

Comprehensive Musicianship through Performance

The Illinois CMP Project

ilCMP.org

2015 Summer Workshop July 7-10

Northern Illinois University, DeKalb, Illinois



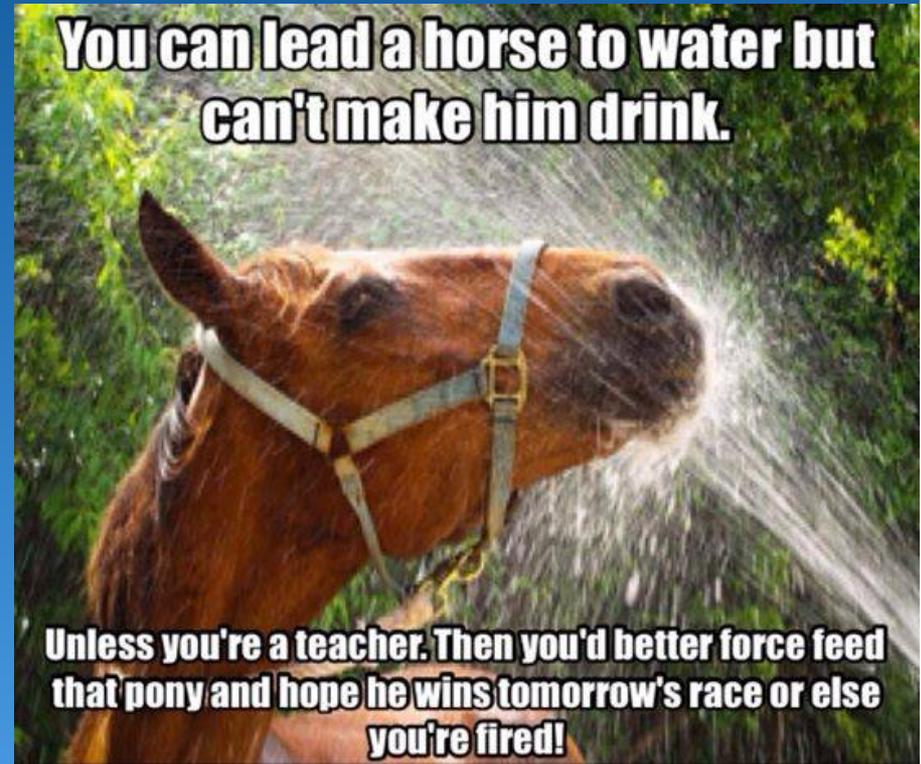
The *Illinois* CMP Project
*Teaching with Intention,
Performing with Understanding*

POM - Assessment



CMP model thus far:

- 1.) Selection
- 2.) Analysis
- 3.) Outcomes
- 4.) Strategies
- 5.) **PUNISHMENT!**



Pair up:
between you both,
take out one of your
(smart) phones
or devices...

Type in this url :

