

Appendix B

Assessment Strategies and Samples

Assessment Strategies

Assessment strategies may include, but are not limited to:

- Observations

The teacher observes the individual student or group and assesses the student/s learning of various outcomes. Peer assessment is also possible. Checklists, anecdotal comments and student performances can help with assessment through observation.

- Performances

The teacher assesses the students' achievement of outcomes through individual and group performances including composition and projects. In addition, the teacher may use checklists and test exercises from method books.

- Self-Assessment

Students reflect on what they have learned and how to improve. The self assessments can include journal writing, self-reflections and checklists.

- Interviews

The teacher has a formal or informal discussion with an individual or group of students in which the teacher is able to determine the student/s' attitudes and thinking processes.

- Journal Writing

Performance Reflection: Throughout the course, students keep a journal to: reflect on their strengths and weaknesses, note problem areas, comment on rehearsals and note observations about individual/group playing. Composition, assignment, audio and video reflection(s): Students may write about process involved and evaluate end product.

- Audio Journals and Video Journals

The students makes an audio or video recording of their performances. This is great opportunity to record their musical learning.

- Portfolios

The students may include example of audio recordings, video recordings, assignments and their "best" work in their music portfolio. The students may have both individual and /or group portfolios. These portfolios should offer a variety of student learning.

- Listening Assessment ("What do you hear?")

Students listens to recorded music examples and analyze the example using student answer sheets. These assessments are an indicator of music learning.

- Peer Assessment

Students can pair up or get together in small sectionals/numbers, and state a strength and weakness about each other's playing. Constructive criticism has to be stated in positive terms. It should discuss aspects of playing technique, tone quality etc. and offer suggestions toward improvement in weak area.

- Written Assessments

The written assessment allows both the teacher and the students assess the learning that has taken place. Written assessment can include, quizzes, tests, theory sheets and activity sheets.

- Rubrics

Rubrics would be developed to assess student learning of targeted concept or skill.

NOTE: Assessment sample templates included in this appendix are intended as suggested guidelines only and may be adapted to align with both district policy and lesson focus.

Sample Assessment Strategies and Activities

Rhythm/Metre	<ul style="list-style-type: none">• Move to, perform, internalize beat• Conduct metre• Interpret/create movement appropriate to beat and rhythm• Echo rhythm patterns• Read/perform from rhythmic flashcards utilizing compound mixed and asymmetric metres (reinforcing simple metres)• Notate (dictation) rhythmic patterns from listening (through a variety of mediums including: traditional notation and modern notation through technological devices and software programs)• Improvise answers to rhythmic questions through performance• Create and perform percussion compositions using a variety of mediums (body percussion, traditional instrument, sampled sounds, urban noises)• Create rhythmic ostinato, phrase(s)• Use rhythm names (quarter, eighth, sixteenth) and equivalent rests
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Melody/Pitch	<ul style="list-style-type: none"> • Echo melodic patterns through singing • Sing with solfege from notation • Aurally identify the following scales: whole tone, blues, Minor scales (natural, harmonic, and melodic) • Aurally identify patterns and notate (melodic dictation) • Improvise answers vocally to melodic questions • Create and maintain a melodic ostinato • Sing with expression (dynamics, phrasing, articulation) • Identify absolute note names • Create melodies using a variety of mediums i.e. traditional notation, music software
Harmony	<ul style="list-style-type: none"> • Sing/maintain parts with balance and blend • Sing/maintain parts with proper intonation • Aurally identify intervals (+3, P8, P5, P4, -3, +6, -6, +2, -2, +7, -7 tri-tone) • Aurally identify chords (V7, ii, IV) • Create ostinato/accompaniment using technological software • Aurally identify plagal, perfect, and imperfect cadences
Form	<ul style="list-style-type: none"> • Aurally identify contrasting and repeating sections • Aurally identify 1st/2nd ending • Aurally identify minuet and trio, theme and variations, fugue • Improvisation/computer • Write/diagram form from listening • Create own forms using a variety of methods including technological software

