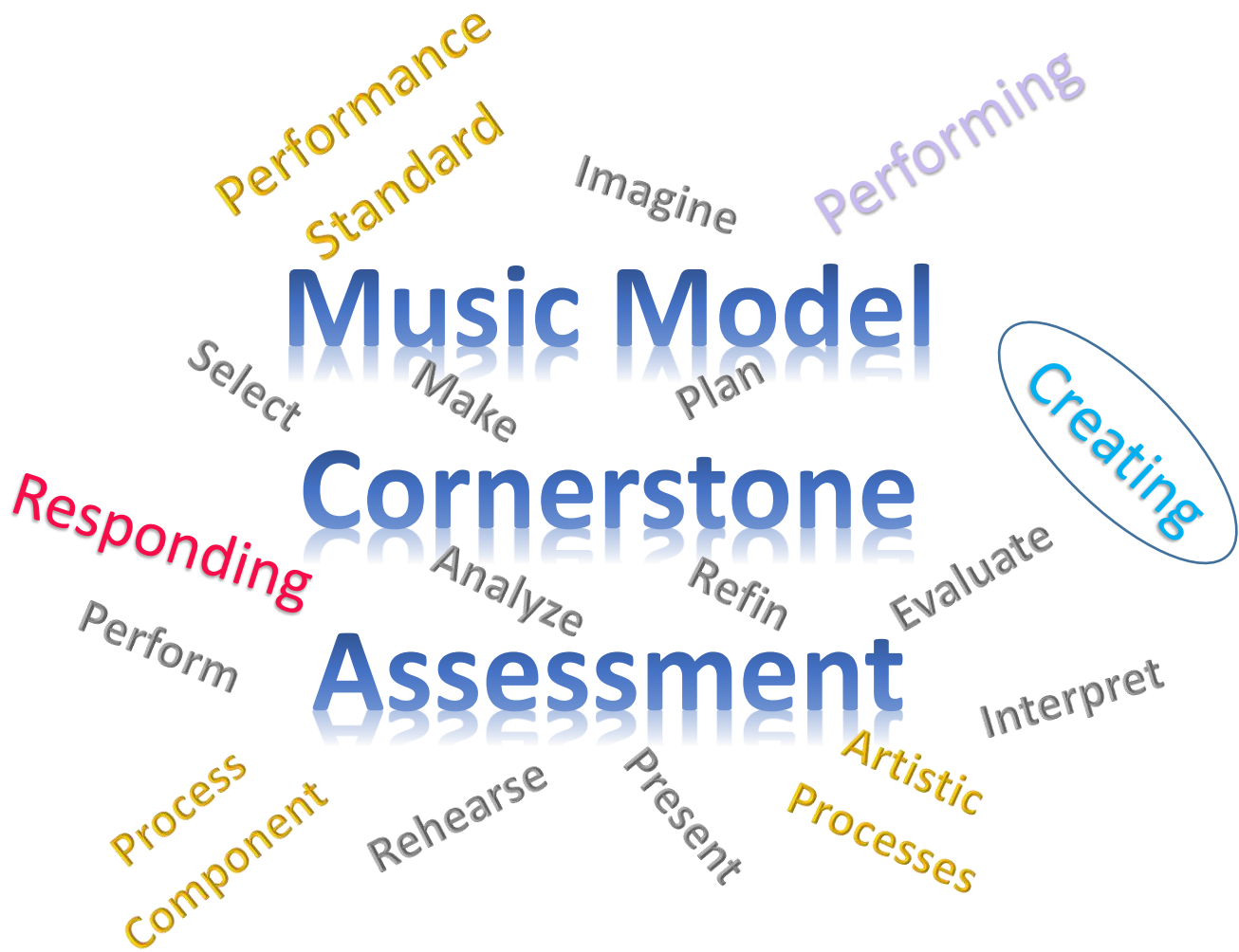




**National Association
for Music Education**



Artistic Process: Creating
5th Grade General Music

Anchor Standards / Enduring Understandings / Essential Questions

Common Anchor #1:	Generate and conceptualize artistic ideas and work
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:	Organize and develop artistic ideas and work
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:	Refine and complete artistic work
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 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 a framework 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

