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**THE DEVELOPMENT OF A STANDARDS BASED GRADING
ASSESSMENT PLAN IN THE SIXTH GRADE CHORAL CLASSROOM**

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THE DEVELOPMENT OF A STANDARDS BASED GRADING ASSESSMENT PLAN
IN THE SIXTH GRADE CHORAL CLASSROOM

A Thesis Submitted to the Faculty of the Music Department
in Partial Fulfillment of the Requirements for the
Degree of Master of Music Education
at
Lindenwood University

By

Olivia Mae Howard

Saint Charles, Missouri

[May 2019]

ABSTRACT

Title of Project: THE DEVELOPMENT OF A STANDARDS BASED GRADING ASSESSMENT PLAN IN THE SIXTH GRADE CHORAL CLASSROOM

Olivia Howard, Master of Music Education, 2019

Thesis Directed by: Dr. Kate Herrell, Associate Professor of Music

This project focuses on the best assessment methods for standards-based grading in the sixth grade choral classroom. In the middle school choral world, resources are limited in the area of standards-based grading in the sixth grade choral classroom. This project was created to study and focus on how the new national standards connect with assessments methods utilized by choral music educators for sixth grade and then to connect these methods to standards-based grading. The aim of the project was to create the best assessment methods to be utilized with the new national music standards in the sixth grade choral music classroom with standards-based grading semester assessment plans. It is hoped that this project will be significant in helping choral music educators, specifically sixth grade, have access to research-based best assessments and understand how to connect them to standards-based grading. This project was designed by gathering the current research on standards-based grading, choral music assessment tools, best grading practices for the choral music classroom, and assessments connected to the new national standards. The project design was to take the research, layout the new national standards, and find, or create, the best tools for assessing these standards. Next, this project created a semester assessment map to put the assessments in a sequential order for a school year that would be user friendly for a middle school choral music educator. In this project, the major conclusion is that the best assessment and grading methods for the sixth grade choral music classroom are connected to standards-based grading.

Dedication

This project is dedicated to my grandmother, who was a great example of how to be an educator that inspires students every day. This project is also dedicated to my husband and daughters for their endless support and love during my work on this project.

Table of Contents

Acknowledgements.....	6
Appendices.....	7
Introduction.....	9
Literature Review.....	12
Project Design.....	32
Conclusion	37
References.....	38

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Appendices

Appendix A: Semester One Assessment Plan.....	44
Appendix B: Semester Two Assessment Plan.....	45
Appendix C: Rehearsal Journal Rubric.....	46
Appendix D: Sample Rehearsal Journal Prompts.....	47
Appendix E: Pre-Survey.....	48-49
Appendix F: Plan A Concert Worksheet.....	50-51
Appendix G: Plan A Concert Rubric.....	52
Appendix H: Rhythm Reading Rubric.....	53
Appendix I: Individual Improvement Goal Worksheet.....	54
Appendix J: Individual Improvement Goal Rubric.....	55
Appendix K: Respond Comparison Activity.....	56
Appendix L: Respond Comparison Activity Rubric.....	57
Appendix M: Peer Performance Assessment Worksheet.....	58
Appendix N: Peer Performance Assessment Rubric.....	59
Appendix O: Rehearsal Reflection Sheet.....	60-61
Appendix P: Rehearsal Reflection Scoring Guide.....	62
Appendix Q: Performance Rating Scoring Guide.....	63
Appendix R: Personal Concert Reflection	64
Appendix S: Personal Concert Reflection Rubric.....	65
Appendix T: Affective Concert Reflection.....	66
Appendix U: Affective Concert Reflection Rubric.....	67
Appendix V: Three Elements Checklist.....	68

Appendix W: Composition Summative Rubric.....69

Appendix X: Composition Self Reflection.....70

Appendix Y: Composition Self Reflection Rubric.....71

Appendix Z: Selecting Music Worksheet.....72

Appendix AA: Selecting Music Rubric.....73

Appendix: AB: Discover The Music Worksheet.....74-75

Appendix AC: Discover The Music Rubric.....76

Appendix AD: Year End Summary Worksheet.....77

Appendix AE: Year End Summary Rubric.....78

Appendix AF: Sight Singing Rubric.....79

Appendix AG: Post-Survey.....80-81

Appendix AH: Sample Standards-Based Gradebook.....82

Introduction

The project I have produced is a standards-based assessment plan that has researched-based assessment methods for the middle school choral classroom, specifically sixth grade. Research-based assessment methods are strategies utilized to analyze student mastery and learning that have the support of in-depth research to be successful (Barden, 2011). Sixth grade choral music is the first grade level of middle school where students learn about vocal music in various contexts in the setting of a music classroom. Standards-based grading is the method of assessing students through specific measurement items that culminate to a specific number or letter grade communicating the mastery of certain skills. This project explored concepts to the development of a standards-based assessment plan with research-based assessment methods for the sixth grade choral classroom.

Because sixth grade is the first year vocal music is offered in my district, I decided that would be the focus of my project. The overall goal of the research is to create a standards-based grading semester assessment plan with researched-based assessment methods to be utilized with the new national music standards in the sixth grade choral music classroom. To achieve this overall goal for my project, I divided my project into four smaller goals. The first goal was to begin to identify and explore the current music standards within the existing sixth grade choral curriculum. The second goal was to develop assessments that were aligned to those standards. The third goal was to develop a system to quantify assessment feedback. The fourth goal was to identify the most effective way for all of these processes to be communicated to students and parents. The project will aid in solving the problem of middle school choral educators not having access to a standards-based assessment plan.

The background for this project began when professional development time at my school was invested in evaluating how we, as educators, grade, and what our grading communicates to

our students, parents and ourselves. After I read articles, participated in discussions, and received a challenge to implement one new grading strategy into my current methods, I became interested in what the best methods were for secondary vocal music teachers, specifically in performance-based classes.

The purpose and rationale of this project was the creation of the researched-based assessment methods to be utilized with the new national music standards in the sixth grade choral music classroom with a standards-based grading semester assessment plan. I studied, focused, created, and gathered how the new national standards connected with assessment methods utilized by choral music educators for sixth grade. This project will bridge the gap between what research existed and my research I collected to help the sixth grade choral music educator. Since minimal research existed for the sixth grade choral music classroom on research-based assessments and how to connect them to standards-based grading, my research gave resources that did not previously exist to choral music educators. By the created assessment plan, the research in the field of music education, specifically sixth grade choral classroom, will be moved forward. Sixth grade choral music educators had minimal resources when it came to grading and assessing. My project helped bridge the gap of minimal resources in this field to the creation of research-based assessments for sixth grade choral music educators. Sixth grade choral music educators have an assessment plan to utilize that did not exist previously.

There are several research questions I will answer through this project. The first research question was how to identify and explore the current music standards within the existing sixth grade choral curriculum. The second research question was how to develop assessments that were aligned to those standards. The third research question was to how to develop a system to quantify

assessment feedback. The fourth and final question was how to identify the most effective way for all of these processes to be communicated to students and parents.

The process of the development of my project began by defining the differences between assessment and grading, as well as the development of assessments and grading over time. It also contains research on the challenges faced in assessing and grading students in the middle school choral classroom in relationship to the changing voice. Continuing to develop the project, I gave an overview of assessment methods in the music classrooms, and determined the best assessment methods for middle school choral teachers. The development of the project continued by defining what standards-based grading is, as well as the field of standards-based grading in relationship to the music classroom. The final portion of my literature review discussed the transformation of the national music standards from 1994 to 2014, as well as what the state of the 2014 national music standards are currently. The culminating project, the development of a standards-based sixth grade choral music assessment plan, is based on the in-depth investigation discussed in the review of literature.

I began my project design with four main goals. The first goal was to begin to identify and explore the current music standards within the existing sixth grade choral curriculum. The second goal was to develop assessments that were aligned to those standards. The third goal was to develop a system to quantify assessment feedback. The fourth goal was to identify the most effective way for all of these processes to be communicated to students and parents. I also wanted to give insight into the problem that I tried to solve which is middle school choral educators not having access to a standards-based assessment plan.

The limitations of this project were resources in the area of standards-based grading in the sixth grade choral classroom. When I began to my research, I struggled to find research

based specifically on my topic of standards-based grading in the sixth grade choral classroom. I also found limitations of assessment methods that were created specifically for the sixth grade choral classroom. These limitations helped me to understand the need for my project in for music educators.

I have produced a standards-based assessment plan that has researched-based assessment methods for the middle school choral classroom, specifically sixth grade. This project was created to help sixth grade choral music educators have access to research-based best assessments and how to connect them to standards-based grading. I am very hopeful other music educators will utilize this project, as well, in their own sixth grade choral classroom. This project has developed research-based assessment methods that are connected standards-based grading in the sixth grade choral classroom.

Literature Review

Music teachers face many challenges when it comes to grading, creating assessments, and reporting grades in the music classroom. One of the greatest challenges faced is determining a method of grading that will accurately reflect student learning and will be easily understood by students and parents. In an effort to understand the best methods for implementing a structure for grading and how it is communicated to parents, researchers have examined standards-based grading as an effective method (Burke, 2010).

Grading and assessments have always existed in the music classroom, but there is much debate on what is the best method to communicate progress and mastery to parents. The importance of this topic for those in the music field is contemplating whether standards-based grading is best for students, and what does this look like when designing a curriculum map to connect with these ideas. Various articles depict research in standards based grading,

assessments, and grading methods currently trending in education. This review provides a summary of assessment tools for the music classroom and the viewpoints of standards-based grading. The criteria used to analyze the articles was to identify varying contents of standards-based grading in education.