Expression	<ul style="list-style-type: none"> • Perform/create with appropriate dynamics, tempi and/or articulation • Aurally identify dynamics tempo and articulation • Create movements/compositions that reflect moods and feelings • Identify musical terms that deal with expression (i.e. rubato accelerando, ritardando, etc.) • Create soundscapes, electronic sounds, with expressive devices (computer) • Interpret musical selections
Contexts	<ul style="list-style-type: none"> • Perform, listen to and create varied musical examples reflecting their own and other time periods cultures, musicians/composers (e.g. Newfoundland Labrador folk, rock & roll) • Perform selections representing varied cultures, time periods and musicians/cultures (EX environmental music, soundscapes, iconic notation, world drumming, global music) • Encourage children to create personal glossaries of musical terms, rhythm and metre terminology and then meet in small group for analysis, discussion and reflection. Include glossaries in portfolios.

Sample Assessment Strategies and Activities for Percussion

Articulation/Sound Production	Snare <ul style="list-style-type: none"> • Play with proper posture • Maintain a relaxed stick-hold using either the “traditional grip” or “matched grip” producing a clear tone • Play single strokes with dominant and non-dominant hands maintaining an evenness in tone and accuracy in rhythm, producing a clear tone • Play single strokes with alternating hands maintaining an evenness in tone and accuracy in rhythm, producing a clear tone
Melody/Pitch	Mallets <ul style="list-style-type: none"> • Maintain a relaxed stick-hold similar to the “matched grip” • Play single strokes alternating between the dominant and non-dominant hands maintaining an evenness in tone and an accuracy in rhythm • Play concert B-flat scale one octave alternating mallets
Rhythm/Metre	<ul style="list-style-type: none"> • Play the following sticking rudiments at slow and fast tempi. Alternate sticking, single paradiddle, flam, flam tap, multiple bounce, roll
Harmony	<ul style="list-style-type: none"> • Play maintaining part • Perform ostinato • Play arpeggio of concert B-flat scale alternating mallets • Maintain a harmony line while playing with the full ensemble
Expression	<ul style="list-style-type: none"> • Play, creating a beautiful musical tone • Play with musical phrases • Play utilizing a variety of dynamics adjusting the distance of the sticks from the instrument (i.e. p = sticks and mallets close to the instrument, mf = sticks and mallets slightly away from the instrument, f = sticks and mallets further away from the instrument) • Aurally identify tempo, dynamics, articulation
Application to Repertoire	

Music Portfolio Evaluation – Sample

Name: _____

	0	1	2	Score
Theory Worksheets	<i>Work sheets are not present in the portfolio or are not completed</i>	<i>Some of the work sheets have been completed in class.</i>	<i>All assigned work is present and complete in the portfolio.</i>	
Instrumental/Vocal Activities	<i>Lesson sheets are not present in the portfolio.</i>	<i>Lesson sheets are not all complete and present in the portfolio.</i>	<i>All lesson sheets are completed and well organized in the portfolio.</i>	
Composition Projects (Group/Individual)	<i>Compositions are not included in the portfolio</i>	<i>Composition projects are partially completed</i>	<i>All composition projects are complete.</i>	
Listening Activities	<i>Assigned listening diaries are not complete and present in the portfolio.</i>	<i>Some of the listening diaries are included.</i>	<i>All listening diaries are complete and present in the portfolio.</i>	
Overall Organization	<i>Portfolio was not passed in, or is in poor condition.</i>	<i>Portfolio could be better organized and taken care of.</i>	<i>Portfolio is well organized and well maintained.</i>	

