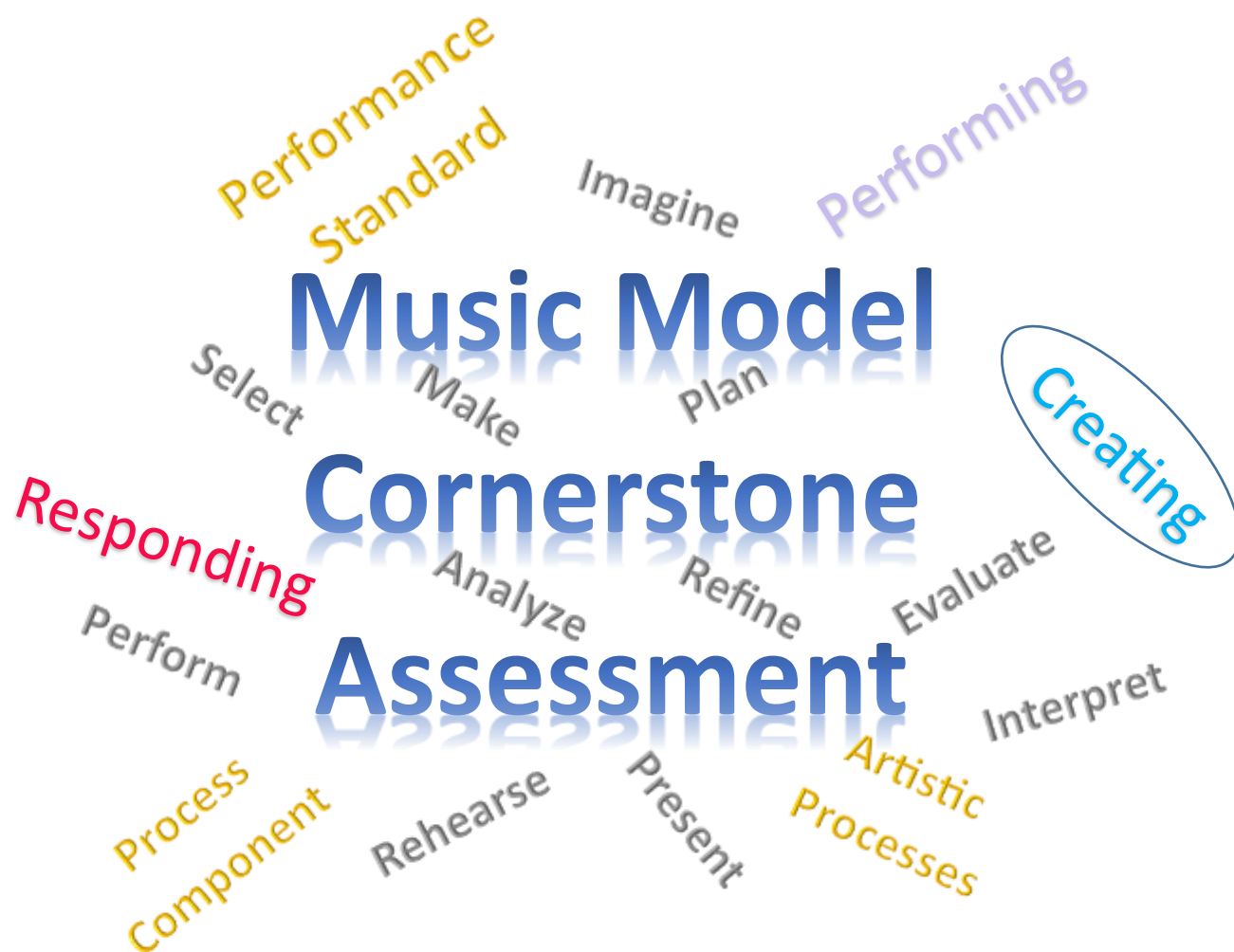




National Association
for Music Education



Artistic Process: Creating
Ensembles: All levels and types

Anchor Standards / Enduring Understandings / Essential Questions

Common Anchor #1:	Generate musical ideas for various purposes and contexts
Enduring Understandings	The creative ideas, concepts, and feelings that influence artists' work emerge from a variety of sources.
Essential Question(s)	How do musicians generate creative ideas?
Common Anchor #2:	Select and develop musical ideas for defined purposes and contexts
Enduring Understanding	Musicians' creative choices are influenced by their experience, context and expressive intent.
Essential Question(s)	How do musicians make creative decisions?
Common Anchor #3:	Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria
Enduring Understanding	Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Musicians' presentation of creative work is the culmination of a process of creation and communication.
Essential Question(s)	How do musicians improve the quality of their creative work? When is a creative work ready to share?

Intent of the Model Cornerstone Assessments

Model Cornerstone Assessments (MCAs) in music assessment frameworks to be used by music teachers within their school's curriculum to measure student attainment of process components defined by performance standards in the National Core Music Standards. They focus on one or more Artistic Process (i.e., Creating, Performing, or Responding) and designed as a series of curriculum-embedded assessment tasks, each of which measures students' ability to carry out one or more process components. The MCAs can be used as formative and summative indications of learning, but do not indicate quality of teaching or effectiveness of a school's music program.

Although each MCA is designed so that it can be administered within an instructional sequence or unit, teachers may choose to spread the component parts of one MCA across multiple units or projects. Student work produced by the national pilot is available

Using the MCA document

This MCA is meant for any ensemble. This document is available in a .pdf format with links for easy navigation within the document and to external links for .doc versions of worksheets. It is divided into student achievement levels but could be considered grade levels: **Novice** (5th/6th grade or an equivalent to 2 years of study in an ensemble in addition to general music); **Intermediate** (7th/8th grade or an equivalent to 4 years of study in an ensemble in addition to general music); **Proficient** (One or more years of high school study); **Accomplished** (Proficiency exceeding average performance proficiency for high school study); **Advanced** (Preparing for collegiate study in music).

