

OSPI-Developed Performance Assessment

A Component of the
Washington State Assessment System

The Arts: Music

World Class All-Stars

High School Proficient

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Introduction

To Washington educators who teach the arts:

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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World Class All-Stars

An OSPI-Developed Performance Assessment

Music
Proficient

Overview

This document contains information essential to the administration of *World Class All-Stars*, an OSPI-developed arts performance assessment for music (High School Proficient). 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.

This 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.

Synopsis of *World Class All-Stars*

Each student is given eight measures of music to sight-sing/sight-read. The student may choose a starting pitch and will have one minute to practice.

In the final performance, the student must perform the eight measures without stopping. Each student will have two chances to perform the selection. (The teacher records both performances.)

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, media arts, 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 create and present a performance or product based on the criteria outlined in the task.

Learning Standards

This assessment addresses the following learning standards. For more information, refer to Washington State Learning Standards: *The Arts Learning Standards: Music by Grade Level* (2017).

Anchor 4 High School Proficient	MU:Pr4.2.E.1	a. Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
Anchor 4 High School Proficient	MU:Pr4.3.E.1	a. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

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

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, including the glossary of terms (one set for each student)
- ◆ copies of the sight-reading exercises (one set for each student)
- ◆ a private performance space for recording, if possible
- ◆ an audiovisual recorder

Guidelines

This assessment is an individual performance.

- ◆ Copy the student's task, rubric, scoring page, and glossary. Make one set for each student.
- ◆ Copy the sight-reading exercises. Assign one to each student (do not assign the same exercise to all students). Give the exercise to the student shortly before the student is to perform; collect the exercise after the performance.
- ◆ Students should not have access to pitched instruments during the rehearsal or performance time.
- ◆ Students must prepare and perform individually, without being heard by other students.
- ◆ Visually record each student's performance privately.
- ◆ Give each student two opportunities to perform; record both performances.
- ◆ The audiovisual recorder must be set up in a defined space so that the performer can be seen and heard at all times. Coach the students to face the recorder while performing.
- ◆ Prompt students to state the following into the recording device before beginning the performance:
 - student's name/number
 - grade level
 - exercise number
- ◆ 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.

Using the Glossary

Terms listed in the glossary of this assessment were selected from the glossary of the Washington State Learning Standards for this subject area. When terms that come from other sources may be useful to the student, they are listed at the end of the glossary under the subheading *Additional Vocabulary*. The student's use of this additional vocabulary should not be considered in the scoring of 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 **two-day** suggested timeframe:

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.
- 30 minutes: Each student has 1 minute to view the sight-reading exercise. The student will have two opportunities to perform the exercise; the teacher will record both performances.

Day 2

- 45 minutes: Each remaining student has 1 minute to view the sight-reading exercise. Each student will have two opportunities to perform the exercise; the teacher will visually record both performances.
-

All students who remain productively engaged in the task should be allowed to finish their work. If a few students require considerably more time to complete the task than most students, you may wish to move these few 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.

Assessment Task

Teacher’s Instructions to Students

1. Say: “Today you will take the high school proficient, Washington OSPI-developed arts performance assessment for music. This assessment is called *World Class All-Stars*.”
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 the first page of each student’s response sheets.

Accommodations

The following accommodations can be made for students with special needs or whose English language skills are limited:

- ◆ To complete the response sheets, students may dictate their answers to an instructional aide, who will write them down.
- ◆ Students may give the written and/or recorded responses in their first language. We request a written and/or oral English translation for consistency (validity/reliability) in scoring the rubric.

Refer also 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: *World Class All-Stars* (High School Proficient)
- Assessment rubric
- Exercise sheets (optional)

World Class All-Stars

The producer of an international music company is holding auditions for singers for an ensemble called *World Class All-Stars*. You want to be selected. The results from your audition will determine what your role in the ensemble will be.

The producer asks you to sight-sing eight measures of music. Sight-singing/sight-reading is the ability to perform a piece of music that you have never seen before. You may choose a starting pitch that is comfortable for your voice range. You will have a minute to practice. In your final performance, you must perform the music without stopping. You'll have two chances to perform the selection. (Your teacher will record both performances.)

Your Task

First, choose a method for performing—

The producer explains that you should sing the eight measures of music in one of the following ways; you may choose whichever method is most comfortable:

- using scale numbers (1, 2, 3, etc.)
- using solfège (do, re, mi, etc.)
- using note names (C, D, E, F, G, etc.)
- using a neutral syllable (loo, too, doo, or a different syllable of your choice)
- humming or whistling

Second, sight-sing eight measures of music—

You will be given one exercise to sight-sing. The producer explains that you must meet the following requirements during your audition:

- Choose a starting pitch that is comfortable for your voice range.
- Select the clef that you will use to sight-sing the exercise.
- Sing each note with its correct rhythmic value.
- Sing with a steady beat.
- Sing each pitch accurately, based on your original starting pitch.
- Perform interval changes correctly.

