

OSPI-Developed Performance Assessment

A Component of the
Washington State Assessment System

The Arts: Music

All Star Cast

Grade 5

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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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Overview

This document contains information essential to the administration of *All Star Cast*, an OSPI-developed arts performance assessment for music (Grade 5). 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 *All Star Cast*

Each student sight-sings or sight-reads two measures of music. If singing, the student may choose a starting pitch that is comfortable for the student's voice range. The student will have time to practice before performing and may have two chances to perform in front of the audiovisual recorder. The student must perform the measures without stopping.

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 4.2 Grade 5	MU:Pr4.2.5	a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. b. When analyzing selected music, read and perform using standard notation.
Anchor 4.3 Grade 5	MU:Pr4.3.5	a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

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-singing or sight-reading exercises (one sheet for each student)
- ◆ an audiovisual recorder
- ◆ a private performance space for recording (if available)

Guidelines

This assessment is an individual performance.

- ◆ Copy the student's task, including the rubric, exercise sheets, and glossary of terms. Make one set of copies for each student.
- ◆ Set up the classroom so that there is a private performance area. Make the audiovisual recording of each student's performance in this private performance space.
- ◆ Assign each student one of the sight-singing or sight-reading exercises when the student is ready to begin practicing. Do not assign the same exercise to all students.
- ◆ Many students at the elementary level may be more successful using the sight-singing exercises in the key of F major. Young voices are pitched higher than an adult's voice. If the student's voice is low or changing, use the exercises in the key of C major.
- ◆ If sight-singing:
 - The student should be allowed the freedom to choose a method for performing the task (solfège, neutral syllable, humming, or whistling).
 - The student should not have access to a pitched instrument.
 - You may assist the student in finding a starting pitch or allow the student to choose a pitch that is comfortable. Encourage students to establish their own tonality by singing an ascending and descending scale from the starting pitch and a 1, 3, 5, 3, 1 arpeggio.
 - Students are encouraged to use kinesthetic approaches, such as solfège or fingerings without instruments. You may also encourage the student to establish a steady beat. This procedure should continue with the subsequent students.

- ◆ Students may choose to write symbols on the music during the one-minute practice as an aid to performance (e.g., scale numbers, solfège, note names, neutral syllable).
- ◆ You should record the student's performance immediately following the student's practice time.
- ◆ Students should have two opportunities to perform the selection in front of the audiovisual recorder.
- ◆ You should collect the sight-singing or sight-reading exercises at the end of each performance.
- ◆ The audiovisual recorder must be set up in a defined space so that the performer can be seen at all times. Coach the students who are being recorded to face the recording device when performing. Ask students to 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.

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 **three-day** suggested timeframe:

Day 1

- 15 minutes: The teacher provides the class with the task and reads it aloud. The students ask questions; the teacher answers questions.
- 15 minutes: Each student has one minute to study the assigned sight-singing or sight-reading exercise. Immediately following the practice, the student will have two opportunities to perform the exercise while being recorded.

Day 2

- 30 minutes: Each remaining student will have one minute to study the assigned sight-singing or sight-reading exercise. Immediately following the practice, the student will have two opportunities to perform the exercise while being recorded.
-

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 Grade-5 Washington OSPI-developed arts performance assessment for music. This assessment is called *All Star Cast*."
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 exercise sheet.

Accommodations

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

- ◆ If the assessment includes 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: *All Star Cast* (Grade 5)
- Assessment rubric
- Exercises

All Star Cast

Your school is presenting a brand-new musical entitled *Calling All All-Stars*. The music director needs singers and instrumentalists to fill all parts in the cast. You want to be selected for a part, and you must complete an audition to participate. The results of this audition will determine your role in the musical.

The director asks you to sight-sing or sight-read two measures of music. Sight-singing/sight-reading is the ability to perform a piece of music that you have never seen before. You will be given two measures of music to perform. If singing, you will choose a starting pitch that is comfortable for your voice range. If playing an instrument, you will need to play the pitches as written. You will have time to practice before performing the selection; you must perform without stopping. The director will give you two chances to perform the selection in front of the audiovisual recorder.