General description of the Assessment Task

Students will individually or collaboratively imagine, plan and make, evaluate and refine, and present music based on skills and knowledge learned in an ensemble setting. It is the intent of this MCA to begin with improvisation leading to composition and/or arranging with accommodations made for the amount of instructional time. Individual teachers can determine the length of time required to complete the assessment. Use the following links to find the National Standards [Skills and Knowledge](#) and the [Music Standards Glossary](#)

Create Music for a Scenario

Imagine

Assessment Strategy 1

The teacher will:

- guide students to select a primary phrase discovered in one of their ensemble pieces.
- have students complete the assignment as indicated on the appropriate Imagine Worksheet.
- collect, score using the Imagine Scoring Device, and provide feedback for the Imagine Worksheets.

E
N
S
E
M
B
L
E

C
R
E
A
T
I
N
G

Plan and Make

Assessment Strategy 2

The teacher will:

- explain to the students that they will be creating a short music piece. They may use instruments to help them with the process. If done in class, the teacher should constantly monitor the students (pairs for novice and intermediate levels), and use the praise, point, and leave strategy.

Collect, score, and provide feedback for the Plan and Make Worksheets using the Plan and Make Scoring Device. Then return to the students for use in refinement..

Evaluate and Refine

Assessment Strategy 3

To support student in refining their composition, teacher will:

- put students in groups of four independently or in class. Each student should perform the original, then perform their composition in progress with the other three providing feedback.
- The group of four students will review the final composition rubric and discuss how the compositions can reach meeting or exceeding standard.

Then the students will continue to compose, refining the composition with adjustments in response to the feedback and rubric discussion. The teacher will ask students to complete the Evaluate to Refine Worksheet, which will be turned in after the final performance.

Present/Perform

Assessment Strategy 4

The teacher will:

Score the students' presentation of their compositions where they do the following:

- perform the original version
- verbally explain the compositional device(s) used to implement and expressive intent,
- perform the music composition either live or prerecorded.

Assessment Strategy 1 (Imagine)

Novice - MU: Cr1.1.E.5a

Intermediate - Cr1.1.E.8a

Proficient - MU:Cr1.1.E.1a

Accomplished - MU:Cr1.1.E.1la

Advanced - MU:Cr1.1.E.1lla

Prerequisite Skills and Knowledge (as appropriate for the level of achievement identified on the standard)

- Able to identify sounds, rhythms, melodies, harmonies, etc. to express an idea or feeling.
- Able to perform and create melodic/rhythmic accompaniments.
- Have experiences with using sounds to express ideas or feelings .
- Recognize and able to convey expressive intent in music performance.
- Able to manipulate various elements of music through the effective use of compositional techniques .
- Able to apply compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- Can document creating of original musical ideas through the use of notation or audio/video recording.

Teacher Preparation	<ul style="list-style-type: none"> • Print sufficient copies of Imagine Worksheet for students (Novice; Intermediate; Proficient; Accomplished; Advanced). (Click here for.doc versions) • Study the Imagine Scoring Device and prepare roster for rating.
Assessment Environment Setup	<ul style="list-style-type: none"> • The teacher will model how to identify phrases (aurally and/or from notation) that exist in the ensemble literature studied in class. • From identified melodies, the teacher will guide students through an exploration of selected compositional devices found in the Compositional Device Menu. • The teacher will provide an opportunity for students to individually explore and improvise ways to alter the melody using one or more of the compositional devices.
Assessment	<p>The teacher will:</p> <ul style="list-style-type: none"> • guide students to select a primary phrase discovered in one of their ensemble pieces. • have students complete the assignment as indicated on the appropriate Imagine Worksheet. • collect, score using the Imagine Scoring Device, and provide feedback for the Imagine Worksheets and recordings.

Imagine Worksheet – Novice

1. Select a motif (short phrase) from one of the ensemble pieces that is appropriate for your performance medium. Independently explore four of the compositional devices from the table below. Explore each idea a sufficient number of times in order to choose which you like the best to re-imagine this phrase, then improvise a re-imagined version using one of the devices.
2. Using an improvisational/compositional tool (*musical instrument, staff paper, sequencer, recording device, etc.*) record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the original phrase (*melodic/rhythmic*) as appropriate for your performance medium.
3. Then record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the re-imagined motif (*melodic/rhythmic*) that you feel appropriately embellishes the original characteristics of the music/text.

Compositional Device Menu – Circle the device(s) used in your re-imagined phrase

(note: these are a few examples of how composers imagine creative options for musical ideas that can influence the feeling of a piece. The list below is not to be considered comprehensive nor sequential)

Rhythmic	Melodic	Harmonic	Expression – Contrast	Expression – Variety	Timbre/Tone Color
use of repetitions	use of repetitions	use of repetitions	tension and resolution	altering pitch (high-low)	Vocal (vowels, brightness, throat/head tones)
create patterns	create patterns	create patterns	unity and variety	dynamics (f, mf, mp, p)	movement
incorporate silence (rests)	organization of tones using a scale (e.g., pentatonic, major, minor, modal)	purposeful harmonic structures	balance (between parts and between melody and harmony)	tempo (largo, andante, allegro, and presto)	Instruments (alternate between different instruments, use of mutes, add non-traditional sounds)
dynamic contrasts	dynamic contrasts	alter texture (thick, thin, open, close)	dynamic contrasts	articulation (staccato – legato)	body and found percussion

Explain your choice of compositional device and how it re-imagined this motif.

Hand in this worksheet with the notation or recordings of your re-imagined musical motif.

Imagine Worksheet - Intermediate

1. Select a passage (complete phrase) from one of the ensemble pieces and appropriate for your performance medium. Independently explore an improvisation using four of the compositional devices from the table below. Explore each idea a sufficient number of times in order to independently use all four and/or combine them to create what you feel is the best way to re-imagine this passage with consideration of the characteristics from the original.
2. Using an improvisational/compositional tool (*musical instrument, staff paper, sequencer, recording device, etc.*) record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the original phrase (*melodic/rhythmic*) as appropriate for your performance medium.
3. Then record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the re-imagined phrase (*melodic/rhythmic*) that you feel appropriately expresses the characteristics of the music/text of the original using four of the compositional devices.

Compositional Device Menu – Circle the four devices used in your re-imagined passage.

