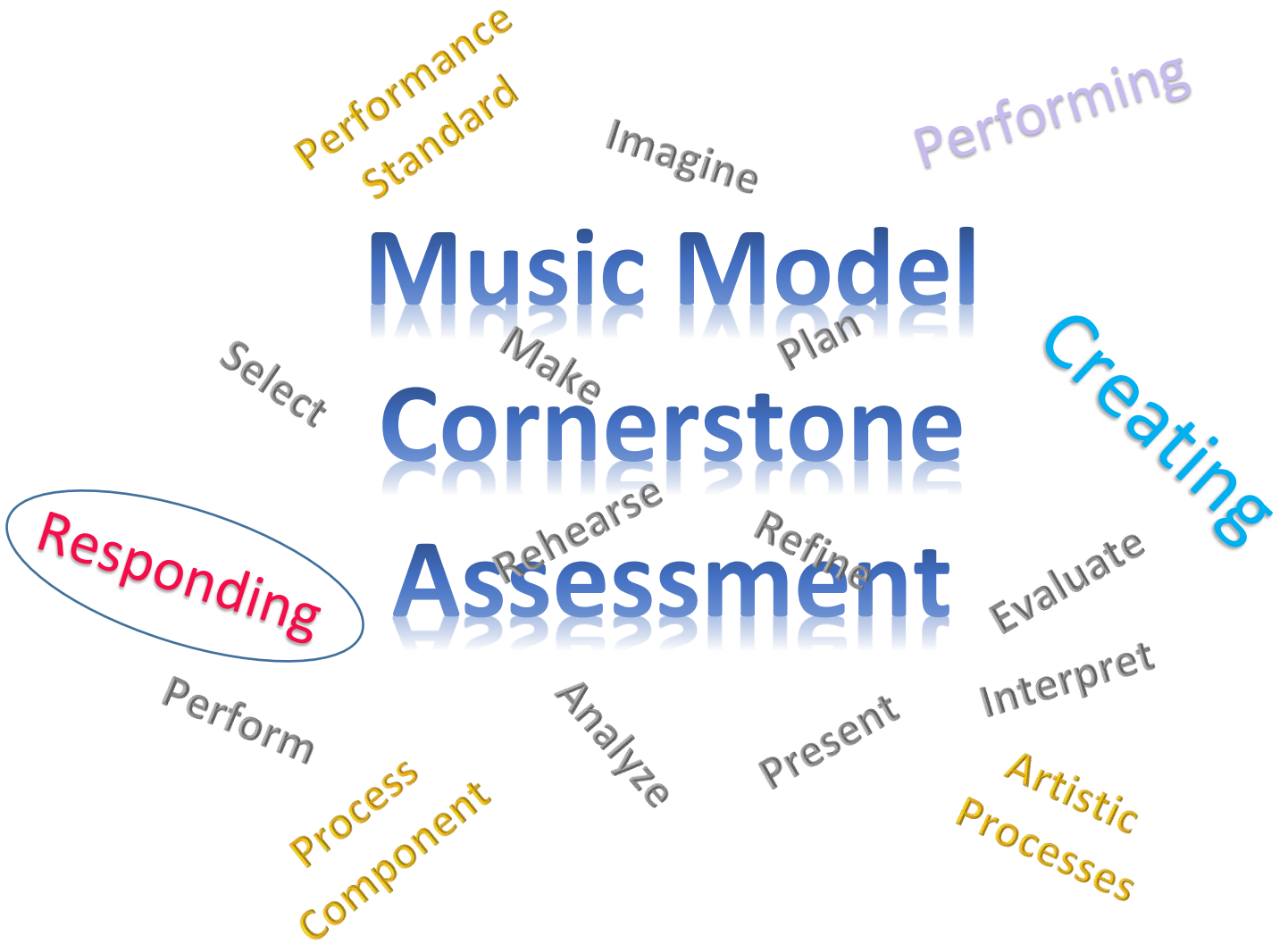




National Association
for Music Education



Artistic Process: Responding
5th Grade General Music

Anchor Standards / Enduring Understandings / Essential Questions

| | |
|--------------------------------|---|
| Common Anchor #7: | Analyze how the structure and context of varied musical works inform the response. |
| Enduring Understandings | Individuals' selection of musical works is influenced by their interests, experiences, understandings. |
| Essential Question(s) | How do individuals choose music to experience? |
| Enduring Understanding | Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. |
| Essential Question(s) | How does understanding the structure and context of music inform a response? |
| Common Anchor #8: | Interpret intent and meaning in artistic work. |
| Enduring Understandings | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| Essential Question(s) | How do we discern the musical creators' and performers' expressive intent? |
| Common Anchor #9: | Apply criteria to evaluate artistic work . |
| Enduring Understandings | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. |
| Essential Question(s) | How do we judge the quality of musical work(s) and performance(s)? |

