

Midwest Clinic 2016
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How Will We Know?

Incorporating the
Model Cornerstone Assessments
with the National
Core Music Standards

Essential Questions for Today

What ARE the MCAs

(or Model Cornerstone Assessments)?

Why are the MCAs important to us?

What Ensembles are included?

How are MCAs organized?

What might be YOUR entry points?

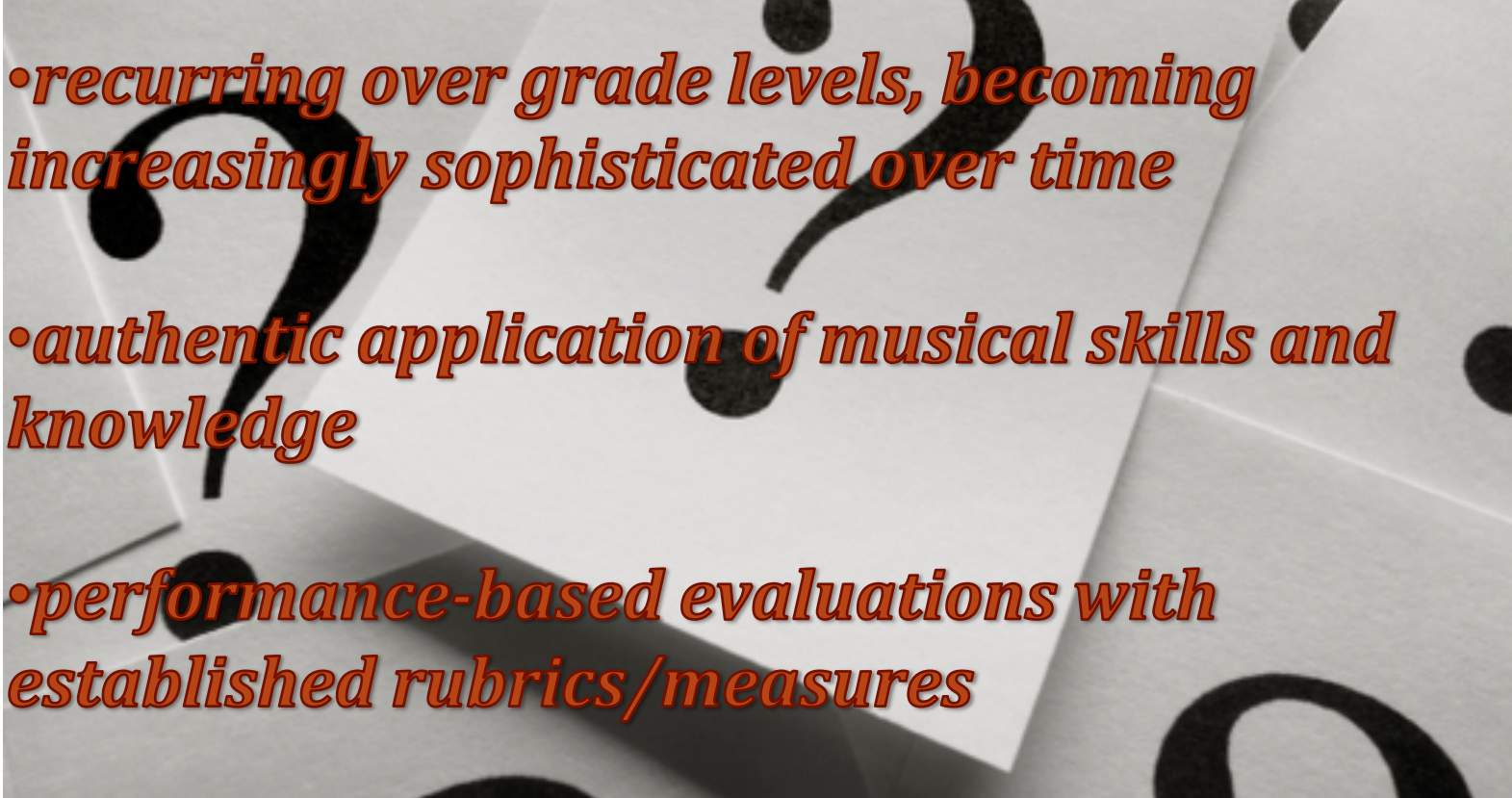
What ARE the MCAs?



www.nafme.org/standards

Model Cornerstone Assessments are . . .

