

UbD for the Performing Ensemble: Creating Quick and Easy Assessment to Make the Learning Visible

Teacher Practices & Decisions

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Theory of Practice

I teach kids. I use music to do that.

- What do I want them to know?
- What strategies will I use to teach them?
- How do I make the learning visible?
- How do I accurately assess the learning?

“Music for music’s sake”
ain’t gonna cut the
mustard folks!

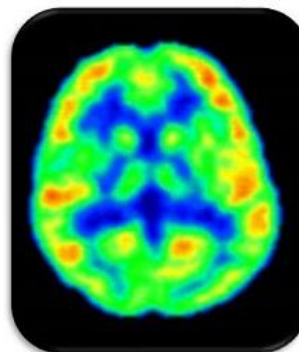


Theory of Practice

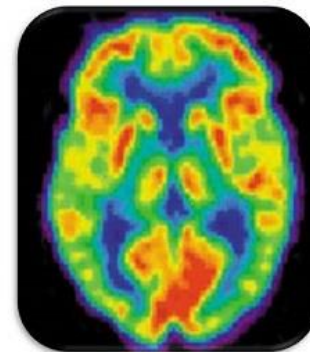
The Brainy Stuff

- Culturally Responsive
 - Making connections
- Community of Learners
 - Learning is cultural
- Social Constructivism
 - Prior knowledge, debate, opinion
- Multimodal Learning
 - Linguistic, visual, actionable, memory

The brain at rest



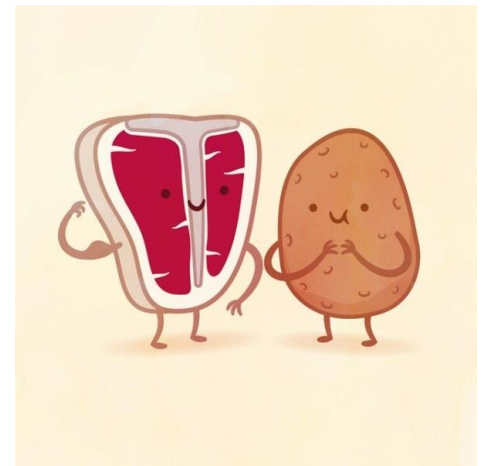
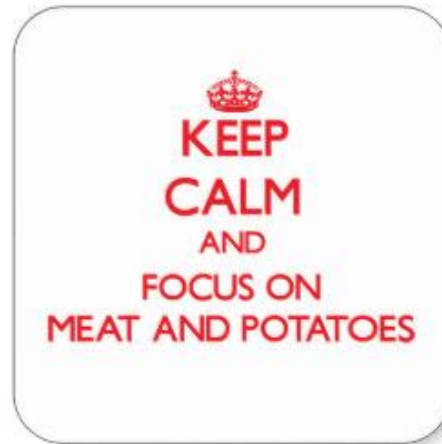
The brain's reaction to music



Evolution of the Initiative

Streamlining is key

1. Yearly Curriculum Overview
2. Unit Overviews
3. Learning Targets
4. Learning Activities
5. Assessments
6. Targeted intervention



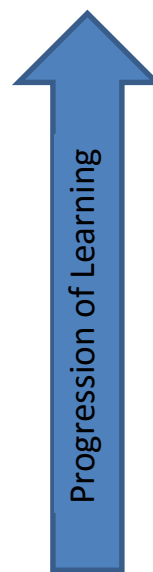
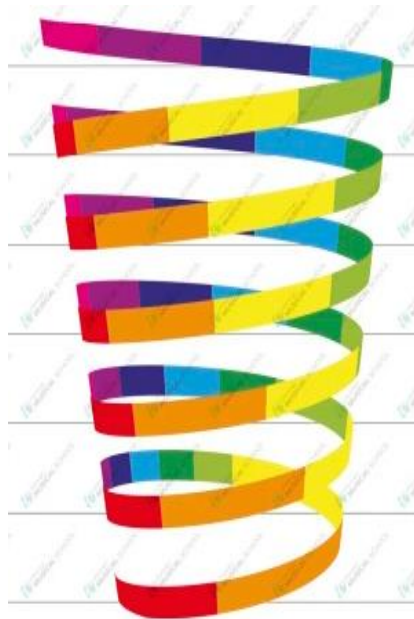
East Upper School Choir Yearly Curriculum Overview 2018-2019