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; 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 and Assessment Strategy 3 could occur within one class period. Use the following links to find the National Standards [Skills and Knowledge](#) and the [Music Standards Glossary](#).

Model Cornerstone Assessment, 5th grade General Music: Responding

Perceive and Analyze Work

5th
G
R
A
D
E

G
E
N
E
R
A
L

M
U
S
I
C

R
E
S
P
O
N
D

Select

MU:Re7.1.5a **Demonstrate** and explain, *citing evidence*, how selected music connects to and is influenced by specific interests, experiences, **purposes**, or **contexts**.

Analyze

MU:Re7.2.5a **Demonstrate** and explain, *citing evidence*, how responses to music are informed by the **structure**, the use of the **elements of music**, and **context** (such as **social**, **cultural**, and **historical**).

Interpret

MU:Re8.1.5a **Demonstrate** and explain how the **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, and **articulation**) are used in performers' and personal **interpretations** to reflect **expressive intent**.

Evaluate

MU:Re9.1.5a Evaluate **musical works** and **performances**, applying **established criteria**, and explain appropriateness to the **context**, *citing evidence from the elements of music*.

Assessment Strategies

Assessment 1 -Teacher presents the lyrics to a cultural/historical work associated from your curriculum for students to interpret how the message of the song connects to the learned historical/cultural/ethnic constructs.

Assessment 2 -Students analyze the use of the elements of music in the three presented performances.

Assessment 3 -Students evaluate the appropriateness of recorded performances to the context and will support expressive qualities of musical works that reflect expressive intent.

Assessment 4 -Students explain, *citing evidence*, how selected music relates to specific interest.

Re

Responding Scoring Device

| Achievement Category | Level 1 Emerging | Level 2 Approaches Criterion | Level 3 Meets Criterion | Level 4 Exceeds Criterion | Performance Standards |
|---|---|---|--|--|---|
| Interpret - Support expressive qualities of musical works that reflect expressive intent. | | | | | |
| Interpreting Qualities (Assessment 1) | Provided limited description of how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle. | Describes with some inaccuracies how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle. | Accurately described how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle. | Accurately described with expanded detail or insight how the lyrics reflect the expressive intent of the music, which is to communicate about the shaker lifestyle. | MU:Re8.1.5a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent . |
| Interpreting Qualities (Assessment 3) | Provided limited rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music. | Described with some inaccuracies of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music. | Provided reasonable rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music. | Provided insightful rationale of which version best reflected the purpose and context of the Shaker Life, citing lyrics and/or elements of music reflect the expressive intent of the music. | |
| Analyze - Analyze the use of the elements of music in the performance. | | | | | |
| Reflection (Assessment 2) | Identified elements of music and structural components without connection to informed response. | Suggested general ideas as to how response is informed by elements of music and structural components. | Cited evidence how response is informed by elements of music and structural components. | Demonstrated enhanced insight into how response is informed by elements of music and structural components.* | MU:Re7.2.5a Demonstrate and explain, <i>citing evidence</i> , how responses to music are informed by the structure , the use of the elements of music , and context (such as social, cultural, and historical). |
| Evaluate - Evaluate the appropriateness of the performance to the context. | | | | | |
| Selecting Best Representation of Expressive Intent (Assessment 2) | Cited inappropriate criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music. | Cited limited criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music. | Cited reasonable criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music. | Cited insightful criteria used to evaluate appropriate representation of expressive intent citing evidence from the elements of music. | MU:Re9.1.5a Evaluate musical works and performances , applying established criteria , and explain appropriateness to the context , <i>citing evidence from the elements of music</i> . |
| Select - Explain, citing evidence, how selected music relates to specific interest (personal). | | | | | |
| Connections (Assessment 4) | Selected, but provided limited description as to interests, experiences, purposes, or contexts supporting their preferred performance. | Selected and briefly described interests, experiences, purposes, or contexts supporting their preferred performance. | Selected and described interests, experiences, purposes, or contexts supporting their preferred performance. | Selected and described with expanded detail and insight interests, experiences, purposes, or contexts supporting their preferred performance. | MU:Re7.1.5a Demonstrate and explain, <i>citing evidence</i> , how selected music connects to and is influenced by specific interests, experiences, purposes , or contexts . |