- *to be embedded within teaching and curriculum*



- *recurring over grade levels, becoming increasingly sophisticated over time*

- *authentic application of musical skills and knowledge*

- *performance-based evaluations with established rubrics/measures*

- *authentic examples of learning*

What they are NOT

- NOT designed to meet teacher evaluation requirements
- NOT evaluations of teaching
- NOT intended to measure the quality of a music program
- NOT intended to be a standardized measure

However...

the data they generate about student learning could be used BY TEACHERS to illustrate to their administrators what and to what extent their students are learning

Artistic
Processes

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graph TD; A[Artistic Processes] --> B[11 Core Arts Anchor Standards]; B <--> C[Discipline Specific Performance Standards]; D[Discipline-based instructional resources] <--> C;
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11 Core Arts
Anchor
Standards

Discipline-based
instructional
resources

- EU's & EQ's
- Model Cornerstone Assessments
- Process Components

Discipline
Specific
Performance
Standards

Music Standards Structure

3 Artistic Processes with 13 Process Components and Connecting

CREATING		PERFORMING		RESPONDING	
Common Anchor #1	Imagine <i>Generate musical ideas for various purposes and contexts.</i>	Common Anchor #4	Select <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i>	Common Anchor #7	Select <i>Choose music appropriate for a specific purpose or context.</i>
	Plan, Make <i>Select and develop musical ideas for defined purposes and contexts.</i>		Analyze <i>Analyze the structure and context of varied musical works and their implications for performance.</i>		Analyze <i>Analyze how the structure and context of varied musical works inform the response.</i>
Common Anchor #2			Interpret <i>Develop personal interpretations that consider creators' intent.</i>	Common Anchor #8	Interpret <i>Support interpretations of musical works that reflect creators'/performers' expressive intent.</i>
	Evaluate, Refine <i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i>	Common Anchor #5	Rehearse, Evaluate, Refine <i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>		Common Anchor #9
Common Anchor #3	Present <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>		Common Anchor #6	Present <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>	
	Embedded within Creating, Performing, and Responding				
CONNECTING					
Common Anchor #10: Synthesize and relate knowledge and personal experiences to make music. Common Anchor #11: Relate musical ideas and works to varied contexts and daily life to deepen understanding.					



Why we should care . . .

Understanding by Design
by Wiggins and McTighe

UbD as Curricular Framework

3 Stages = Backwards Design

0 1 = Goals, Outcomes

(WHAT do we want students to know/do?)

