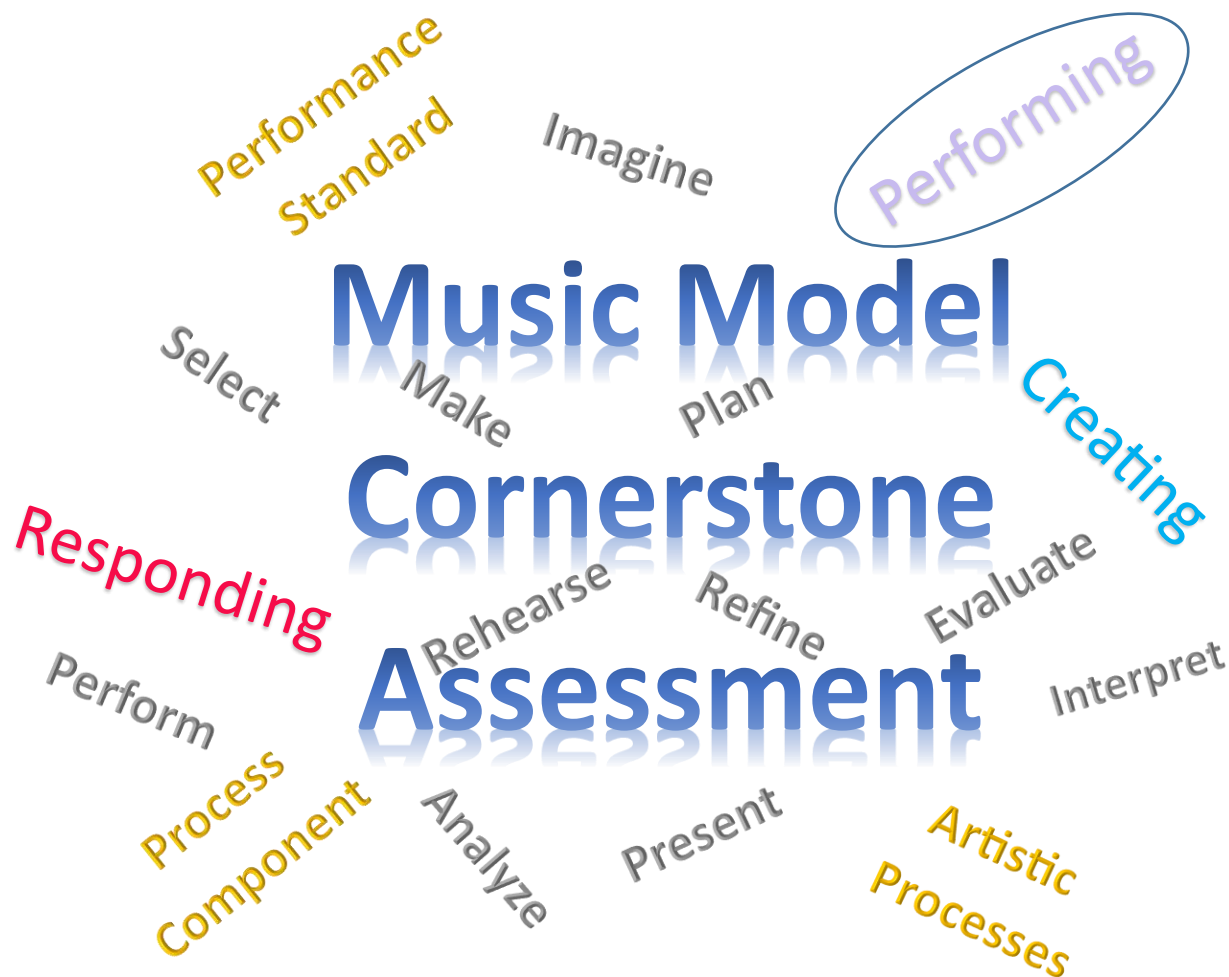




National Association
for Music Education



Artistic Process: Performing 5th Grade General Music

Anchor Standards / Enduring Understandings / Essential Questions

Common Anchor #4:	Select, analyze, and interpret artistic work for presentation
Enduring Understandings	Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Performers make interpretive decisions based on their understanding of context and expressive intent.
Essential Question(s)	How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?
Common Anchor #5:	Develop and refine artistic techniques and work for presentation
Enduring Understanding	To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s)	How do musicians improve the quality of their performance ?
Common Anchor #6:	Convey meaning through the presentation of artistic work
Enduring Understanding	Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
Essential Question(s)	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