(Note from the pilot: the level marked with * was seldom used)

Assessment Strategy (Interpret, Analyze, Evaluate, and Select)

MU:Re7.1.5a, MU:Re7.2.5a, MU:Re8.1.5a, MU:Re9.1.5a

Prerequisite Skills and Knowledge

- Understanding how music is influenced by interests, experiences, understandings, and purposes through learning information about the music, culture, historical era, lyrics, etc.
- Explain why music may interest them (students).
- Because of their experiences, what they understand about music, and the purposes for which music is created.
- The definitions of elements of music (articulation, dynamics, harmony, style, tempo, timbre, and texture).
- Know what an arrangement of a work of music is.
- Label elements of music while listening to music.
- Understands how music elements such as articulation, dynamics, tempo, and timbre help the performer interpret and reflect the expressive intent of music.
- Understands how lyrics reflect expressive intent.
- Knowledge of criteria for judging the quality of musical work(s) and performance(s).
- Ability to evaluate musical work(s) and performance(s) using specific criteria based on the elements of music.
- Understand the criteria used for judging the quality of musical work(s) and performance(s).
- Evaluate musical work(s) and performance(s) using specific criteria based on the elements of music.

Teacher Preparation

- Select a musical work with lyrics that is appropriate your school’s curriculum that addresses an historical/cultural/ethnicity construct. Create a document of text and images and finds a short video to describe the historical/cultural/ethnicity construct appropriate for the level of your students. Find three varied performances (audio and/or video) of a composition that reflects the curricular construct.
- Confirm access to the performance examples (YouTube, CD, NPR, etc.), able to project audio and video for the class, and has prepared the video so that ads don’t appear during class.
- Printed sufficient copies of [Worksheet](#). ([.docx version](#))
- Make copies of the document that provides context of the historical/cultural/ethnicity construct.
 - *(for an example, you might consider looking at or using the materials used during the pilot: [Shaker History](#)).*
- Become familiar with the criteria on the [scoring device](#). ([.docx version](#)) Review with the students the elements of music found in the [Worksheet](#).
- Confirm student understanding for the definition of “arrangement” — adapting a work of music to be performed in a way different than originally intended.

| | |
|--|---|
| <p>Assessment Environment Setup</p> | <ul style="list-style-type: none"> • Assure that all students are seated comfortably and can easily view the video and hear the music. • Each student must have a writing utensil and packet of material (Worksheet, History/Cultural/Ethnicity Document, and scoring rubric). • Ask students to listen intently and participate as requested. • Teacher plays the prepared video to familiarize the students with the historical/cultural/ethnicity construct. <ul style="list-style-type: none"> ○ (the video used for the pilot was Hancock Shaker Village in Pittsfield, MA describing the Shaker lifestyle and culture). • Students read as a group the History/Cultural/Ethnicity Document and discuss the text and images. <ul style="list-style-type: none"> ○ (for the pilot, students discussed the products make by the Shaker culture shown at the bottom of the page Shaker History. The teacher and students discussed what makes the Shaker lifestyle simple). • Students listen to three recordings (audio only if they are YouTube) of the work selected for this assessment that reflects the Historical/Cultural/ Ethnicity construct. <ul style="list-style-type: none"> ○ For the pilot, <i>Simple Gifts</i> was the focus. The recorders used were: <ul style="list-style-type: none"> ▪ Simple Gifts (Shaker Hymn) by Joseph Brackett (1797–1882) sung Acapella. ▪ Simple Gifts with Yo-Yo Ma and Alison Krauss. ▪ Simple Gifts from <i>Appalachian Spring</i> by Aaron Copland. ○ Additional viewing of <i>Simple Gifts</i> included: <ul style="list-style-type: none"> ▪ President Barrack Obama’s Inauguration – Yo-Yo Ma, cellist, Itzak Perlman, violin, and Anthony McGill, Clarinet ▪ Watch Martha Graham’s Appalachian Spring by Aaron Copland ▪ Watch <i>Blast’s</i> version of <i>Simple Gifts</i> |
| <p>Assessment</p> | <p>The teacher will :</p> <p>Assessment 1</p> <ul style="list-style-type: none"> • have student read the lyrics of the work and complete question 1 of the worksheet. <ul style="list-style-type: none"> ○ (the lyrics used for the pilot can be found on this worksheet: Simple Gifts lyrics). |

