

OSPI-Developed Performance Assessment

A Component of the
Washington State Assessment System

The Arts: Music

Festival Time Ensemble

Grade 8 & 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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Festival Time Ensemble

An OSPI-Developed Performance Assessment

Music
Grade 8 &
Proficient

Overview

This document contains information essential to the administration of *Festival Time Ensemble*, an OSPI-developed arts performance assessment for music (Grade 8 & 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 *Festival Time Ensemble*

Groups of two, three, or four students form small ensembles and select music to fit their groups.

Each member of the group must demonstrate understanding of the music by sharing information about its composer, historical period, and expressive musical elements; then, the ensemble will perform the work for an audience.

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. Although students perform as part of an ensemble, each student’s performance is assessed individually.
- ♦ Students must also respond to short-answer questions and prompts. Their answers may be written or oral. All written work must be completed on the response sheets provided. Oral responses may be recorded to facilitate scoring and to document each student’s performance.

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 4.1 Grade 8	Mu:Pr4.1.8	a. Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.
Anchor 4.2 Grade 8	Mu:Pr4.2.8	a. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each. b. When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation. c. Identify how cultural and historical context inform performances and result in different musical effects.
Anchor 4.3 Grade 8	Mu:Pr4.3.8	a. Perform contrasting pieces of music, demonstrating as well as explaining how the music’s intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).
Anchor 5 Grade 8	Mu:Pr5.1.8	a. Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

Anchor 6 Grade 8	Mu:Pr6.1.8	a. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent. b. Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.
Anchor 7.1 Grade 8	Mu:Re7.1.8	a. Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.
Anchor 7.2 Grade 8	Mu:Re7.2.8	a. Compare how the elements of music and expressive qualities relate to the structure within programs of music. b. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
Anchor 8 Grade 8	Mu:Re8.1.8	a. Support personal interpretation of contrasting programs of music and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.
Anchor 9 Grade 8	Mu:Re9.1.8	a. Apply appropriate, personally-developed criteria to evaluate musical works or performances.
Anchor 4.1 High School Proficient	MU:Pr4.1.E.I	a. Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
Anchor 4.2 High School Proficient	MU:Pr4.2.E.I	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 4.3 High School Proficient	MU:Pr4.3.E.I	a. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
Anchor 5 High School Proficient	MU:Pr5.1.E.I	a. Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
Anchor 6 High School Proficient	MU:Pr6.1.E.I	a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
Anchor 7.1 High School Proficient	MU:Re7.1.E.I	a. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.
Anchor 7.2 High School Proficient	MU:Re7.2.E.I	a. Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

Anchor 8 High School Proficient	MU:Re8.1.E.I	a. Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.
Anchor 9 High School Proficient	MU:Re9.1.E.I	a. Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.

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 and the glossary of terms (one set for each student)
- ♦ copies of the student-response sheets (one set for each student)
- ♦ pencils and erasers
- ♦ a file of ensemble music approved by the teacher
- ♦ a variety of piano/keyboard, band, orchestra, and barred instruments
- ♦ access to research materials or a library
- ♦ an audiovisual recorder (recommended)
- ♦ a private performance space for recording (if possible)

Guidelines

This assessment is a small ensemble performance. Members of the ensemble will be assessed for their individual contributions towards the performance task and for their individual answers to a series of short-answer questions.

- ♦ Copy the student's task, rubric, response sheets, and glossary. Make one set of copies for each student.
- ♦ Before the assessment begins, provide or approve music for small ensembles that is appropriate for students' skill levels. Small ensembles are defined as duets (two members), trios (three members), quartets (four members), and quintets (five members).

- ♦ Students are responsible for their own individual parts in the ensemble (no part may be doubled).
- ♦ Provide access to research materials or a library. Computer research must be monitored. (In the assessment pilots, district tech staffs controlled access and non-access to websites.)
- ♦ Students may perform using their voices or instruments of their choice. (The musical composition must be able to be played (or sung) by the instrument that the student chooses.)
- ♦ Provide a variety of piano/keyboard, band, orchestra, and barred instruments.
- ♦ Students should practice the introduction and small ensemble performance piece independently.
- ♦ Each member of the ensemble shall demonstrate understanding of the work by sharing information about the composer, historical period, and expressive musical elements within the piece.
- ♦ The students may perform for you and their peers and/or for adjudicators that you have arranged. Some groups may elect to record their performance in a private setting. Your role is to assist with recording and help locate a private setting as required by the ensemble.
- ♦ Audiovisual recording should take place in a defined space so that the performer(s) can be seen at all times.
- ♦ Students may use resources that are visible in the testing classroom, but you may not prompt or coach students during the assessment.
- ♦ Students who respond in writing must include their names/numbers on their response sheets.
- ♦ To accommodate individual needs, you may permit students to dictate their responses to a teacher or an instructional aide, who will write them down.
- ♦ As an alternative to a written response, you may permit students to respond orally. Make a video or audio recording to document their responses.
 - Coach students who are being recorded to face the recording device when responding.
 - Students must have a copy of the response sheet when being recorded.
 - Students should begin by clearly stating their names/numbers and grade level into the recording device.
- ♦ 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.

