Artistic Process: Creating 2nd Grade General Music
Anchor Standards / Enduring Understandings / Essential Questions

<table>
<thead>
<tr>
<th>Common Anchor #1:</th>
<th>Generate musical ideas for various purposes and contexts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enduring Understandings</strong></td>
<td>The creative ideas, concepts, and feelings that influence artists’ work emerge from a variety of sources.</td>
</tr>
<tr>
<td><strong>Essential Question(s)</strong></td>
<td>How do musicians generate creative ideas?</td>
</tr>
<tr>
<td><strong>Common Anchor #2:</strong></td>
<td>Select and develop musical ideas for defined purposes and contexts</td>
</tr>
<tr>
<td><strong>Enduring Understanding</strong></td>
<td>Musicians’ creative choices are influenced by their experience, context and expressive intent.</td>
</tr>
<tr>
<td><strong>Essential Question(s)</strong></td>
<td>How do musicians make creative decisions?</td>
</tr>
<tr>
<td><strong>Common Anchor #3:</strong></td>
<td>Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria</td>
</tr>
<tr>
<td><strong>Enduring Understanding</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Essential Question(s)</strong></td>
<td>How do musicians improve the quality of their creative work? When is a creative work ready to share?</td>
</tr>
</tbody>
</table>

**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 on the NAFME website that illustrates the level of achievement envisioned in the National Core Music Standards.

**Using the MCA document**

MCAs are presented as a framework upon which each program integrate into their current curriculum. An example is provided that demonstrates the integration of curricular content. These examples are the specific tasks presented in the national pilot and may be used as it if the program so desires. Each MCA is available in a .pdf format with links for easy navigation within the document with external links for .doc versions of worksheets. The next page provides the assessment description with each bubble being a link to a detailed description of the assessment.

**General description of the Assessment Task**

In this MCA, students will demonstrate their ability to improvise rhythmic patterns within specific guidelines, with the emphasis on creating a rhythmic conversation. Student will also provide a brief description of how they use elements of music to create a rhythmic conversation, evaluate the quality of their performances, and suggest areas for improvement. This MCA does not include the assessment of student’s ability to use iconic or standard notation within the process component of Plan and Make. This assessment is to be embedded in instruction and requires students to have experience in the given prerequisite skills. Each student will need two sessions to complete this assessment task. The administration of the assessment can be extended over multiple classes with the teacher deciding how many students will be assessed in each class.
Model Cornerstone Assessment, 2nd grade General Music: Creating

**Imagining and Planning**

- **MU:Cr1.1.2a** Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
- **MU:Cr1.1.2b** Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

**Making**

- **MU:Cr2.1.2a** Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- **MU:Cr2.1.2b** Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

**Evaluating and Refining**

- **MU:Cr3.1.2a** Interpret and apply personal, peer, and teacher feedback to revise personal music.

**Presenting and Performing**

- **MU:Cr3.2.2a** Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

**Assessment Strategy 1**

(Imagine, Plan, Make)

**PART 1:** Teachers audio records student having a longer rhythmic conversation with the teacher using the following sequence:

1. Teacher chants rhythmic prompt.
2. Student improvises a rhythmic answer.
3. Teacher improvises a rhythmic question.
4. Student improvises another rhythmic answer.

**PART 2:** After the student completes the rhythmic conversation, teacher asks the student the following questions about his/her rhythmic conversation.

- How did you use things like rhythmic pattern, steady beat, and/or expression to make your answers sound more like a conversation?

**Optional Strategy 2**

(Refine, Perform)

**PART 3:** Teacher asks students to practice individually to improve their improvisational responses and repeats part 1 scoring and self-assessment to demonstrate improvement.
### Student Name: ________________________________