Assessment 2

- Performance 1 - Play the first recording again, then the students check the boxes in the elements of music found in this arrangement by checking the correct box in the column below the performance number.
- Performance 2 - Play the second recording again, then the students check the boxes in the elements of music found in this arrangement by checking the correct box in the column below the performance number.
- Performance 3 – Play the third recording again, then the students check the boxes in the elements of music found in this arrangement by checking the correct box in the column below the performance number.

Assessment 3

Student selects the work that they feel best reflects the purpose and context.

- Student checks performance preferred.
- Students use the lyrics and the chart from to explain evidence using music vocabulary.

Assessment 4

Students select which performance they liked best.

- Student checks performance preferred.
- Students explain, citing evidence, how their preferred performance relates to their personal interests.

Teacher scores student work using the [Scoring Device](#).

Responding Worksheet from Pilot

Shaker Hymn Lyrics

'Tis the gift to be simple. 'Tis the gift to be free.
'Tis the gift to come down where we ought to be.
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan't be ashamed.
To turn, turn will be our delight
'Til by turning, turning we come down right.

Explanation of words

'til=until

'tis=it is

'twill=it will

Shan't=should not

Assessment 1. What do the lyrics communicate about the Shaker lifestyle? [Expressive Intent]

Responding Worksheet p.2

Assessment 2. Select the qualities of the elements of music that you hear in each recording. Check all that apply.

| Elements of Music | Performance 1 | Performance 2 | Performance 3 |
|--|---|---|---|
| Beat/Meter | <input type="checkbox"/> Duple <input type="checkbox"/> Triple | <input type="checkbox"/> Duple <input type="checkbox"/> Triple | <input type="checkbox"/> Duple <input type="checkbox"/> Triple |
| Dynamics | <input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes | <input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes | <input type="checkbox"/> Forte <input type="checkbox"/> Piano <input type="checkbox"/> Dynamic Changes |
| Harmony | <input type="checkbox"/> Yes <input type="checkbox"/> No | <input type="checkbox"/> Yes <input type="checkbox"/> No | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| Tempo | <input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes | <input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes | <input type="checkbox"/> Largo <input type="checkbox"/> Andante <input type="checkbox"/> Allegro <input type="checkbox"/> Tempo Changes |
| Timbre | Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings | Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings | Voice <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instrumentation <input type="checkbox"/> Woodwinds <input type="checkbox"/> Brass <input type="checkbox"/> Percussion <input type="checkbox"/> Strings |
| Texture | <input type="checkbox"/> 1 Part <input type="checkbox"/> 2 Parts <input type="checkbox"/> 3 or More Parts | <input type="checkbox"/> 1 Part <input type="checkbox"/> 2 Parts <input type="checkbox"/> 3 or More Parts | <input type="checkbox"/> 1 Part <input type="checkbox"/> 2 Parts <input type="checkbox"/> 3 or More Parts |
| Reflection | Performance 1 | Performance 2 | Performance 3 |
| How do the elements of music and structural components identified for each performance affect a listener's response? | | | |
| Which version do you feel best represents the expressive intent and what criteria did you use to make that choice? | | | |

Responding Worksheet p.3

Assessment 3. Based on what you learned about the historical/cultural/ethnic topic, select the work that best reflects the purpose and context. Use the lyrics and the chart from the last two pages to help you explain your selection using music vocabulary citing evidence of expressive qualities (such as elements of music) and your own personal interpretation.

- Recording #1 _____
- Recording #2 _____
- Recording #3 _____

Responding Worksheet p.4

Assessment 4. Based on your preference, explain which performance you liked best.

- Recording #1 _____
- Recording #2 _____
- Recording #3 _____

Explain, citing evidence, how your preferred performance relates to your personal interests and experiences.

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.