Note: It is acceptable for a student to work with experts and accompanists while rehearsing and preparing the music for performance (for example, a teacher of private lessons, parent, school music teacher, or mentor). This is consistent with the idea that the student is taking on the role of a musician. The rubrics are designed for students to be successful at their particular levels of ability—with or without help from others—as they prepare.

Scoring Notes

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

- ♦ Students may make one minor error in performance (in comparison to the notated music) before credit is lost.
- ♦ Students should demonstrate appropriate performance techniques by playing the chosen instrument/voice at the proper benchmark level. For example, a chorus member should use voice unless the student has had formal keyboard instruction.

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- to three-day** suggested timeframe:

Day 1

15 minutes:	At the beginning of the unit of instruction leading to this assessment, the teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers any questions and distributes all materials. The timeframe of the unit should be comprehensive enough to assure that the student has the necessary time to adequately prepare the ensemble.
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Unit of Instruction

Between 2
weeks and 2
months:

During the unit of instruction, the students:

- Rehearse the music based on the plans that were created.
- Research the musical pieces.
- Write the introductions to their ensemble performances.

Days 2 & 3

5 minutes:
(per ensemble)

After the period of practice and research, the students present their introductions, solos or small ensembles, and short-answer responses. The teacher collects all written and recorded materials.

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.

Options for the Day of Performance

1. The small ensembles will present an arranged, recorded performance for peers and parents. The students in the ensemble will submit written information to the teacher, but will cooperatively introduce their performance and information about the composer and the composer's work on an audiovisual recording.
2. The small ensembles may perform at the League solo-ensemble contest as arranged and supervised by the teacher. Teachers may arrange audiovisual recordings of performances (students must clearly state their names before starting the performance). Students in the ensemble will cooperatively introduce their performance and information about the composer and submit written information separately to the teacher.

Assessment Task

Teacher's Instructions to Students

1. Say: "Today you will take the Grade-8/high school proficient, Washington OSPI-developed arts performance assessment for music. This assessment is called *Festival Time Ensemble*."
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: *Festival Time Ensemble* (Grade 8 & High School Proficient)
- ☒ Assessment rubric
- ☒ Response sheets (optional)

Festival Time Ensemble

It's festival time for small musical ensembles! Small musical ensembles come to the festival to perform works by composers who have created unique musical works. Additionally, the members of the ensemble will share information about the composer and the composer's work. There are still many days until the event, but since you are taking on the role of a performing musician, you need to begin preparing now. For this event, small ensembles are defined as duets (two members), trios (three members), quartets (four members) and quintets (five members). You are responsible for your own part in the ensemble (no part may be doubled).

You will form a small ensemble and select music that best fits the group. Each member of your ensemble will share information about the selected piece, and then the group will perform the piece for peers, teacher, and/or an adjudicator. Some ensembles may elect to record their performances in a private setting, and some may perform at a local solo/ensemble festival.

The festival requires that each member of the ensemble demonstrate understanding of the work by sharing information about the composer, historical period, and expressive musical elements in the piece. This part of the performance is to be prepared individually by participating ensemble members. The performance of the piece of music, however, you must present together as an ensemble.

Your Task

First, form your ensemble and prepare your performance —

Your music teacher explains that you must meet the following requirements when forming your ensemble and creating your performance as a group:

- ☐ Select a musical piece to perform; obtain the approval of your music teacher.
- ☐ Limit the size of the ensemble to five students or less (one student per part).
- ☐ Use your voice or the instrument of your choice.
- ☐ Demonstrate appropriate performance skills and audience conventions:
 - Introduce yourself (the other members of the ensemble must likewise introduce themselves).
 - Keep eye contact with the audience during the introduction.

- Perform without noticeable interruption.
- Use proper posture and technique on your voice or instrument.
- Maintain focus on your performance.
- Acknowledge the audience at the end of the performance.
- Perform the composition as notated.
- Perform using the notated expression (such as dynamics, tempo, articulation, and phrasing).

Second, introduce the music that you will perform—

Your music teacher explains that you must meet the following requirements when you introduce the musical piece prior to performing it. Keep in mind that each student in the ensemble must participate equally in doing the research and presenting the information.