Transfer Goals

- Persevere in the **creative process** of engaging and purposeful musical expressions in forms that vary in terms of contexts and style. (V = T & TP)
- Take advantage of **performance** opportunities, as individuals or in a group, playing a role through continued practice in the overall performance's success. (V=T)
- Respectfully **respond** to the musical expression of others through global understanding, critical stance, personal **connection**, and aesthetic interpretation. (V=A)
- Respectfully, collaboratively and confidently **connect** and communicate ideas, perspectives, and experiences through music, locally and globally. (V=TP & A)

NAfME National Standards-Music Ensembles

1. **Creating**
 - Imagine/Plan and Make/Evaluate and Refine/Present
2. **Performing**
 - Analyze/Interpret/Rehearse/ Evaluate and Refine/Present
3. **Responding**
 - Analyze/Interpret/Evaluate
4. **Connecting**
 - Synthesize and relate knowledge and personal experiences to make music
 - Relate musical ideas and works with varied context to deepen understanding



The Interrelated Dimensions of Music

Progression throughout the Units of Work reinforces the interrelated dimensions of music.

With each new piece, always start with literacy, then address technical and expressive challenges for performance and continue to add new dimensions as you progress over time to include interpretation, improvisation, cultural connections and performance evaluation.



All In: When Theory Meets Practice in School Reform
CUES Spring Symposium – April 28, 2018

Unit Overview

UNIT OVERVIEW

STAGE ONE: Identify Desired Results	
Long-Term Transfer Goal	
At the end of this unit, students will understand that...	
<ul style="list-style-type: none"> • Musicians respectfully, collaboratively and confidently connect and communicate ideas, perspectives, and experiences through music, locally and globally 	
Meaning	
Enduring Understandings Students will understand that...	Essential Questions Students will consider such questions as...
<ol style="list-style-type: none"> 1. Collaborative work with peers and following classroom guidelines and norms is the foundation of a successful choir 2. Music is a language unto itself, communicated through a unique system of symbols and terms 3. The ability to read music is acquired in the same way that reading in one's native language is acquired. It is developed over time and must be practiced. 4. Musical literacy is crucial to the analysis of compositional and structural devices within a score 	<ul style="list-style-type: none"> • What are the norms and guidelines of the choral classroom? • What does a standardized system of notation look like? • What is the process one follows to become musically literate? • How do I analyze compositional elements and structural devices of a score?
Acquisition	
Students will know...	Students will be able to...
<ul style="list-style-type: none"> • The norms of the music classroom • Music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding • Music notation is a common language around the world • The ability to read music is acquired in the same way that reading in one's native language is acquired • Musical literacy is developed over time and must be practiced 	<ul style="list-style-type: none"> • Work collaboratively with peers • Follow the classroom guidelines and established norms • Sing at the appropriate time and follow the musical roadmap of the score • Locate specific measures and symbols within a score • Analyze compositional elements and structural devices of a score • Use knowledge of a score to inform their rehearsal strategy

Established Goals/Standards

NAfME Music Standards:

MU:Pr5.3.E.11a Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.

MU:Pr4.2.C.11a Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.

MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.

MU:Pr5.1.7a Identify and apply collaboratively developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.

