



National Association  
for Music Education

Performance  
Standard

Imagine

Performing

Music Model

Select

Make

Plan

Cornerstone

Rehearse

Refine

Creating

Responding

Assessment

Evaluate

Interpret

Perform

Analyze

Present

Process  
Component

Artistic  
Processes

Artistic Process: Responding  
2nd Grade General Music

## Anchor Standards / Enduring Understandings / Essential Questions

<b>Common Anchor #7:</b>	<b>Perceive and analyze artistic work</b>
<b>Enduring Understandings</b>	Individuals' selection of songs are influenced by prior experiences with similar music, understandings of musical elements and interests.
<b>Essential Question(s)</b>	Why do you like the music you chose?
<b>Common Anchor #8:</b>	<b>Interpret intent and meaning in artistic work</b>
<b>Enduring Understanding</b>	Response to music is informed by understanding musical elements as well as the cultural and historical contexts of elements of music.
<b>Essential Question(s)</b>	How does understanding the story and musical elements used inform your response?
<b>Common Anchor #9:</b>	<b>Apply criteria to evaluate artistic work</b>
<b>Enduring Understanding</b>	The personal evaluation of the musical selection and performances is informed by analysis, interpretation and established criteria.
<b>Essential Question(s)</b>	How do we judge the quality of the musical work and performance?

### 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 the ability to identify elements of music while responding to recorded examples. They will select these elements in the example, then listen to a variety of interpretations of the same piece, and describe differences in the interpretation using a word bank of musical elements. They will then select a favorite interpretation of the piece and describe why they chose that version. This MCA does not assess the ability of the student to perform the selection. This assessment is embedded in the instruction and requires students to have experience in the given prerequisite skills. This assessment can be accomplished in one class period. Use the following links to find the National Standards [Skills and Knowledge](#) and the [Music Standards Glossary](#).

# Assessment view

## Model Cornerstone Assessment, 2<sup>nd</sup> Grade General Music: Responding

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### Responding to the expressive components of a piece

#### Analyze

**MU:Re7.2.2a** Describe how specific music **concepts** are used to support a specific **purpose** in music.

#### Assessment Strategy 1

The teacher plays a recording of a programmatic piece taught in your curriculum asking students to listen. The students complete the Call Chart during the second time the recording is played. Students share responses with others, talking about the elements of music used in the piece.

#### Select

**MU:Re7.1.2a** Explain and **demonstrate** how personal interests and experiences influence musical selection for specific **purposes**.

#### Assessment Strategy 2

The teacher plays original version along with three different arrangements/interpretations of the piece. After hearing the three versions of the piece, students choose which version they like the most. Students either with a written or verbal response to the version they like best, and why.

#### Evaluate

**MU:Re9.1.2a** Apply personal and expressive preferences in the evaluation of music for specific **purposes**.

#### Interpret

**MU:Re8.1.2a** **Demonstrate** knowledge of music **concepts** and how they support creators' / performers' **expressive intent**.

#### Assessment Strategy 3

Using locomotor and/or non-locomotor movements, students demonstrate knowledge of tempo changes throughout the piece and verbally explain why their movement reflects the music.

### Evaluate Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Interpret:</b> <i>Response to music is informed by understanding musical elements as well as the cultural and historical contexts of elements of music.</i>					
<b>Cite musical reasons to explain rationale for selection of specific version</b>	Evaluation expressed signs of rudimentary knowledge of musical terminology.	Evaluated and expressed reasons for musical choice, but uses limited musical terminology.	Evaluated and expressed preference for specific musical choices using age-appropriate musical terminology.	Evaluated and expressed preference for specific musical choices using advanced and imaginative musical terminology.	<b>MU Re9.1.2a</b> Apply personal and expressive preferences in the evaluation of music for specific purposes.

### Interpret Scoring Device

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standards
<b>Interpret:</b> <i>Response to music is informed by understanding musical elements as well as the cultural and historical contexts of elements of music.</i>					
<b>Movement</b>	Movements represented tempo, dynamic, and/or texture shifts in the music but were often incomplete or inconsistent and only express basic intent of the music.	Movement represented tempo, dynamic changes, and/or texture, but clearly not representing all three.	Movements accurately represented tempo, dynamic changes, and texture in the music.	Movements accurately represented tempo, dynamic changes, and texture in the music in an imaginative and original manner.	<b>MU: Re8.1.2a</b> Demonstrate knowledge of music concepts and how they support creators/performers excessive intent.
<b>Verbal Response</b>	Demonstrated difficulty describing the musical elements and/or expressive intent of the music.	Used limited vocabulary to describe the musical elements and the expressive intent of the music.	Used appropriate musical vocabulary to describe the musical elements.	Used appropriate musical vocabulary to describe the musical elements as well as the expressive intent of the music.	

(Note from the pilot: Students seldom reached level 4)

## Assessment Strategy 1 (Analyze)

- Understanding how musical taste is influenced by previous experiences (at home, church, with siblings, etc).
- Be able to verbally identify musical elements like tempo, dynamics, instruments (by family aurally), rhythm, beat in written or aural form (using a word bank).
- Be comfortable singing or speaking into a recording device.
- Be able to label musical elements while listening to a selection.