(note: these are a few examples of how composers imagine creative options for musical ideas that can influence the feeling of a piece. The list below is not to be considered comprehensive nor sequential)

Rhythmic	Melodic	Harmonic	Expression – Contrast	Expression – Variety	Timbre/Tone Color
use of repetitions	use of repetitions	use of repetitions	tension and resolution	altering pitch (high-low)	Vocal (vowels, brightness, throat/head tones)
create patterns	create patterns	create patterns	unity and variety	dynamics (f, mf, mp, p)	movement
incorporate silence (rests)	organization of tones using a scale (e.g., pentatonic, major, minor, modal)	purposeful harmonic structures	balance (between parts and between melody and harmony)	tempo (largo, andante, allegro, and presto)	Instruments (alternate between different instruments, use of mutes, add non-traditional sounds)
dynamic contrasts	dynamic contrasts	alter texture (thick, thin, open, close)	dynamic contrasts	articulation (staccato – legato)	body and found percussion

Explain how you used the compositional devices and why they are appropriate for re-imagining this passage.

Hand in this worksheet with the notation or recordings of your re-imagined musical phrase.

Imagine Worksheet - Proficient

1. Select two phrases, each from a different historic/stylistic ensemble piece and appropriate for your performance medium. Independently explore an improvisation for each using four of the compositional devices from the table below (two devices on each phrase). Explore each idea a sufficient number of times in order to choose which you like the best to re-imagine each phrase while maintaining the stylistic/historic integrity of the phrase.
2. Using an improvisational/compositional tool (*musical instrument, staff paper, sequencer, recording device, etc.*) record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the original phrase (*melodic/rhythmic/harmonic*) as appropriate for your performance medium.
3. Then record (*using a digital recording device*) or notate (*using traditional or alternative notation*) each re-imagined phrase (*melodic/rhythmic/harmonic*) that you feel appropriately expresses the historic/stylistic characteristics of the music/text of the original for each phrase.

Compositional Device Menu – Circle the device(s) used in your re-imagined passage.

(note: these are a few examples of how composers imagine creative options for musical ideas that can influence the feeling of a piece. The list below is not to be considered comprehensive nor sequential)

Rhythmic	Melodic	Harmonic	Expression – Contrast	Expression – Variety	Timbre/Tone Color
Variations (meter change, syncopation)	Variations (repetitions, sequences, augmentation, diminution)	Variations (repetitions, sequences, augmentation, diminution)	tension and resolution	altering pitch and intervals (high-low)	Vocal (vowels, brightness, throat/head tones)
create patterns	create patterns	create patterns	unity and variety	dynamics (f, mf, mp, p)	movement
incorporate silence (rests)	organization of tones using a scale (e.g., pentatonic, major, minor, modal)	purposeful harmonic structures	balance (between parts and between melody and harmony)	tempo (largo, andante, allegro, and presto)	Instruments (alternate between different instruments, use of mutes, add non-traditional sounds)
	Improvisational Techniques (trills, turns, passing tones)	alter texture (thick, thin, open, close)		articulation (staccato – legato)	body and found percussion

Explain how you used the compositional devices for each phrase and why they are appropriate for re-imagining each passage. You may use continue on another sheet of paper.

Hand in this worksheet with the notation or recordings of your re-imagined musical phrase.

Imagine Worksheet - Accomplished

1. Select a complete musical theme (group of phrases) from an ensemble piece with a cultural connection and appropriate for your performance medium. Independently study the passage exploring the compositional components. Identify the compositional devices and place a check on the table below for those that are incorporated in an expressive performance of this passage. Re-imagine this theme using different compositional devices or altering those used in the original while maintaining the cultural integrity of the theme.
2. Using an improvisational/compositional tool (*musical instrument, staff paper, sequencer, recording device, etc.*) record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the original passage (*melodic/rhythmic/harmonic*) as appropriate for your performance medium.
3. Then record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the re-imagined passage (*melodic/rhythmic/harmonic*) that you feel appropriately expresses the cultural characteristics of the music/text of the original.

Compositional Device Menu – Check the device(s) incorporated in an expressive performance of the original phrase and circle the device(s) used in your re-imagined theme.

Rhythmic	Melodic	Harmonic	Expression – Contrast	Expression – Variety	Timbre/Tone Color
Variations (meter change, syncopation)	Variations (repetitions, sequences, augmentation, diminution)	Variations (repetitions, sequences, augmentation, diminution)	tension and resolution	altering pitch and intervals (high-low)	Vocal (vowels, brightness, throat/head tones)
create patterns	create patterns	create patterns	unity and variety	dynamics (f, mf, mp, p)	movement
incorporate silence (rests)	organization of tones using a scale (e.g., pentatonic, major, minor, modal)	purposeful harmonic structures	balance (between parts and between melody and harmony)	tempo (largo, andante, allegro, and presto)	Instruments (alternate between different instruments, use of mutes, add non-traditional sounds)
	Improvisational Techniques (trills, turns, passing tones)	alter texture (thick, thin, open, close)		articulation (staccato – legato)	body and found percussion

Explain how you used the compositional devices and why they are appropriate for re-imagining the passage relative to maintaining the integrity of the cultural background of the piece.

Hand in this worksheet with the notation or recordings of your re-imagined musical phrase.

Imagine Worksheet - Advanced

1. Select a complete musical idea (group of phrases) from an ensemble piece. Independently study the passage exploring the compositional components. Identify the compositional devices and place a check on the table below for each incorporated in an expressive performance of this passage.
2. Using an improvisational/compositional tool (*musical instrument, staff paper, sequencer, recording device, etc.*) record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the original passage (*melodic/rhythmic/harmonic*) as appropriate for your performance medium.
3. Compose an entirely new composition that will maintain the integrity of original composition using similar or other compositional devices. Then record (*using a digital recording device*) or notate (*using traditional or alternative notation*) the new passage (*melodic/rhythmic/harmonic*) that you feel appropriately expresses the characteristics of the music/text of the original.

Compositional Device Menu – Check the device(s) incorporated in an expressive performance of the original phrase and circle the device(s) used in your new passage.