Grading and assessment practices in education. Grading and assessment practices in education have been thoroughly evaluated and researched. To understand the differences between assessment and grading, defining each of these terms will aid in this process. Wilson (2005) defined assessment as:

Assessment is a relatively new word in education; even the dictionary does not include a definition relevant to education. The main source of information about what students had learned used to be the test. Now, teachers use many sources of information to determine what their students have learned, thus the more generic term, assessment. Assessment can include any activity that serves to provide feedback to the teacher and students about what the student has learned (p. 7).

Wilson (2005) found that the most important factor in assessment is to analyze carefully what students are showing they know and can do. For their teacher, this is essential for to achieve correct results in student assessment and process those results. These assessment results are processed into grades, which communicate to students, parents and educators what students are showcasing what they know. The term assessment, then, differs from the term grading. Muñoz and Guskey (2015) defined grading:

Grading and reporting are foundational elements in nearly every educational system. Grading represents teachers' evaluations — formative or summative — of students' performance. Reporting is how the results of those evaluations are communicated to students, parents, or others. Because of their fundamental nature, educators must ensure that grading and reporting always meet the criteria for validity and reliability. And because of their primary communication purpose, educators must also ensure that grading and reporting are meaningful, accurate, and fair (p. 64).

Grading takes the outcomes of those assessments and reports them in a way that can communicate with all stakeholders, including parents and students. Grades may look like a letter or number on a report card and can be set up a variety of ways, depending upon the standards of the teacher, school, district, and content area. With understanding the difference in assessment and grading, there can be a better understanding in how to best utilize these methods, as well as what is reflected in the data.

Since this project created assessments in connection with grades, it was necessary to explore what other researchers have developed in assessment and grading over time. Guskey, Swan, and Jung (2013) examined researchers in education that have utilized a group of teachers and leaders in their school to design a report card that was able to connect grades in a class to the progress of students in achieving those state standards in Kentucky. The authors discussed and believed that what students are learning can be communicated in a better way, with just a little extra help, in their evaluation of a grading reform to standards-based grading format. The author suggested that the extra help is in the form of training sessions of about three hours, online support, and follow-up sessions after main training sessions have concluded.

The word “mastery” was reviewed by Guskey and Anderman (2013) to help define what mastery is. The authors defined mastery and its connection to assessment:

Mastery is a construct that cannot be observed directly but can be inferred from observable performance on a set of items or tasks related to a particular concept, skill, or subject. In education settings, we verify mastery by asking individuals to respond to a series of questions or to perform a sequence of tasks. We then judge the adequacy of their responses or performance as measured against specific criteria. So in essence, we determine mastery through some form of assessment (p. 21).

They concluded that focusing on mastery can be the most effective guide for instruction, assessment, and connection to grading.

O'Connor and Wormeli (2011) evaluated the characteristics of grades. They concluded that they should reflect being correct, significant, steady, and contributory to learning. They also stated that assessing students effectively can unveil the story of a student. The authors also concluded that there is, "a need for honest, useful reports of student performance on standards and outcomes" (p. 44). It can be analyzed that the grading and assessment practices are different, but must work together and that assessments are used to show mastery. The results of an assessment should be translated into a grade that communicates to students and parent and how to continue to grow.

The changing voice. My project focused on the middle school choral music classroom, specifically, sixth grade. Developing an assessment plan for middle school choral teachers will aid in assessing in the changing voice. The changing voice can be a challenge to assess, as researchers have studied over time. Sweet (2015) investigated a study on the voice change experienced by a female from the perspective of middle school and high school students. She discussed:

The study was guided by two questions: How do adolescent female choir students experience voice change? What is the essence of the experience of voice change for middle school and high school females in choir? "Co-researchers" included two students in Grades 6 through 12 (14 students total) at the Durham School of the Arts in Durham, North Carolina; the female singers demonstrated a variety of voice change characteristics, from vocal breathiness to limited vocal range. Data collected in November, January, and April included written responses to an open set of questions that were discussed thoroughly during a corresponding interview. Analysis revealed three core themes: (a) Phonation Experiences, (b) Emotional Experiences, and (c) Contexts of Singing. The essence of the experience of female voice change was that vulnerability and fear of embarrassment determined all use of the females' singing voices, resulting in risk assessment for each singing situation and setting (p. 70).

Her conclusion with the experience of the changing female voices reaffirmed my knowledge that assessing the singing voice at the middle school level can be very unsettling and embarrassing

for a student. I have built an assessment plan that would help the middle school choir student build confidence and grow during this uncertain time of their singing journey.

Stupple (2007) discussed the male changing voice and its effects on singing assessment in the middle school classroom. She interviewed seven male students in the middle school classroom and concluded:

It's unwise to draw conclusions from anecdotal information collected from only seven boys, but some general tendencies give rise to possible ways to address important issues: periodically assess voices, offer specific singing techniques, provide male vocal modeling, and allow time to share feelings. (pp. 40-41)

She discussed that choir teachers need to be equipped with many different methods to help middle school boys develop their abilities in singing (p.41). Dilworth (2012) discussed methods on how to assess male adolescent voices in the choral rehearsal and his strategies are researched based. Dilworth (2012) concluded:

In order to adequately plan rehearsals and set goals for the choral program, it will be necessary to test each individual voice. Given that boys at the middle and high school levels are often self-conscious about their bodies during adolescence, it is important for the choral director to be sensitive and creative when attempting to assess these voices. Even the type of terminology used for the assessment process can affect the comfort level of the singer and in turn impact the overall recruitment effort (p.24) .

He discussed that choir teachers need to consider terminology when assessing adolescent voices, specifically male adolescent voices, in order to aid in anxiety of singing alone, especially when it comes to assessment.

Freer (2012) analyzed the retention of middle school boys and their transition onto high school choir in relationship to instructional practices of their choral educators with their changing voices. Freer stated that students value many parts of the choral music educators practice such as “teacher’s evaluation and specific feedback on musical skills” He also stated that another practice they valued was “the development of skills that transfer to other situations rather

than simple preparation” (Freer, 2012, p. 14). He also discussed that another instructional practices middle school boys in choral music valued was the “inclusion of multiple opportunities for feedback from peers” (Freer, 2012, p. 14). These methods can help to connect the changing voices of the middle school boys with feel successful during this transitional time. It can be concluded that both the male and female voice at the middle school level need to be assessed and graded in a way that brings confidence and growth to the singer is essential in building my proposed assessment plan.

Keenan-Takagi (2000) discussed methods to collect performance samples in middle school students to assist in anxiety that they may be facing when being assessed by singing. She suggested:

Calling on students by tossing a ball to them proved to be another way of creating an opportunity to sample performance. As a class, my students had learned tonic sol-fa patterns for major I, IV, and V chords and scale passages. I called on students who volunteered to sing alone by tossing them the ball. The student who caught it sang the selected pattern and tossed the ball back. By "sampling" the students' performance rather than asking them to sing extensively, I was able to evaluate twenty students in five minutes. I kept a seating chart on the piano and used it to record a plus or minus for each student. Such results are easy to record, share with students, and transfer to a grade book. Thus, another technique--sampling well-learned and thoroughly practiced material--went into the bank (p. 42).

She concluded that a portion of students did not want to sing by themselves, but when singing with a buddy, or when after school time for help was utilized, it helped to release anxiety from singing out loud. An understanding of the changing voice being a challenge in the middle school choral classroom helped guide in the creation and delivery of singing assessments to help relieve anxiety when it comes to grading.

Assessment methods in music. Because my project focused on a middle school choral classroom, in addition to an exploration of grading and assessment in education, it was valuable to examine grading and assessment in the context of the music classroom. Barden (2011)

provided samples of assessment tools, such as rubrics and checklists specific to the choral ensemble, with great insight in how to place them in the music classroom. These methods were a resource to be utilized as assessment tools in the music classroom. Examples of these methods were a rubric for a small group ensemble performing contest music in class, or a checklist for a sectional rehearsal of music being prepared for a concert.

Rubrics are an assessment method discussed both by Scott (2012) and Wesolowsk (2012) in performance based music classrooms. Wesolowski (2012) discussed how rubrics in assessment give the best feedback for mastery and growth in the music classroom. Wesolowski (2012) analyzed that “rubrics can serve as a valuable assessment tool for music educators to assist them in determining the overall effectiveness of the educational process” (p. 42). He also concluded that there are multiple advantages of rubrics as a best assessment method in music performance classes, and what rubrics can provide the following:

Clear levels of accomplishment by defining tangible measures of individual achievement, clear indications of what students need to accomplish in the future to improve their individual performance, a learner-centered approach to performing, learning, and assessing, a bridge between student learning and teacher expectation, versatility in adapting to meet the needs of a specific curriculum, student age, ability level, style of music, and type of ensemble, a valid and reliable form of individualized assessment and documentation of teacher accountability, a quantitative means for evaluating and scoring qualitative, performance-based tasks, a means for clearly implementing content standards and course objectives into the assessment process, and valuable information for parents on their child's progress and needs for improvement (p. 40).

Mills (2009) discussed portfolios created by students, how to take the outcome of these assessments, and how to take steps to open up opportunities for students and teachers to translate and deepen the understanding and achievement is for a student. The author explained that portfolios have two contrasting types that collect different information for assessing and grading.

The two types of portfolios Mills (2009) presented are “learning portfolios” and “summative portfolios” (p. 33). The author explained:

The strength of a learning portfolio is that it encourages students to reflect on and assess the quality of their individual work. It reinforces the choral curriculum by requiring that students assess and document their progress. It also allows students to see progress over time, whether over one semester or multiple years. In contrast, a summative portfolio highlights the students' finest work or achievement (p. 33).