The producer has given you 1 minute to prepare the audition before you perform your eight measures of music for your teacher.

World Class All-Stars

	4 Points	3 Points	2 Points	1 Point
Performing (Rhythm and Beat)	<p>The student demonstrates a thorough understanding of rhythm and steady beat by doing both of the following:</p> <ul style="list-style-type: none"> ◆ Singing all eight measures of the exercise with no measures containing rhythmic errors. ◆ Singing the exercise with a steady beat. 	<p>The student demonstrates an adequate understanding of rhythm and steady beat by doing both of the following:</p> <ul style="list-style-type: none"> ◆ Singing all eight measures, with rhythmic errors in one or two measures. ◆ Singing the exercise with a steady beat. 	<p>The student demonstrates a partial understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> ◆ Singing all eight measures, with rhythmic errors in three or four measures, AND singing the exercise with a steady beat. <p>OR</p> <ul style="list-style-type: none"> ◆ Singing all eight measures, with rhythmic errors in one or two measures, AND singing the exercise with an irregular beat. 	<p>The student demonstrates a minimal understanding of rhythm and steady beat by doing both of the following:</p> <ul style="list-style-type: none"> ◆ Singing all eight measures, with rhythmic errors in four or five measures. ◆ Singing the exercise with an irregular beat.
Performing (Intervals & Key)	<p>The student demonstrates a thorough understanding of intervals and key by doing both of the following:</p> <ul style="list-style-type: none"> ◆ Performing the exercise within the selected key by maintaining one's tonal center based on the chosen starting pitch. ◆ Performing the interval changes accurately, making no errors. 	<p>The student demonstrates an adequate understanding of intervals and key by doing both of the following:</p> <ul style="list-style-type: none"> ◆ Performing the exercise within the selected key by maintaining one's tonal center based on the chosen starting pitch. ◆ Performing the interval changes with inaccuracies, making one to two errors. 	<p>The student demonstrates a partial understanding of intervals and key by:</p> <ul style="list-style-type: none"> ◆ Performing the exercise within the selected key by maintaining one's tonal center based on the chosen starting pitch, AND performing the interval changes with inaccuracies, making three to four errors. <p>OR</p> <ul style="list-style-type: none"> ◆ Performing the exercise outside the selected key without maintaining one's tonal center based on the chosen starting pitch, AND performing the interval changes with inaccuracies, making one to two errors. 	<p>The student demonstrates a minimal understanding of intervals and key by doing both of the following:</p> <ul style="list-style-type: none"> ◆ Performing the exercise outside the selected key without maintaining one's tonal center based on the chosen starting pitch. ◆ Performing the interval changes with inaccuracies, making three or four errors.

No Score: If the student demonstrates no understanding of the concepts indicated, meets none of the requirements listed, or is unable or unwilling to complete the task, the student will earn no score.

Student's Name/ID# _____ Grade Level _____

Circle number:

Performing Score (Rhythm & Beat)	4	3	2	1
Performing Score (Intervals & Key)	4	3	2	1

Notes

Glossary

alto clef (C clef): used to notate the middle voices (such as viola); the arrow contained in the symbol indicates the third line of the staff is middle C

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

beat: underlying steady pulse present in most music

elements of music: basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music

the components that make up a musical work: beat, rhythm, pitch, melody, harmony, texture, timbre/tone color, form, and expression (dynamics, style, tempo, phrasing)

measure: the segment of music contained between two bar lines

notation: visual representation of musical sounds

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

note: a symbol used to indicate a musical tone and designated period of time

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

pitch: identification of a tone or note with respect to highness or lowness (i.e., frequency)

rest: a symbol that is used to mark silence for a specific amount of time

rhythm: duration or length of sounds and silences that occur in music; organization of sounds and silences in time

rhythmic value: note value and rest value

scale: pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps

solfège/solfa/sol-fa: a system of syllables (do, re, mi, fa, so, la, ti, do) that is used to represent the tones of a musical scale and that is used to practice singing and train the ear

timbre: tone color or tone quality that distinguishes one sound source, instrument, or voice from another

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

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

Terms in italics are reproduced from the glossary of the National Core Arts: Music Standards by the National Coalition for Core Arts Standards.

The full glossary for this subject area can be found in the Washington State Learning Standards: *The Arts Learning Standards: Music by Grade Level* (2017).