Your Task

First, if singing, decide how you will sing your two measures of music —

You will be given one exercise to sight-sing. The director explains that you should sing the two measures of the exercise in one of the following ways (choose whichever method you are comfortable performing):

- Use scale numbers (1, 2, 3, etc.).
- Use solfège (do, re, mi, etc.).
- Use note names (C, D, E, etc.).
- Use a neutral syllable (loo, too, doo, or a different syllable of your choice).
- Hum or whistle.

Second, perform the two measures of music that you are given —

The director explains that you must meet the following requirements during your audition:

- Perform each note with its correct rhythmic value.
- Perform with a steady beat.
- Perform each pitch accurately according to the starting pitch that you chose.

The director will give you one minute to study the audition task before you must perform for your teacher, who will record your performance.

All Star Cast

	4 Points	3 Points	2 Points	1 Point
Performing (Rhythm & Beat)	<p>The student demonstrates a thorough understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise with no rhythmic errors. ♦ Maintaining a steady beat. 	<p>The student demonstrates an adequate understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise with one rhythmic error while maintaining a steady beat. <p>OR</p> <ul style="list-style-type: none"> ♦ Performing the exercise with no rhythmic errors, but with an irregular beat. 	<p>The student demonstrates a partial understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise with two or three rhythmic errors while maintaining a steady beat. <p>OR</p> <ul style="list-style-type: none"> ♦ Performing the exercise with one rhythmic error and an irregular beat. 	<p>The student demonstrates a minimal understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise with four or five rhythmic errors while maintaining a steady beat. <p>OR</p> <ul style="list-style-type: none"> ♦ Performing the exercise with two or three rhythmic errors and an irregular beat.
Performing (Intervals & Key)	<p>The student demonstrates a thorough understanding of rhythm and key by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise within the selected key. ♦ Maintaining a tonal center based on the chosen starting pitch. ♦ Performing the interval changes with no errors. 	<p>The student demonstrates an adequate understanding of rhythm and key by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise within the selected key. ♦ Maintaining a tonal center based on the chosen starting pitch. ♦ Performing the interval changes, making one or two errors. 	<p>The student demonstrates a partial understanding of rhythm and key by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise within the selected key. ♦ Maintaining a tonal center based on the chosen starting pitch. ♦ Performing the interval changes with three to four errors. <p>OR</p> <ul style="list-style-type: none"> ♦ Performing the exercise outside the selected key. ♦ Being unable to maintain a tonal center based on the chosen starting pitch. ♦ Performing the interval changes with one to two errors. 	<p>The student demonstrates a minimal understanding of rhythm and key by:</p> <ul style="list-style-type: none"> ♦ Performing the exercise within the selected key. ♦ Maintaining a tonal center based on the chosen starting pitch. ♦ Performing the interval changes with five or more errors. <p>OR</p> <ul style="list-style-type: none"> ♦ Performing the exercise outside the selected key. ♦ Being unable to maintain a tonal center based on the chosen starting pitch. ♦ Performing the interval changes with 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

Key of C Major (Voice)



Student's Name/ID# _____ Grade Level _____

Circle number:

Performing Score (Rhythm & Beat) 4 3 2 1

Performing Score (Intervals & Key) 4 3 2 1

Key of F Major (Voice)

Exercise 1 

Exercise 2 

Exercise 3 

Exercise 4 

Exercise 5 

Exercise 6 

Student's Name/ID# _____ Grade Level _____

Circle number:

Performing Score (Rhythm & Beat) 4 3 2 1

Performing Score (Intervals & Key) 4 3 2 1

Exercises for Band

C Instruments

Exercise 1 Exercise 2 Exercise 3

Exercise 4 Exercise 5 Exercise 6

The exercises for C Instruments are written on a single treble clef staff in 4/4 time with a key signature of two flats (Bb). Each exercise consists of a 4-measure phrase. Exercise 1: G4, A4, Bb4, C5. Exercise 2: G4, A4, Bb4, C5. Exercise 3: G4, A4, Bb4, C5. Exercise 4: G4, A4, Bb4, C5. Exercise 5: G4, A4, Bb4, C5. Exercise 6: G4, A4, Bb4, C5.