Using works currently integrated into classroom instruction or musical works studied independently, students will select specific sections that exemplify technical/stylistic/artistic challenges to overcome; work toward improving the performance quality of identified challenges; demonstrate and document processes for addressing the challenges; and demonstrate and reflect upon achievement. Individual teachers can determine the length of time required to complete the assessment, but Assessment Strategy 1 could occur in one class period, Assessment Strategy 2 must allow students sufficient time to develop and refine their composition, and Assessment Strategy 3 and 4 could occur within one class period. Use the following links to find the National Standards [Skills and Knowledge](#) and the [Music Standards Glossary](#).



Assessment *overview*

Model Cornerstone Assessment, 5th Grade General Music: **Creating**

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Compose for a Purpose/Context

Imagine

MU:Cr1.1.5a Improvise rhythmic, melodic, and harmonic ideas, and explain **connection** to specific **purpose** and **context** (such as **social**, **cultural**, and **historical**).

MU:Cr1.1.5b Generate **musical ideas** (such as **rhythms**, **melodies**, and accompaniment patterns) within specific related **tonalities**, **meters**, and *simple chord changes*.

Plan and Make

MU:Cr2.1.5a **Demonstrate** selected and *developed* **musical ideas** for **improvisations**, **arrangements**, or **compositions** to express **intent**, and explain **connection** to **purpose** and **context**.

MU:Cr2.1.5b Use **standard** and/or **iconic notation** and/or recording technology to document personal rhythmic, melodic, and *two-chord* harmonic **musical ideas**.

Evaluate and Refine

MU:Cr3.1.5a Evaluate, **refine**, and document revisions to personal music, applying **teacher-provided** and **collaboratively-developed criteria** and feedback, and *explain rationale for changes*.

Present/Perform

MU:Cr3.2.5a **Present** the final version of personal created music to others *that demonstrates craftsmanship*, and explain **connection** to **expressive intent**.

Assessment Strategy 1

Teacher engages students in echo patterns and call/response phrases. Then observes students echoing phrases, responding to calls, and improvising using elements of music to express purpose/intent.

Assessment Strategy 2

Students choose a purpose/context for which to compose a work using at least three elements of music and documents the sequence of their musical ideas using traditional notation, iconic notation, or a recording device.

Assessment Strategy 3

Students record a completed first version of their compositions. Then have three peers provide feedback to guide further refinement.

Assessment Strategy 4

After the students have rehearsed and refined their compositions using the feedback from Assessment Strategy 3, the teacher assists students in recording final versions of their compositions and completing the Composition Presentation Worksheet.

Imagine Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Imagine: Generate and conceptualize artistic ideas and work.					
Echo	Echoed a small portion or none of the phrase.	Echoed most of the phrase with minor errors.	Echoed the entire phrase accurately.	Echoed the phrase with extreme precision and enhanced expression.	MU:Cr1.1.5a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social , cultural , and historical).
Call and Response	Response primarily copied the call.	Responded with limited creativity and/or not approximating the length of the call.	Responded creatively with reasonable similarity of length.	Responded creatively and expressively with appropriate length.	
Exploration of Elements of music	Needed assistance exploring elements of music to connect with intended purpose or context.	Independently explored elements of music with minimal connection with purpose or contexts	Independently explored elements of music that clearly connected with an intended purpose or context.	Independently explored elements of music that creatively and imaginatively connected with various purposes or contexts.*	

(Note from the pilot: Levels are not intended to be equally represented and the level marked with * was seldom used)