Rhythmic	Melodic	Harmonic	Expression – Contrast	Expression – Variety	Timbre/Tone Color
Variations (meter change, syncopation)	Variations (repetitions, sequences, augmentation, diminution)	Variations (repetitions, sequences, augmentation, diminution)	tension and resolution	altering pitch and intervals (high-low)	Vocal (vowels, brightness, throat/head tones)
create patterns	create patterns	create patterns	unity and variety	dynamics (f, mf, mp, p)	movement
incorporate silence (rests)	organization of tones using a scale (e.g., pentatonic, major, minor, modal)	purposeful harmonic structures	balance (between parts and between melody and harmony)	tempo (largo, andante, allegro, and presto)	Instruments (alternate between different instruments, use of mutes, add non-traditional sounds)
	Improvisational Techniques (trills, turns, passing tones)	alter texture (thick, thin, open, close)		articulation (staccato – legato)	body and found percussion

Explain how you used the compositional devices and why they are appropriate for newly-imagining the passage relative the maintaining the integrity of the cultural background of the piece.

Hand in this worksheet with the notation or recordings of your newly-imagined musical phrase.

Imagine Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
Novice	Primarily copied the original melodic/ rhythmic motif without clearly using one compositional device.	Slightly altered a melodic/rhythmic motif with one compositional device with questionable connection to the original.	Re-imagined/created a melodic/ rhythmic motif with one compositional device that embellish the characteristics original.	Re-imagined/created a melodic/ rhythmic motif exploring multiple compositional device that clearly enhance the characteristics original.	MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
Intermediate	Slightly altered a melodic/rhythmic phrase with three or fewer compositional devices with questionable consideration of the original.	Slightly altered a melodic/rhythmic phrase with four compositional devices with questionable consideration of the original.	Re-imagined/created a melodic/ rhythmic phrase with four compositional devices with clear consideration of the characteristics from the original.	Re-imagined/created a melodic/ rhythmic phrase with four compositional devices that creatively enhances the characteristics of the original.	MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
Proficient	Slightly altered two phrases from different historic styles without a clear connection to the historical/stylistic integrity of the original.	Re-imagined/created two phrases from different historic styles, but the connection to the historical/stylistic integrity is questionable.	Re-imagined/created phrases from two historic periods that reflect the stylistic/historical nature of the original clearly explaining the connection in writing.	Re-imagined/created phrases from two historic periods that reflecting a depth of understanding of the stylistic/historical nature of the original insightfully explaining the connection in writing	MU:Cr1.1.E.1a Compose and improvise ideas for melodies , rhythmic passages , and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.
Accomplished	Created a complete musical theme that was very similar to the original.	Re-imagined/created a complete musical theme, but the connection to the original was questionable.	Re-imagined/created a complete musical theme based while maintaining the cultural integrity of the original.	Re-imagined/created a complete musical theme based that clearly enhances the cultural integrity of the original.	MU:Cr1.1.E.11a Compose and improvise ideas for arrangements , sections , and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.
Advanced	Imagined a new musical idea with no discernable connection to the original.	Imagined a new musical idea, but the connection to the original was questionable.	Imagined a new musical idea based on and maintaining the integrity of the original musical composition.	Imagined a new musical idea based on and maintaining, but creatively expounded upon the integrity of the original.	MU:Cr1.1.E.11a Compose and improvise musical ideas for a variety of purposes and contexts .

Assessment Strategy 2 (Plan, and Make)

Novice - MU: Cr2.1.E.5a&b

Intermediate – Cr2.1.E.8a&b

Proficient - MU:Cr2.1.E.1a&b

Accomplished - MU:Cr2.1.E.11a&b

Advanced - MU:Cr2.1.E.11a&b

Prerequisite Skills and Knowledge

- Able to perform and create harmonic/rhythmic accompaniments.
- Recognize and able to convey expressive intent in music performance.
- Have experience manipulating the various elements of music displaying effective compositional technique.
- Able to apply compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- Can read and use standard or iconic notation and/or can use audio/video recording devices and music technology to document rhythmic phrases, melodic phrases, and harmonic sequences.

Teacher Preparation

- Print sufficient copies of Plan, and Make Worksheet for students. ([Novice](#); [Intermediate](#); [Proficient](#); [Accomplished](#); [Advanced](#)) ([click for .doc version](#))
- Study the [Plan, and Make Scoring Device](#) and prepare roster for rating.
- Have musical instruments, staff paper, sequencer, recording devices, etc., available for students.
- Plan time and space for students to explore musical ideas

Assessment Environment Setup

- In class or independently, the teacher instructions students share, in pairs, their original motif and the re-imagined motif while the other identifies the characteristic that was re-imagined.
- Following this exploration, each pair of students should identify the decisions that they need to make on the left-hand side of the Plan and Make Worksheet and make a decision about each characteristic of compositional ideas that they would like in a composition and write it on the right-hand side.

Assessment

The teacher will:

- explain to the students that they will be creating a short music piece. They may use instruments to help them with the process. If done in class, the teacher should constantly monitor the students (pairs for novice and intermediate levels), and use the praise, point, and leave strategy ([praise their progress](#), [point them at the next step](#), then [leave](#)).
- Collect, score, and provide feedback for the Plan and Make Worksheets using the Plan and Make Scoring Device. Then return to the students for use in refinement.

Plan and Make Worksheet - Novice

Using your re-imagined motif, develop a eight-measure composition with a peer. One student will compose the opening four measures and the other will complete the final four. Before beginning to compose a melody, there are certain decisions a composer must make. After brainstorming with your partner and with your class, list the decisions you know you will have to make in the left-hand column of this chart. Then, with your partner, write the corresponding answer you have decided upon for each decision in the right-hand column. This chart uses Key (Tonal Center) as an example. If you intend to use Key (Tonal Center) as one of the decisions you intend to make, then list it again.

Decision We Have To Make	What We Decided (compositional device used)
e.g., Key (Tonal Center)	e.g., Key of C

8 Measure Organizer

(use this organizer to write your musical ideas and compositional devices for each measure.