<table>
<thead>
<tr>
<th>Achievement Category</th>
<th>Level 1 Emerging</th>
<th>Level 2 Approaches Criterion</th>
<th>Level 3 Meets Criterion</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PART 1 - Imagine:</strong> Generate and conceptualize artistic ideas and work.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maintained a Steady Beat</td>
<td>A steady, 4-beat was not present in either answers.</td>
<td>A steady, 4-beat was present in only one answer.</td>
<td>A steady, 4-beat was present in both answers</td>
<td><strong>MU:Cr1.1.2b</strong> Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).</td>
</tr>
<tr>
<td>Different from Teacher’ Prompt</td>
<td>Answers were the same.*</td>
<td>One answer differed from teacher.</td>
<td>Both answers differed from the teacher</td>
<td></td>
</tr>
<tr>
<td>Uniqueness of Response</td>
<td>Both answers were the same as each other.</td>
<td>Both answers were different from each other</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic Complexity</td>
<td>Answers demonstrated little rhythmic complexity.</td>
<td>One of the answers demonstrated some rhythmic complexity.</td>
<td>Both answers demonstrated rhythmic complexity</td>
<td><strong>MU:Cr1.2a</strong> Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</td>
</tr>
<tr>
<td>Expressive quality (vocal inflection, accents, or dynamics)</td>
<td>Did not expressive qualities.*</td>
<td>Used some expressive qualities.</td>
<td>Used expressive qualities throughout</td>
<td></td>
</tr>
</tbody>
</table>

**PART 2 - Plan and Make:** Select and develop musical ideas for defined purposes and contexts.

<table>
<thead>
<tr>
<th>Verbal Description</th>
<th>Response did not provide any description of the rhythmic conversation.*</th>
<th>Response provided little description of the rhythmic conversation</th>
<th>Response provided appropriate description(s) of the rhythmic conversation</th>
<th><strong>MU:Cr2.1.2a</strong> Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</th>
</tr>
</thead>
</table>

**PART 3 - Evaluate and Refine:** Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

| Accuracy of Self-Assessment     | Student score of their own performance matches 1 or none of the teacher’s score.* | Student score of their own performance matches 2 or 3 of the teacher’s score. | Student score of their own performance matches 4 or all of the teacher’s score. | **MU:Cr3.1.2a** Interpret and apply personal, peer, and teacher feedback to revise personal music. |

(Note from the pilot: The levels marked with * were seldom used)
## Assessment Strategy 1 (Imagine, Plan, Make, Evaluate)

**MU:Cr1.1.2a, MU:Cr1.1.2b, MU:Cr2.1.2a**

### Prerequisite Skills and Knowledge
- Maintain a steady tempo.
- Create rhythmic patterns using neutral syllables.
- Use expressive vocal inflection.
- Employ a variety of rhythmic responses, including rhythmic answers.
- Discriminate between same and different rhythmic patterns.
- Be comfortable singing alone. Solo singing should be a regular part of instruction.
- Be comfortable singing into a recording device.
- Identify question and answer form.
- Be able to verbally describe their own performance's intent and/or mood.
- Have experience discussing what makes a good music conversation.

### Teacher Preparation
- Prepare the recording device.
- Post visuals of the words 'rhythmic pattern', 'steady beat', and 'mood' as talking points for student reference.
- Learn the provided rhythmic prompt.

### Assessment Environment Setup
**Preparation:** creating three 4-beat rhythmic patterns using neutral syllables in duple meter:
1. Same rhythmic pattern,
2. Different pattern, and
3. Rhythmic answer.

When the students are ready,
- organize the student's seating (in a circle or based on a chart),
- *(if you are using a recording device)* allow the students to become comfortable with singing into a recording device.

### Assessment
**The teacher will:**
- Follow the Administration Instructions to provide students an initial experience with the expectations of the assessment.
- Continue with the assessment Part 1. *(Individual students may have up to two attempts in this assessment at the discretion of the teacher)*.
- Scoring the student responses using Part 1 on the Scoring Device.

**Then the teacher will as each student:**
- What did you do to make the rhythms sound like a conversation?
- Score the student response using PART 2 on the Scoring Device.

**The teacher will:**
- hand out the Improvisation Improvisation Self-Assessment Activity.
- explain or demonstrate to the students how to complete the Improvisation Self-Assessment Activity by circling yes, no, or sometimes for each criterion and writing in the space below one area of which they could improve.
- read and explain each question to the students. *(Make accommodations for learners with additional needs as necessary)*.

