Assessment

*OSPI-Developed Performance*

Office of Superintendent of Public Instruction

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A Component of the

Washington State Assessment System

Music

The Arts

Roller Coaster Fanatic

 Grade 8

Office of Superintendent of Public Instruction

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OSPI-Developed Performance Assessments for the Arts

# Introduction

To Washington educators who teach music:

Welcome to one of our OSPI-developed performance assessments and this implementation and scoring guide. This document is part of the Washington assessment system at the Office of Superintendent of Public Instruction (OSPI).

The assessments have been developed by Washington State teachers and are designed to measure learning for selected components of the Washington State Learning Standards. They have been developed for students at the elementary and secondary levels. Teachers from across the state in small, medium, and large districts and in urban, suburban, and rural settings piloted these assessments in their classrooms. These assessments provide an opportunity for teachers to measure student skills; they can both help teachers determine if learning goals have been met, and influence how teachers organize their curricula. They also provide an opportunity for students to demonstrate the knowledge and skills they have gained.

These assessments:

* Provide immediate information to teachers regarding how well their students have acquired the expected knowledge and skills in their subject areas.
* Inform future teaching practices.
* Provide resources that enable students to participate in measuring their achievements as part of the learning experience.

Included in this document are:

* + directions for administration
	+ assessment task
	+ scoring rubrics
	+ additional resources

Our hope is that this assessment will be used as an integral part of your instruction to advance our common goal of ensuring quality instruction for all students.

If you have questions about these assessments or suggestions for improvements, please contact:

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| **Roller Coaster Fanatic** | ***Music******Grade 8*** |
| **An OSPI-Developed Performance Assessment**  |

# Overview

This document contains information essential to the administration of *Roller Coaster Fanatic*, an OSPI-developedarts performance assessment for music (Grade 8)**.** Prior to administration of this assessment, all students should have received instruction in the skills and concepts being assessed. Please read this information carefully before administering the performance assessment.

**Synopsis of**

***Roller Coaster Fanatic***

Each student composes an original theme about the feelings a person has while riding a roller coaster. The composer must demon­strate his/her under­standing of how melodic line, rhythm, dynamics, and tempo create feeling. After writing a draft, the student transfers the work to create a finished sheet of music. She/he must also perform the theme.

This classroom based performance assessment may be used in several ways:

* As an integral part of instruction.
* As a benchmark, interim, or summative assessment.
* As a culminating project.
* As an integral part of a unit of study.
* As a means of accumulating student learning data.
* As an individual student portfolio item.

# Test Administration: Expectations

* The skills assessed by this task should be authentically incorporated into classroom instruction.
* This assessment task is to be administered in a safe, appropriately supervised classroom environment following district policy and procedures.
* All industry and district safety policies and standards should be followed in the preparation and administration of OSPI-developed performance assessments in dance, music, theatre, and visual arts.
* Accommodations based upon a student’s individualized education program (IEP) or 504 Plan may require additional modifications to this assessment.
* Additional modifications to the administration of this assessment may be required to accommodate cultural differences, diversity, and religious mores/rules.

# Description of the Performance Assessment

* Performance prompts ask each student to perform a task individually based on the criteria outlined in the prompt. The student’s performance should be recorded to facilitate scoring and to document each student’s performance (video recording is preferred).
* Manuscript paper is provided for the creation and notation of the theme song. All written work must be completed on these student-response sheets.

# Learning Standards

This assessment addresses Washington State Learning Standards for Music, including the GLEs from the *Options for Implementing the Arts Standards through Music by Grade Level* document.

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| **GLE 1.1.1**8th Grade |  | Analyzes, understands, and applies the elements *beat* and *rhythm* while creating, performing, and responding to music. |
| **GLE 1.2.1**8th Grade |  | Analyzes, understands, and applies skills and techniques while creating, performing, and responding to music. |
| **GLE 2.2.1**8th Grade |  | Applies a performance process—including analysis and evaluation—when creating a musical performance. |

Depending on how individual teachers build their lesson units, additional Washington State Learning Standards can be addressed.

