National Association
for Music Education

Performance Standard

Imagine

Performing

Music Model

Select

Make

Plan

Creating

Cornerstone

Refine

Evaluate

Responding

Assessment

Rehearse

Analyze

Present

Interpret

Perform

Process Component

Artistic Processes

Artistic Process: Creating
2nd Grade General Music

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 are 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 are 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 the 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 frameworks to be integrated into 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 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. Use the following links to find the National Standards **Skills and Knowledge** and the **Music Standards Glossary**.

Model Cornerstone Assessment, 2ⁿᵈ grade General Music: **Creating**

Improvising Rhythmic Conversations

Imagine

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)*.

Plan and Make

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**

Evaluate and Refine

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

Present/Perform

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: The teacher makes an audio recording of each student having a rhythmic conversation with him or her using the following sequence:

The teacher chants rhythmic prompt.
↓
Student improvises a rhythmic answer.
↓
The teacher improvises a rhythmic question.
↓
Student improvises another rhythmic answer.

PART 2: After the student completes the rhythmic conversation, the 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: The teacher asks students to practice individually to improve their improvisational responses and repeats part 1 scoring and self-assessment to demonstrate improvement.

Scoring Device

Student Name: _____

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Performance Standards	
PART 1 - Imagine: Generate and conceptualize artistic ideas and work.					2nd G R A D E G E N E R A L M U S I C C R E A T I N G
Maintained a Steady Beat	A steady, 4-beat was not present in either answers.	A steady, 4-beat was present in only one answer.	A steady, 4-beat was present in both answers	**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).*	
Different from Teacher' Prompt	Answers were the same.*	One answer differed from teacher.	Both answers differed from the teacher		
Uniqueness of Response	Both answers were the same as each other.	███████████████	Both answers were different from each other		
Rhythmic Complexity	Answers demonstrated little rhythmic complexity.	One of the answers demonstrated some rhythmic complexity.	Both answers demonstrated rhythmic complexity	**MU:Cr1.1.2a** *Improvise* **rhythmic and melodic patterns** *and* **musical ideas** *for a specific* **purpose**.	
Expressive quality (vocal inflection, accents, or dynamics)	Did not expressive qualities.*	Used some expressive qualities.	Used expressive qualities throughout		
PART 2 - Plan and Make: Select and develop musical ideas for defined purposes and contexts.					
Verbal Description	Response did not provide any description of the rhythmic conversation.*	Response provided little description of the rhythmic conversation	Response provided appropriate description(s) of the rhythmic conversation	**MU:Cr2.1.2a** **Demonstrate** and *explain personal reasons for selecting patterns and ideas for music that* represent **expressive** intent.	
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:***
	Begin the class by explaining to students that they will be creating three 4-beat rhythmic patterns using neutral syllables in duple meter:
	   (1) same rhythmic pattern
	   (2) different pattern
	   (3) rhythmic answer
	
	When the students are ready, - organize the students' 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*). - Score the student responses using **Part 1** on the **Scoring Device**. (.docx version) **Then the teacher will ask 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** . (.docx version) - 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 students' scores on the activity sheets with teacher's rating of their improvisation using the **Accuracy Scoring Guide**. (.docx version)

2nd GRADE GENERAL MUSIC CREATING

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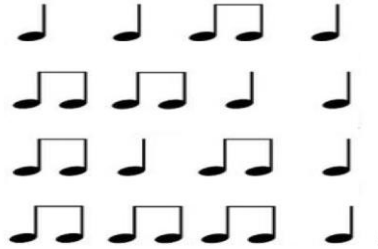
Teacher: **Repeat my rhythmic pattern matching the expression** — <*chant the rhythmic prompt while moving*> — <*wait and move with the student as he/she responds*>

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?"

Student Name: _____

Rhythmic Conversation (Circle one answer for each statement)			
1.	I kept a steady beat.	☺ Yes	☹ No	☺ Sometimes
2.	My answers were different from the teacher's.	☺ Yes	☹ No	☺ Sometimes
3.	My answers were different from each other.	☺ Yes	☹ No	■
4.	I used interesting rhythms.	☺ Yes	☹ No	☺ Sometimes
5.	My answers were expressive.	☺ Yes	☹ No	☺ Sometimes

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

(write the number of one area from above) _____

Student Name _____

Criteria	Teacher Score 1 = emerging 2 = approaches standard 3 = meets standard	Student Score 1 = no 2 = sometimes 3 = yes		Accuracy Point 1 = matches 0 = does not match
1. Maintained a Steady Beat (*I kept a steady beat*)			=	
2. Different from Teacher' Prompt (*My answers were different from the teacher's*)			=	
3. Uniqueness of Response (*My answers were different from each other*)			=	
4. Rhythmic Complexity (*I used interesting rhythms*)			=	
5. Expressive quality (*My answers were expressive*)			=	
Total of accuracy points				_____

(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 learning gaps and provide supplemental instruction as needed.
allow 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.