Portfolios are an effective way to gather information for grading and assessments in the music classroom. Mills (2009) concluded:

The design, implementation, and evaluation of portfolios can be made more efficient over time in three ways: The first attempt at designing a portfolio will obviously be the most time-consuming, but if the project is used again at a later date, much of the original design work already will be finished. A teacher will need only to revise and improve upon the original design. After an initial attempt at using portfolios, the teacher will know what additional classroom instruction is required to better assist students in preparing their portfolios. The teacher also will have a clearer picture of how the project flows with the curriculum, and can plan more efficient ways to include portfolio work during class time. Evaluation of portfolios, although much more time-consuming than grading standardized tests, can be made more efficient through the use of carefully constructed evaluation rubric (p. 35).

Russell and Austin (2010) looked at assessment and grading put into practice by music educators at the secondary level to see which were best. They provided many rubrics and checklists to be evaluated by music educators as methods of assessments. Russell and Austin found

Assessment of learning is ingrained in traditions of education: student assessment has long been equated with the summative function of assessment. New roles for assessment require change. Educational change of this magnitude requires time. It also depends on understanding and support from teachers, administrators, parents, and most important, students. Music teachers are already implementing many of the strategies associated with assessment for and assessment as learning. As teachers and students expand their experiences with assessment as a learning tool, students will increasingly be empowered to take ownership of their own learning. Thus, assessment has the potential to facilitate our students' journeys toward lifelong music making (p. 34).

Scott (2012) examined the role of self-reflection in assessment. The author discussed that self-reflection is a tool that students can use to help deepen what they understand about music and the art of music making. Scott concluded that assessment methods are best when they gather a variety of methods such as rehearsal logs, checklists, rating scales, rubrics, portfolios, and narrative reports. He stated on the role of assessment in music:

Rethinking the multiple roles for assessment in music education clarifies the various goals for assessment. Assessment of learning serves a summative role by providing information upon which to judge the students' performances at a terminal point in instruction and to provide a basis for grades; assessment for learning denotes processes by which students are provided feedback with which to extend their understanding of musical concepts and to enhance their musical proficiencies; assessment as learning provides avenues by which students may reflect on their learning and, through this self-reflection, gain deeper understanding of music and music making (p. 37).

Multiple roles of assessments and utilizing various methods, as he suggested above, are vital to finding the best methods for assessment (Scott, 2012).

Technology can play a key role in assessment. Technology can be paired with already existing assessments in music while making them more effective (Criswell 2017). Options may include creating compositions in an online software or tracking progress on sight singing exercises in a technology based software. If technology is limited in an educational setting, there are still many options for music educators to utilize in assessing and grading. Options for this method may include creating compositions in written format or using paper checklists to pair with sight singing exercises (Criswell, 2017).

The development of assessments and grading over time in the music classroom seems to reflect similar ideas. Pellegrino, Conway, and Russell (2015) shared research of practices in grading and assessment by offering examples as well, but take it to the next level by providing the purposes for each in performance-based music classes. The authors discussed:

To help improve instruction, teachers should continually reflect on student outcomes from already-created assessments in order to explore what could be taught more thoroughly, what could be presented differently, and what could be done less of in the future. Teachers can improve their instruction by using a wide array of assessment instruments, including attitude scales, student feedback forms, playing exams, and written tests of musical knowledge. Better understanding what students have and have not internalized and relating it back to your teaching strategies is an imperative part of the assessment process. (p. 54)

Singing assessments, specifically, were examined by Nichols (2017) to connect the practice of giving singing assessments and studying the results of those assessments. Nichols (2017) also suggested, “singing tests should be designed based on the purpose for assessment,” and gave sample assessments for various purposes (p.15). Nichols (2017) concluded:

Inaccurate singing among students presents a problem that music educators have a keen interest in identifying and improving. In order to do so, teachers need to properly evaluate students, whether using their own or others’ tests and measures for students’ singing. Importantly, these evaluations should incorporate a task or a set of tasks that best represent students’ abilities based on the purpose for assessment (p.15).

Singing assessments that have a purpose can lead to essential feedback as discussed by Valle, Andrade, Plama, & Hefferen (2016). They analyzed that giving feedback to a student musician helps improve growth, which is key in developing assessments for the music classroom, as this is the ultimate goal for teachers. The practice of evaluating current assessments in music brings into perspective that the best assessments might already exist in the classroom, but they may need to be revised and aligned to the standards.

Standards-based grading. Identifying the standards-based grading and reporting practices currently being evaluated and researched in education provided insight. Standards-based grading was defined by Burke (2010) as the design “that the standard drives instruction and assessment” (p.13). He also continued to define standards-based grading as standards being, “the end result of the teaching and assessment process and teachers must always ‘begin with the

end in mind” (p. 14). In contrast, Marzano and Heflebower (2011) defined traditional grading as “students acquire points for various activities, assignments, and behaviors, which accrue throughout a grading period” (p.34). Marzano and Heflebower (2011) as discussed that “the teacher adds up the points and assigns a letter grade” (p. 34). They conclude that the practice of traditional grading provided, “little useful information about a specific student” and instead support several school districts across the country who have implemented the standards-based grading system (p. 34).

Several authors provide examples to what standards-based grading looks like in various settings in education, and a few authors give insight to what research is being done in this area in relation to music. Burke (2011) examined a six step process of creating standards-based grading assessments that included rubrics for the classroom. Burke (2011) concluded that the six step process of “target the standards, find the big ideas, organize teacher checklists, create performance tasks, develop students’ checklists and design student rubrics” will lead teachers to reach academic goals by going from standards to rubrics (p. 11). Marzano and Haystead (2008) concluded a proposed solution to, “standards documents identify more content than can actually be taught and standards documents are not written in a way that enhances classroom instruction and assessment” by creating system of standards documents for teachers of, “formative assessment and to guide classroom instruction” (p.11) .

Marzano and Heflebower (2011) also presented that standards-based grading systems should replace the overall grading and reporting system currently in place. The authors gave suggestions for the best practices to make the most of the methods in four areas.

Recommendation one was to remove overall grades and replace them with teachers scoring

“specific measurement topics” such the standards (p. 34). Secondly, they recommended if you cannot not eliminate overall grading, they suggested to “provide scores on specific measurement topics in addition to the grade” such as bar graphs (p. 36). They recommended opening up options for assessment that are provided to students (p. 37). Lastly, they recommended that the scores of students should be able to be updated on previous standards on which they have been assessed (p. 38).

Scriffiny (2008) examined similar ideas that schools should replace the grading of traditional systems of points based with standards-based grading. In favor of standard-based grading, he concluded:

Grades should have meaning, we should challenge the status quo, we can control grading practices, standards-based grading reduces meaningless paperwork, it helps teachers adjust instruction, it teaches what quality looks like, and it’s a launch pad for other reforms (p.71-73).

Muñoz and Guskey (2015) discussed the goal of all grading and reporting should be for learning and how to help students improve. They stated:

We are striving for enough detail to allow grading and reporting to serve as a road map of student progress in achieving their learning goals. This will assist us as we work to close the gap between current and desired states of learning and levels of achievement (p. 68).

They concluded the best way to improve student learning is a standards-based grading format, which challenges educators to possibly change their own current grading practices.

Limited research exists in standards-based grading regarding the area of music. Duker, Gawboy, Hughes, and Shaffer (2015) focused on including standards-based grading in music theory instruction models in place of the long-running traditional models because students can receive more than one grade. This type of model helps to show weaknesses in student mastery,

rather than just mixing in with strengths and weaknesses. This hinders the student and parent, as well as the teacher from being able to see where growth truly should be happening. St. Pierre and Wuttke (2017):

sought to describe the prevalence of Standards-based grading (SBG) among practicing music teachers and report the rationale teachers provided for or against its use. Participants were music educators (N = 96) responsible for grading students. Most participants (52.08%, n = 50) indicated that they were not familiar with SBG. Many participants (46.86%, n = 45) reported familiarity and reported using SBG completely or partially in practice. These participants provided definitions of SBG to validate their self-reports. Definitions were scored using a 4-point rubric. Some of the participants (n = 7) who said they were using SBG in their teaching provided definitions demonstrating no understanding of SBG. Therefore, these results indicate that 39.58% (n = 38) of the total participants (N = 96) were using SBG. Overwhelmingly, when asked to provide the reason(s) why they did not use SBG, teachers described lack of knowledge about SBG as the reason. The most prevalent rationale the teachers gave for using SBG was that teachers were required to do so (p. 30).

This study indicated there is a need for more research and resources to train music educators about standards-based grading. McVeigh (2013) provided a template to use standards-based grading in a music classroom, specifically, performance-based classes. It was designed with the 1994 national music standards, and has since been revised to the new 2014 standards as discussed previously. McVeigh analyzed from his study that:

Music teachers rely on a variety of assessment strategies to monitor student achievement regardless of if they are using standards-based assessment practices however, teachers who used standards-based assessment were more likely to use formal assessments to determine student achievement and were more likely to assess students both formally and informally on a regular basis. Furthermore, when standards-based practices were implemented students' awareness of the learning target increased. Students also became less reliant on teacher feedback in determining their success but valued the feedback that was received at a higher level. Finally, parents relied on both online gradebooks, and conversations with their child regarding student achievement in music classes (p. 3).

The conclusions from this study were the foundation of the project, since it reflected the success of standards-based grading in the music classroom. The research suggested that standards-based grading is for music educators.