You may use notation staff paper if you wish, but submit both this worksheet and work on staff paper)

Build upon your ideas, develop a way to notate (traditional or non-traditional) your composition, and begin preparing it for performance with rehearsal and refinement. Remember to maintain some connection to the characteristics of the original.

Plan and Make Worksheet - Intermediate

Using your re-imagined passage, develop a sixteen-measure composition with a peer. One student will compose the opening eight measures and the other will complete the final eight. Before beginning to compose a melody, there are certain decisions a composer must make. After brainstorming with your partner and with your class, list the decisions you know you will have to make in the left-hand column of this chart. Then, with your partner, write the corresponding answer you have decided upon for each decision in the right-hand column. This chart uses Key (Tonal Center) as an example. If you intend to use Key (Tonal Center) as one of the decisions you intend to make, then list it again.

Decision We Have To Make	What We Decided (compositional device used)
e.g., Key (Tonal Center)	e.g., Key of C

16 Measure Organizer

*(use this organizer to write your musical ideas and compositional devices for each measure.
You may use notation staff paper if you wish, but submit both this worksheet and work on staff paper)*

Build upon your ideas, develop a way to notate (traditional or non-traditional) your composition, and begin preparing it for performance with rehearsal and refinement. Remember to maintain some connection to the characteristics of the original.

Plan and Make Worksheet - Proficient

Based upon your re-imagined musical theme, develop you new composition for each phrase while maintaining the stylistic nature of each piece.

8 Measure Organizer for theme 1

(name of original piece)		(style of this piece)	
<i>(use this organizer to write your musical ideas and compositional devices for each measure. You may use notation staff paper if you wish)</i>			

8 Measure Organizer for theme 2

(name of original piece)		(style of this piece)	
<i>(use this organizer to write your musical ideas and compositional devices for each measure. You may use notation staff paper if you wish, but submit both this worksheet and work on staff paper)</i>			

Build upon your ideas, develop a way to notate (traditional or non-traditional) your composition, and begin preparing it for performance with rehearsal and refinement. Remember to maintain some connection to the historical/stylistic characteristics of from each of the original themes.

Plan and Make Worksheet - Accomplished

(name of original piece)

(cultural background of this piece)

Develop your re-imagined musical theme into a performable composition maintaining the cultural characteristics of the piece. Consider the following categories to guide your plan. Then produce a notated version (traditional or non-traditional) that clearly reflects that music performed.

Ideas & Content—(theme, expression, dynamics, unity and variety)— to keep the listener's attention;

Organization—(form) —Clear recognizable patterns and sequence; guides listener's anticipation;

Flow—(melody)—clear melodic direction with performable intervals

Fluency—(rhythm)—functional and performable—flows with a forward feel

Conventions—(symbols, accurate manuscript)—few errors; easy to read

Explain or diagram your plan for putting your musical ideas. You may use score paper for traditional notation, *but submit both this worksheet and work on staff paper.*

Begin preparing the piece for performance with rehearsal and refinement.

Plan and Make Worksheet - Advanced

(name of original piece)

Develop your new composition to be performed. Work to maintain the integrity of the original piece while reinventing the music by altering characteristics of the piece. Consider the following categories to guide your plan. Then produce a notated version (traditional or non-traditional) that clearly reflects that music performed.

Ideas & Content—(theme, expression, dynamics)—varied in a way to keep the listener’s attention;

Organization—(form) —Clear recognizable patterns and sequence; guides listener’s anticipation;

Flow—(melody)—clear melodic direction with performable intervals

Fluency—(rhythm)—functional and performable—flows with a forward feel

Conventions—(symbols, accurate manuscript)—few errors; easy to read

Explain or diagram your plan for putting your composition. You must also score paper for with traditional notation, although non-traditional notation may be incorporated. *Submit both this worksheet and work on staff paper.*

Begin preparing the piece for performance with rehearsal and refinement.

Plan and Make Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
Novice	Developed a draft of a melodic/rhythmic phrase: <input type="checkbox"/> disorganized. <input type="checkbox"/> little or no connection to the original. <input type="checkbox"/> notation was not clear.	Developed a draft of a melodic/rhythmic phrase: <input type="checkbox"/> relatively organized. <input type="checkbox"/> unclear as to their understanding of the original. <input type="checkbox"/> notation was sequenced, but not clear throughout.	Developed a clear draft of a melodic/rhythmic phrase: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated a basic understanding of the original. <input type="checkbox"/> notated it well enough to be rehearsed.	Developed a clear draft of a melodic/rhythmic phrase: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated an advanced understanding of the original characteristics. <input type="checkbox"/> notated it well enough to be rehearsed.	MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.
Intermediate	Developed a draft of a melodic/rhythmic passage: <input type="checkbox"/> disorganized. <input type="checkbox"/> little or no connection to the original. <input type="checkbox"/> notation was not clear.	Developed a draft of a melodic/rhythmic passage: <input type="checkbox"/> relatively organized. <input type="checkbox"/> unclear as to a connection to the original characteristics. <input type="checkbox"/> notation was sequenced, but not clear throughout.	Developed a clear draft of a melodic/rhythmic passage: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated a basic understanding of the original. <input type="checkbox"/> notated it well enough to be rehearsed.	Developed a clear draft of a melodic/rhythmic passage: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated an advanced understanding of the original characteristics. <input type="checkbox"/> notated it well enough to be rehearsed.	MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording.
Proficient	Developed a draft of a two phrases from contrasting historic styles: <input type="checkbox"/> disorganized. <input type="checkbox"/> little or no connection to the historical style. <input type="checkbox"/> notation was not clear.	Developed a draft of a two phrases from contrasting historic styles: <input type="checkbox"/> relatively organized. <input type="checkbox"/> unclear as to their understanding of the historical styles. <input type="checkbox"/> notation was sequenced, but not clear throughout.	Developed a clear draft of a two phrases from contrasting historic styles: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated a clear connection to the contrasting historical styles of the pieces. <input type="checkbox"/> notated it well enough to be rehearsed.	Developed a clear draft of a two phrases from contrasting historic styles: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated a clear connection to the contrasting historical styles of the pieces while at the same time developing unique ideas with in these contexts. <input type="checkbox"/> notated it well enough to be rehearsed.	MU:Cr2.1.E.1a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music <i>from a variety of historical periods</i> studied in rehearsal. MU:Cr2.1.E.1a Preserve draft compositions and improvisations through standard notation and audio recording.