# Assessment Task

## Teacher’s Instructions to Students

1. Say: “Today you will take the Grade-8 Washington OSPI-developed arts performance assessment for music. This assessment is called *Roller Coaster Fanatic*.”
2. Provide the class with copies of the student’s section of the assessment (which may include the student’s task, response sheets, rubrics, templates, and glossary), along with any other required materials.
3. Tell the students that they may highlight and write on these materials during the assessment.
4. Have the students read the directions to themselves as you read them aloud. We also encourage you to review the glossary and scoring rubrics with the students.
5. Answer any clarifying questions the students may have before you instruct them to begin.
6. If this assessment is used for reporting purposes, circle the scoring points on each student’s response sheets.

## Accommodations

Refer to the student’s individualized education program (IEP) or 504 Plan.

## Student’s Task

The following section contains these materials for students:

* The student’s task: *Roller Coaster Fanatic* (Grade 8)
* Assessment rubric
* Response sheets

**Roller Coaster Fanatic**

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|  | Student’s Task |

**The director of a computer company has developed a new computer game called *Roller Coaster Fanatic*. The director is looking for an original theme about the feelings a person has while riding a roller coaster. You want to be selected to compose the theme for the computer game.**

**The director requires that you create and perform a composition that demonstrates your understanding of how melodic line, rhythm, dynamics, and tempo create feeling. The director will give you time to compose a draft of your composition and then make a final copy. You’ll also have time to practice before you perform your theme.**

Your Task

**First, create your theme music—**

The director explains that you must meet the following requirements when composing your theme music:

* Compose an original theme about the feelings a person has when riding a roller coaster.
* Notate your theme on staff paper so that anyone can read and perform it.
* Choose the appropriate clef (treble clef, bass clef, or alto clef) for your voice or instrument.
* Use standard musical notation for the instrument of your choice.
* Choose an appropriate key signature.
* Choose an appropriate time signature.
* Use the correct number of beats in each measure.
* Demonstrate correct bar line placement.
* Create a composition consisting of at least 8 measures.

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| * + whole note
	+ half note
	+ quarter note
 | * + eighth note
	+ sixteenth note
	+ dotted patterns
 |

* Use at least three of the following types of notes to create a varied rhythm (refer to the response sheets for musical symbols):
* Use at least two of the following types of rests to create a varied rhythm:
	+ half rest
	+ quarter rest
	+ eighth rest
	+ sixteenth rest
* Write two of the following dynamic markings under the notation:

*pp p mp mf f ff*

* Use one or more of the following suggested tempo markings:
	+ *largo*
	+ *andante*
	+ *allegro*
	+ *presto*
	+ *ritardando*
	+ *accelerando*

**Second, perform your theme—**

The director explains that you must meet the following requirements when performing your composition:

* Use your voice or the instrument of your choice.
* Demonstrate appropriate performance skills.
* Demonstrate the relationship and interactive responsibilities of the performer and audience:
	+ Acknowledge the audience (for example, introduce yourself before you begin your performance).
	+ Perform the composition as notated.
	+ Perform without noticeable interruption.
	+ Use proper posture.
	+ Maintain focus on your performance.

You will create your theme music and notate it on the staff paper provided (see the draft section of the response sheets). You will transfer your final composition to the space reserved for the finished copy. Remember, your work on the rough draft will not be scored. Next you will practice your theme music before performing it for your teacher. Your teacher may record your performance.