Total Score: _____

Instrumental Performance Holistic Rubric - Sample

5	<ul style="list-style-type: none"> • Consistently performs with accuracy of rhythm duration, pulse and metre • Consistent performs with accuracy of printed pitches and intonation within the appropriate range • Consistently performs with correct articulation and breath support • Consistently performs with good tone production and playing posture • Consistently performs using appropriate expressive elements and interpretation
4	<ul style="list-style-type: none"> • Often performs with accuracy of rhythm duration, pulse and metre • Often performs with accuracy of printed pitches and intonation within the appropriate range • Often performs with correct articulation and breath support • Often performs with good tone production and playing posture • Often performs using appropriate expressive elements and interpretation
3	<ul style="list-style-type: none"> • Usually performs with accuracy of rhythm duration, pulse and metre • Usually performs with accuracy of printed pitches and intonation within the appropriate range • Usually performs with correct articulation and breath support • Usually performs with good tone production and playing posture • Usually performs using appropriate expressive elements and interpretation
2	<ul style="list-style-type: none"> • Occasionally performs with accuracy of rhythm duration, pulse and metre • Occasionally performs with accuracy of printed pitches and intonation within the appropriate range • Occasionally performs with correct articulation and breath support • Occasionally performs with good tone production and play posture • Occasionally performs using appropriate expressive elements and interpretation
1	<ul style="list-style-type: none"> • Rarely performs with accuracy of rhythm duration, pulse and metre • Rarely performs with accuracy of printed pitches and intonation within the appropriate range • Rarely performs with correct articulation and breath support • Rarely performs with good tone production and playing posture • Rarely performs using appropriate expressive elements and interpretation

Individual Performance Rubric Singing Technique - Sample

4	<ul style="list-style-type: none"> • <i>Consistently displays proper posture and stage presence</i> • <i>Exceptional understanding of vowel and consonant production</i> • <i>Highly effective use of breathing to support phrasing structure in music</i> • <i>Excellent intonation through accuracy of all pitches</i>
3	<ul style="list-style-type: none"> • <i>Often displays proper posture and stage presence</i> • <i>Some understanding of vowel and consonant production</i> • <i>Some use of effective breathing to support phrasing structure in music</i> • <i>Good intonation through accuracy of some pitches</i>
2	<ul style="list-style-type: none"> • <i>Rarely displays proper posture and stage presence</i> • <i>Little understanding of vowel and consonant production</i> • <i>Little use of effective breathing to support phrasing structure in music</i> • <i>Satisfactory intonation through accuracy of few pitches</i>
1	<ul style="list-style-type: none"> • <i>Little to no display of posture and stage presence</i> • <i>Little or no understanding of vowel and consonant production</i> • <i>Little or no use of effective breathing to support phrasing structure in music</i> • <i>Little or no intonation through accuracy of pitches</i>

Journal Writing
Sample Reflection Questions (Group or Student Activity)

- What did you learn from this group project?
- Did all members of the group display respect for each other?
- What difficulties/challenges did your group need to overcome?
- What would you do differently in the next group activity?
- Did all members participate equally in the process and completion of the project?
- What roles were assigned to each member of the group?
- What strategies did you implement for the discussion component of this activity?
- How did members contribute their knowledge, opinions and skills with the group?
- Were all members of the group supportive and encouraging of each other's efforts and contributions?
- Did the group achieve the project goals and criteria?
- How did the group engage in listening, questioning and discussions?

Student Soundscape Sample Journal Questions

- List the musical elements included in your soundscape such as texture, tone colour, rhythm, timbre, pitch or dynamics? Were these elements easy to identify?
- Describe how your soundscape affected the audience.
- Discuss the effect of sound in your environment.
- Visually represent your soundscape through a picture, map or invented notation.
- How did you decide upon your sound choice for your composition?
- Describe how different instruments create their characteristic sounds?
- Could the audience recognize the variety of sound in your composition?
- Describe the process you used to create your soundscape.
- How did you use form in your sound composition?
- Describe how feelings and thoughts can be communicated through music and sound?