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
Accomplished	Developed a draft of a complete musical passage: <input type="checkbox"/> disorganized. <input type="checkbox"/> little or no connection to the cultural characteristics. <input type="checkbox"/> notation was not clear.	Developed a draft of a complete musical passage: <input type="checkbox"/> relatively organized. <input type="checkbox"/> unclear as to their understanding of the cultural characteristics. <input type="checkbox"/> notation was sequenced, but not clear throughout.	Developed a clear draft of a complete musical passage: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated a clear understanding of the cultural characteristics. <input type="checkbox"/> notated it well enough to be rehearsed with appropriate expressive markings.	Developed a clear draft of a complete musical passage: <input type="checkbox"/> visually organized. <input type="checkbox"/> demonstrated a clear connection to the contrasting cultural characteristics of the pieces while at the same time developing unique ideas with in these contexts. <input type="checkbox"/> notated it well enough to be rehearsed with appropriate expressive markings.	MU:Cr2.1.E.IIa Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a <i>variety of cultures</i> studied in rehearsal. MU:Cr2.1.E.IIa Preserve draft compositions and improvisations through standard notation , audio, or video recording.
Advanced	Developed a draft of a new composition based upon a former theme: <input type="checkbox"/> disorganized. <input type="checkbox"/> little or no connection to the original. <input type="checkbox"/> notation was not clear.	Developed a draft of a new composition based upon a former theme: <input type="checkbox"/> relatively organized. <input type="checkbox"/> unclear as to a connection to the original characteristics. <input type="checkbox"/> notation was sequenced, but not clear throughout.	Developed a clear draft of a new composition based upon a former theme: <input type="checkbox"/> visually organized. <input type="checkbox"/> clearly reflecting and understanding of the original characteristics. <input type="checkbox"/> notated it well enough to be rehearsed with appropriate expressive markings.	Developed a clear draft of a new composition based upon a former theme: <input type="checkbox"/> visually organized. <input type="checkbox"/> clearly reflecting an advanced understanding of the original characteristics. <input type="checkbox"/> notated it well enough to be rehearsed with appropriate expressive markings.	MU:Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft musical works organized for a <i>variety of purposes and contexts</i> . MU:Cr2.1.E.IIIa Preserve draft musical works through standard notation , audio, or video recording.

Assessment Strategy 3 (Evaluate to Refine)

Novice - MU: Cr3.1.E.5a

Intermediate – Cr3.1.E.8a

Proficient - MU:Cr3.1.E.1a

Accomplished - MU:Cr3.1.E.11a

Advanced - MU:Cr3.1.E.11a

Prerequisite Skills and Knowledge

- Have experience self-assessing personal work.
- Able to apply criteria in evaluate and explain choices of creative ideas based on criteria.
- Can appropriately describe compositional techniques, style, form, and a variety of sound sources in composition.
- Can describe the use of tension and release, unity and variety, and balance to convey expressive intent.
- Can read and use standard or iconic notation and/or use audio/video recording devices and music technology to document rhythmic phrases, melodic phrases, and harmonic sequences.
- Able to perform and/or record of compositions.
- Able to recognize explain craftsmanship and originality within music.

Teacher Preparation

- Prepare a student roster to enter student achievement score.
- Print copies of [Peer Assessment Worksheets](#) for three students to review one student's first draft.
- Print copies of [Evaluate to Refine Worksheets](#) ([click for .doc version](#)) and the [Final Composition Rubric](#) for each student.
- Study the Composition Scoring Device to be familiar with all the criteria for evaluation.

Assessment Environment Setup

To support student in refining their composition, teacher will:

- put students in groups of four independently or in class. Each student should perform the original, then perform their composition in progress with the other three providing feedback using the [Peer Feedback Form](#) ([click for .doc version](#)).
- The group of four students will review the final composition rubric and discuss how the compositions can reach meeting or exceeding standard.
- Then the students will continue to compose, refining the composition with adjustments in response to the feedback and rubric discussion.

Assessment

To assess students' refinement of their compositions, the teacher will ask students to complete the Evaluate to Refine Worksheet, which will be turned in after the final performance.

Peer Assessment Worksheet

My Name: _____

My Friend's name: _____

My Friend's Composition: _____

<p>What did you hear?</p> <p><i>Describe the compositional techniques you heard that were used to express the intent of the composition.</i></p>	
<p>What did you like?</p> <p><i>Describe the parts you like about the compositional technique?</i></p>	
<p>What suggestions could enhance the piece?</p> <p><i>Describe what you think the composer should consider when continuing to work on the composition/arrangement.</i></p>	

Return completed to the composer/arranger.

Evaluate to Refine Worksheet

My Name: _____

What did you learn from your classmates' and teachers' feedback?

Describe how you plan to improve your composition/arrangement and your reasons for making those changes. *Outline your revision and rehearsal plan.*

