

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 the instruction**
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
Expressive quality

Rhythm Skill

Steady beat
Pattern-Division/Elongation
Hand or body position/Technique
Control-phasing: rushing/dragging
Expressive quality

Citizenship

Cooperation/Leadership
Cultures
Historic context

Literacy (3rd grade+)

Form/Symbols
Notation: Rhythm/Pitch/score marks
Improvisation

Vocal Skill Rubric

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

- 4 Matches pitch consistently with expression.
- 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 expression.
- 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 Shows consistent leadership in teamwork.
- 3 Works well with others in teamwork and alone.
- 2 Follows directions and participates in class.
- 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 with tubes. 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. The prop keeps the children busy working together as I complete the assessment. This is a formative “Voice Check.” Sliding up to create a unison. Game patterns: single pitch, falling third, tritonic, falling triad, pentachord, improvisation. Change leaders.

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. The exercise establishes movement vocabulary based on Weikart’s *Four-step Process* as described in Teaching Movement & Dance. Students create patterns and label with text. List all these movement terms and organize by quality: locomotor/non-locomotor, alternating or not, directional, connector or cadence.

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. Later, have the students use the material to create their own two-beat building blocks. Some elements land on the floor to form a cadence, but others leave you in the air.

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 learn right in class? Each packet contains:

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

2 orange 3”x 6” cards for half notes, 2 long cards for syncopation,

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

The colors only matter for the iconic stage before you name the symbols. This allows the teacher to evaluate the students’ work at a glance.

For more activities and a template for the rhythm cards, go to www.teachingwithorff.com sponsored by MMB Music.

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 strategy form or 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:

aaba aab abab abba abac

These are the most common. Elemental folk music and dance have others to offer.

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.

