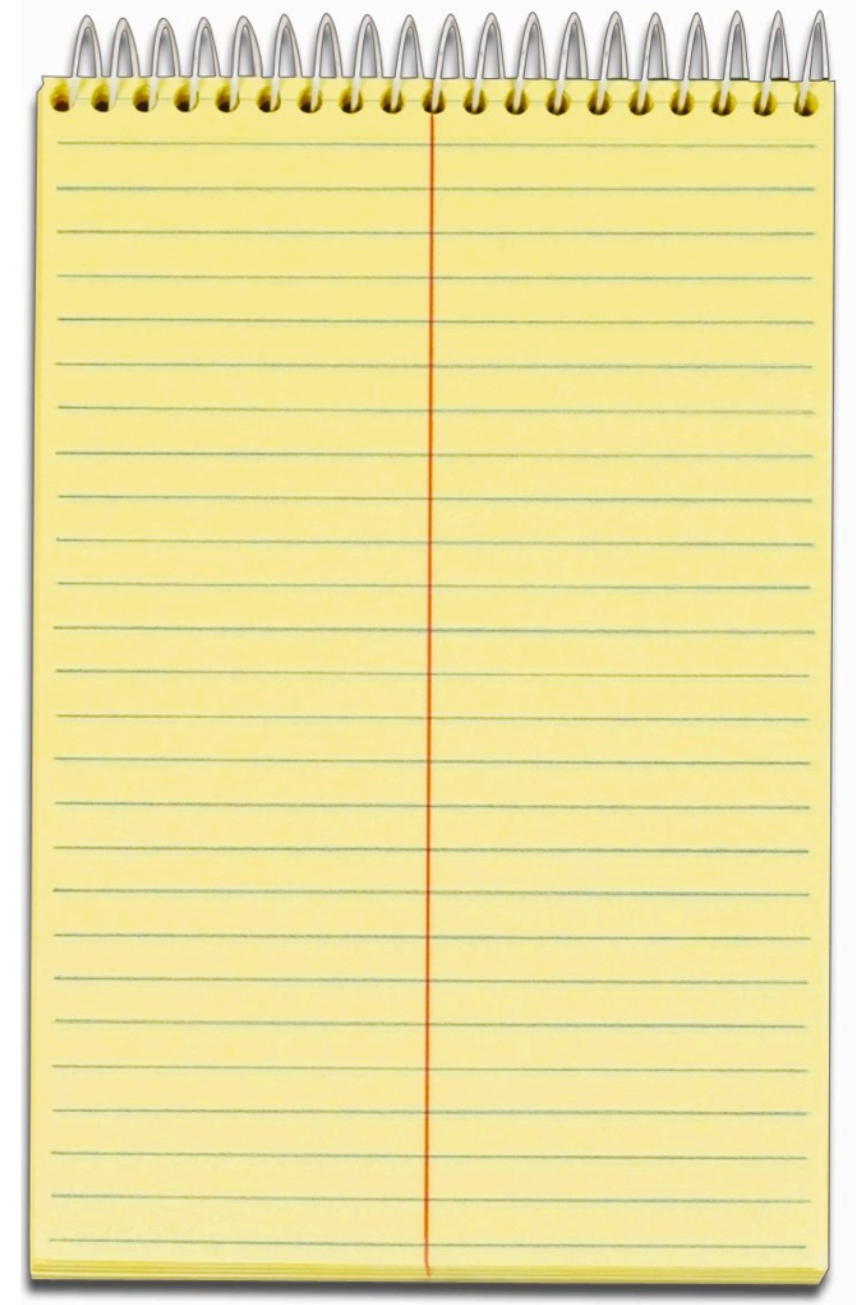


# Double-Entry Journals

- Teacher questions to the left
- Student responses to the right

or

- Student comments to the left
- Teacher responses to the right





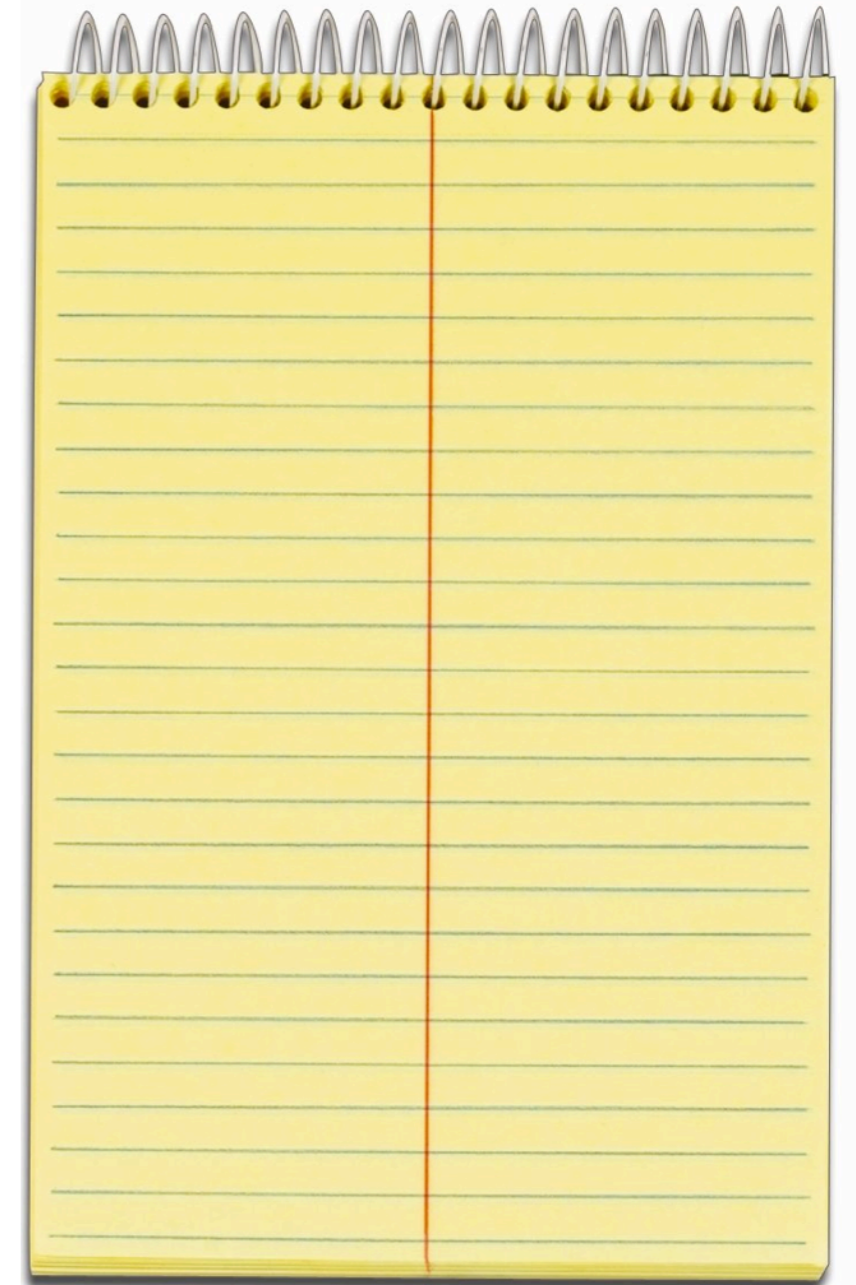
# Double-Entry Journals

*I liked Mars the best. It has such a powerful and relentless beat. I think we played it better in the dress rehearsal than on the concert. We seemed more in sync during rehearsal. I guess people just got nervous on the concert.*

*I wish people practiced more. It seems like some of them might be lying on their practice cards.*

*That's a good observation about the rehearsal. Dress rehearsals are often better than concerts, because of exactly what you said: nerves. Even with professionals.*

*Keep up the hard work, even when you don't think other's are working as hard. It can be frustrating. I know!!*