Plan and Make Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
Plan and Make: Select and develop musical ideas for defined purposes and contexts.					
Elements of Music Selected	Explanation was not connected to how each element of music will be used to convey purpose or context.	Explained with limited clarity how each element of music will be used to convey purpose or context.	Clearly explained how each element of music will be used to convey purpose or context.	With enhanced creativity clearly described how each element of music will be used to convey purpose or context.*	MU:Cr2.1.5a Demonstrate selected and <i>developed</i> musical ideas for improvisations, arrangements, or compositions to express intent , and explain connection to purpose and context .
Musical Ideas Connecting to Purpose or Context	Musical ideas did not reflect tonality, meter, and <i>(if appropriate)</i> harmonic sequence.	Musical ideas demonstrated some challenges in reflecting tonality, meter, and <i>(if appropriate)</i> harmonic sequence.	Musical ideas appropriately reflected tonality, meter, and <i>(if appropriate)</i> harmonic sequence.	Musical ideas demonstrated enhanced creativity that are musically appropriate and reflect tonality, meter, and <i>(if appropriate)</i> harmonic sequence.*	MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and <i>simple chord changes</i> .
Notation and/or other documentation	Documentation of musical ideas was unclear.	More clarity needed in documenting musical ideas.	Musical ideas were clearly documented.		MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and <i>two-chord</i> harmonic musical ideas .

*(Note from the pilot: Levels are not intended to be equally represented and the level marked with * was seldom used)*

Evaluate to Refine Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.					
Response to Feedback	Appeared indecisive related to feedback.	Appeared to consider feedback but considerations were not supported in self-evaluative rationale.	Made clear and appropriate self-evaluative decisions with consideration of peer feedback feedback.		MU:Cr3.1.5a Evaluate, refine , and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, <i>and explain rationale for changes.</i>
Refinement	Stratagies provided were either unrelated or unclear.	Determined and explained a reasonable but minimal strategies for refinement.	Deteremined and explained multiple strategies for refinement.	Determined and explained multiple strategies for refinement along with generating new and unique ideas for the music.*	

*(Note from the pilot: Levels are not intended to be equally represented and the level marked with * was seldom used)*

Final Composition Scoring Device

Achievment Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Present: Share creative musical work that demonstrates craftsmanship and exhibits originality.					
Craftsmanship of Musical Ideas	Craftsmanship and originality was unclear.	Limited examples evident of craftsmanship and originality through musical choices.	Demonstrated craftsmanship and originality exhibited by musical choices.	Included original, unique, or imaginative musical ideas and/or creative use of sound.	MU:Cr3.2.5a Present the final version of personally created music to others <i>that demonstrates craftsmanship</i> , and explain connection to expressive intent .
Connection to Expressive Intent	Provide limited explanation of how they used elements of music to convey expressive intent.	Provided general, but indirect use of elements of music to convey expressive intent.	Provided clear use of elements of music to convey expressive intent.	Provide creative and imaginative use of elements of music to convey expressive intent.*	

(Note from the pilot: Levels are not intended to be equally represented and the level marked with * was seldom used)

<h2 style="text-align: center;">Assessment Strategy 1 (Imagine)</h2> <p style="text-align: center;"><i>MU:Cr1.1.5a</i></p>	
<p>Prerequisite Skills and Knowledge</p> <p>Improvisational/Compositional Devices (Imagine)</p> <ul style="list-style-type: none"> • Rhythmic – use of repetition; rhythmic patterns; and silence (rests). • Melodic – use of repetitions; melodic patterns, tones. • Form – rondo (ABA, ABACA), AABA, theme and variations, and original form. <p>Strategies for Improvising/Composing (Imagine)</p> <ul style="list-style-type: none"> • Strategies for contrasting improvisations in a simple form using dynamics or articulation for variety. • Strategies for creating two chord harmonic accompaniment to a melody. • Strategies for varying expression. • Strategies for adding rhythmic accompaniment e.g., ostinato). • Independently create echo patterns, responses to calls, and improvisations. 	
Teacher Preparation	<ul style="list-style-type: none"> • Review the Imagine Scoring Device, and Elements of Music Menu. • Prepare and practice musical/rhythmic phrases as examples for the Elements of Music Menu.
Assessment Environment Setup	<ul style="list-style-type: none"> • Step 1 – Echo what is heard: present rhythmic and melodic phrases of various lengths that include expressive qualities and timbres (e.g., singing, playing, moving, body percussion, beat box, or combinations) with students echoing what is heard. • Step 2 – Call/Response: Students take turns being the caller of short phrases using a variety of rhythms, melodies, expressive qualities, and timbres. Peers respond without hesitation, with response representing a similar length of phrase. • Step 3 – Manipulate musical ideas: Model examples of each device found on the Elements of Music Menu. Ask students to improvise with partners using each technique or choose specific techniques reflecting a variety of musical contexts.
Assessment	<p>The teacher:</p> <ul style="list-style-type: none"> • observes students echoing phrases, responding to calls, and improvising with compositional techniques from the Elements of Music Menu. • score observations using the Imagine Scoring Device. (.docx versions of all rubrics)