### Teacher Preparation

The teacher prepares students by listening to a variety of programmatic music. Review the purpose of programmatic music, and develop a word bank of descriptive words about the music that describes why someone might like a specific piece of music.

**Before carrying out this assessments in the classroom it is suggested that teachers:**

- Confirm access to the recordings used for the assessment (CD, YouTube, etc.).
- Prepare and print sufficient copies of a Call Chart for members of your classes. Use any call chart appropriate for the selected piece.
  - For an example, see the used [Call Chart](#) in the pilot.
- Prepare a roster of students so that you can document their achievement.
- Become familiar with the [Scoring Sheet for Respond Call Chart](#).

### Assessment Environment Setup

**Before engaging in this assessment, the teacher should prepare the students by:**

- Making sure the students are comfortable, and can clearly hear the music.
- Providing each student with a Call Chart and writing/marking utensil.
- Asking students to listen carefully and participate fully in the activity.

### Assessment

- The teacher plays the audio of the piece selected for the assessment.
- The teacher distributes a Call Chart to each students with a writing/drawing utensil.
- The teacher plays the audio a second time having students circle their observation on the Call Chart as they listen. The teacher should provide the students visual cues (*fingers indicated which questions to answer*) indicating when the students are to complete specific boxes (see [Teacher Instructions for Call Chart](#)).
- Students and teacher score the assessment together, marking the incorrect answers with crayon, pen or marker.

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## Example of Assessment Strategies used in the Pilot

### To implement [Assessment #1](#) in class:

- The teacher plays the audio of the orchestral version of "[Peer Gynt: In the Hall of the Mountain King](#)" by Edward Grieg.
- The teacher plays the audio of the orchestral version the second time having students circle their observation on the [Call Chart](#) as they listen. The teacher should provide the students visual cues (*fingers indicated which questions to answer*) indicating when the students are to complete specific boxes.
- Students and teacher score the assessment together, marking the incorrect answers with crayon, pen or marker.

### To implement [Assessment #2](#) in class:

- The teacher plays "In the Hall of the Mountain King" orchestral version for the students.
- Students receive the [Evaluate Worksheet](#), with three sets of boxes to fill.
- Students fill out Example #1 ([orchestral version](#)) to review musical elements.
- Students fill out Example #2 ([vocal version](#)) using the same musical elements.
- Students fill out Example #3 ([computer version](#)) using same musical elements chart.
- The teacher asks students to choose which example they prefer the most and at least one sentence about why they like it (either written or verbal).
- The teacher records student response (written or verbal).
- The class creates a frequency chart and creates movement based on whole class preference.

### To implement [Assessment #3](#) in class:

- The teacher asks students to review the answers given on the Call Chart;
- Teacher tells students to create locomotive or non-locomotive movements that show the musical element of tempo for "Peer Gynt: In The Hall of the Mountain King." The students may practice their movements.
- Students perform their movement and verbally describe how their movements reflect the music's tempo, dynamics, and texture.
- The teacher scores (*video record for the pilot*) the movement and description using the [Interpret Scoring Device](#).

## Teacher instructions for Call Chart used during the pilot

Play an audio recording of the orchestral version of “Peer Gynt: In the Hall of the Mountain King” by Edward Grieg. Ask students to listen.

Hand out a Call Chart to each students with a writing/drawing utensil.

Review the Call Chart with the students. Tell students you will show them which box to look at with your finger. (*You may want to use an instrument as an audio cue along with your finger cue*). They are to circle the correct answer in that box.

Play the audio of the orchestral version the second time having students circle their observation on the Call Charts as they listen.

1. Introduction. (show one finger) **Which instrument is playing the solo?**
2. When the theme plays for the first time. (show two fingers) **Is the music fast or slow?**
3. Fourth time through the theme. (show three fingers) **Is the music getting faster or slower?**
4. Seventh time through the theme. (show four fingers) **Is the music getting louder or softer?**
5. At the Coda. (show five fingers) **How many times do the “gnomes” try to grab Peer in the Coda and did the gnomes catch Peer?**

Peer Gynt Call Chart: In The Hall of the Mountain King

Used for the pilot

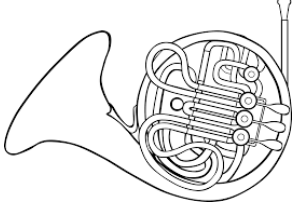
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Name \_\_\_\_\_

Class \_\_\_\_\_

1. Introduction: What Instrument is playing a solo?



French Horn

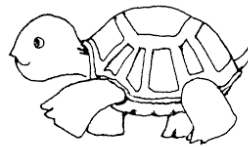


Flute

2. Is the music fast or slow?

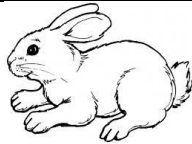


Fast

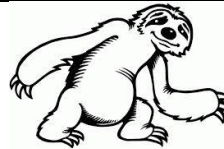


Slow

3. Is the music getting faster or getting slower?



Getting faster



Getting slower

4. Is the music getting louder or getting softer?



Getting louder



WHISPER

Getting softer

5. At the end of the song, what happens to Peer Gynt?



How many times do they Gnomes try to catch Peer?  
\_\_\_\_\_

Did they catch Peer?