**After students completed the activity forms, the teacher will:**
- compare the accuracy of student's scores on the activity sheets with teacher's rating of their improvisation using the Accuracy Scoring Guide.
Administration Instructions

Audio Record each student’s performance if you choose

Part 1: Student chants three 4-beat-long rhythmic patterns in duple meter after teacher’s prompts. *(use the rhythmic syllables as designated by your school’s curriculum).*

Teacher will chant you choice of the following rhythmic prompts with expressive inflection and appropriate body movement and then allow student to respond. The following are suggested prompts.

Teacher: **Repeat my rhythmic pattern matching the expression** — *<chant the rhythmic prompt while moving> —<wait and move with the student as he/she responds>*

Teacher: **Create a different pattern that is expressive and fits with the pulse** — *<chant the rhythmic prompt while moving> —<wait and move with the student as he/she responds>*

Teacher: **Lets make a rhythmic conversation** — Teachers asks the student to have a rhythmic conversation by chanting one 4-beat rhythmic patterns in duple meter after the teacher’s rhythmic prompt. Teacher will remind the students that there will be two rhythmic question and answers and will make sure that the student makes them conversational and interesting *<chant the rhythmic prompt while moving> —<wait and move with the student as he/she responds>*

Teacher: Use the same rhythmic prompt as the first improvisation, and begin chanting the prompt.

Student: Improvise a 4-beat rhythmic answer in duple meter.

Teacher: Improvise a 4-beat rhythmic question in duple meter, building on the student’s answer.

Student: Improvise another 4-beat rhythmic answer in duple meter.

PART 2: ask the student: “What did you do to make the rhythms sound like a conversation?”
## Improvisation Self-Assessment Activity

**Student Name:** __________________________

### Rhythmic Conversation
(Circle one answer for each statement)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I kept a steady beat.</td>
<td>😊 Yes</td>
</tr>
<tr>
<td>2.</td>
<td>My answers were different from the teacher’s.</td>
<td>😊 Yes</td>
</tr>
<tr>
<td>3.</td>
<td>My answers were different from each other.</td>
<td>😊 Yes</td>
</tr>
<tr>
<td>4.</td>
<td>I used interesting rhythms.</td>
<td>😊 Yes</td>
</tr>
<tr>
<td>5.</td>
<td>My answers were expressive.</td>
<td>😊 Yes</td>
</tr>
</tbody>
</table>

### What is one thing that you could work on to improve your improvisation?

(write the number of one area from above) _________
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Teacher Score</th>
<th>Student Score</th>
<th>Accuracy Point</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 = emerging</td>
<td>1 = no</td>
<td>1 = matches</td>
</tr>
<tr>
<td></td>
<td>2 = approaches standard</td>
<td>2 = sometimes</td>
<td>0 = does not match</td>
</tr>
<tr>
<td></td>
<td>3 = meets standard</td>
<td>3 = yes</td>
<td></td>
</tr>
<tr>
<td>1. Maintained a Steady Beat <em>(I kept a steady beat)</em></td>
<td>=</td>
<td></td>
<td>=</td>
</tr>
<tr>
<td>2. Different from Teacher’ Prompt <em>(My answers were different from the teacher’s)</em></td>
<td>=</td>
<td></td>
<td>=</td>
</tr>
<tr>
<td>3. Uniqueness of Response <em>(My answers were different from each other)</em></td>
<td>=</td>
<td></td>
<td>=</td>
</tr>
<tr>
<td>4. Rhythmic Complexity <em>(I used interesting rhythms)</em></td>
<td>=</td>
<td></td>
<td>=</td>
</tr>
<tr>
<td>5. Expressive quality <em>(My answers were expressive)</em></td>
<td>=</td>
<td></td>
<td>=</td>
</tr>
</tbody>
</table>

Total of accuracy points __________
Differentiation Strategies

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


- pre-assess to determine levels of student prior knowledge and abilities
- determine and teach to reduce learning gaps allowing alternative forms of communicating expectations to students as needed
- 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.
- allow students to respond to tasks in alternative ways if the defined response in the MCA hinders an individual’s means of demonstrating learning.