Student Composition Sample Reflective Questions

- ♪ What rhythms were included in your composition?
- ♪ Was the element of melody used effectively in your piece?
- ♪ What forms of expression were included in your composition?
- ♪ Was the choice of instrument(s) effective?
- ♪ Did you enjoy the compositional process?
- ♪ What musical problems did you encounter and how did you resolve these issues?
- ♪ How could you improve the use of dynamics in your composition?
- ♪ Was the choice of tempo effective for your piece?
- ♪ Did you enjoy composing?
- ♪ What musical elements contribute to being successful as a composer?
- ♪ How did you use harmony effectively?
- ♪ What articulation did you incorporate in your composition?
- ♪ What mood was reflected in your piece?
- ♪ How did the audience interpret your piece?
- ♪ What is the form of your piece?
- ♪ How could you improve upon your work?
- ♪ Did you enjoy the process of writing your own music?
- ♪ What did you enjoy about your compositional performance?
- ♪ What areas of your composition need improvement?
- ♪ Was there a balance between the various instruments?
- ♪ Did you use effective compositional strategies?

Student Portfolio Reflection Form

Name: _____ Date: _____

Why did I choose this selection of work for my portfolio?

What did I learn about myself through this process?

How can I improve?

Listening Guide(Sample)

Title/Composer of Work: _____

Student Name: _____

Rhythm/Meter <i>Listen for:</i> ♪ beats ♪ compound/asymmetrical meters ♪ note duration	My Observations:
Melody/Pitch <i>Listen for:</i> ♪ major/minor ♪ intervals ♪ pentatonic scales ♪ blues scales ♪ whole tone scales	My Observations:
Harmony <i>Listen for:</i> ♪ polyphonic ♪ monophonic ♪ intervals ♪ balance/blend ♪ chord progressions	My Observations:
Form <i>Listen for:</i> ♪ cadences ♪ rondo ♪ minuet and trio ♪ theme and variations ♪ fugues ♪ improvisation	My Observations:
Expression <i>Listen for:</i> ♪ style ♪ articulation ♪ expressive markings ♪ timbre	My Observations:
Contexts <i>Listen for:</i> ♪ genre ♪ culture ♪ time period ♪ folk music ♪ environmental music ♪ global music ♪ musical theatre ♪ rock–n–roll ♪ jazz/blues	My Observations:

Rhythmic Dictation

Student: _____ Date: _____ Score: _____ /10

Date: _____ Score: _____ /10

Concert Review

Ask the students to go to a concert throughout the term (give a list of community concerts available). Ask students to complete the following concert review. If going to a community concert is not possible, students could listen to a school musical ensemble performance or rehearsal.

Concert Performance (name of group)_____

Date _____

Place _____

Guest Performers (if any) _____

Question 1. (5 marks)

What instrument groupings did you hear? (ie band, combo, solos?)

Question 2. (5 marks)

Were there any soloists? If so, who were they and what instrument did the soloist play?

Question 3. (5 marks)

What style(s) of music did you hear? List the piece selection with the respective style.

Question 4. (5 marks)

How did the music make you feel?

Question 5. (5 marks)

What was your favorite piece and why?

Any other comments or interesting facts?

Individual Conference Form - Sample

Student Name: _____

Date: _____

Questions	Anecdotal Notes
<ul style="list-style-type: none">• What would you like to share?• What kinds of pieces have you selected for your portfolio?• What new learning does your portfolio show?• What are your goals for music making?• What can you do now that you couldn't do before?• How have your listening skills changed?• If this is a "best work" piece, explain the process you followed to make it a "best work".• How has your performance does of work in this portfolio compare to your first work samples.• What are your goals for performing, creating, and listening in the area of music?• What obstacles did you overcome to make your work more meaningful?• What special knowledge or interest did you use to make this project more meaningful?• What things did you learn about yourself in developing this portfolio?• In what area of music do you feel you have the most strength?• Did you have any challenges with your work? If so, what were these challenges and how did you solve them?• Are there any questions you would like to ask about your work?	