The New National Music Standards. With the project built around the 2014 new national music standards, it is important to understand the contents of these standards. Shuler, Norgaard, and Blakeslee (2014) described the 2014 national music standards which includes the four process areas of “creating, performing, responding, and connecting” (p. 42). In Figure 1, the National Association of Music Education showcased the new 2014 national standards.



**National Association
for Music Education**

Music Standards

The Key to Music Literacy



National Coalition of CORE ARTS Standards

Creating

<p style="text-align: center;">Imagine</p> <p><i>Generate musical ideas for various purposes and contexts.</i> Essential Question: How do musicians generate creative ideas?</p>	<p style="text-align: center;">Plan and Make</p> <p><i>Select and develop musical ideas for defined purposes and contexts.</i> Essential Question: How do musicians make creative decisions?</p>
<p style="text-align: center;">Evaluate and Refine</p> <p><i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i> Essential Question: How do musicians improve the quality of their creative work?</p>	<p style="text-align: center;">Present</p> <p><i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i> Essential Question: When is creative work ready to share?</p>

Performing

<p style="text-align: center;">Select</p> <p><i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i> Essential Question: How do performers select repertoire?</p>	<p style="text-align: center;">Rehearse, Evaluate, and Refine</p> <p><i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i> Essential Question: How do musicians improve the quality of their performance?</p>
<p style="text-align: center;">Analyze</p> <p><i>Analyze the structure and context of varied musical works and their implications for performance.</i> Essential Question: How does understanding the structure and context of musical works inform performance?</p>	<p style="text-align: center;">Present</p> <p><i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i> Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>
<p style="text-align: center;">Interpret</p> <p><i>Develop personal interpretations that consider creators' intent.</i> Essential Question: How do performers interpret musical works?</p>	

Responding

<p style="text-align: center;">Select</p> <p><i>Choose music appropriate for a specific purpose or context.</i> Essential Question: How do individuals choose music to experience?</p>	<p style="text-align: center;">Analyze</p> <p><i>Analyze how the structure and context of varied musical works inform the response.</i> Essential Question: How does understanding the structure and context of music inform a response?</p>
<p style="text-align: center;">Interpret</p> <p><i>Support interpretations of musical works that reflect creators'/performers' expressive intent.</i> Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p style="text-align: center;">Evaluate</p> <p><i>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</i> Essential Question: How do we judge the quality of musical works and performances?</p>

Connecting

<p>Connecting is embedded in Creating, Performing, and Responding.</p>	
<p><i>Synthesize and relate knowledge and personal experiences to make music.</i> Essential Question: How do musicians make meaningful connections to creating, performing, and responding?</p>	<p><i>Relate musical ideas and works to varied contexts and daily life to deepen understanding.</i> Essential Question: How do other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>

www.nafme.org/standards

Figure 1. Music Standards Poster

(National Association for Music Education, 2017)

There are various types of outcomes from each of the four national music standards. A type of outcome from the standard of creating would be an original musical composition. The second standard of performing would have an outcomes to perform a sight singing example, a rhythm reading example, and evaluating a peer on an in-class performance. Responding, the third standard, may have an outcome of completing a compare and contrast chart on various performances on the same musical work, selecting music for a concert, and discussing the structure and form of a musical selection of their choosing. The last standard of connecting, which only reflects two sub standards, would have a type of outcome of a rehearsal journal with various prompts given to the student from the teacher relating to musical ideas in class.

These four categories, including three artistic processes, breakdown the standards to focus music educators' curriculum and assessment to focus students more on the process, rather than the product. These new standards are the framework of the project, and it is essential to know the contents of these standards, as well as the journey to these standards. It is essential to understand how the standards transformed, how they developed, and how their progression is working to change music education be understood. The shift from the previous 1994 Standards for Music Education to the new 2014 National Music Standards will result in an opportunity to align with standards-based grading. In Figure 2, Shuler, Norgaard, and Blakeslee (2014) displayed the shift from the 1994 to the 2014 standards and their differences.

	1994 Standards	2014 NCCAS Standards				
Focus	Skills and Knowledge	Understanding / Independence Music Literacy				
Overarching Structure	9 Content Standards	Three Artistic Processes (Creating, Performing, Responding)				
		Process Components	Enduring Understandings	Essential Questions		
Outcomes	Achievement Standards (25–34 per level)	Performance Standards (13–19 per level)				
Elementary/ Middle	Kindergarten–Grade 8 Two grade clusters (K–4 and 5–8)	Prekindergarten–Grade 8 Grade-by-Grade (i.e., 10 levels)				
High School	One set to cover all course types	Customized sets for four strands				
	Two Levels Advanced Proficient		Ensemble	Guitar/ Keyboard	Comp/ Theory	Music Tech
		Advanced				
		Accomplished				
		Proficient				
		Intermediate			(level ≈ grade 8)	
		Novice			(level ≈ grade 5)	
Connections	To the other arts: Content Standard 8	11 Common Anchors				
	To other content: Content Standard 9	Embedded within 3 Artistic Processes				
Assessment Tools	Separate Publications	Model Cornerstone Assessments Benchmark Student Work				
Format	Hard Copy	Online and Customizable [1]				
	Educator-Developed Method-Neutral Voluntary WHAT IS SIMILAR Philosophical Foundations Goals Assessable Outcomes Opportunity-to-Learn Expectations Glossary					

Figure 2. Music National Standards Comparison: 1994 versus 2014

(Shuler, 2014, p. 49)

It can be seen that there was a major shift of focus from knowledge to focus on the process. It also showcased the progression of clustering grade levels together to breaking down standards by grade levels, specifically high school with different progressive levels of mastery. The standards are formatted to shift from just a hard copy to online formats. The revisions from the 1994 to the 2014 standards enable a smooth transition to standards-based grading since standards are now more focused, relatable, and expressed in a way that can be easily communicated to students, parents, and teachers. Shuler, Norgaard, and Blakeslee (2014) discussed:

The 2014 Standards for Music Education are the product of a team effort, but the real adventure lies in their implementation in music classrooms. The large group of expert educators who contributed to writing our new national music standards was charged with authentically reflecting the discipline of music, while providing a learning framework designed to help music educators thrive in today's educational environment. The current environment differs from 1994 in a number of respects, ranging from the greater availability of technology to increased emphasis on assessment and college and career readiness. The National Core Music Standards were consciously crafted to reflect such contemporary trends (p. 41).

The new standards are an essential place for music educators to begin. In contrast, the standards raised questions among art educators about what their responsibility is in utilizing the new standards.

To answer some of these questions about the new standards, Shaw (2014) interviewed Ms. McCaffery, an arts consultant for the New Hampshire Department of Education and a leader in public education policy in her state. He wanted to converse about the new arts standards and their interaction with the evaluation of art educators around the country. Shaw (2014) stated:

The National Core Arts Standards may ultimately produce a complex relationship among the resulting revisions of state standards, teachers' understandings of and comfort with new modes of instruction and assessment, and high stakes teacher evaluation systems. In this interview, Ms. McCaffrey discusses potential evaluation uses for cornerstone

assessments, implementation timelines for both the standards and teacher evaluation systems, and other issues related to this important topic. (p. 104)

Shaw (2014) analyzed in his interview two main points from his discussion with Ms. McCaffery. The first is the about the movements of the new arts standards and evaluation systems of teachers being implemented. Shaw (2014) concluded that the success of delivering curriculum is a part of the evaluation for arts educators, and this can be modeled by the national and state standards. The second main point Shaw (2014) discussed relates to the purpose of the cornerstone assessments found in the new national standards. These cornerstone assessments are very general, and could be utilized in a multitude of ways. The assessments are also meant to be examples of how the standards can be shown in a concrete form.

In another interview, Rawlings (2013) interviewed Ms. Lynn Tuttle, president of the State Education Agency Directors of Arts Education. Rawlings (2013) stated three ideas from Ms. Tuttle that driving forces for creating new standards:

First, the techniques involved in creating in the arts have changed—and arts education should reflect that change. In 1994, my place of work had a dial-up modem. Technology is completely different nowadays when you think about the technological tools that can help with our art-making and multimedia facets of performance, which did not exist in 1994. We need to acknowledge technology and lift up our standards to embrace technology. Related to technology is the second point, which is the new field within the arts called media arts. Most current state arts standards do not deal with media arts. The third is in response to common core state standards in English language arts and math, knowing that other subject areas were revising their National Standards and that was having impact across the country. (p.108)

Rawlings (2013) concluded in the article that there are opportunities with the new standards to confirm that education of the arts have a place in core curriculum, which is evident through learning among students that the past had not offered (p. 161). With the shift from the 1994 music standards to the 2014 music standards, the opportunities to align the new music standards

with standards-based grading is significant. The methods of standards-based grading in this literature review related and resounded with the project for a standards-based grading assessment plan for the sixth grade choral music classroom.

Conclusion. My project began with a desire for finding assessment methods in the music classroom, specifically, the sixth grade choral music classroom. As a teacher who struggles to find the best ways to assess middle school students in a performance based classroom, the need to research and explore better methods and resources to create the methods for assessment was apparent. The definitions of assessment and grading were researched and was the starting point for the next steps in research for my project.

With an exploration of assessment and grading in general education as well as the arts, I began my project. The chosen articles featured concepts that focused on the music classroom and secondary music classroom. I found ways to connect many assessment methods to standards-based grading in my research. I discovered that standards-based grading aligned with the best assessment practices. In order for all of these best practices and methods to develop, an assessment plan for my project was created.