- Say the title.
- Say the name of the composer.
- Identify three facts about the composer.
- Identify the historical period of the piece that you selected (such as Renaissance, baroque, classical, romantic, or modern).
- Give an example of how two of the following musical elements, as expressed in the musical piece, are representative of the historical period and/or style:
 - beat
 - rhythm
 - pitch
 - melody
 - harmony
 - texture
 - timbre/tone color
 - form
 - expression (dynamics, style, tempo, and phrasing)
- Keep eye contact with the audience during the introduction.

Your teacher will give you the timeframe for doing the research and practicing the music prior to your presentation (practice and research can be done outside of class). You may use the Internet or printed books and articles; your teacher will define what is considered appropriate/legitimate website locations and reference materials.

Festival Time Ensemble

	4 Points	3 Points	2 Points	1 Point
Performing	The student shows a thorough understanding of performance skills by meeting all four of the following requirements: ♦ Introduces self, the title of piece, and the composer. ♦ Demonstrates appropriate performance skills with the voice or instrument of choice. ♦ Performs the correct notation. ♦ Performs the notated expressive elements.	The student shows an adequate understanding of performance skills by meeting three of the four requirements listed at left.	The student shows a partial understanding of performance skills by meeting two of the four requirements listed at left.	The student shows a minimal understanding of performance skills by meeting one of the four requirements listed at left.
Responding	The student meets all four of the following requirements, thereby showing a thorough understanding of how to communicate for a specific purpose. ♦ Identifies three important facts about the composer. ♦ Identifies the historical period of the musical piece. ♦ Identifies and describes how one musical element (beat, rhythm, pitch, melody, harmony, texture, timbre/tone color, form, expression—dynamics, style, tempo, phrasing) is representative of the selected historical period and/or style. ♦ Identifies and describes how a second musical element (beat, rhythm, pitch, melody, harmony, texture, timbre/tone color, form, expression—dynamics, style, tempo, phrasing) is representative of the selected historic period and/or style.	The student meets three of the four requirements listed at left, showing an adequate understanding of how to communicate for a specific purpose.	The student meets two of the four requirements listed at left, showing a partial understanding of how to communicate for a specific purpose.	The student meets one of the four requirements listed at left, showing a minimal understanding of how to communicate for a specific purpose.

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	4	3	2	1
Responding Score	4	3	2	1

Responses

Working individually, each student in the ensemble should answer the following questions. Each of you will submit your response sheets to the teacher after your group's presentation.

1. Identify the title of the piece and the name of the composer.

title:

composer:

2. List three facts about the composer.

first fact:

second fact:

third fact:

3. Identify the historical period of the musical piece that you selected (for example, Renaissance, baroque, classical, romantic, or modern).

4. Give an example of how two of the following musical elements, as expressed in the musical piece, are representative of the historical period and/or style: beat, rhythm, pitch, melody, harmony, texture, timbre/tone color, expression (tempo, dynamics, articulation, phrasing).

first musical element:



second musical element:



Glossary

allegro: literally, “cheerful or lively;” generally taken as a fast tempo, although not as fast as vivace or presto

andante: literally, “at a walking pace;” a moderately slow tempo, between allegretto and adagio

articulation: characteristic way in which musical tones are connected, separated, or accented; types of articulation include legato (smooth, connected tones) and staccato (short, detached tones)

baroque period (1600–1750): time period during which music became more showy, ornate, and complicated

beat: underlying steady pulse present in most music

classical period (1750–1820): a period during which music was orderly, uncluttered, well planned, and precise. The piano replaced the harpsichord as the primary and/or most important keyboard instrument

composition: original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording [alternatively, compositions may be preserved orally, as in an oral tradition]

dynamics: level or range of loudness of a sound or sounds

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)

expression: feeling conveyed through music

the use of the elements of music (such as dynamics, style, tempo, and phrasing) to create a mood or feeling

form: element of music describing the overall organization [structure] of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form

forte (f): loud

fortissimo (ff): very loud

harmony: chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions
also, sounding two or more tones at the same time

key signature: set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode

largo: very slow

melody: linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music

mezzo-forte (mf): medium loud

mezzo-piano (mp): medium quiet

modern (1910–present): a time period, also known as the 20th century, during which composers found entirely new ways to express themselves through music

phrase: musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text

phrasing: performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling

pianissimo (pp): very quiet

piano (p): quiet (soft)

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

presto: very fast

Renaissance (1450–1600): a time period that saw the rebirth of ideas and the appreciation of music in the lives of everyday people. Instrumental and accompanied music became as common as a cappella music

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

romantic period (1820–1910): a time period during which music was based on emotion, adventure, and imagination

solo: a musical piece or passage played or sung by one person, with or without accompaniment

style: label for a type of music possessing distinguishing characteristics and often performance practices associated with its historical period, cultural context, and/or genre
the distinctive character or technique of an individual musician or group

tempo: rate or speed of the beat in a musical work or performance

texture: manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound

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

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).