Teacher-Conference Notes (Portfolio)

Student Name: _____

Musical Setting: _____ Date _____

Student's reflection on:

Criteria that were met:

Areas for development:

Teacher's reflection:

Areas of growth: (eagerness to share portfolio; organization of portfolio;
connections to the criteria and insight into student learning)

Student's goals:

Teacher Portfolio Conference Record

[illegible]

Checklist for Grade Seven/Level I CORE outcomes

Student(s) : _____

Class: _____

Coding:

Skill/Outcome /Material/Task

- + Introduced
 X Assessed but not successful
 * Outcome Attained

Identifies and performs 6/8 rhythms.									
Identifies and performs equivalent rests.									
Identifies and performs the tim-ka rhythm.									
Identifies and performs in common time.									
Identifies and performs <i>polyrhythms</i> .									
Aurally identifies and reads + 3 interval.									
Aurally identifies and reads P8 interval.									
Aurally identifies and reads P5 interval.									
Aurally identifies and reads P4 interval.									
Aurally identifies and reads natural minor scale.									
Distinguishes between the I, IV and V chords.									
Reads and performs in D+.									
Demonstrates an understanding of the changing voice.									
Aurally identifies I, IV and V chords and progressions.									
Identifies and reads notes of the treble clef.									
Identifies and reads notes of the bass clef.									
Identifies and reads notes from the grand staff.									
Identifies and reads ledger line notes.									
Aurally identifies plagal and perfect cadences.									
Aurally identifies imperfect cadences.									
Performs, listens and creates in rondo form.									
Demonstrates an understanding of 1st and 2nd endings.									
Identifies and performs ritardando.									
Identifies and performs rallentando.									
Identifies and performs accelerando.									
Identifies and performs a tempo.									
Demonstrates an understanding of tempo change.									
Reads and performs using non traditional notation.									
Performs and creates using body percussion.									
Demonstrates an understanding of global music.									
Demonstrates an understanding of world drumming.									
Improvises and creates using technology.									

Checklist for Grade Eight/Level II CORE outcomes

Students: _____
 Class: _____

Coding:
Skill/Outcome /Material/Task
 + Introduced
 X Assessed but not successful
 * Outcome Attained

Identifies and performs 6/8 triple-ti rhythm.									
Identifies and performs equivalent rests.									
Identifies and performs the ka-tim rhythm.									
Identifies and performs 12/8 time signature.									
Identifies and performs 9/8 time signature									
Identifies and performs 3/8 time signature.									
Aurally identifies and performs major arpeggio.									
Reads and aurally identifies V 7 chord.									
Reads and aurally identifies -3 rd interval.									
Reads and aurally identifies + 6 th interval.									
Reads and aurally identifies - 6 th interval.									
Aurally identifies and performs <i>whole</i> tone scale									
Aurally identifies and performs <i>pentatonic</i> scale									
Identifies and demonstrates minuet and trio form.									
Identifies and understands theme and variations.									
Identifies tenuto.									
Demonstrates an understanding of NL folk music.									
Demonstrates an understanding of rock and roll music.									
Improvises and creates using computer technology .									
Improvises and creates using percussion instruments.									
Demonstrates an understanding of acoustic sounds.									

Checklist for Grade Nine/Level III CORE outcomes

Students: _____

Class: _____

Coding:

Skill/Outcome /Material/Task

- + Introduced
 X Assessed but not successful
 * Outcome Attained

Identifies and performs mixed metre						
Identifies and performs <i>asymmetric metre</i>						
Identifies and performs <i>5/4</i> time signature						
Identifies and performs <i>7/8</i> time signature						
Identifies and performs <i>2/2</i> time signature						
Identifies and performs <i>4/2</i> time signature						
Reads and aurally identifies ii chord						
Reads and aurally identifies vi chord						
Reads and aurally identifies + 2 nd interval						
Reads and aurally identifies - 2 nd interval						
Reads and aurally identifies + 7 th interval						
Reads and aurally identifies - 7 th interval						
Reads and aurally identifies <i>tritone</i>						
Identifies and understands <i>fugue</i>						
Aurally identifies jazz and blues.						
Demonstrates an understanding of music theatre.						
Aurally identifies and demonstrates rubato.						
Performs and creates rap.						