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 select a voice, mallet, or recorder piece to prepare for performance. They will analyze, practice, and perform their piece. This MCA does not assess ability to sight-read. Individual teachers can determine the length of time required to complete the assessment such as completing the tasks over a few weeks.

Model Cornerstone Assessment, 5th Grade General Music: Performing

Select

MU:Pr4.1.5a **Demonstrate** and explain how the selection of music to **perform** is influenced by personal interest, knowledge, and **context**, as well as *their personal and others'* **technical skill**.

Analyze

MU:Pr4.2.5a **Demonstrate** understanding of the **structure** and the **elements of music** (such as **rhythm**, **pitch**, **form**, and **harmony**) in music selected for **performance**.

MU:Pr4.2.5b When analyzing selected music, read and perform using **standard notation**.

MU:Pr4.2.5c Explain how **context** (such as **social**, **cultural**, and **historical**) informs **performances**.

Interpret

MU:Pr4.3.5a **Demonstrate** and explain how **intent** is conveyed through interpretive decisions and **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, and **articulation/style**).

Rehearse, Evaluate, Refine

MU:Pr5.1.5a Apply **teacher provided** and **established criteria** and feedback to evaluate the accuracy and expressiveness of **ensemble** and personal **performances**.

MU:Pr5.1.5b Rehearse to refine **technical accuracy** and **expressive qualities** to address challenges, *and show improvement over time*.

Present

MU:Pr6.1.5a **Perform** music, alone or with others, with **expression**, technical accuracy, and appropriate **interpretation**.

MU:Pr6.1.5b **Demonstrate performance decorum** and **audience etiquette** appropriate for the **context**, **venue**, **genre**, and **style**.

Preparing a Piece for Performance

Assessment Strategy 1

Teacher asks students to select a piece to perform from a specific group of pieces studied in class (vocal, mallet, or recorder) and explain their choices based on their personal interest, knowledge, context, and their technical skill.

Assessment Strategy 2

Teacher provides students with the printed music of the piece selected to perform from Assessment Strategy 1 and asks them to study and practice their piece, then complete the Analyze and Interpret Worksheet.

Assessment Strategy 3

Teacher allows students to have time to rehearse, evaluate, and refine the piece in preparation for the final presentation. Students seek feedback from their peers or the teacher and document their progress using the Rehearse, Evaluate, and Refine Practice Plan.

Assessment Strategy 4

The teacher asks students to perform the music to demonstrate performance proficiency of selected criteria and complete self-evaluation and reflection about their performance.

Music Selection Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Select Selects work(s) to perform based on interest, knowledge, context, and ability.					
Personal interest	Description provided no definitive description of how personal interest influenced selection.*	Description was included but unclear as to the influence that personal interest had on music selection.	Description clearly identified the influence of personal interest on the selection of the performance piece.		MU:Pr4.1.5a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context , as well as <i>their personal and others'</i> technical skill .
Knowledge about piece	Knowledge of piece was not included in the description of influence for music selection.*	Knowledge of the piece was described, but it was unclear as to the influence it had on selection.	Clearly communicated how knowledge of piece influenced selection of the performance piece.		
Appropriateness for performance context	Appropriateness for the performance context and its influence on selection was not described or was unclear.	Appropriateness for the performance context was described, but unclear as to the influence it had on selection.	Appropriateness for the performance context was clearly described as to the influence it had on selection.	Appropriateness for the performance context was insightful as to the influence it had on selection beyond grade-level expectations.*	
Consideration of personal performance ability	Provided limited or no description of personal performance ability.	Personal performance ability was described, but it was unclear as to the influence it had on selection.	Provided reasonable description of how the selected music fit the student's ability.	Provided specific and insightful description of how the selected music fit the student's ability.	

