

TASK 3: ASSESSMENT COMMENTARY

Respond to the prompts below (**no more than 10 single-spaced pages, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts. Commentary pages exceeding the maximum will not be scored. Attach the assessment you used to evaluate student performance (**no more than 5 additional pages**) to the end of this file. If you submit feedback as a video or audio clip and your comments to focus students cannot be clearly heard, attach transcriptions of your comments (**no more than 2 additional pages**) to the end of this file. These pages do not count toward your page total.

1. Analyzing Student Learning

- a. Identify the specific learning objectives and standards measured by the assessment you chose for analysis.

[Specific learning objectives for *Folk Song Suite* assessment:

- Students will be able to write a story based on the music of the folk song *My Bonny Boy*
- Students will be able to relate the music and the story to their own life and culture
- Students will be able to describe musical concepts that depict their story to the music of the folk song *My Bonny Boy* in Movement II of *Folk Song Suite*

Standards measured by the *Folk Song Suite* assessment:

- **MU:Re8.1.E.1a** 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.
- MU:Pr4.2.E.5a** Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music.
- MU:Pr4.3.E.5a** Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared performances
- MU:Cr6.1.E.11a** Demonstrate an understanding of expressive qualities of the music of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- MU:Re7.2.E.1a** Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.]

- b. Provide a graphic (table or chart) or narrative that summarizes student learning for your whole class. Be sure to summarize student learning for all evaluation criteria submitted in Task 3, Part D.

[All students demonstrate understanding of the musical, emotional, and contextual elements of the folk song *My Bonny Boy* in Movement II of *Folk Song Suite*. The assessment is to write a one-page paper making a story to the folk song *My Bonny Boy* and relating the story to musical elements as well as their own life and culture. They are graded on four categories on a detailed rubric. The categories include description of musical concepts, content, organization, and mechanics. The students who were most successful were ones who carefully read directions and included all details that were asked for in the rubric. I selected specific measures for the students to write about and a handful of students ended up writing about all of Movement II instead of just the beginning and end of Movement II. Overall, the class was strong with their understanding of how musical details can relate to a story, but they can improve on relating it to their own lives and culture.]

- c. Use evidence found in the **3 student work samples and the whole class summary** to analyze the patterns of learning **for the whole class** and differences for groups or individual learners relative to creating, performing, or responding to music/dance/theater by applying
- artistic skills (e.g., self-expression, creativity, exploration/improvisation)
 - knowledge (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)
 - contextual understandings (e.g., social, cultural, historical, global, personal reflection)

Consider what students understand and do well, and where they continue to struggle (e.g., common errors, weaknesses, confusions, need for greater challenge).

[There were three overall types of grades throughout this assessment. I chose three students who represent these three different patterns of learning and results. The most successful students read the directions and rubric carefully so they knew exactly what to write. The students who were in the middle did not read the directions and rubric in detail and missed points due to not relating their story to their own personal lives and culture and a couple format errors. The students who struggled the most did not clearly read the directions and rubric. Those students did not relate their story to their own life and culture and many organizational and mechanic errors consistently throughout their paper.

For artistic skills, a majority of the students were successful creating a story to relate to the music. A lot of them enjoyed the creativity of writing a story to music. A majority also understood different musical expressions and related it to their story. All three students samples had interesting stories that would clearly relate to the music of the folk song *My Bonny Boy*. An improvement that a handful of students can make is relating each detail they write about directly to their story. Some students would mention musical elements in their paper but not relate it to details of their story. For example, Student #1 would mention musical details and details of her story but not connect them. The students who succeed connected every musical detail they mentioned to specific details of their story. For example, Student #3's assessment paper is full of descriptive details that she clearly relates to various musical elements, such as how high repetitive eighth notes sound like a train whistle.