An assessment plan based on standards-based grading for sixth grade choral classroom is my project. I found minimal resources that presented a standards-based grading approach in the music classroom, mainly in regards to the new national music standards. St. Pierre and Wuttke (2017) examined the problem that most teachers choose to not use standards based grading in the music classroom because they do not have the right training or resources for it, which pairs with my reasoning for creating this project. These problems can be solved once identified specifically, what they are and how to design methods to solve them.

In my literature review, I learned several key ideas. First, I learned that rubrics, checklists, and portfolios are all essential assessment methods in the music classroom. These assessment methods provide the best feedback and mastery levels for students. Secondly, I learned that standards-based grading is an effective way to communicate to students and parents what is being mastered in the music classroom. Lastly, I learned that there is much preparation in developing assessment methods connected to standards, but these methods will help the student learn more and be able to understand their strengths and weaknesses. The research in my literature review has helped me define my project as the development of a standards-based grading assessment plan for sixth grade choral music.

Project Design

This project had four main goals. The first goal was to begin to identify and explore the current music standards within the existing sixth grade choral curriculum. The second goal was to develop assessments that were aligned to those standards. The third goal was to develop a system to quantify assessment feedback. The fourth goal was to identify the most effective way for all of these processes to be communicated to students and parents. I also wanted to give insight into the problem that I tried to solve which is middle school choral educators not having access to a standards-based assessment plan.

The first goal of the project was to align the sixth grade choral music curriculum standards with the related national music standards. With identifying the standards as the first goal, I began the method of a backward design for my project. The method of backward design was to take the end result goal, which was the national music standards, and create a year-long plan. Through analyzing the national music standards, I concluded that the assessment plan should be broken down into two semester assessment plans (see Appendices A and B). I created

a pre-survey and post-survey so that students could see what goals are set to achieve by end of their sixth grade year in choir and also their progress towards those goals (see Appendices E & GG) which aligned with the research in my literature review with beginning with the end goal in mind that is in standards-based grading (Burke, 2010). This allows the students to see their growth and development from the year in sixth grade choir. With this data, I began to lay out my assessment plan.

The second goal was to develop assessments that are aligned to national music standards. I compiled which assessment methods align with the national music standards. I developed a variety of researched-based assessment tools, including self-reflections, rubrics, and checklists, since assessment methods are best when they are gathered a variety of ways (Scott, 2012). The final assessment tool included in my assessment plan was a rehearsal journal, an on-going assessment that incorporated all four of the national music standards paired with a rubric for grading (see Appendices C and D).

For the national standard on creating, I gathered a formative assessment that included a checklist for a composition activity (see Appendix W). The standard of creating included to “generate musical ideas for various purposes and contexts and to select and develop musical ideas for defined purposes and contexts” which were under a subcategory of “imagine” and “plan and evaluate” (Shuler, Norgaard, and Blakeslee, 2014, p.42). This checklist will help students achieve this part of the creating standard as it will give the choral director check-in with the student for their composition activity by evaluating certain rubric criteria that will be included in the summative, or final, assessment for the composition activity. For a summative assessment, I gathered and created a composition rubric grading (see Appendix X). This summative assessment will help the student meet the subcategories under the standard of creating by

evaluating, refining, presenting, refining and sharing their created musical composition meeting the criteria of the composition rubric grading (Shuler, Norgaard, and Blakeslee, 2014, p.42). The post-assessment I gathered for their composition activity was a composition self-reflection with a rubric for grading (Appendices Y & Z). This self-reflection helps a student to reflect on the creating process of the composition activity and also helps students connect what they have mastered, learned, and provided feedback to the student on their creating process.

For the next national standard of responding, I gathered assessments of planning a concert (see Appendix F) and a comparison chart (see Appendix K) with coordinating rubrics for grading (see Appendices G and L). These two formative assessments meet the subcategories of for responding of selecting, analyzing, and choosing music “appropriate for a specific purpose or context” while analyzing “how the structure and context of varied musical works inform the response” (Shuler, Norgaard, and Blakeslee, 2014, p.42). For summative assessment, I gathered a *Discover the Music* assessment with a rubric for grading (see Appendices CC & DD). This summative assessment meets the standard of subcategories in responding of interpreting, evaluating and supporting “interpretations of musical works that reflect creators’/performers’ expressive intent and support evaluations of musical works and performances based on analysis, interpretation, and established criteria” (Shuler, Norgaard, and Blakeslee, 2014, p.42). For the national standard on connecting, I gathered a post assessment of a year-end summary reflection with a rubric for grading (see Appendices EE & FF). This post assessment meets the standard of connecting which is synthesizing and understanding the relationships between music, daily life, and personal experiences (Shuler, Norgaard, and Blakeslee, 2014, p.42). The assessment plan has a rehearsal journal included, at stated previously, as an ongoing assessment in all four standards, including responding and connecting.

With the choral classroom being performance based, the last national music standard of performing was where a large amount of the assessments from the semester plans can be found. For the national standard on performing, I gathered and created a formative assessments that included a rhythm reading rubric (see Appendix H), a sight singing rubric (see Appendix HH), an individual improvement goal sheet with a rubric for grading (see Appendices I and J), and a peer performance assessment with rubric for grading (see Appendices M and N). For summative assessments, I gathered rehearsal reflection sheet with rubric grading (see Appendices O and P), a performance rubric (Appendix Q), and a selecting the music activity with rubric for grading (see Appendices AA & BB). The post-assessments I gathered, included in the performing standard, were a personal concert reflection with rubric for grading (see Appendices R & S) and an affective concert reflection with rubric for grading (see Appendices T and U). These assessments meet the standard of performing in the subcategories of selecting, analyzing, and interpreting “select varied musical works to present based on interest, knowledge, technical skill, and context” (Shuler, Norgaard, and Blakeslee, 2014, p.42). They, also, meet the subcategory of the standard of performing by analyzing “the structure and context of varied musical works and their implications for performance” and the subcategories of rehearsing evaluating, refining and presenting by developing “personal interpretations that consider creators’ intent and personal and ensemble performances, individually or in collaboration with others” (Shuler, Norgaard, and Blakeslee, 2014, p.42). All of the standards are assessed by the end of the year in my sixth grade assessment plan with a variety of pre, post, formative, summative, and ongoing assessments.

The assessments suggested in my assessment plan are from two main sources. Barden (2011) has created various assessments tools which help to assess the choral ensemble. She stated that assessment is not just the last concert alone, but, “the multi-faceted and ongoing

process of gathering information prior to a culminating event” to which she suggested designing assessments, “to help students and teachers work together to maximize learning” in choral ensemble classroom (p.3). I also utilized the Model Cornerstone Assessments (MCAs) and the suggestions on how to utilize them in the classroom from the National Association of Music Education (NAFME) website resources. With great modifications, I utilized most of the assessments from the MCAs in my assessment plan. After modifying, gathering, and creating a variety of assessment tools, I connected them to learning goals & standards in my assessment plan, which was broken down into first semester and second semester.

The third goal of this project was to develop a system to quantify assessment feedback. Taking the suggested assessments, I established points and/or numbers to score to the outcomes of assessments. The system is developed from research so that the quantified feedback from the assessment best reflects learning and mastery. I also created a map to lay out the four national music standards in a grade book for those teachers who may not have a gradebook set up with standards based grading in their school (see Appendix II). This will vary for different music educators based on the grading system their district and school utilizes, so it should be used as a guide to be customized to fit the expectations of the grading software. The development of the teacher gradebook takes the numbers from the assessments and created a letter grade for the class. A gradebook system was created to take assessments based on music standards and connect them to a corresponding letter grade scale since standards-based grading systems should replace the overall grading and reporting system currently in place (Marzano and Heflebower, 2011).

The fourth and final goal of this project was to find a way to communicate to the parents and students the results of the assessments. This section of the project was a design of a sample

gradebook that takes the scores to express as letter grades, which can be found at the bottom of each rubric and/or assessment tool. Communication about standards-based grading to parents and students would need to be showcased through a grading policy in the choir handbook or syllabus at the start of the choir classes' year. This will help parents to understand and translate what their students' grades are reflecting, where mastery is, and where growth needs to happen. In my research, I would also suggest for music educators to create a portfolio that showcases student work and growth. This portfolio should be built on all year, possibly digitally, to showcase what assessment tools are being utilized in the choral classroom (Mills, 2009).

Another outcome of the project was to provide enough information and/or tools for music educators to utilize the assessment plan in their own classroom. I have am utilizing these assessment tools in my own sixth grade music classroom. I have seen success from the beginning of implementing these assessment plans with my own students. I am very hopeful other music educators will utilize this project, as well, in their own sixth grade choral classroom. It has been determined through this research that the best assessment and grading methods are connected standards-based grading in the middle school choral classroom.

Conclusion

This project focused on the best assessment methods for standards based grading in the sixth grade choral classroom. The strength of this project was the creation of the researched-based assessment methods to be utilized with the new national music standards in the sixth grade choral music classroom with a standards-based grading semester assessment plan. The limitations of this project were resources in the area of standards-based grading in the sixth grade choral classroom. The objectives of this project were to study, focus, create, and gather how the

new national standards connect with assessments methods utilized by choral music educators for sixth grade and connect to standards-based grading to those assessments.

The implications of the success of this project are helping the choral music educators, specifically sixth grade, have access to research-based best assessments and how to connect them to standards-based grading. The contribution to music education and the originality of this project is the creation of a user-friendly researched-based assessment plan. With the new knowledge of this project, existing research and projects can take the major conclusion that the best assessment and grading methods for the sixth grade choral music classroom are connected to standards based grading and implement these strategies. The direction of this project for future duplication would be to expand it to the seventh and eighth grade choral music classroom to conclude if there are any additions or differences to the assessment plan for these grades.