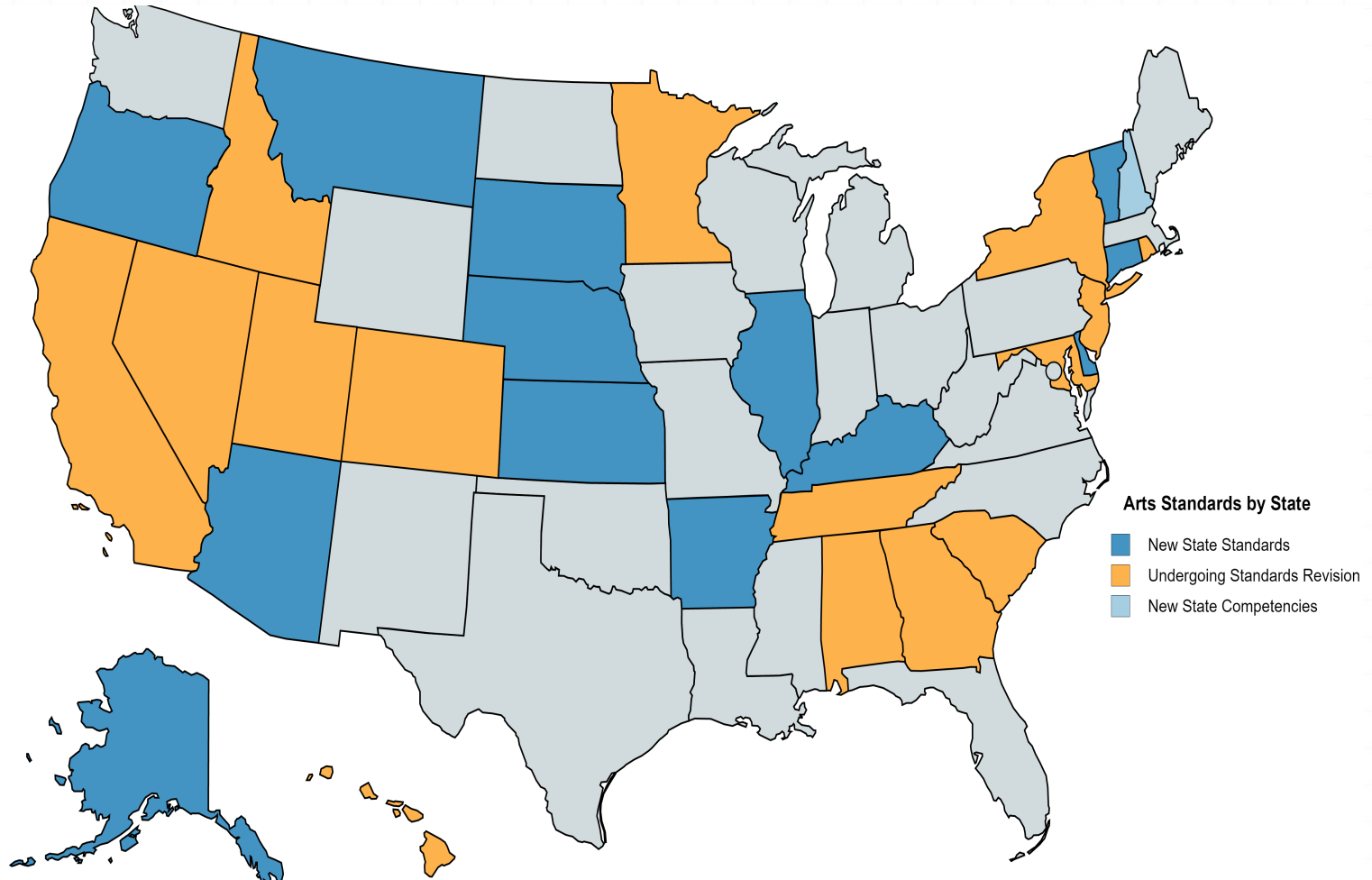
0 2 = Assessments

(HOW will we know when they've learned it?)

0 3 = Lessons, Activities

(WHEN/ WHAT/HOW do we carry out our instruction to teach and re-teach?)

Coming to a State Near You





Which Ensembles?



What Do the Levels Mean?

Proficiency Levels	Approximate Grade Levels
Novice	Grade 5 (2 years of study)
Intermediate	Grade 8 (4 years of study)
Proficient	HS Graduation Requirement (previous study)
Accomplished	HS Sequence (3+ years at high school)
Advanced	College, Professional Ability

With a MCA for the End of Each Level

What's IN the MCA

“Model” examples of
authentic assessments for
EACH ARTISTIC PROCESS

- 0 Teacher preparation for student tasks
- 0 Suggested resources
- 0 Student worksheets, forms, reflections
- 0 Performance rubrics
- 0 Alignment with standards at Ensemble levels AND other standards strands
- 0 Multi-Curricular Assets!**

MCAs contain multiple activities,
lessons, and tasks for EACH Process
that are

- 0 Developmentally appropriate
- 0 Involve student choice and voice
- 0 Are progressively rigorous
- 0 Can be modified for personal use

Performing Tasks for
Ensembles

	Novice	Intermediate	Proficient	Accomplished	Advanced
Select	-Select 3 contrasting pieces -Describe personal connection -Describe technical, expressive demands	-Select 3 contrasting pieces -Describe <i>performance context</i> -Describe technical, expressive demands -Describe <i>structure</i>	-Select varied program (3) -Describe connection to <i>purpose</i> -Describe technical, expressive demands -Identify <i>improvement goals</i>	Select varied program (3) -Describe connection to purpose, <i>context</i> -Describe <i>multiple</i> technical, expressive demands -Identify improvement goals <i>dependent on structure</i>	Select <i>recital</i> program (3) -Describe connection to purpose, <i>performance setting</i> -Thoroughly describe <i>multiple</i> technical, expressive demands -Identify improvement goals dependent on structure
Analyze	Complete worksheet for Analyze, Interpret, R/E/R to identify technical devices	Complete worksheet for Analyze, Interpret, R/E/R to identify technical devices	Complete worksheet for Analyze, Interpret, R/E/R to identify compositional, structural devices	Complete worksheet for Analyze, Interpret, R/E/R to <i>describe</i> compositional, structural devices	Complete worksheet for Analyze, Interpret, R/E/R to <i>describe</i> compositional, structural devices <i>for personal and ensemble issues</i>
Interpret	Understand expressive qualities (one part)	Understand expressive qualities (one part)	Understand expressive qualities <i>for ensemble</i>	Understand expressive qualities <i>throughout each piece</i>	Understand expressive qualities <i>and how connected to technical skills</i>
Rehearse Evaluate Refine	Strategies to address identified challenges -Consider evaluation of success -Strategies for future (prepare one piece)	Strategies to address identified challenges -Consider evaluation of success -Strategies for future (<i>prepare two pieces or sections</i>)	Strategies to address identified challenges -Consider evaluation of success -Strategies for future (prepare one piece)	<i>Comprehensive</i> strategies to address identified challenges -Consider evaluation of success - <i>In-depth</i> strategies for future (prepare 3 pieces)	<i>Consideration of technical and expressive challenges and how applied to rehearsal strategies</i> -Enhanced consideration and depth of evaluation, skills in refinement (<i>prepare multiple pieces</i>)
Present	Ss submit recording of 1 prepared piece	Ss submit recording of <i>2 prepared pieces or sections</i>	Ss submit recording of 1 prepared piece	Ss submit recording of <i>3 prepared pieces</i>	Ss submit recording of <i>15-20 min recital</i>

Increasing Rigor from ...