For knowledge, a majority of students were able to identify many musical concepts throughout the piece and write with an average musical discourse. A handful of students obtained fewer points on the assignment because of organizational and mechanical errors. I distributed a detailed rubric and directions that clearly listed expectations, which you can find at the end of this commentary and in the Part D Evaluation Criteria. Student #3 clearly read the rubric and guided her paper from it since it follows all the format and content criteria. Student #1 and #2 had good musical details and creative content, but wrote about unassigned measures. They also did not relate the story and music to their own life and culture. The difference between Student #1 and Student #2 is that Student #2 formatted her assignment correctly by use of paragraphs and effective transitions.

For contextual understandings, many students understood that folk songs are based on stories and through this assignment; they have the opportunity to make up their own story to a specific folk song. They have background knowledge of folk song stories through my many activities of explaining the background stories of the folk songs in class. I wish more students read the rubric

carefully because under the “Content” category, I wrote the criteria “Story contains details that relate to student’s own life and culture”. Students who were most successful on this assignment connected their stories to relate to their own feelings, thoughts, and culture.]

2. Feedback to Guide Further Learning

Refer to specific evidence of submitted feedback to support your explanations.

- a. In what form did you submit your evidence of feedback for the 3 focus students? **(Delete choices that do not apply.)**

- Written directly on work samples or in a separate document;

[I wrote directly on work samples and used a rubric for quantitative assessment. I also gave additional qualitative written feedback on the rubric.]

- b. Explain how feedback provided to the 3 focus students addresses their individual strengths and needs relative to the standards/objectives measured.

[For Student #1, I wrote directly on the work sample elements I liked about her paper and elements I think she can improve. I ask questions on her work sample that would guide her to add more detail in the future. The compliments I wrote on her work sample shows her the strengths in her writing and ability to relate a story to various musical concepts. Because of this, I gave her a 4/5 in the “Description of Musical Concepts” category on the rubric, which covered a portion of the learning objectives and standards. Her weaker parts of the assignment came from not reading the directions and rubric carefully, which I mentioned in my feedback and had to take many points off for on the rubric. She also did not relate the story to her life or culture, which was one of the criteria for the “Content” category of the rubric.

For Student #2, I highlighted her strengths by writing compliments directly on the work sample. I also rewarded her strength of descriptions of musical concepts and organization by giving those categories a 5/5 on the rubric. These categories cover a majority of the learning objectives and standards. The weaker parts of the assignment were caused by not reading the directions and rubric carefully enough. I mentioned this in my written feedback and had to take points off for not completing certain tasks such as relating the story to her life and culture as well as writing only about the assigned measures.

For Student #3, I highlighted her strengths by writing compliments directly on the work sample. I also rewarded her hard work and detail to following directions by giving her a 5/5 on every category on the rubric, giving her a 20/20 on the assignment. Her assignment fulfilled all the learning objectives and standards that covered this assignment. Her only weaker point was that she went over the page limit and can be more concise in the future.]

- c. How will you support students to apply the feedback to guide improvement, either within the learning segment or at a later time?

[I wrote out guided suggestions for improvement for each student through my written feedback and rubric. I utilized both qualitative and quantitative forms of assessment for this assignment. For Student #1, I wrote in my feedback to her to be sure to read directions carefully in the future and that she can use more supporting and connecting musical details in future assignments. I wrote questions by some of her musical details that would have her think deeper about connecting it to her story. I also mentioned for her to connect the story and music to her life and culture in the future. For Student #2, I gave suggestions about a couple other musical details

she could have mentioned in her paper that would relate to her story well. I also wrote in my feedback to her to be sure to read directions carefully in the future. I also mentioned that I would like to see her relate the music and story to her life and culture in the future. For Student #3, I reinforced what she did well so she knows to do the same for future music papers and assessments. My suggestions for her improvement in the future is to be more concise since there were parts of the paper that were redundant. This will also help her not go over the page limit as much in the future.]

3. Evidence of Language Understanding and Use

You may provide evidence of students' language use **from ONE, TWO, OR ALL THREE of the following sources:**

1. Use video clips from Task 2 and provide time-stamp references for language use.
2. Submit an additional video file named "Language Use" of no more than 5 minutes in length and provide time-stamp references for student language use (this can be footage of one or more students' language use). Submit the clip in Task 3, Part B.
3. Use the student work samples analyzed in Task 3 and cite language use.