Evaluate to Refine Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
NOVICE: Evaluate to Refine					
Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria					
Response to Peer Feedback	Response to feedback is singular words or non-discript (e.g., good/bad).	Response to feedback is brief without any specific reference.	Response to feedback is descriptive but lacks clear decisions pertaining to compositional possibilities.	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions with minimal description of compositional possibilities.	MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
Self-Evaluation	The student evaluation does not identify challenges.	The student is able to identify challenges, but not revisions to the composition.	The student is able to identify the need for revisions to enhance the composition, but lacks specificity.	The student is able to identify specific ideas to adjust composition with slight consideration of expressive intent.	
Decisions and Plan for Refinement	Decisions and plans for refinement are limited to singular actions (e.g., practice, or do again).	Decisions and plans for refinement are included but unclear.	Decisions and plans for refinement are general, lacking specific details.	Decisions and plans for refinement are clearly described but needs enhanced depth of rationale.	
INTERMEDIATE: Evaluate to Refine					
Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria					
Response to Peer Feedback	Response to feedback is brief without any specific reference.	Response to feedback is descriptive but lacks clear decisions pertaining to compositional possibilities.	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions with minimal description of compositional possibilities.	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions in clear description of compositional possibilities.	MU:Cr3.1.E.8a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.
Self-Evaluation	The student is able to identify challenges, but not revisions to the composition.	The student is able to identify the need for revisions to enhance the composition, but lacks specificity.	The student is able to identify specific ideas to adjust composition with slight consideration of expressive intent.	The student is able to cite specific criteria associated with the external feedback leading to refinement of musical ideas in order to both convey expressive intent and to improve craftsmanship of the composition.	
Decisions and Plan for Refinement	Decisions and plans for refinement are included but unclear.	Decisions and plans for refinement are general, lacking specific details.	Decisions and plans for refinement are clearly described but needs enhanced depth of rationale.	Decisions and plans for refinement includes clear rationale for choices.	

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
PROFICIENT: Evaluate to Refine Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria					
Response to Peer Feedback	Response to feedback is descriptive but lacks clear decisions pertaining to compositional possibilities.	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions with minimal description of compositional possibilities.	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions in clear description of compositional possibilities.	Response to feedback demonstrates a thoughtful consideration of the feedback and responds to suggestions in clear description of compositional possibilities.	MU:Cr3.1.E.1a Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria , including the extent to which they address identified purposes .
Self-Evaluation	The student is able to identify the need for revisions to enhance the composition, but lacks specificity.	The student is able to identify specific ideas to adjust composition with slight consideration of expressive intent.	The student is able to cite specific criteria associated with the external feedback leading to refinement of musical ideas in order to both convey expressive intent and to improve craftsmanship of the composition.	The student is able to apply criteria and prior knowledge in evaluating external feedback to make decisions that lead to refinement and craftsmanship of the composition.	
Decisions and Plan for Refinement	Decisions and plans for refinement are general, lacking specific details.	Decisions and plans for refinement are clearly described but needs enhanced depth of rationale.	Decisions and plans for refinement includes clear rationale for choices.	Decisions and plans for refinement are thorough and includes clear rationale for choices.	

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
ACCOMPLISHED: Evaluate to Refine Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria					
Response to Peer Feedback	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions with minimal description of compositional possibilities.	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions in clear description of compositional possibilities.	Response to feedback demonstrates a thoughtful consideration of the feedback and responds to suggestions in clear description of compositional possibilities.	Response to feedback demonstrates an insightful consideration of the feedback and responds to suggestions with creative compositional possibilities.	MU:Cr3.1.E.IIa Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria , including the extent to which they address identified purposes .
Self-Evaluation	The student is able to identify specific ideas to adjust composition with slight consideration of expressive intent.	The student is able to cite specific criteria associated with the external feedback leading to refinement of musical ideas in order to both convey expressive intent and to improve craftsmanship of the composition.	The student is able to apply criteria and prior knowledge in evaluating external feedback to make decisions that lead to refinement and craftsmanship of the composition.	The student is able to apply criteria and prior knowledge in evaluating external feedback to make decisions leading to the generation of new creative musical ideas in order to both convey expressive intent and to improve craftsmanship of the composition.	
Decisions and Plan for Refinement	Decisions and plans for refinement are clearly described but needs enhanced depth of rationale.	Decisions and plans for refinement includes clear rationale for choices.	Decisions and plans for refinement are thorough and includes clear rationale for choices.	Decisions and plans for refinement are thorough and includes creative choices.	

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion		Performance Standards
ADVANCED: Evaluate to Refine Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria					
Response to Peer Feedback	Response to feedback demonstrates a clear understanding of the feedback and considers suggestions in clear description of compositional possibilities.	Response to feedback demonstrates a thoughtful consideration of the feedback and responds to suggestions in clear description of compositional possibilities.	Response to feedback demonstrates an insightful consideration of the feedback and responds to suggestions with creative compositional possibilities.		MU:Cr3.1.E.IIIa Evaluate and refine varied draft musical works based on appropriate criteria , including the extent to which they address identified purposes and contexts .
Self-Evaluation	The student is able to cite specific criteria associated with the external feedback leading to refinement of musical ideas in order to both convey expressive intent and to improve craftsmanship of the composition.	The student is able to apply criteria and prior knowledge in evaluating external feedback to make decisions that lead to refinement and craftsmanship of the composition.	The student is able to apply criteria and prior knowledge in evaluating external feedback to make decisions leading to the generation of new creative musical ideas in order to both convey expressive intent and to improve craftsmanship of the composition.		
Decisions and Plan for Refinement	Decisions and plans for refinement includes clear rationale for choices.	Decisions and plans for refinement are thorough and includes clear rationale for choices.	Decisions and plans for refinement are thorough and includes creative choices.		

Assessment Strategy 4 (Present)

Novice - MU: Cr3.2.E.5a
Intermediate – Cr3.2.E.8a
Proficient - MU:Cr3.2.E.1a
Accomplished - MU:Cr3.2.E.IIa
Advanced - MU:Cr3.2.E.IIIa

Prerequisite Skills and Knowledge

- Can read and use standard or iconic notation and/or use audio/video recording devices and music technology to document rhythmic phrases, melodic phrases, and harmonic sequences.
- Able to perform and/or record of compositions.
- Able to recognize explain craftsmanship and originality within music.