STAGE TWO: Determine Acceptable Evidence	
Key criteria to assess understanding: (This is used to build the rubric.)	Assessment Evidence
Thoroughly identified and described elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form, and/or style/articulation) and how they were used to convey the musical intent of the composer	Performance Task focused on Transfer: <ul style="list-style-type: none"> • When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.
	Other Assessment Evidence: <ul style="list-style-type: none"> • Follow the classroom guidelines and established norms • Work collaboratively with peers

Unit of Work – Music Literacy

UNDERSTANDING:

Music is a language unto itself, communicated through a unique system of symbols and terms

ESSENTIAL QUESTION:

What is the process one follows to become musically literate?

LEARNING TARGET:

I can complete the repertoire roadmap with 80% or greater accuracy

ASSESSMENT TOOL: 8-10 minutes

Google Classroom Repertoire Roadmap assignment and music score

REPERTOIRE ROADMAP

Unit of Work – Performing

UNDERSTANDING:

Performers develop strategies to address technical and expressive challenges in their repertoire including the use of self-reflection and external feedback to refine their performance.

ESSENTIAL QUESTION:

How do musicians improve the quality of their individual and/or group performance?

LEARNING TARGET:

I can record an excerpt from “Come to the Music” using Vocaroo or my cell phone, share it with the teacher and play it back to assess my performance and identify areas for improvement.

ASSESSMENT TOOL: 5 minutes

Cell phone recording or [Vocaroo](#)

Unit of Work - Interpreting

UNDERSTANDING:

Performers make interpretive decisions based on their understanding of context and expressive intent

ESSENTIAL QUESTION:

How do performers interpret musical works?

LEARNING TARGET:

I can accurately interpret the meaning of the lyrics in “In Flander’s Fields” and sing it with appropriate expression and articulation

ASSESSMENT TOOL: 5-8 minutes

[The Poppy Story](#) followed by “Hot Potato” Protocol

Unit of Work - Creating

UNDERSTANDING:

Music making has guidelines which may be amended in the creative process

ESSENTIAL QUESTION:

How do performers make creative decisions?

LEARNING TARGET:

Record a vocal improvisation using the pentatonic scale on my cell phone and share it with the teacher

ASSESSMENT TOOL: 3-5 minutes

Cell phone recording or Vocaroo

[The Transfer Goal](#) (alignment to intentional learning activities)

Unit of Work - Connecting

UNDERSTANDING:

Music is an expression of culture

ESSENTIAL QUESTION:

What can music tell us about a society?

LEARNING TARGET:

Research the context of my hip hop song to explain the artist's message and make a cultural connection to the time period in which it was written

ASSESSMENT TOOL: 10 minutes

[Web Quest](#)

[Task 4](#)

Unit of Work - Responding

UNDERSTANDING:

Musicians judge performance based on criteria that can vary across time, place and culture

ESSENTIAL QUESTION:

What are the attributes of a successful performance?

LEARNING TARGET:

Evaluate a performance based on analysis, interpretation and established criteria

ASSESSMENT TOOL: 20-25 minutes

AIRE

[NYSSMA Adjudication Forms](#)

What We've Noticed

- The interconnectedness of UbD elements
 - Alignment of unit objectives and learning activities leads to....
- Intentional teaching
 - not “activity” oriented which leads to...
- Measureable outcomes
 - Rubrics
 - Bigger picture concepts
 - NOT “rehearsal A to rehearsal B”
 - But sometimes it still is which is OK too

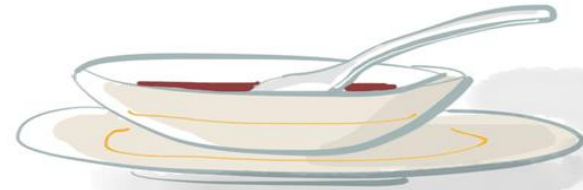
Where can I start?

FORMATIVE SUMMATIVE



WHEN THE **CHEF**
TASTES THE SOUP

[MASTERCLASS](#)



WHEN THE **GUESTS**
TASTE THE SOUP

[RECAP INTERACTIVE TOOL](#)



What's your
**BEAUTIFUL
QUESTION?**

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