pollev.com/paulettebodd588

or scan this

QR code



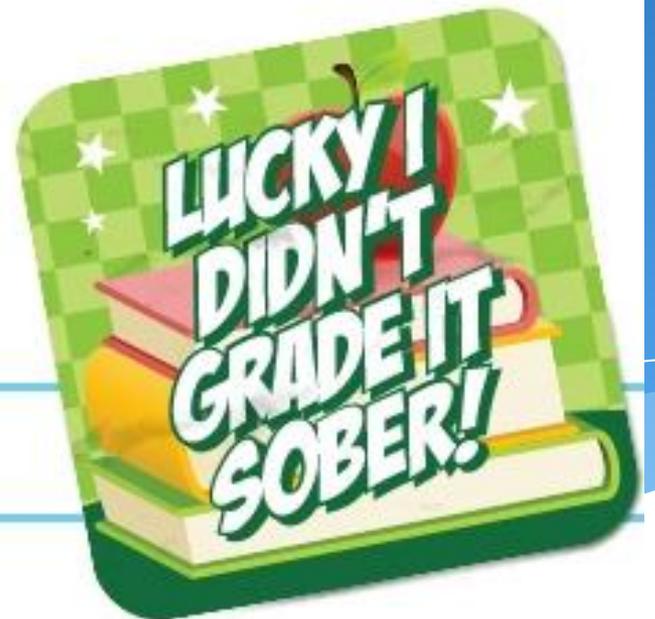
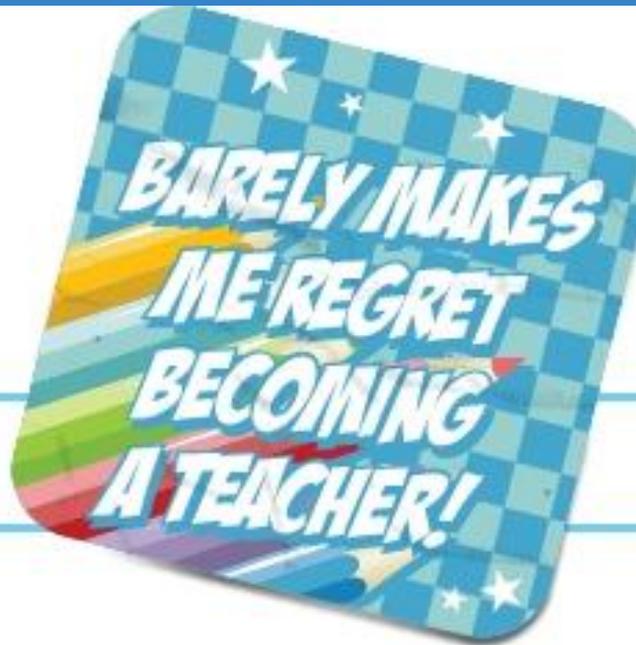
Wait for a prompt to take a quick poll...



someecards







Why assess?

- ★ Do we do it because we *have* to?
- ★ Do we do it just to produce a grade or a number?
- ★ Do we do it to motivate or punish our students?
- ★ Does it serve any *real* purpose?

What are the real purposes of Assessment?

- ★ To make instructional decisions
- ★ To provide meaningful feedback
- ★ To show effectiveness of instruction and curriculum
- ★ To collect “evidence” (artifacts) for stakeholders
- ★ To provide an opportunity for students to develop critical thinking skills and musical independence

“Institutional assessment efforts should not be concerned about valuing what can be measured, but instead, about measuring that which is valued.”

- T. W. Banta, J. P. Lund, K. E. Black, & F. W. Oblander

Where to begin...

RETURN TO THE OUTCOMES:

Connect your assessment
tasks to your **outcomes** and
teaching **strategies**.

gather data



the process of
analyzing or
interpreting
data

Based on the assessment and evaluation, several possible actions could result -including grades, reflection, strategy modification, etc.

The CMP approach: Continuous or ongoing process



A different view of this journey...

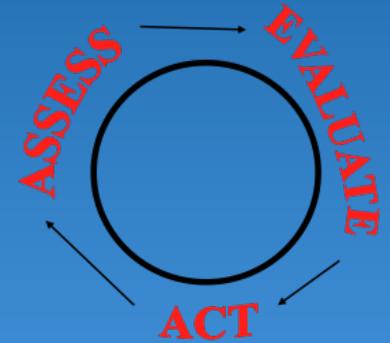
Outcome - your Destination: WHAT you want students to know

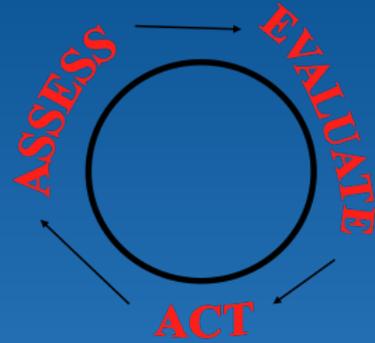
Strategies - the Path: selecting HOW you will get to your Destination... Get as many kids on the path as you can!

Assessment - WHERE are your students on this journey? Where are they starting and who's already there? Are they on the path with you and headed in the right direction?

Where are your students on this journey? (Entry point & Work in progress)

- ★ Where are they starting? Who's already there?
- ★ How *well* do you know your students - their skills/knowledge/values? (assess)
- ★ What does the data tell you? (evaluate)
- ★ Adjust your outcomes and create better strategies (act)





Did your students
reach the destination?
(outcome)

*“Not everything important
is measurable
and not everything measurable
is important.”*

-Albert Einstein

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Are you considering a variety of TOOLS to collect evidence of musical growth/achievement, and the effectiveness of your teaching?