Novice to Intermediate

Proficient to
Accomplished to
Advanced

Suggested Resources

Performance levels suggested to match publishers' ratings (lesson books and repertoire)

Proficiency Level	Repertoire Level
Novice	Grade 1-2
Intermediate	Grade 2-3
Proficient	Grade 3-3.5
Accomplished	Grade 4 (at least 1 out of 3 pieces)
Advanced	Grade 5-6 (at least 1 out of 3 pieces)

How do these compare with district levels?

Performance Rubric - Intermediate

Criteria	Level 1 Emerging	Level 2 Approaches Standards	Level 3 Meets Standards	Level 4 Exceeds Standards	Performance Standards
Analyze - Analyze the structure and context of varied musical works and their implications for performance. Interpret - Develop personal interpretations that consider creators' intent. Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.					
Tone Production	Exhibited challenges in tone production throughout (e.g., breathy, lack of register consistency, lacking resonance).	Exhibited some challenges in tone production (e.g., breathy, lack of register consistency, lacking resonance).	Exhibited incidental challenges in tone production (e.g., breathy, lack of register consistency, lacking resonance range extremes).	Exhibited clear tone production throughout.	
Rhythm and Pulse Accuracy	Had difficulty performing rhythms, demonstrating a lack of rhythmic interpretation, steady pulse, or rhythmic feel.	Performed a majority of the rhythms accurately, but demonstrate some minor difficulties in rhythmic interpretation, steady pulse, and other performance challenges the impact rhythmic feel.	Performed nearly all rhythms accurately, with minor exceptions, in a consistent and steady pulse for the majority of the performance.	Performed all rhythms accurately with a consistent and steady pulse that was easily felt by the performer and listener.	MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles . MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances . MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances .
Pitch and Intonation Accuracy (score only for pitched instruments and vocal performance)	Significant difficulties maintaining intervallic relationships and pitch intonation.	Some difficulty maintaining appropriate intervallic relationship with noticeable difficulty controlling intonation across the range of pitches.	Maintained pitch and intonation accuracy throughout the performance with periodic exceptions. (e.g., extreme ranges may suffer and performer fails to adjust).	Accurate and in tune throughout with adjustments made as needed across the ranges of the piece being performed.	
Expressive Qualities/ Stylistic Interpretation	Minimal attention to expressive qualities representative of stylistic/ composer intent.	Some attention to expressive qualities representative of stylistic/ composer intent.	Demonstrated appropriate expressive qualities representative of stylistic/ composer intent.	Consistent application of appropriate expressive qualities representative of stylistic/composer intent with attention to nuance and sub-phrasing.	

Student Worksheets

(Intermediate: Select, Analyze, Interpret)

Select a varied program of three pieces, describing the technical challenges, the expressive qualities, and formal design of each piece, citing locations in the music and using musical vocabulary:

Title of piece and composer if known	Technical Challenges (reflecting personal and ensemble abilities)	Expressive Qualities	Formal Design (describing significant features in each piece)
1.			
2.			
3.			

Peer/Self Feedback

Performer's Name: _____	Peer Evaluator's Name: _____
Tone Quality	
Performance Skills/Techniques	
Expression/Style	
Rhythm/Tonal Accuracy <i>(intonation if appropriate)</i>	
What did you learn from hearing the recording of your performance and the peer feedback, and what are your improvement goals? <i>This section to be complete by the performer</i>	

What's YOUR Entry Point?

What Are YOU Looking to DO?

- 0 Use the National Music Standards?
- 0 Work in a less familiar artistic process?
- 0 Find a scoring rubric for individual performance?
- 0 Structure peer feedback?
- 0 Collect formative assessment data?
- 0 Empower student choice?
- 0 Align district assessments?
- 0 Satisfy administrative assessment requirements?
- 0 Satisfy formal observation requirements?

The Multiple Uses of the MCAs

FORMATIVE SUMMATIVE



WHEN THE **CHEF**
TASTES THE SOUP



WHEN THE **GUESTS**
TASTE THE SOUP

Final thoughts



That's the thing that troubles me – the idea that a child must have MY experience.

Maxine Greene



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