

**Assessment Portfolio**

**1. Criterion-Referenced Assessments**

a. Playing tests

- i. A student will perform an excerpt of music in order for the teacher to gauge where their technical playing skills lie.
- ii. This is a good way to measure where a student is technically because it allows a teacher to hear each students individually. Having the students play the same excerpt throughout the section also makes it a norm-referenced assessment because it is comparing the individual student to the rest of the section.
- iii. I would use this form of assessment before each concert. I would choose an excerpt from one of the new pieces that could be challenging for each section. Then they would go back into a practice room in turn, and play in front of a video camera. I would then go back and watch them while going through a rubric.
- iv. This is the rubric that I would use when evaluating the students' playing tests.

	1	2	3
Note Accuracy	Several note mistakes. Less than 75% accuracy	Some mistakes. 75-95% accuracy	Few to no mistakes. 95-100% accuracy
Intonation	Several mistakes, less than 50% in tune	Some mistakes.	Few to no mistakes 90-100% in tune
Rhythm Accuracy	Several incorrect rhythms. Many pauses or replaying.	Some incorrect rhythms, a couple pauses	No rhythmic mistakes, played confidently.
Musicality	No expression or dynamics	Some dynamic contrast	Played with dynamic contrast, expression, and confidence.

b. Compositions

- i. Students creating music while following a set of criteria.
- ii. This allows students to explore their creativity, while still focusing on a concept that the teacher want them to.
- iii. This would be used for learning new concepts. If we are focusing on 16<sup>th</sup> notes, then they would write a composition that included 16<sup>th</sup> notes. This could be used for any concept that is being introduced.
- iv. For this assessment, my rubric would vary depending on what I want to achieve. I would evaluate the students on basic theory rules, but focus more on the concept that I would be highlighting.

c. Observation and responses

- i. Students attending recitals and writing a response to their experience.

- ii. This will require students to attend multiple recitals, thus expanding their experiences with different music. By having them respond to the performance, they will be critically thinking about the performance etiquette, technical skills, and musicality. Through this process, they will begin to think more critically about their own performances.
- iii. I would have them attend a recital for each concert that we give, or once a quarter. They would then be asked to write a 1 page paper responding to what they heard and saw. I would give guiding questions, but there would be no official rubric.
- iv. Following is the assignment sheet that I would present to the students at the beginning of the year.

### **Recital Reflection Assignment**

Throughout the year, you will be expected to attend at least four recitals outside of school. You will need to present the ticket stub or program to me with a one page, double-spaced reflection of what you heard and saw. I want you to think about the musicality of the performer, the professionalism shown, as well as the technical aspects that you saw. Choose one of the pieces or songs from the program to focus on. Tell me why you chose that piece to explore, and go into detail about the challenges of the piece, how the performer played it, and any other thoughts that you had about the piece. These will need to be turned in before each concert, and will be returned following the concert. Any extra reflections done outside of the four will be counted as extra credit.

## **2. Norm-Referenced Assessments**

- a. Raising hands when hearing
  - i. Students are given something to listen for, and will raise their hands to show that they recognized and heard it.
  - ii. This will give the instructor a better idea of who is really hearing the concept, and who is relying on others. If a student is looking around at their peers, then they either don't understand, or do not feel confident enough in their knowledge.
  - iii. I would use this once I introduce the concept, after a couple lessons on the concept. Once the students have demonstrated that they can explain

the concept, and can identify it on paper, then the next step will be to see if they can identify it aurally.

- iv. **Example:** Play a piece that highlights a particular concept, and have the students raise their hands every time they hear the concept in the music.

### 3. Peer-Assessment

- a. Group-evaluations of performances
  - i. Students evaluating the whole ensemble on a performance, listening for sections other than their own.
  - ii. This requires students to listen to the other sections of the ensemble, and evaluate it in terms of the whole group. They will have to understand balance and what the piece should sound like, which should be addressed throughout the rehearsal process.
  - iii. I would use these after each concert. We would listen to the recording and I would give each section another section to listen to, so that no section is listening to themselves. I would have them talk about how we did as a whole ensemble, and then what each section did well, and something that they could improve on. This way, the sections and the whole ensemble can have things to work on for the next concert.
  - iv. **Questions:** What was something that the whole orchestra did well? What was something that we could work on? What did the section do well? What was something that the section could work on? Give specific examples.

### 4. Self-Assessment

- a. Self-evaluations of performances
  - i. Students thinking about and evaluating their own performances and experiences.
  - ii. This allows students to think back to their performances and reflect on their playing, professionalism, and other experiences.
  - iii. Students should be told to talk about what they thought went well and then what they could improve on. Doing this requires the students to think about the good before the bad. Students are naturally going to be critical of themselves.
  - iv. **Questions:** What did you do well? What was something that you could work on? How was your professionalism during the concert? If you could do it again, what would you change?
- b. Journals
  - i. Records of rehearsals, practice times, and performances.
  - ii. Students reflect on all that they do in class, and are able to go back and fix anything that they felt was not good one day. This will also help them to remember the discussions and questions from previous classes.

- iii. Giving the students time throughout the class, and at the end will allow them to write down their thoughts without disrupting class.
  - iv. I would have the students' journals act as an exit ticket in a way. They would be given the last 5 minutes of class to answer a question or prompt that we would be thinking about throughout the class. They would also be encouraged to write in these journals during individual practice time.
- c. Portfolios
- i. A collection of a student's work throughout the year.
  - ii. The teacher and parents can see a student's progression throughout the year, and they have something to look over and remember over the summer. They will have this portfolio to bring into the next grade, so their new teacher can get an idea about where each student is at the beginning of the year.
  - iii. Have the students buy a binder at the beginning of the year, and then ensure that they put each assignment into this binder.
  - iv. Each reflection, evaluation, composition, and other projects will go into this binder. I would have the students have a sign or highlight the assignments that they felt they did particularly good on.