Assessment Strategy 2 (Plan and Make)

MU:Cr1.1.5b , MU:Cr2.1.5a, and MU:Cr2.1.5b

Prerequisite Skills and Knowledge

Improvisational/Compositional Devices (Imagine)

- Rhythmic – use of repetition; rhythmic patterns; and silence (rests).
- Melodic – use of repetitions; melodic patterns, tones.
- Form – rondo (ABA, ABACA), AABA, theme and variations, and original form.

Strategies for Improvising/Composing (Imagine)

- Strategies for contrasting improvisations in a simple form using dynamics or articulation for variety.
- Strategies for creating two chord harmonic accompaniment to a melody.
- Strategies for varying expression.
- Strategies for adding rhythmic accompaniment (e.g., ostinato).
- Independently create echo patterns, responses to calls, and improvisations.

Teacher Preparation	<ul style="list-style-type: none"> • Prepare copies of the Plan and Make Worksheet. (click for .doc version) • Have staff and chart paper.
Assessment Environment Setup	<ul style="list-style-type: none"> • Teacher hands out Plan and Make Worksheet and pencils, then reviews instructions. • If you would like students to record their ideas, have charged recorders available. • Put students in groups of two reinforcing that: <ul style="list-style-type: none"> ○ Each person contributes equally. ○ Cooperation is essential (listen to each other's ideas). ○ Follow all directions given by the teacher.
Assessment	<p>The teacher instructs students to:</p> <ul style="list-style-type: none"> • Choose the purpose or context for which to compose their work. • Select at least three elements of music with which to compose. • Complete the Plan and Make Worksheet by sequencing their selected elements of music and identifying purpose or context. • Compose and document musical phrases using traditional notation, iconic notation, or via recording device. <p>The teacher scores the worksheet and documented phrases using the Plan and Make Scoring Device. (.docx versions of all rubrics)</p>

Plan and Make Worksheet

Student Names: 1. _____ 2. _____

Deciding together, what is the purpose or context of your composition (e.g., celebration, event, pop radio, music to accompany a movie). _____

INSTRUCTIONS

- Create musical ideas by experimenting with elements of music and choose which ones to use in your composition that you feel would be appropriate for the purpose or context you have chosen.
- **Circle** at least **three** elements, each from **separate** columns, for your composition (*you may use more than three from the chart*).

Elements of Music Menu					
Rhythm Patterns	Pitch Patterns	Form	Dynamics, Articulation, Pitch <small>(variety and contrast)</small>	Timbre <small>Color/Tone</small>	Rhythmic Meter
Use of repetition	Use of repetition	Rondo ABABA ABACA	Pitch (high/low)	Vocal	Duple (2/4, 4/4)
Create rhythmic patterns	Create melodic patterns	Binary (AB) Ternary (ABA)	Dynamics (<i>p, mp, mf, f</i>)	Movement	Triple (3/4, 6/8)
Use of silence (rests)	Tonality (<i>pentatonic, major, minor, modal</i>)	Theme and variation	Tempo (<i>largo, andante, allegro, presto</i>)	Instruments (<i>mallet, recorders, keyboard, electronic sounds, orchestra instruments</i>)	
		Original form	Articulation (<i>legato/staccato</i>)	Body percussion	

- List the elements of music in the section where they will be incorporated (beginning, middle, end).
- Describe how you plan on using them to convey the selected purpose or context.