- ★ Traditional pencil/paper tests
- ★ Observational and Performance Assessments
- ★ Checklists/Rubrics/ Rating scales
- ★ Venn Diagrams
- ★ Journal assignments
- ★ Portfolios
- ★ Composition/Improvisation
- ★ BYOT (Bring Your Own Tech)



What does an assessment task look like?

Let's look back at Jeremy's choral demo lesson...

Outcome: *Students will recognize and distinguish between varieties of musical texture.*

Strategies: *Various uses of texture cards*

What were Jeremy's informal assessments?

Strategies as Assessments

Looking back at Margaret's General Music Demo lesson:

Outcome: *Students will be able to perform, dictate, and identify rhythmic patterns including subdivisions up to 16th notes in the context of a musical work ...*

Strategy:

★ *Body Rhythms*

Consider the following as you design your assessment tools

1. Students need to be involved in assessment process—old school is teacher does ALL the assessing.
2. Do students get clear and honest feedback according to the criteria?
3. Does a grade have to be assigned?
4. Are assessments rich, varied and fun? (like strategies)
5. How do we individualize and/or differentiate assessment?
6. Are you addressing multiple learning styles?

Informal Assessments You Can Try (at your next rehearsal)

1. Fist to Five/Heart to Heart
2. The almighty 3x5 index card
3. Take Out The Piece
4. Concept vs. Measure
5. Jeopardy
6. BYOT-quick surveys/reflections

Remember, assessments are
most meaningful...
when they are purposeful
and connected to an
OUTCOME!

CMP Committee Members -
Anything to add?

To be continued ...

in small groups!

Appendix

The image features a dark blue header bar at the top. The word "Appendix" is written in a large, white, sans-serif font, centered within this bar. Below the header, the background is white with several overlapping, wavy, light blue shapes that create a sense of depth and movement, resembling stylized waves or a layered effect.

Informal Assessments You Can Try (at your next rehearsal)

1. Fist to Five/Heart To Heart

Have students place their hands on their heart, as if to say the Pledge of Allegiance. Showing a fist indicates a “0” and a fist of five fingers is level 5. The fingers gauge a student’s answer. This is a fast, efficient way to get the “temperature” of your class on any given topic. It can serve as a baseline/ pre-test to help you design instruction.

Informal Assessments You Can Try (at your next rehearsal)

2. The almighty 3x5 index card

Hand out a 3x5 card for students to write a response to a question, or to share a thought. Then ask for volunteers to share their response, but everyone turns it in so you can see them later.

Informal Assessments You Can Try (at your next rehearsal)

3. Take Out The Piece

In Jeremy's CMP plan, he had his students take out the piece...

- that is from the Renaissance
- by a Dutch composer
- containing subtle text painting
- that features many short duets
- that has short melismas
- that alternates polyphony and homophony regularly
- in A major with short melodic phrases,

**** If they choose the correct piece, you've assessed their understanding about certain aspects of that piece.*

Informal Assessments You Can Try (at your next rehearsal)

4. Concept vs. Measure

Instead of saying, “Start at rehearsal 32,” try, “Play at the recapitulation,” or, “We’re starting where the tenors have the melody,” or, “Go to the polyphonic section,” or, “If you have the dotted-eighth sixteenth rhythm in the A section, please play,” or “If you are the accompaniment at letter G, please sing now.”

Informal Assessments You Can Try (at your next rehearsal)

5. Play jeopardy...

Sensible Selection	An-a 1, An-a 2, An-Analysis!	Out- of this world-comes	Supportive Strategies	A-s-s-e-s-s-i-p-p-i	Demos to Date
<u>100</u>	<u>100</u>	<u>100</u>	<u>100</u>	<u>100</u>	<u>200</u>
<u>200</u>	<u>200</u>	<u>200</u>	<u>200</u>	<u>200</u>	<u>400</u>
<u>300</u>	<u>300</u>	<u>300</u>	<u>300</u>	<u>300</u>	<u>600</u>
<u>400</u>	<u>400</u>	<u>400</u>	<u>400</u>	<u>400</u>	<u>800</u>
<u>500</u>	<u>500</u>	<u>500</u>	<u>500</u>	<u>500</u>	<u>1000</u>

Informal Assessments You Can Try (at your next rehearsal)

6. BYOT (Bring Your Own Technology)

Instead of having students take a traditional pencil/paper formal assessment or written reflection, have them take it on their smart devices using Google forms. You can also use the website Poll Everywhere for quick live surveys.