(Note from the pilot: the levels are not intended to be equally represented in response. Those marked with * were seldom used)

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Analyze Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Analyze and Interpret Analyze, and interpret artistic work for presentation.					
Analyze	Minimally identified a few elements of music, markings, and difficulties with inaccuracies.	Identified an accurate, but limited list of elements of music, markings, and difficulties.	Identified a thorough list of elements of music, markings, and difficulties.	Identified insightful list of elements, markings, and difficulties beyond expectations.*	MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm , pitch , form , and harmony) in music selected for performance . MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation .
Context	Context of the music was not described or without insight into social, cultural, and historical areas.	Identified accurate but limited insight into the social, cultural, and historical context of the music.	Identified appropriate insight into the social, cultural, and historical context of the music.	Identified insightful and detailed descriptions of the social, cultural, and historical context of the music.*	MU:Pr4.2.5c Explain how context (such as social , cultural , and historical) informs performances . MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics , tempo , timbre , and articulation/style).

(Note from the pilot: the levels are not intended to be equally represented in response. Those marked with * were seldom used)

Rehearse and Refine Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Rehearse and Refine Develop and refine artistic techniques, and work for presentation.					
Consideration of Teacher-Provided Criteria and Peer-Feedback	Rarely recognized teacher-provided criteria and lacked responsiveness to feedback from peers that resulted in minimal self-evaluation of accuracy and effectiveness.	Generally recognized teacher-provided criteria and feedback from peers with limited self-evaluation of accuracy and effectiveness.	Thoughtfully considered teacher-provided criteria and feedback from peers in self-evaluation of accuracy and effectiveness.	Provided insightful consideration of teacher-provided criteria and intuitive response to feedback from peers in self-evaluation of accuracy and effectiveness.	MU:Pr5.1.5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances .
Use of accuracy and expressive qualities feedback to refine performance.	Was unable to independently develop effective strategies for improvement.	Identified appropriate but limited strategies for improvement.	Identified appropriate strategies for improvement meeting grade-level expectations.	Insightful identified effective and appropriate strategies for improvement.	MU:Pr5.1.5b MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show <i>improvement over time</i> .

*(Note from the pilot: the levels are not intended to be equally represented in response. Those marked with * were seldom used)*

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Performance Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Perform Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.					
Technical abilities	Demonstrated limited appropriate technic in the performance.	Periodically demonstrated periodic accurate performance technic but was not with consistency.	Consistently demonstrated technically accurate performance appropriate for the grade level.	Demonstrated technically accurate performance beyond expectations for the grade level.	MU:Pr6.1.5a Perform music, alone or with others, with expression , technical accuracy, <i>and</i> appropriate Interpretation .
Quality of Interpretation	Demonstrated no expressive interpretation through performance.*	Demonstrated limited expressive interpretation, but is inconsistent through performance.	Consistently demonstrated appropriate expressive interpretation through performance.	Demonstrated advanced and creative expressive interpretation through performance.	
Performance decorum	Demonstrated inappropriate decorum (e.g., posture, hand position, eye contact) or none at all.*	Demonstrated periodic but not consistent decorum (e.g., posture, hand position, eye contact).	Consistently demonstrated appropriate decorum (e.g., posture, hand position, eye contact).	Demonstrated advanced level decorum (e.g., posture, hand position, eye contact).	MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context , venue , genre , and style .

(Note from the pilot: the levels are not intended to be equally represented in response. Those marked with * were seldom used)

Assessment Strategy 1 (Select)**MU:Pr4.1.5a****Prerequisite Knowledge and Skills**

- Strategies for selecting work(s) to perform based on interest, knowledge, one's own and others' performance abilities, and context.
- Demonstrate and explain how the selection of music to perform is influenced by their interest, knowledge, one's own and others' performance abilities, and context.