Section	Element of Music Selected	How will this element of music be used to convey the purpose or context in your composition?
Beginning		
Middle		
End		

- Create melodic, rhythmic, and two-chord harmonic phrases, then appropriately document the phrases using staff (traditional notation), chart paper (iconic notation), or audio recording device.



Assessment Strategy 3 (Evaluate and Refine)

MU:Cr3.1.5a

Prerequisite Skills and Knowledge

- How to assess self and others using provided or developed criteria.
- Gather feedback from others and refine musical work.
- Knowledge of and comfort with self-recording.

Teacher Preparation	<ul style="list-style-type: none"> • Review the Evaluate to Refine Scoring Device. • Prepare recording devices. • Prepare sufficient copies of the Evaluate to Refine Worksheet. (click for .doc version)
Assessment Environment Setup	<ul style="list-style-type: none"> • Teacher and students review instructions emphasizing that when recording, the student is to state name(s) prior to recording the first draft. • Students practice and record the first draft of their composition. • <i>(Teacher reminds students that they may disagree with feedback provided and also develop new ideas during the process)</i>
Assessment	<p>The teacher:</p> <ul style="list-style-type: none"> • provides each student with three copies of the Evaluate to Refine Worksheet on which their peer reviewers provide feedback. • asks students to (on their own or organized by the teacher) play their composition live or recorded for at least three other students who will write feedback on the Evaluate to Refine Worksheet. • ask students to respond to the feedback as indicated on the worksheet, then refine their composition until it is ready to record as a final version. • Score the Evaluate to Refine Worksheet and documented phrases using the Evaluate to Refine Scoring Device. (.docx versions of all rubrics)

Evaluate to Refine Worksheet

INSTRUCTIONS:

- Rehearse your composition in preparation for your first recording.
- Record a first completed draft of your music **stating your name(s)** on the recording before your performance.
- Have **three** students provide feedback to help you refine your compositions:
 - *Describe to each how you used the elements of music in your composition to connect to the purpose or context.
 - *Then **play** the recording so the peer reviewers can provide feedback on this worksheet (one per reviewer).
- Collect the peer reviewers' worksheets and **complete your response** to the feedback.
- Then **Refine** your music by applying appropriate feedback.

Composer's Name(s) _____ Peer Reviewer's Name _____

Completed by the peer reviewer

Completed by composer after receiving feedback

Identify one thing:	Peer Reviewer Feedback	After listening to your recorded composition, do you agree? Why/Why not?
done well using the appropriate elements of music for the purpose or context selected		
for the composer to consider using the appropriate elements of music for the purpose or context selected		
How you plan to improve your composition and why?		

Assessment Strategy 4 (Present)

MU:Cr3.2.5a

Prerequisite Skills and Knowledge	
<ul style="list-style-type: none"> • How to present compositions exhibiting craftsmanship and originality. • How to explain expressive intent of musical compositions. • Knowledge of how to record audio and comfort in self-recording. 	
Teacher Preparation	<ul style="list-style-type: none"> • Review the Final Composition Scoring Device. • Prepare audio recording devices. • Print sufficient copies of the Composition Presentation Worksheet. (click for .doc version)
Assessment Environment Setup	<ul style="list-style-type: none"> • Teacher and students review instructions, emphasizing that when audio recording the student is to state name(s) prior to recording final recording. • Students refine, then record the final version of their composition.
Assessment	<p>The teacher:</p> <ul style="list-style-type: none"> • Provides each student with the Composition Presentation Worksheet on which they student reflect upon his/her creating experience. • The teacher scores the final composition based on the audio recording and the Composition Presentation Worksheet using the Final Composition Scoring Device. (.docx versions of all rubrics)

Composition Presentation Worksheet

Composer completing this worksheet _____

Other composer's name _____

INSTRUCTIONS:

- Record your completed version of the composition. (State your name(s) first, then perform the work).
- Individually complete this reflection of your composition.

1. What qualities make your creation unique, original, or imaginative in connecting to your selected purpose or context.

2. What is unique about how you used expressive elements of music to convey a specific purpose or context?

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.