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|  | Assessment Rubric |

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| --- |
| ***Roller Coaster Fanatic*** |
|  | **4 points** | **3 points** | **2 points** | **1 point** | **No Score** |
| **Creating** | The student meets **four** or **five** of the following five requirements, thereby demonstrating a thorough under­standing of notation that can be read­ and performed by self and others:* Notates a composition on staff paper; the composition includes at least 3 types of notes and 2 types of rests, and is at least 8 measures long.
* Uses standard notation (for example: time signature, key signature, bar line, stems).
* Uses the correct number of beats in each measure based on the chosen time signature.
* Writes two dynamic markings under the rhythmic notation.
* Uses one or more tempo markings.
 | The student fulfills **three** of the five re­quire­ments listed at left, de­monstra­ting an ade­quate under­standing of nota­tion. | The student fulfills **two** of the five re­quire­­ments listed at left, de­monstra­ting a partial un­der­stand­ing of nota­tion. | The student fulfills **one** of the five re­quire­­ments listed at left, de­monstra­ting a mini­mal under­stand­ing of nota­tion. | The student demonstrates little or no un­der­stand­ing of nota­tion, having met **none** of the five re­quire­ments listed at left. |
| **Performing** | The student meets **four** of the following requirements, thereby demonstrating a thorough under­standing of the performance process:* Demonstrates the relationship and interactive responsibilities of the performer and audience.
* Performs rhythm and pitches as notated.
* Performs expression markings as notated.
* Demonstrates appropriate performance techniques (including proper posture) with the voice or instrument of choice.
* Maintains focus and performs without interruption.
 | The student meets **three** of the four re­quire­ments listed at left, de­monstra­ting an ade­quate under­stand­ing of the perfor­mance pro­cess. | The student fulfills **two** of the four re­quire­­ments listed at left, demonstra­ting a partial understand­ing of the performance process. | The student fulfills **one** of the four re­quire­­ments listed at left, demonstra­ting a mini­mal under­stand­ing of the perfor­mance pro­cess. | The student demon­strates little or no un­derstanding of the perfor­mance pro­cess, having fulfilled **none** of the four re­quire­ments listed at left. |

**Scoring Notes**

The following scoring notes should be used as guidelines when scoring this item.

* To create notation than can be read and performed by others (notation that is “readable and performable”), the student should take his/her time when writing the final draft; however, students should not loose points due to sloppy mistakes such as extended bar lines, stems that are too short or too long, or other compositional techniques that are not standard practice. Perfected manuscript writing is not the focus.
* If a student forgets to place a stem or a bar line (etc.) in her/his final draft, but performs the rhythm correctly, then give credit. (You should monitor students’ progress and continually encourage them to check their work.)
* Acknowledging the audience can include such things as introducing oneself prior to beginning the performance and bowing or nodding at the end of the performance.

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|  | Response Sheets |

**Student’s Name/ID# \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Grade Level \_\_\_\_\_\_\_\_\_**

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| **(circle number)** | **Creating Score**  |  **4 3 2 1 NS** |
| **Performing Score** |  **4 3 2 1 NS** |

Draft

Use this space to compose a draft of your theme. (Only the final copy will be scored).

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Notation for pitched instruments:



Final Copy

Use this space to present the final copy of your composition.

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# Supporting Materials and Resources for Teachers

## Preparation for Administering the Assessment

Tools & Materials

Teachers will need the following materials and resources to administer this performance assessment:

* copies of the task, rubrics, and glossary of terms (one set for each student)
* copies of the student-response sheets (one set for each student)
* pencils and erasers
* a variety of instruments (piano/keyboard, band, orchestra, and barred)
* private rehearsal space(s) (recommended)
* private performance space (recommended)
* an audio/video recorder

Guidelines

This assessment is an individual performance.

* Copy the student’s task, response sheets, and glossary. Make one set of copies for each student.
* You may provide the students with everything they will need to be successful in completing this assessment, including the rubric.
* When you are administering the assessment, students may ask questions to clarify the process. You should encourage students to ask questions at any time throughout the administration of the assessment.
* During the unit of study, we recommend that you adopt a three-step process: Step-one: Students audiate the melody they have created. Step-two: The students write the pitches, ignoring the rhythm. Step-three: The students write the correct rhythmic notation while maintaining a steady beat until the correct melodic line is notated. Students should have multiple opportunities to ensure that they have written the desired melodic line and can perform the composition proficiently.
* Provide a variety of instruments (piano/keyboard, band, orchestra, and barred). Examples of barred instruments are the glockenspiel, metallophone, and xylophone.
* Students may perform using their voices or any instrument that they choose. It must be possible to perform (or sing) the musical composition using the instrument that the student has chosen. (The melody must stay within one octave)
* Provide the appropriate key signature for each voice or instrument.
* If you make a video recording of each student’s performance, the recorder must be set up in a defined space so that the performer can be seen at all times. Prompt the student to state his or her name/number and grade level into the recording device before beginning the performance.
* Coach students to face the recording device when performing.
* Students may have two opportunities to perform the selection while being recorded.
* Students must submit their rough drafts and their final compositions after they perform. (They must include their names/numbers on the first page of these response sheets.)
* You may permit students to complete the response sheets by dictating their responses to a teacher or an instructional aide, who will write them down.
* Students may use resources that are visible in the testing classroom, but you may not prompt or coach students during the assessment.