yes



no



**Scoring Sheet for Respond Call Chart used during the pilot**

Question 1 - French Horn

Question 2 - Slow

Question 3 - Getting Faster

Question 4 - Getting Louder

Question 5 - 2 / yes

## Assessment Strategy 2 (Evaluate)

### Prerequisite Skills and Knowledge

In order to carry out this task, students will need to be able to:

- Articulate the criteria used for judging the quality of musical work(s) and performance(s).
- Evaluate musical work(s) and performance(s) using developmentally appropriate language and specific criteria based on the elements of music.

<b>Teacher Preparation</b>	<p>Before carrying out this assessment in the classroom it is suggested that teachers:</p> <ul style="list-style-type: none"> <li>• Select three different arrangements or performance configurations of the programmatic piece used in Assessment Strategy #1.</li> <li>• Confirm access to recordings of the selected pieces for students to listen (CD, YouTube, etc.) and test the video so that advertisements don't appear during class.</li> <li>• Review the <a href="#">Evaluate Scoring Device</a>.</li> <li>• Prepare a scoring roster for documentation (see attached .xls sample).</li> <li>• Print a copy of the <a href="#">Evaluate Worksheet</a> for each student or group to view.</li> </ul>
<b>Assessment Environment Setup</b>	<p><b>Before engaging in this assessment, the teacher should prepare the students by:</b></p> <ol style="list-style-type: none"> <li>a) Listening to the recordings without watching the video.</li> <li>b) Circling the number of the arrangement you prefer to represent the programmatic story.</li> </ol>
<b>Assessment</b>	<p><b>Assessment 2:</b></p> <ul style="list-style-type: none"> <li>• The teacher plays recording from Assessment #1 for the students and reviews the musical elements sheet.</li> <li>• Students receive the <a href="#">Evaluate worksheet</a>, with three sets of boxes to fill. <i>(play the three recordings - audio only).</i> <ul style="list-style-type: none"> <li>○ Students fill out Example #1 to review musical elements.</li> <li>○ Students fill out Example #2 using the same musical elements.</li> <li>○ Students fill out Example #3 using same musical elements.</li> </ul> </li> <li>• The teacher asks students to choose which example they prefer the most and at least one sentence about why they like it (either written or verbal).</li> <li>• The teacher records student response (written or verbal).</li> <li>• Score students response using the <a href="#">Evaluate Scoring Device</a>.</li> </ul>

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Evaluate Worksheet used in the pilot

Student Name: \_\_\_\_\_

Peer Gynt "In The Hall Of The Mountain King"  
By Edward Grieg

Name \_\_\_\_\_

Class \_\_\_\_\_

Listen to all three versions of "In the Hall of the Mountain King" before circling which you like the best.

1. Orchestra	2. Vocal	3. Electronic/Computer
		

Using your own musical words, why do you like this version best?

## Assessment Strategy 3 (Interpret)

### Prerequisite Skills and Knowledge

In order to carry out this task, students will need to be able to:

- Understand the meaning of musical elements about tempo and dynamics.
- Understand how interpretation of the musical elements reflect the expressive intent of the composer in programmatic music.

<b>Teacher Preparation</b>	<ul style="list-style-type: none"> <li>• Prepare instruction to inform the students of the story behind the programmatic piece.</li> <li>• Prepare the recording of the version selected at the end of Assessment #2.</li> </ul>
<b>Assessment Environment Setup</b>	<p><b>To implement the assessment:</b></p> <ul style="list-style-type: none"> <li>• Instruct students about the story behind the programmatic piece.</li> <li>• Review the musical elements used by Grieg regarding tempo, dynamics and texture for students to think about for developing their movement to reflect the music of the Hall of the mountain King.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• The teacher asks students to review the answers given in Assessment #1 worksheet.</li> <li>• The teacher plays the recording of the version selected at the end of Assessment #2.</li> <li>• The teacher tells students to create locomotive or non-locomotive movements that show the musical element of tempo, dynamics, and textures that reflect the story.</li> </ul> <p><b>Questions you ask to help students consider movements:</b></p> <ul style="list-style-type: none"> <li>• Which movements could tell the story of Peer Gynt?</li> <li>• What emotions do you want to display for the gnomes? for Peer?</li> </ul> <ul style="list-style-type: none"> <li>• Allow time for students to practice their movements.</li> <li>• Then have students (individually or in groups) perform their movement.</li> <li>• Have each student verbally respond to describe <b>how their movements reflect the music’s tempo, dynamics, and texture.</b></li> <li>• The teacher scores each student’s movement and description using the <a href="#">Interpret Scoring Device</a>.</li> </ul>

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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 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 higher-order level thinking.
devise open-ended tasks to allow students of all ability levels to achieve success at their own level.
tier tasks to address levels of abilities and support students within each tier.
ensure 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.