Teacher Preparation

- Determine a performance context (celebration, holiday, patriotic event, etc.) for which students are to select a piece to perform.
- Choose a rich variety of music (vocal, mallet, or recorder) from which students may select to demonstrate the concept your class is working based upon your curriculum. *Note that there should be varying degrees of difficulty for various levels of ability.*
- Have on hand copies of the [Selecting Music Worksheet](#) and pencils. ([click for .doc version](#))
- Review the [Music Selection Scoring Device](#).

Assessment Environment Setup

- Provide students with printed music of the pieces selected (vocal, mallet and/or recorder).
- Provide students with a copy of the [Selecting Music Worksheet](#).
- Provide access to mallet instruments and recorders as necessary.

Assessment

- Guide students to select a piece of music based on their interests, knowledge, appropriateness for the performance context, and ability, and complete the [Selecting Music Worksheet](#).
- Teacher scores student work using the [Music Selection Scoring Device](#)

Selecting Music Worksheet

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Name: _____ Date: _____

Instructions:

After reviewing all of the music choices, make a selection and answer the questions below.

<p>1) What is the performance context? _____</p> <p>2) What is the name of the song selected? _____</p>
<p>Check one: <input type="checkbox"/> Singing <input type="checkbox"/> Mallet <input type="checkbox"/> Recorder</p>
<p>This piece seems interesting to me because:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>Here is what I know about this piece:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>I chose this piece for this context because:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>I know I am able to perform the piece because:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>

Assessment Strategy 2 (Analyze and Interpret)

MU:Pr4.2.5a , MU:Pr4.2.5b, and MU:Pr4.2.5c and MU:Pr4.3.5a

Prerequisite Skills and Knowledge

- The structure and the elements of music.
- Personal performance strengths and weaknesses.
- Strategies for analyzing a piece of music for composer's intent, preparation and performance challenges, and context.
- Characteristics of music from various cultures, styles, genres and composers.
- Demonstrate understanding of the structure and the elements of music.
- Demonstrate and explain how expressive qualities (such as dynamics, tempo, articulation, phrasing) and their interpretive decisions convey the composer's intent.

Teacher Preparation	<ul style="list-style-type: none"> • Review the Analyze Scoring Device.
Assessment Environment Setup	<ul style="list-style-type: none"> • Review the Elements of Music Word Bank with the students. • Explain the parts to the Analyze Worksheet. (click here for .doc version) • Discuss the importance of looking at the symbols, rhythms, notes, tempo markings, etc. in analysis.
Assessment	<ul style="list-style-type: none"> • After the students have selected the piece for performance, the teacher asks the students to study their piece and practice it a few times, then complete the Analyze Worksheets of the packet. • Teacher collects and scores student work with the Analyzing Scoring Device, then return the worksheet back to the students for their practice. • Teacher scores student work using the Music Selection Scoring Device

Analyze Worksheet

Elements of Music Word Bank

Articulation Dynamics Form Pitch Rhythm
Style Tempo Texture Timbre Time signature

ANALYZE: "I NOTICE"

- Look at the music, and list the expressive qualities and technical difficulties to which you need to pay attention as you practice such as elements of music, markings, and difficult rhythmic and melodic phrases.

What should I pay attention to?		Why is this important to think about?
Measure	Element, Term, Symbol	

CONTEXT: "I THINK"

The context (history, culture or social) of the piece lets me know that I should think about doing this when I perform the piece?