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Appendix A

SIXTH GRADE CHOIR ASSESSMENT PLAN SEMESTER ONE				
Standards	Quarter 1	Quarter 2	Differentiation Strategies	
<p><u>PERFORM</u> SELECT: Select varied musical works to present based on interest, knowledge, technical skill, and context.</p> <p>ANALYZE:Analyze the structure and context of varied musical works and their implications for performance.</p> <p>INTERPRET: Develop personal interpretations that consider creators’ intent.</p> <p>REHEARSE, REFINE, AND EVALUATE: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p> <p>PRESENT: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</p> <p><u>RESPOND</u> SELECT: Choose music appropriate for specific purposes and contexts.</p> <p>ANALYZE: Analyze how the structure and context of varied musical works inform the response.</p> <p>INTERPRET: Support an interpretation of a musical work that reflects the creators’/performers’ expressive intent.</p> <p>EVALUATE: Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.</p> <p><u>CONNECT</u> CONNECT:Synthesize and relate knowledge and personal experiences to make music.</p> <p>CONNECT: Relate musical ideas and works with varied context to deepen understanding.</p>	<p><i>Ongoing Assessment</i> <u>Rehearsal Journal</u> (<i>CONNECT, CREATE, PERFORM, RESPOND</i>)</p>		<p>a. determine and teach to reduce learning gaps allowing alternative forms of communicating expectations to students as needed.</p> <p>b. create independent enrichment/enhanced work for students who show mastery</p> <p>c. group students to accommodate learning needs</p> <p>d. use provocative, complex questioning to stimulate high level thinking.</p> <p>e. devise open-ended tasks to allow students of all ability levels to achieve success at their own levels.</p> <p>f. tier tasks to address levels of abilities and support students within each tier.</p> <p>g. assure that students are given choice in tasks in order to address their learning styles, interests, etc.</p> <p><i>National Association for Music Education (NAfME). (2017). Music Model Cornerstone Assessments. Retrieved from https://nafme.org/wp-content/files/2014/11/Ensemble_Performing_Novice_Intermediate_MCA.pdf</i></p>	
	<p><u>Pre-Survey</u></p>			
	<p>Formative Assessments <u>Plan A Concert</u> (<i>RESPOND</i>) <u>Rhythm Reading Rubric</u> (<i>PERFORM</i>) <u>Sight Singing Rubric</u> (<i>PERFORM</i>) <u>Individual Improvement Goal</u> (<i>PERFORM</i>) <u>Comparison Chart</u>(<i>RESPOND</i>)</p>	<p>Formative Assessment <u>Rhythm Reading Rubric</u> (<i>PERFORM</i>) <u>Sight Singing Rubric</u> (<i>PERFORM</i>) <u>Individual Improvement Goal</u> (<i>PERFORM</i>) <u>Peer Performance</u> (<i>PERFORM</i>)</p>		
				<p>Summative Assessment <u>Rehearsal Reflection Scoring Guide</u> (<i>PERFORM</i>) <u>Performance Scoring Guide</u> (<i>PERFORM</i>)</p>
				<p>Post Assessment <u>Personal Concert Reflection</u>(<i>PERFORM</i>) <u>Affective Concert Reflection</u> (<i>PERFORM</i>)</p>

Appendix B

SIXTH GRADE CHOIR ASSESSMENT PLAN SEMESTER TWO				
Standards	Quarter 3	Quarter 4	Differentiation Strategies	
<p>CREATE IMAGINE: Generate musical ideas for various purposes and contexts. PLAN AND MAKE: Select and develop musical ideas for defined purposes and contexts. EVALUATE AND REFINE: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria. PRESENT: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</p> <p>PERFORM SELECT: Select varied musical works to present based on interest, knowledge, technical skill, and context. ANALYZE:Analyze the structure and context of varied musical works and their implications for performance. INTERPRET: Develop personal interpretations that consider creators' intent. REHEARSE, REFINE, AND EVALUATE: Evaluate and refine personal and ensemble performances, individually or in collaboration with others. PRESENT: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</p> <p>RESPOND SELECT: Choose music appropriate for specific purposes and contexts. ANALYZE: Analyze how the structure and context of varied musical works inform the response. INTERPRET: Support an interpretation of a musical work that reflects the creators'/performers' expressive intent. EVALUATE: Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.</p> <p>CONNECT CONNECT: Synthesize and relate knowledge and personal experiences to make music. CONNECT: Relate musical ideas and works with varied context to deepen understanding.</p>	<p>Ongoing Assessment <u>Rehearsal Journal</u> (<i>CONNECT, PERFORM, RESPOND, CREATE</i>)</p>		<p>a. determine and teach to reduce learning gaps allowing alternative forms of communicating expectations to students as needed.</p> <p>b. create independent enrichment/enhanced work for students who show mastery</p> <p>c. group students to accommodate learning needs</p> <p>d. use provocative, complex questioning to stimulate high level thinking.</p> <p>e. devise open-ended tasks to allow students of all ability levels to achieve success at their own levels.</p> <p>f. tier tasks to address levels of abilities and support students within each tier.</p> <p>g. assure that students are given choice in tasks in order to address their learning styles, interests, etc.</p> <p><small>National Association for Music Education (NAfME). (2017). Music Model Cornerstone Assessments. Retrieved from https://nafme.org/wp-content/files/2014/11/Ensemble_Performing_Novice_Intermediate_MCA.pdf</small></p>	
	<p>Formative Assessments <u>Plan A Concert</u> (<i>RESPOND</i>) <u>Rhythm Reading Rubric</u> (<i>PERFORM</i>) <u>Sight Singing Rubric</u> (<i>PERFORM</i>) <u>Individual Improvement Goal</u> (<i>PERFORM</i>) <u>Comparison Chart</u> (<i>RESPOND</i>) <u>Three Elements Checklist</u> (<i>CREATE</i>)</p>	<p>Formative Assessments <u>Rhythm Reading Rubric</u> (<i>PERFORM</i>) <u>Sight Singing Rubric</u> (<i>PERFORM</i>) <u>Individual Improvement Goal</u> (<i>PERFORM</i>) <u>Peer Performance</u> (<i>PERFORM</i>)</p>		
	<p>Summative Assessments <u>Composition Rubric</u> (<i>CREATE</i>) <u>Selecting Music W.S.</u> (<i>PERFORM</i>)</p>	<p>Summative Assessments <u>Rehearsal Reflection Scoring Guide</u> (<i>PERFORM</i>) <u>Performance Scoring Guide</u> (<i>PERFORM</i>) <u>Discover the Music</u> (<i>RESPOND</i>)</p>		
	<p>Post Assessment <u>Composition Self-Reflection</u> (<i>CREATE</i>)</p>	<p>Post Assessment <u>Personal Concert Reflection</u> (<i>PERFORM</i>) <u>Affective Concert Reflection</u> (<i>PERFORM</i>) <u>Year End Summary</u> (<i>CONNECT</i>) <u>Post-Survey</u></p>		

Appendix C

Student Name:

Hour:

Rehearsal Journal Rubric

	4	3	2	1
Sentences Structure	Utilized ALL complete sentences	Utilized MOSTLY complete sentences	Utilized MOSTLY incomplete sentences	Utilized ALL incomplete sentences
Music Vocabulary	ALWAYS showcased music vocabulary	MOSTLY showcased music vocabulary	SOMETIMES showcased music vocabulary	NEVER showcased music vocabulary
Knowledge of Topic	ALWAYS demonstrated knowledge of the topic	MOSTLY demonstrated knowledge of the topic	SOMETIMES demonstrated knowledge of the topic	NEVER demonstrated knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix D

SAMPLE RESPOND REHEARSAL JOURNAL PROMPTS

After listening to, performing, or studying about selected music in class, ask students to respond in their rehearsal journal to the following questions:

























1. Identify the style/genre/ensemble music that you heard/performed/studied today and write a brief statement about the context/purpose you feel it may have been written/performed.
2. Select one work from what we listened to/performed/studied today. Describe the criteria that you used to choose this work.
3. Describe the cultural/historical context of the musical work we listened to/performed/studied today.
4. Choose a composer/arranger/performer we listened to/performed/studied today. What did you discover about them and how does knowing about the composer/performer/arranger inform your listening/performance experience?
5. What composers/arrangers/performers we listened to/performed/studied today would you want to research more about? How can we do this?
6. What cultural/historical contexts of a musical work we listened to/performed/studied today would you want to research more about? How can we do this?

































Appendix E

Name: _____ Class Hour: _____

6th Grade Choir Pre-Survey

Survey Directions: Let's say that you needed to accomplish the following things for today. At this time, how familiar would you be with following items?

		I am <u>very familiar</u> and could teach this to someone else.	I am <u>familiar</u> and could do this on my own.	I am <u>somewhat familiar</u> with this.	I am <u>not familiar</u> with this at all.
1	I can select music for my ensemble in different settings.				
2	I can create a rehearsal plan that analyzes, interprets, evaluates and refines music for a performance.				
3	I know how to use self-reflection and peer feedback to refine my performances of different music.				
4	I can perform music with attention to accuracy in tone, blend, breath support, memorization, musicality, technique, and diction.				
5	I can show the meaning and context of music through a performance.				
6	I know how to organize elements of pitch and rhythm in music.				