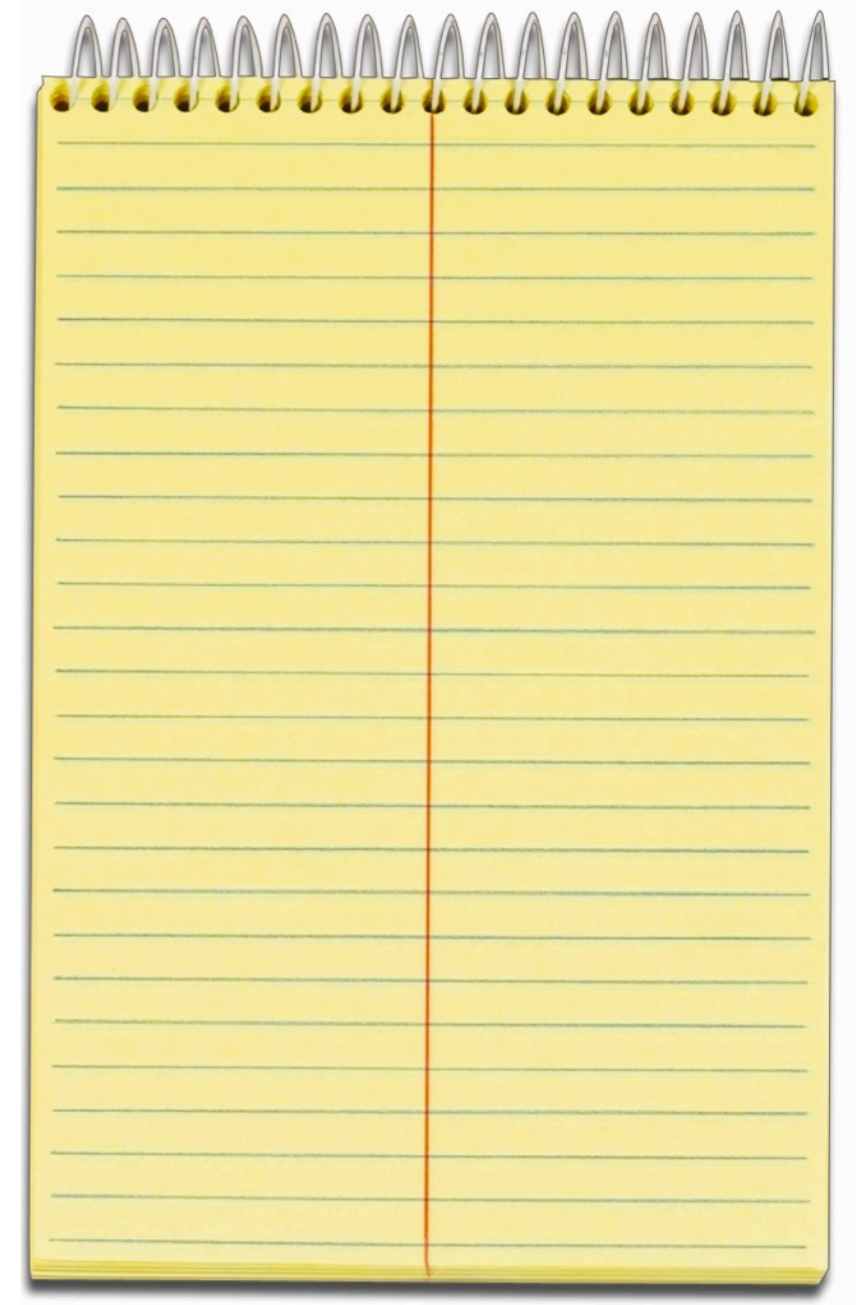






# Double-Entry Journals

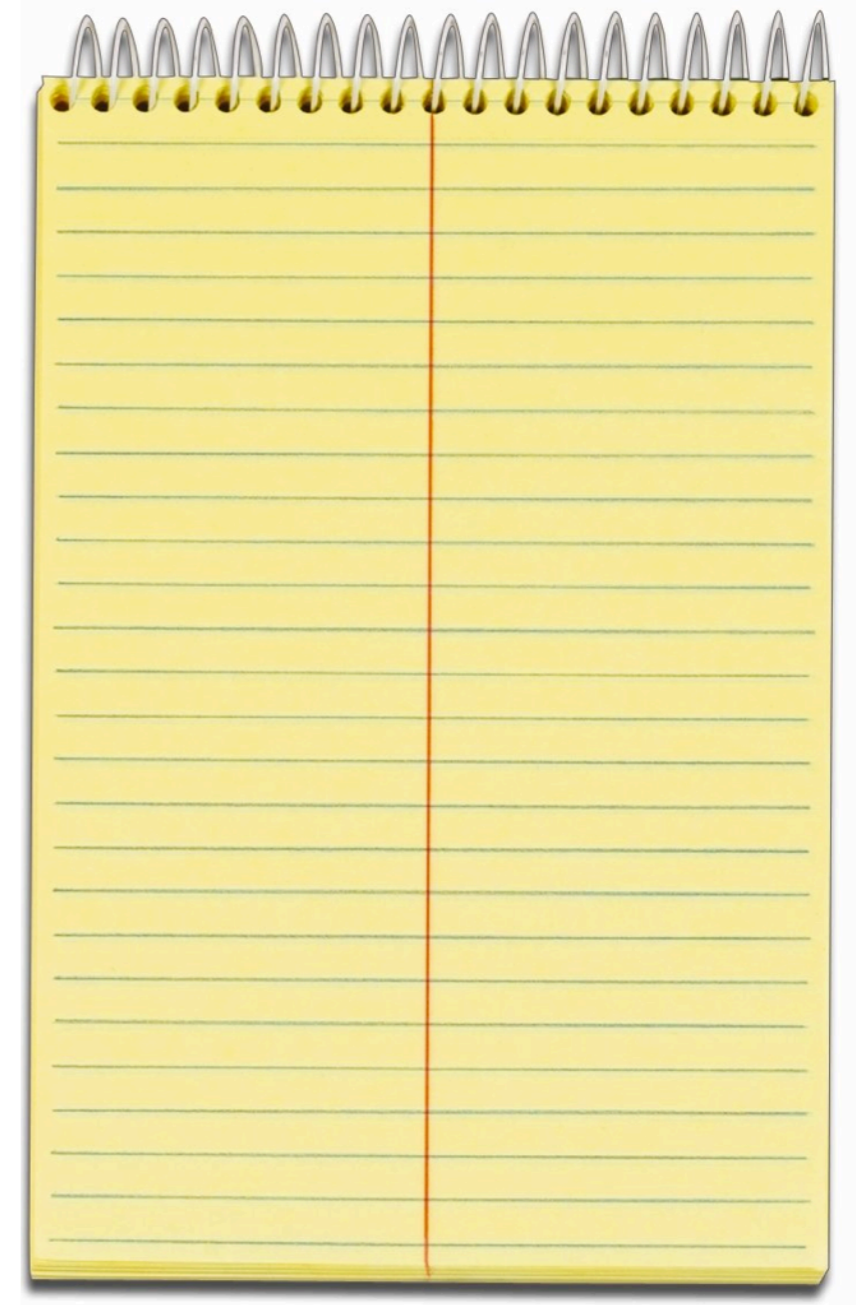
- Collect and respond in sections
- For example:
  - week 1: Basses
  - week 2: Tenors
  - week 3: Altos
  - week 4: Sopranos





# Double-Entry Journals

- Guide students with prompts
- Use age appropriate prompts
- Use appropriate vocabulary and jargon.
- Encourage musical judgments and observations rather than criticisms
- Can allow students to “speak their mind” safely





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**"Of course I can't do anything right. I'm a perfectionist."**



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**ASSESS WHAT YOU VALUE**

**AND**

**VALUE WHAT YOU ASSESS**



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# Questions??

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