Assessment Strategy 3 (Rehearse and Refine)

MU:Pr5.1.5a and MU:Pr5.1.5b

Prerequisite Knowledge and Skills

- Appropriate strategies for developing and refining artistic techniques techniques and specific to the instrument or voice used in a quality performance.
- Demonstrate and refine technical and expressive qualities, and overcome challenges by improving performance abilities through rehearsal.
- Diagnose performance challenges, strategize, and implement practice strategies for specific challenges.
- Obtain instructor/peer feedback on individual performance and apply feedback to improve technical/stylistic/expressive performance.
- Apply teacher-provided and student-developed criteria and feedback, to evaluate the accuracy, expressiveness, and effectiveness of a performance.
- Experience verbal and written self-reflection and self-evaluation.

Teacher Preparation	<ul style="list-style-type: none"> • Obtain and charge recording devices for a recording of performance. • Print sufficient numbers of the Peer Assessment Worksheet. (click here for .doc version) • Print sufficient numbers of Student Self-Assessment forms for Singing, Mallet, and Recorder. • Review all of the performance scoring devices. • Review the Rehearse and Refine Scoring Device.
Assessment Environment Setup	<ul style="list-style-type: none"> • Hand out and review with the students the performance scoring devices for Singing, Mallet, and Recorder. • Set up the recording devices for students to individually record their practiced pieces. • Peer Assessment Worksheet, Rehearse and Refine Practice Plan. (click here for .doc version) and the Student Self-Assessment forms for Singing, Mallet, or Recorder.
Assessment	<ul style="list-style-type: none"> • The teacher asks the student to record an early performance of their piece, after independently addressing the issues identified on the Analyze and Interpret Worksheet and reviewing the Performance Scoring Devices for Singing, Mallet, or Recorder. • When they feel prepared, the student is to play their piece for three peers who will provide feedback on the Peer Assessment Worksheet. • The student completes the Rehearse and Refine Practice Plan noting that they might disagree with some of the feedback provided by their peers. • The teacher will score the Rehearse and Refine Practice Plan using the Rehearse and Refine Scoring Device.

Peer Assessment Worksheet

Instructions: Perform your piece for at least 3 other people; this can include the teacher.

Performer's Name: _____

Name of Listener 1: _____

Name of Listener 2: _____

Name of Listener 3: _____

To be completed by the listener as feedback that can guide future improvements.

What did you like?
Considering the criteria on the Scoring Device, what technical skills and expressive qualities went well?

Listener 1

Listener 2

Listener 3

What suggestions could enhance the piece?

Considering the criteria on the Scoring Device, what technical skills and expressive qualities need to be worked on?

Listener 1

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Listener 3

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Rehearse and Refine Plan

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My Name: _____

What feedback do you agree or disagree with and why?

Using what you learned from your feedback and listening to your first performance recording:

Rehearsal Plan toward Final Performance

Measure(s)	Improvements needed and how you will practice to improve.

To be turned in at your final performance of the piece.

Assessment Strategy 4 (Present)*MU:Pr6.1.5a and MU:Pr6.1.5b***Prerequisite Skills and Knowledge**

- Perform music with expression and technical accuracy to convey the composer's intent.
- Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

Teacher Preparation

- Obtain and charge recording devices for final recording of performance.
- Review the Student Self-Assessment forms for [Singing](#), [Mallet](#), and [Recorder](#) selecting the specific criteria used for your students (*click here for a .doc versions of [Singing](#), [Mallet](#), [Recorder](#)*).

Assessment Environment Setup

- Review the Student Self-Assessment forms for [Singing](#), [Mallet](#), and [Recorder](#), if necessary.
- Set up recording devices for students to individually record their final performance or a performance opportunity so that the teacher can score individual student performances live.
- Review the criteria for the performance using the [Performance Scoring Device](#).

Assessment

- The teacher tells the students to record a final performance of their piece (*assisting with recording when needed*).
 - Teacher scores the recorded performance using the Performance Scoring device. (*You may score the student performance with the Student Self-Assessment scoring device but these score are not submitted for the pilot.*)
 - Teacher scores the recorded performance addressing the standards with the [Performance Scoring Device](#).
- NOTE:
- If time, the student can self-assess both performances using the the **Student Self-Assessment Devices** for [Singing](#), [Mallet](#), and [Recorder](#).
 - The teacher also may want to listen to the first recording to verify student improvement from the 1st recording to the final recording.