Outcome Checklist for Traditional (fiddle) setting Levels II/Grade 8

** Note: These outcomes are specific to the Traditional (fiddle) setting and are intended to be completed in addition to level II/grade 8 core curriculum outcomes.*

Name of student	Performs 9/8 slip jig	Performs 6/8 (jig) & 4/4 (reel)	Performs traditional music - fiddle tunes from memory	Performs in ensemble setting.	Performs binary and ternary forms	Performs ornamentation	Performs chin music	Performs with expressive devices - adagio, allegretto, largo	Demonstrates understanding of bow division and hooked bowing	Performs NL folk dance	Demonstrates tuning of instrument	Demonstrates refined intonation	Demonstrates refined string crossing	Demonstrates refined bow hold	Demonstrates high 3rd and 4th fingers in 1st position.

Checklist for BAND Level I - Winds Technique

** Note: These outcomes are specific to the Band (winds) setting and are intended to be completed in addition to level I/grade 7 core curriculum outcomes.*

[illegible]

Outcome Checklist for STRINGS setting Levels III/Grade 9

** Note: These outcomes are specific to the String setting and are intended to be completed in addition to level III/grade 9 core curriculum outcomes.*

[illegible]

Outcome Checklist for CHORAL setting Levels I-II/Grade 7-8

* Note: These outcomes are specific to the Choral setting and are intended to be completed in addition to level I-II/grade 7-8 core curriculum outcomes.

Name of student						
Continues to sing accurately with appropriate technique, tone and expression						
Continues to demonstrate in-tune singing while singing in parts						
Sings from choral scores						
Listens to and analyzes aural and written examples of music						
Continues to develop diaphragmatic breathing						
Recognizes and sings musical phrasing						
Blends with other voices utilizing appropriate tone quality, diction, and intonation						
Demonstrates precise articulation of consonants						
Continues to use correct vowel shapes						
Sings with a free and open throat to develop a relaxed sound						
Demonstrates skills focused on the responsible use and care of the voice						
Demonstrates development of the range						
Responds to gestures						
Sings with tall, uniform vowels						
Recognizes the elements of the changing voice including expanding the head voice downwards						
Recognizes the elements of the changing voice including working with the male falsetto voice.						
Describes and demonstrate stagger breathing.						
Compares and contrasts the difference between head and chest voice.						
Sing s with attention to shape and phrasing						
Discusses and demonstrates the appropriate pronunciation of diphthongs						
Demonstrates breath control for performing crescendos and decrescendos						

Checklist for Grade Seven/Level I CORE outcomes

[illegible]

Outcome Checklist for ACCORDION Level I

* *Note: These outcomes are specific to the Traditional (accordion) setting and are intended to be completed in addition to level I/grade 7 core curriculum outcomes.*

[illegible]

Outcome Checklist for Guitar setting Levels III/Grade 9

** Note: These outcomes are specific to the guitar setting and are intended to be completed in addition to level III/grade 9 core curriculum outcomes.*

Name
In open and 2nd positions: C+/a-, G+/e-, D+/b-, A+/ f#, F+ / d-
Minor pentatonic scale
Ensemble Playing
Barred Chords
Play pieces that modulate from major to minor
Broken Chords
AABA
Theme and Variations
Rock Shuffle, Bluegrass, Western Swing, Blues Shuffle, Latin Shuffle
Can demonstrate finger picking (p, i, m, a)
Can demonstrate alternating bass
Can demonstrate harmonics
Can demonstrate string bending
Can demonstrate bend and return
Can demonstrate moveable major fingerings
Can demonstrate palm muting
Can demonstrate barred chords