## Recommendations for Time Management

Students may have as much time as they need to complete the task. The timeframes suggested here are meant only as a guide, and you may shorten or lengthen them to suit the individual circumstances of the class and students.

The following is a **four-day** suggested timeframe:

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|  | **Day 1** |
|  | 15 minutes: | The teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers any questions and distributes the response sheets. |
|  | 30 minutes: | The students begin creating and notating their themes. |
|  | 5 minutes: | The teacher collects all responses and materials. |
|  | **Day 2** |
|  | 5 minutes: | The teacher distributes the response sheets to the students. |
|  | 40 minutes: | Each student continues to notate her/his composition; then transfers it to the final-copy page of the response sheets. |
|  | 5 minutes: | The teacher collects all responses and materials. |
|  | **Day 3** |
|  | 5 minutes: | The teacher distributes the final compositions to the students. |
|  | 25 minutes: | The students rehearse their compositions. |
|  | 15 minutes: | The teacher may record each student’s performance. Students may have two opportunities to perform while being recorded. |
|  | 5 minutes: | The teacher collects all final compositions. |
|  | **Day 4** |
|  | 5 minutes: | The teacher distributes the final compositions to the students. |
|  | 45 minutes: | The teacher may visually record the remaining performances. |

All students who remain productively engaged in the task should be allowed to finish their work. In some cases, a few students may require considerably more time to complete the task than most students; therefore, you may wish to move these students to a new location to finish. In other cases, the teacher’s knowledge of some students’ work habits or special needs may suggest that students who work very slowly should be tested separately or grouped with similar students for the test.

## Glossary

**bar line**— a vertical line on the staff separating one measure from the next.

**beat**— the steady pulse in music.

**clef**—a symbol that indicates the pitch of the notes written on a staff:

***alto clef***—used to notate the middle voices (i.e. viola). The symbol contains an arrow indicating the third line of the staff is middle C.

***bass clef*** ***(F clef)***—used to notate the lowest sounding notes; the two dots surrounding the fourth line indicate that a note written on that line is F.

***treble clef*** ***(G clef)***—used to notate the highest sounding notes; the curl of the clef surrounding the second line indicates that a note written on that line is G.

**composition**—an arrangement of the elements of music to create a musical piece.

**dynamics**—the loudness and quietness of sound.

***pianissimo (pp)***—very quiet

***piano (p)***—quiet

***mezzo-piano (mp)***—medium quiet

***mezzo-forte (mf)***—medium loud

***forte (f)***—loud

***fortissimo (ff)***—very loud

**key signature**—the sharps or flats (or lack of sharps or flats) that appear on the left side of each staff to show the scale in which the music is written.

**measure**—the segment of music contained between two bar lines.

**notation**—a system of visual symbols used when writing music to indicate pitch, duration, and expression.

**note values**—a symbol used to show how long a tone should be held; expressed as a whole and its parts, including half note, quarter note, and eighth note.

**rest**—a symbol that is used to mark silence for a specific amount of time.

**rhythm**—the pattern of musical movement through time.

**staff**—a set of lines and spaces used in writing music to show the pitches; usually five lines and four spaces; also referred to as a stave.

**tempo—**the pace at which a piece of music is performed.

***largo***—very slow

***andante***—medium slow

***allegro***—fast

***presto***—very fast

**time signature**—figures written on the staff at the beginning of the composition that indicate the meter or the number of beats used in a measure and what type of note equals one beat.