Student Self-Assessment Form - Singing

#	Criteria	I'm starting to do this on my own but may need help!	I'm almost there!	I can do it!
1	Pitch Accuracy	I sing a few of the notes of a song in tune.	I sing most of the notes of a song in tune.	I sing all the notes of a song in tune.
2	Rhythmic Accuracy	I sing a few of the rhythms of a song correctly.	I sing most of the rhythms of a song correctly.	I sing all the rhythms of a song correctly.
3	Tone and Breath Support	I sometimes take deep breaths and sing with supported tone.	I often take deep breaths and sing with supported tone.	I always take deep breaths and sing with supported tone.
4	Diction and Pronunciation	I am beginning to sing with tall vowels and clear consonants for every word to be understood.	I occasionally sing with tall vowels and clear consonants for every word to be understood.	I always sing with tall vowels and clear consonants for every word to be understood.
5	Phrasing	I sometimes sing the phrases.	I sing most of the phrases.	I always use consistent phrasing
6	Expression	I sometimes sing expressively when I interpret what is in the score.	I generally sing expressively when I interpret what is in the score.	I sing expressively when I interpret what is in the score.
7	Posture	I sometimes stand straight and tall with very little tension.	I generally stand straight and tall with very little tension.	I always stand straight and tall with very little tension.

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Student Self-Assessment Form - Mallets

#	Criteria	I'm starting to do this on my own but may need help!	I'm almost there!	I can do it!
1	Pitch Accuracy	I sometimes play correct pitches and may need help at times.	I usually play correct pitches and may need help at times.	I play correct pitches.
2	Rhythmic Accuracy	I sometimes play correct rhythms and may need help at times.	I usually play correct rhythms and may need help at times.	I play correct rhythms.
3	Tone Production	I sometimes bounce the mallets off the bars with the appropriate force to produce a resonant tone and may need help at times.	I usually bounce the mallets off the bars with the appropriate force to produce a resonant tone and may need help at times.	I bounce the mallets off the bars with the appropriate force to produce a resonant tone.
4	Hand Position	I sometimes hold the mallets with the appropriate angle to the bars.	I usually hold the mallets with the appropriate angle to the bars.	I hold the mallets with the appropriate angle to the bars.
5	Alternating Mallets	I sometimes play with alternating mallets.	I usually play with alternating mallets.	I play with alternating mallets.
6	Phrasing	I sometimes sing the phrases.	I sing most of the phrases.	I always use consistent phrasing
7	Expression	I sometimes sing expressively when I interpret what is in the score.	I generally sing expressively when I interpret what is in the score.	I sing expressively when I interpret what is in the score.

Student Self-Assessment Form - Recorder



#	Criteria	I'm starting to do this on my own but may need help!	I'm almost there!	I can do it!
1	Pitch Accuracy	I play a few of the notes of a song in tune.	I play most of the notes of a song in tune.	I play all the notes of a song in tune.
2	Rhythm Accuracy	I am beginning to play correct rhythms in a steady pulse.	I generally play correct rhythms in a steady pulse.	I play correct rhythms in a steady pulse.
3	Tone and Breath Support	I sometimes use a light, warm, continuous breath.	I usually use a light, warm, continuous breath.	I use a light, warm, continuous breath.
4	Tonguing	I sometimes play the phrases.	I usually play the phrases.	I always use consistent phrasing
5	Phrasing	I am beginning to play phrases correctly.	I generally play phrases correctly.	I play phrases correctly.
6	Posture	I sometimes play with tall posture and relaxed arms and may need to be reminded.	I usually play with tall posture and relaxed arms and may need to be reminded.	I play with tall posture and relaxed arms.
7	Hand Position	I sometimes play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45-degree angle to my body and may need to be reminded.	I usually play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45-degree angle to my body and may need to be reminded.	I play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45-degree angle to my body.

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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 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.

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.