7	I know how to accurately notate and design music.				
8	I know how to select music appropriate for specific purposes and contexts.				
9	I know how to compare two musical works and analyze their similarities and differences.				
10	I can identify characteristics in music to help interpret what the creator/performer intended to express.				
11	I can describe the response to a musical performance and identify the criteria used to make this decision.				
12	I can describe the cultural/historical context of a musical work and how it informs my musical experience.				
13	I can synthesize and relate knowledge and personal experiences to make music.				
14	I can relate musical ideas and works with varied context to deepen my understanding.				

Appendix F

Name _____ Hour _____

Plan Your Own Concert

Directions:

1. Visit jwpepper.com, click on "Choral" in the menu, and then "School". The sidebar will list "Middle School Choral Music" Utilize this area to choose your selections.
2. Shop around on this site and keep track of the choral pieces that you would like to see on the concert.
You'll need to select a **FOUR pieces** for our choir pertaining to the specific context and purpose the choir will need.
3. You'll want to make sure your concert is well balanced. Think about things like:
 - Do I have a nice mix of faster and slower tempos?
 - Do I want to any pieces to focus on certain voices?
 - Do I have a nice mix of styles and genres?
 - Do I want all of my pieces to fit a theme? (Optional)
4. Once you've decided on your four pieces, be sure to document the **TITLE**, the **ARRANGER/COMPOSER**, and the **ARRANGEMENT** (SATB/SAB/3 PART MIX/SSA, etc.)
5. Lastly, write your "**WHY**" that supports your choices and makes a great concert!

MY SONG SELECTIONS

1. Criteria:

TITLE _____

COMPOSER/ARRANGER _____ ARRANGEMENT _____

Why did you select this?
2. Criteria:

TITLE _____

COMPOSER/ARRANGER _____ ARRANGEMENT _____

Why did you select this?

3. **Criteria:**

TITLE _____

COMPOSER/ARRANGER _____ ARRANGEMENT _____

Why did you select this?

4. **Criteria:**

TITLE _____

COMPOSER/ARRANGER _____ ARRANGEMENT _____

Why did you select this?

Anything else you would like to be considered in our concert music or concert performance?

Appendix G

Student Name:

Hour:

Plan Your Own Concert Grading Rubric

	4	3	2	1
Sentence Structure	Used all complete sentences	Used mostly complete sentences	Used many/mostly incomplete sentences	Used all incomplete sentences
Music Vocabulary	ALWAYS showcased great music vocabulary	MOSTLY showcased great music vocabulary	SOMETIMES showcased great music vocabulary	NEVER showcased great music vocabulary
Knowledge of Topic	ALWAYS demonstrated knowledge of the topic	MOSTLY demonstrated knowledge of the topic	SOMETIMES demonstrated knowledge of the topic	NEVER demonstrated knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix H

Rhythm Rubric

Name:

Hour:

Criteria	4	3	2	1
Conducting	The student performed ALL of the conducting pattern correctly.	The student performed MOST of the conducting pattern correctly.	The student performed SOME of the conducting pattern correctly.	The student performed NONE of the conducting pattern correctly.
Rhythm Reading	The student performed ALL of the rhythms correctly.	The student performed MOST of the rhythms correctly.	The student performed SOME of the rhythms correctly.	The student performed NONE of the rhythms correctly.
Steady Tempo	The student ALWAYS performed a great steady tempo.	The student MOST of the time performed a great steady tempo.	The student SOMETIMES performed a great steady tempo.	The student NEVER performed a great steady tempo.

Feedback:

TOTAL SCORE: /12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Assessor (Circle): Peer / Self / Teacher

Appendix I

Individual Improvement Goal Sheet

Name _____ Date _____

Music Exercise or Excerpt _____

1. What is one area that needs improvement in your singing?

- , Pitch accuracy
- , Tone
- , Intonation
- , Breath control
- , Rhythm accuracy
- , Expression
- , Lyrics
- , Posture
- , Diction
- , Presence
- , Pronunciation
- , _____

2. Explain why you think this area needs improvement.

3. What have you been doing in rehearsals to improve in this area?

Teacher's Comments:

Appendix J

Student Name:

Hour:

Individual Improvement Goal Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix K

Name _____ Class Hour _____

Respond Comparison Activity

While listening to two recordings, take notes using the comparison form below (e.g., prominent features, form, compositional devices or techniques, use of harmony, instrumentation, texture, rhythm), then answer the prompts below it.

Identify the characteristics heard in the first recording	COMMON IN BOTH	Identify the characteristics heard in the second recording

How do the characteristics in the music help you to interpret what the creator/performer intended to express?

Describe your affective response to each recorded performance and identify the criteria used to make this decision

Appendix L

Student Name:

Hour:

Respond Comparison Sheet Grading Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix M

Peer Performance Assessment Worksheet

Performer's Name: _____

Listener's Name: _____

This section to be completed by the listener

What went well? <i>Accuracy and Expression</i>	
What could improve a future performance?	

What did you learn from the feedback and what do you think could be better?

This section to be completed by the performer

Appendix N

Student Name:

Hour:

Peer Performance Grading Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix O

Rehearsal Reflection Form

(PERFORM)

Student Name: _____ **Class Hour:** _____ **Date:** __/__/__

Musical Selection/Section Rehearsed: Identify a specific section or problematic measures for today’s practice. Provide reflection on your practice analysis, interpretation, rehearsal, and self-evaluation for future refinement. Use appropriate music vocabulary in your descriptions.

2a) ANALYZE
<p><i>What is going on in the music? (e.g., melody, harmony, compositional devices, texture...)</i> <i>What parts of the music are difficult for you to perform? (e.g., rhythm, notes, phrase marks, breathing, dynamics...)? How will you use this guide your practice?</i></p>
2b) INTERPRET
<p>What are you trying to communicate through this work or section? How can you do that (e.g., dynamic contrast, phrasing/text painting, tempo variety, tonal manipulation...)?</p>

2c) REHEARSAL PLAN
<i>What strategies (goals/process) will you use to address musical problems in order to help you achieve an accurate and expressive performance? (e.g., rhythmic accuracy, diction, meaning of text, defining terms, technical and expressive skills...)</i>
2d) EVALUATE AND REFINE
<i>Checking results – Did you perform this selection more accurately/expressively than I did when you began? Can you make more improvements? What are your next steps?</i>

Appendix P

Rehearsal Reflection Scoring Guide

Student Name: _____ Music Selection: _____

	4	3	2	1
2a) Analysis	Appropriately identified general compositional devices and structural aspects within the work, and inferred how knowing this guides preparation for performance without providing specific reference	Appropriately identified with inaccuracies compositional devices and structural aspects within the work, or vaguely described how knowing this guides preparation for performance	Struggled to identify compositional devices and structural aspects within the work and demonstrated limited understanding of why knowing this guides preparation for performance.	Vaguely identified with inaccuracies elements of music that are used within the work, but did not describe how that guides preparation for a performance.
2b) Interpretation	Appropriately interpreted a few expressive qualities used in the work while neglecting others.	With some inaccuracies exhibited understanding of expressive qualities in the work.	Exhibited limited understanding of expressive qualities and inaccurate understanding of how they are used in the work of music.	Understanding of expressive qualities and understanding of how they are used in the work of music was not evident.
2c) Rehearsal Plan	Developed appropriate, but incomplete strategies to address previously identified technical challenges and expressive qualities in the work	Provided minimal strategies to address previously identified technical challenges and expressive qualities with some inappropriate or incomplete suggestions	Provided one or very limited strategies to address previously identified technical challenges and expressive qualities without consideration for improvement..	Strategies provided did not address previously identified technical challenges and expressive qualities in the works
2d) Evaluate/Refine	Self-evaluated performance and developed general, but not comprehensive strategies for rehearsal.	Challenged to self-evaluate performance and with inappropriate strategies for rehearsal.	Minimally self-evaluated performance and with some inappropriate strategies for rehearsal.	Response did not demonstrate the ability to evaluate their performance.

Scoring Guide:

15-16 pts.	90-100%	A
13-14 pts.	80-89%	B
12 pts.	75%	C
10-11 pts	63-69%	D
4-9 pts.	25-57%	F

_____/ 16

Teacher Feedback:

Appendix R

Personal Concert Reflection

Name _____ Date _____

Respond to each question.

1. Check one statement that best describes how well you could sing your concert music.

- I could sing all of the songs accurately and confidently.
- I could sing most of the songs with just a few mistakes.
- I could sing most of the words.
- I often was lost and didn't know my part.

2. Circle Yes or No for each statement about your concert etiquette.

- Yes No I talked to my neighbor between songs.
- Yes No I waved when I saw my family so they would see me.
- Yes No I wore the specified concert clothes.
- Yes No I listened quietly as another group performed.

3. Name the song you feel we performed best, and explain what made this song stand out from the others.

4. Think about the concert, and write yourself a detailed message about the things you want to remember for the next concert.

Appendix S

Student Name:

Hour:

Personal Concert Reflection Grading Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix T

Affective Concert Reflection

Name _____ Date _____

Complete four of the six sentences and be sure to include "because" in each one.

1. I really liked _____

2. My family really liked _____

3. I was surprised _____

4. I am proud _____

5. Next time _____

6. I wish _____

Appendix U

Student Name:

Hour:

Affective Reflection Grading Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix V

Composition (CREATE)
Three Elements Check-in

Name: _____ Class Hour: _____ Date ___/___/___

Composition Title: _____

Today’s assessment focuses on the three skills or concepts named below. The checked boxes show the skills or concepts demonstrated satisfactorily. Empty boxes show the skills or concepts needing more attention.