B^b Instruments

Exercise 1 Exercise 2 Exercise 3

Exercise 4 Exercise 5 Exercise 6

The exercises for B^b Instruments are written on a single treble clef staff in 4/4 time with a key signature of two flats (Bb). Each exercise consists of a 4-measure phrase. Exercise 1: C4, D4, E4, F4. Exercise 2: C4, D4, E4, F4. Exercise 3: C4, D4, E4, F4. Exercise 4: C4, D4, E4, F4. Exercise 5: C4, D4, E4, F4. Exercise 6: C4, D4, E4, F4.

E^b Instruments

Exercise 1 Exercise 2 Exercise 3

Exercise 4 Exercise 5 Exercise 6

The exercises for E^b Instruments are written on a single treble clef staff in 4/4 time with a key signature of two flats (Bb). Each exercise consists of a 4-measure phrase. Exercise 1: G4, A4, Bb4, C5. Exercise 2: G4, A4, Bb4, C5. Exercise 3: G4, A4, Bb4, C5. Exercise 4: G4, A4, Bb4, C5. Exercise 5: G4, A4, Bb4, C5. Exercise 6: G4, A4, Bb4, C5.

Student's Name/ID# _____ Grade Level _____

Circle number:

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

Exercises for Band

F Instruments

Exercise 1 Exercise 2 Exercise 3

Exercise 4 Exercise 5 Exercise 6

The exercises are written on a single treble clef staff in 4/4 time. Exercise 1: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Exercise 2: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Exercise 3: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Exercise 4: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Exercise 5: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Exercise 6: F4 quarter, G4 quarter, A4 quarter, B4 quarter.

Bass Clef Instruments

Exercise 1 Exercise 2 Exercise 3

Exercise 4 Exercise 5 Exercise 6

The exercises are written on a single bass clef staff in 4/4 time. Exercise 1: F3 quarter, G3 quarter, A3 quarter, B3 quarter. Exercise 2: F3 quarter, G3 quarter, A3 quarter, B3 quarter. Exercise 3: F3 quarter, G3 quarter, A3 quarter, B3 quarter. Exercise 4: F3 quarter, G3 quarter, A3 quarter, B3 quarter. Exercise 5: F3 quarter, G3 quarter, A3 quarter, B3 quarter. Exercise 6: F3 quarter, G3 quarter, A3 quarter, B3 quarter.

Student's Name/ID# _____ Grade Level _____

Circle number:

Performing Score (Rhythm & Beat) 4 3 2 1

Performing Score (Intervals & Key) 4 3 2 1

Exercises for Strings

Violin

Violin exercises in G major (one sharp), 4/4 time. Exercises 1-3 are on the first staff, and Exercises 4-6 are on the second staff. Each exercise is 8 measures long and ends with a double bar line.

Exercise 1: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.

Exercise 2: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.

Exercise 3: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.

Exercise 4: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.

Exercise 5: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.

Exercise 6: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.

Viola

Viola exercises in G major (one sharp), 4/4 time. Exercises 1-3 are on the first staff, and Exercises 4-6 are on the second staff. Each exercise is 8 measures long and ends with a double bar line.

Exercise 1: G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

Exercise 2: G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

Exercise 3: G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

Exercise 4: G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

Exercise 5: G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

Exercise 6: G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter.

Cello/Contrabass

Cello/Contrabass exercises in G major (one sharp), 4/4 time. Exercises 1-3 are on the first staff, and Exercises 4-6 are on the second staff. Each exercise is 8 measures long and ends with a double bar line.

Exercise 1: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F#3 quarter, G3 quarter.

Exercise 2: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F#3 quarter, G3 quarter.

Exercise 3: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F#3 quarter, G3 quarter.

Exercise 4: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F#3 quarter, G3 quarter.

Exercise 5: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F#3 quarter, G3 quarter.

Exercise 6: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F#3 quarter, G3 quarter.

Glossary

audition: a performance for a judge that will determine the performer's placement in or eligibility for an activity

beat: underlying steady pulse present in most music

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)

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

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).