Teacher Preparation	<ul style="list-style-type: none"> • Prepare a student roster to enter student achievement score. • Prepare a device to record students' presentation. • Setup a schedule for student's final presentation of their compositions. • Study the Composition Scoring Device to be familiar with all the criteria for evaluation.
Assessment Environment Setup	<p>In preparation for the final composition presentation, teacher will:</p> <ul style="list-style-type: none"> • Talk about proper note/rest appearance and spacing within measures. Instruct students to make a final, clean copy of their composition to turn in by the end of the class. (<i>Note: If a projector is not available, the instructor should collect the compositions and copy/collate them so that each student can have a copy of all compositions</i>). • All student groups perform for each other. If possible, the works should be projected so that all students can see the melody being played. Emphasize proper listening when responding to the performances. Great supportive behavior is expected!
Assessment	<p>To assess student's final composition, the teacher will record students' presentation of their compositions to the class where they do the following:</p> <ul style="list-style-type: none"> • perform the original version • verbally explain the compositional device(s) used to implement and expressive intent, • perform the music composition either live or prerecorded. <p>Rate the composition using the Final Composition Scoring Device.</p> <p>Collect the Rehearse to Refine Worksheets and Peer Feedback Forms, then score with the appropriate level Rehearse to Refine Scoring Device.</p>

Final Composition Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
Novice	<input type="checkbox"/> Had limited comprehension of characteristics in the original motif. <input type="checkbox"/> Incorporated one compositional device with limited craftsmanship. <input type="checkbox"/> Presentation was disorganized.	<input type="checkbox"/> Recognized the existence of the characteristics in the original motif, but was challenged to specifically identify. <input type="checkbox"/> Incorporated one compositional device with limited craftsmanship. <input type="checkbox"/> Composition was presented clearly and organized.	<input type="checkbox"/> Recognized the characteristics in the original motif. <input type="checkbox"/> Demonstrated craftsmanship incorporating one compositional device. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	<input type="checkbox"/> Demonstrated insightful understanding the characteristics in the original motif. <input type="checkbox"/> Creatively and with craftsmanship incorporating one compositional device. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
Intermediate	<input type="checkbox"/> Had limited comprehension of characteristics in the original passage. <input type="checkbox"/> Incorporated three or fewer compositional devices all with limited craftsmanship. <input type="checkbox"/> Presentation was disorganized.	<input type="checkbox"/> Recognized the existence of the characteristics in the original passage, but was challenged to specifically identify. <input type="checkbox"/> Incorporated four compositional devices but some with limited craftsmanship. <input type="checkbox"/> Composition was presented clearly and organized.	<input type="checkbox"/> Recognized multiple characteristics incorporated in the original passage. <input type="checkbox"/> Demonstrated craftsmanship incorporating four compositional devices. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	<input type="checkbox"/> Demonstrated insightful understanding the characteristics in the original passage. <input type="checkbox"/> Demonstrated craftsmanship incorporating four compositional devices with clear expressive purpose. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
Proficient	<input type="checkbox"/> Had limited comprehension of historic/stylistic characteristics in the original passages. <input type="checkbox"/> The differences between the original and the composition are superficial and minimal. <input type="checkbox"/> Presentation was disorganized.	<input type="checkbox"/> Recognized non-disrupt characteristics in the each original passage. <input type="checkbox"/> Incorporated three or fewer compositional devices all with limited craftsmanship. <input type="checkbox"/> Composition was presented clearly and organized.	<input type="checkbox"/> Recognized the historic/stylistic characteristics in each original passage. <input type="checkbox"/> Demonstrated craftsmanship incorporating two compositional devices for each passage. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	<input type="checkbox"/> Demonstrated insightful understanding the historic/stylistic characteristics in each passage. <input type="checkbox"/> Demonstrated craftsmanship incorporating two compositional devices for each passage with clear expressive purpose. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	MU:Cr3.2.E.Ia Share personally-developed melodies, rhythmic passages , and arrangements – individually or as an ensemble – that address identified purposes .
Accomplished	<input type="checkbox"/> Demonstrated limited comprehension of cultural characteristics of the original passage. <input type="checkbox"/> The differences between the original and the composition are superficial and minimal. <input type="checkbox"/> Presentation was disorganized.	<input type="checkbox"/> Appeared aware of some cultural characteristics in the original passage. <input type="checkbox"/> Incorporated the compositional devices with limited craftsmanship. <input type="checkbox"/> Composition was presented clearly and organized.	<input type="checkbox"/> Clearly identified cultural characteristics in the original passage. <input type="checkbox"/> Created interest with creative ideas and complexity. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	<input type="checkbox"/> Demonstrated insightful understanding the cultural influence. <input type="checkbox"/> Demonstrated craftsmanship in creative ideas and complexity. <input type="checkbox"/> Demonstrated confidence and pride in the composition	MU:Cr3.2.E.IIa Share personally-developed arrangements, sections , and short compositions – individually or as an ensemble – that address identified purposes .
Advanced	<input type="checkbox"/> Had limited comprehension of historic/stylistic characteristics in the original passages. <input type="checkbox"/> The differences between the original and the composition are superficial and minimal. <input type="checkbox"/> Presentation was disorganized.	<input type="checkbox"/> Recognized non-disrupt characteristics in the each original passage. <input type="checkbox"/> Incorporated three or fewer compositional devices all with limited craftsmanship. <input type="checkbox"/> Composition was presented clearly and organized.	<input type="checkbox"/> Conceptually recognized characteristics of the original. <input type="checkbox"/> Composition differed from the originals in imaginative ways, but each is reflected characteristics of the original. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	<input type="checkbox"/> Demonstrated insightful understanding characteristics of the original. <input type="checkbox"/> Composition demonstrated craftsmanship in imaginative ways and reflected characteristics of the original. <input type="checkbox"/> Demonstrated confidence and pride in the composition.	MU:Cr3.2.E.IIIa Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts .

Differentiation Strategies

(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)

Resource: (sample) <http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

- pre-assess to determine levels of student prior knowledge and abilities
- determine and teach to reduce learning gaps
- create independent enrichment/enhanced work for students who show mastery
- group students to accommodate learning needs
- use provocative, complex questioning to stimulate high level thinking
- devise open-ended tasks to allow students of all ability levels to achieve success at their own levels
- tier tasks to address levels of abilities and support students within each tier,
- assure that students are given choice in tasks in order to address their learning styles, interests, etc.

Extension Experience: Have students write in journals and/or essays reflecting on their composition experiences. Using the language of the Composition Rubric, they should include why their melody worked or didn't work, what they will do differently in their next compositions, and an assessment of their efforts on the project. A brief reminder of the Six-Trait Writing Model might be in order.