Appendix W

COMPOSITION (CREATE) SUMMATIVE ASSESSMENT RUBRIC

Composer Name:

Composition Title:

	4	3	2	1
Composition Technique (Voicing)	This piece ALWAYS has appropriate voicing.	This piece MOSTLY has appropriate voicing.	This piece SOMETIMES has appropriate voicing.	This piece NEVER has appropriate voicing.
Composition Technique (Pitch & Rhythm)	This piece's melody and rhythm is ALWAYS greatly organized.	This piece's melody and rhythm is MOSTLY greatly organized.	This piece's melody and rhythm is SOMETIMES greatly organized.	This piece's melody and rhythm is NEVER greatly organized.
Composition Technique (Notation & Design)	This piece is written with no errors.	This piece is written with 1-2 errors.	This piece is written with 3-4 errors.	This piece is written with 4 or more errors.
Originality	This piece ALWAYS reveals the composer's individual "voice," and distinguishes the piece from a direct imitation of another piece.	This piece USUALLY reveals the composer's individual "voice," and distinguishes the piece from a direct imitation of another piece.	This piece SOMETIMES reveals the composer's individual "voice," and distinguishes the piece from a direct imitation of another piece.	This piece DOES NOT reveal the composer's individual "voice," and distinguishes the piece from a direct imitation of another piece.
Overall Musical Appeal	This piece's style is consistent all the time.	This piece's style is consistent most of the time.	This piece's style is consistent some of the time.	This piece's style is consistent none of the time.
<p>Grade Scale: 18-20 pts. 90-100% A 16-17 pts. 80-89% B 14-15 pts. 70-79% C 12-13 pts. 60-69% D 5-11 pts. 25-59% F</p>				
<p>FEEDBACK: _____/20</p>				
<p>Assessor (Circle): Peer / Self / Teacher</p>				

Appendix X

Name: _____ Class Hour: _____

Composition Self Reflection Questions

1. How did you create unity in your piece? What musical ideas hold your piece together?

2. How did you create variety in your piece? What musical ideas did you change to keep your piece interesting?

3. What is your favorite part of this piece? What makes it work so well?

Appendix Y

Student Name:

Hour:

Composition Self Reflection Grading Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix Z
Selecting Music Worksheet

Name: _____ Class Hour: _____ Date: _____

1a) Describe the setting, performance context, or event for which you choose these works:				
	1a) Title of work and composer (if known)	1b) What do you find interesting in each work that led to your selection?	1b) Describe what part of each work demonstrates the skills below	
			Technical Skills	Expressive Skills
1.				
2.				
3.				

National Association for Music Education (NAfME). (2017). Music Model Cornerstone Assessments. Retrieved from https://nafme.org/wp-content/files/2014/11/Ensemble_Performing_Novice_Intermediate_MCA.pdf

Appendix AA
Selecting Music Scoring Guide
 (PERFORM)

Name: _____ Class Hour: _____ Date: ____/____/____

	4	3	2	1
1a) Selection of a varied program (Assessing: Title of works & Description of setting)	Repertoire were slightly varied with some evidence of intentional connection of the performance setting.	Repertoire were not clearly varied and performance setting minimally defined.	Repertoire were primarily similar and performance setting was not identified.	Repertoire selected were not varied and/or performance setting was not defined.
1b) Reasons for selecting works (Assessing: What you find interesting in each work & Descriptions of skills)	Identified <u>multiple</u> relevant challenges generally related to the technical skills and expressive qualities needed to perform the music.	Identified <u>minimal</u> challenges that were generally related to the technical skills and expressive qualities needed to perform the music.	Identified <u>limited</u> challenges that were not related to the technical skills and expressive qualities needed to perform the music.	Reasons <u>did not</u> provide consideration of personal interest, technical skills, or expressive skills.

Scoring Guide:

- 8 pts. 100% A
- 7 pts. 88% B
- 6 pts. 75% C
- 5 pts 63% D
- 2-4 pts. 25-50% F

Teacher Feedback:

_____/ 8

National Association for Music Education (NAfME). (2017). Music Model Cornerstone Assessments. Retrieved from https://nafme.org/wp-content/files/2014/11/Ensemble_Performing_Novice_Intermediate_MCA.pdf

Appendix AB

“Discover The Music”

Student Name: _____ Class Hour: _____

Step 1: In each box, identify three different styles/genres/ensembles of music that you like, and a brief statement about the context/purpose you feel it may have been written/performed.

Styles/Genres/Ensemble music I like	

Step 2: Select a work from one of the above categories to study.

Step 3: Describe the criteria that you used to choose this work.

Step 4: Find two recordings of the work selected for comparison. Identify link or recording found:

#1 _____

#2 _____

Step 5: Research the creator/performer and the cultural/historical context. With teacher approval, choose how to share this information on what you discovered, and how knowing about the composer, performer, work, or arranger informs your listening experience.

Step 6: Analyze the recorded examples using the comparison form below (e.g., prominent features, form, compositional devices or techniques, use of harmony, instrumentation, texture, rhythm).

Identify the characteristics heard in the first recording	COMMON IN BOTH	Identify the characteristics heard in the second recording

Step 7: How do the characteristics in the music help you to interpret what the creator/performer intended to express?

Step 8: Describe your affective response to each recorded performance and identify the criteria used to make this decision

Appendix AC

Student Name:

Hour:

“Discover The Music” Grading Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix AD

End of Year Summary

Name _____ Date _____

1. Think back about chorus this year and describe a favorite memory.

2. What was the most difficult thing you learned to do this year in chorus?

3. If younger students asked you why they should join chorus, what would you tell them?

4. Tell me about your plans for being in chorus next year.

Appendix AE

Student Name:

Hour:

End of Year Summary Grading Rubric

	4	3	2	1
Sentence Structure	Used ALL complete sentences	Used MOSTLY complete sentences	Used MANY/MOSTLY incomplete sentences	Used ALL incomplete sentences
Music Vocabulary	ALWAYS used great music vocabulary	MOSTLY used great music vocabulary	SOMETIMES used great music vocabulary	NEVER used great music vocabulary
Knowledge of Topic	ALWAYS Demonstrated great knowledge of the topic	MOSTLY Demonstrated great knowledge of the topic	SOMETIMES Demonstrated great knowledge of the topic	NEVER Demonstrated great knowledge of the topic

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

30-69%- 4-8.3 points

Appendix AF

Sight Singing Rubric

Name:

Hour:

Criteria	4	3	2	1
Solfege Hand Signs	The student performed ALL hands signs correctly.	The student performed MOST hands signs correctly.	The student performed SOME hands signs correctly.	The student performed NONE of the hands signs correctly.
Pitches	The student performed ALL of the pitches correctly.	The student performed MOST of the pitches correctly.	The student performed SOME of the pitches correctly.	The student performed NONE of the pitches correctly.
Posture	The student ALWAYS performed with great posture.	The student MOSTLY performed with great posture.	The student SOMETIMES performed with great posture.	The student NEVER performed with great posture.

Feedback:

TOTAL SCORE:

/12

Grade Scale:

90-100% - 10.8-12 points

80-89%- 9.6-10.7 points

70-79%- 8.4-9.5 points

























30-69%- 4-8.3 points

































Assessor (Circle): Peer / Self / Teacher

Appendix AG

6th Grade Choir Post-Survey

Survey Directions: Let's say that you needed to accomplish the following things for today. At this time, how familiar would you be with following items?

		I am <u>very familiar</u> and could teach this to someone else.	I am <u>familiar</u> and could do this on my own.	I am <u>somewhat familiar</u> with this.	I am <u>not familiar</u> with this at all.
1	I can select music for my ensemble in different settings.				
2	I can create a rehearsal plan that analyzes, interprets, evaluates and refines music for a performance.				
3	I know how to use self-reflection and peer feedback to refine my performances of different music.				
4	I can perform music with attention to accuracy in tone, blend, breath support, memorization, musicality, technique, and diction.				
5	I can show the meaning and context of music through a performance.				
6	I know how to organize elements of pitch and rhythm in music.				

7	I know how to accurately notate and design music.				
8	I know how to select music appropriate for specific purposes and contexts.				
9	I know how to compare two musical works and analyze their similarities and differences.				
10	I can identify characteristics in music to help interpret what the creator/performer intended to express.				
11	I can describe the response to a musical performance and identify the criteria used to make this decision.				
12	I can describe the cultural/historical context of a musical work and how it informs my musical experience.				
13	I can synthesize and relate knowledge and personal experiences to make music.				
14	I can relate musical ideas and works with varied context to deepen my understanding.				

Appendix AH

**SAMPLE STANDARDS-BASED GRADEBOOK
FOR SIXTH GRADE CHORAL MUSIC CLASSROOM**

SEMESTER 2
QUARTER 3

Student Name	CREATE		PERFORM				RESPOND		CREATE TOTAL GRADE ____/32	PERFORM TOTAL GRADE ____/44	RESPOND TOTAL GRADE ____/24	QUARTER GRADE ____/100
	Composition ____/20	Composition Self- Reflection ____/12	Rhythm Reading ____/12	Sight Singing ____/12	Individual Improvement Goal ____/12	Selecting Music Worksheet ____/8	Comparison Chart ____/12	Plan A Concert ____/12				
Apple, A.	19	12	11	12	12	8	11	12	31 (97% A)	43 (97% A)	23 (97% A)	97% (A)
Box, B.	14	12	10	10	9	5	10	9	26 (81% B)	34 (77% C)	19 (79% C)	79% (C)
Crane, C.	20	12	12	12	12	8	10	10	32 (100% A)	44 (100% A)	20 (83% B)	96% (A)
Darling, D.	18	9	12	12	12	8	9	8	27 (84% B)	44 (100% A)	17 (71% C)	88% (B)