When responding to the prompt below, use concrete examples from the clips (using time-stamp references) and/or student work samples as evidence. Evidence from the clips may focus on one or more students.

- a. Explain and provide evidence for the extent to which your students were able to use or struggled to use language (selected function, vocabulary, and additional identified demands from Task 1) to develop content understandings?

[Student #1 struggled to use consistent musical discourse throughout her assignment. For example, she mentioned in her assignment "At measure 43 the key signature changes from flat to sharp". If she would have mention the actual key signatures, this detail would have been more effective and shown her knowledge of identifying key signatures. Relating to this detail, the student later in the paper says "At measure 78 the signature goes back to flat from sharp and the tempo slows down." This again shows that she does not know how to identify the actual key signature and how it functions to the movement's overall mood.

Student #3 was able to use proper musical discourse that showed her understanding of musical and contextual content. Here is an example of successful musical discourse from this student's assignment: "The song opens with a low, deep, and ominous tone from the low brass followed by a solo clarinet playing a mysterious sounding melody. The contrast between the dark tone of the brass and the single high melody create an almost hollow and lonely sound. This sets the mood early on of a song perhaps about loneliness, sadness, and the slight mystery of the unknown. Drawing from the knowledge that this music comes from a story about a boy in the army, I pictured a lonely, naïve, older boy standing still and alone amidst the hustle and bustle of the train station. I imagine we first see this boy in the fourth measure at the high note on the oboe". Even though some words may be redundant in this passage, she clearly is knowledgeable of what the function of each instrument is and relates it to a story with detailed

explanations all while using correct musical discourse. She also uses prior academic knowledge about another folk song to connect to the folk song story she created about the life of a soldier.]

4. Using Assessment to Inform Instruction

- a. Based on your analysis of student learning presented in prompts 1b–c, describe next steps for instruction
 - for the whole class
 - for the 3 focus students and other individuals/groups with specific needs

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

[For the whole class, I can continue to have students relate to various folk songs in *Folk Song Suite* by doing a similar assignment with other two movements. I will be sure to write clearer instructions on what specific measures I want students to focus on when writing their stories. The class will continue to connect folk songs to their own lives while improving their artistic and technical skills through rehearsal and performances. The overall goal is for the ensemble to understand the contextual background of the folk songs and relate it to the musical performance and their own lives. This will lead to a successful and thoughtful performance of *Folk Song Suite* on their May 5th concert.

For Student #1, I will make sure to assist her in adding more connecting details in assignments like this while making sure she understands the directions. She will continue to improve her artistic, technical, and language skills throughout rehearsals and future assignments. For Student #2, I will make sure she understand the directions and connects musical details and the story to her own life and culture. She will improve artistic and technical skills throughout rehearsals. I will encourage Student #3 to continue to do the assignments like she did but try to follow the page limit better by being less redundant. She will continue to improve her artistic and technical skills throughout rehearsals. The student who is hard of hearing did not have trouble with this assignment since it was a written paper. I will continue to make sure she is comfortable doing future assignments and use visuals throughout future lessons to help her follow along in rehearsal and advance her artistic and technical music skills.]

- b. Explain how these next steps follow from your analysis of students' learning. Support your explanation with principles from research and/or theory.

[The next steps for the class, 3 selected students, and the student that is hard of hearing all relate to Carol Ann Tomlinson's definition of differentiated instruction and Vygotsky's collaborative learning theories. By using assessments like the one I made for the class, I will know the different levels of musical knowledge throughout the class. This will guide me to plan out differentiated instruction by knowing the abilities of the ensemble through consistent formal and informal assessments. I will make sure to remind students to read the directions and rubric carefully to avoid points being taken off because of things that could have been easily avoided. My rubric was clear and I will continue to make rubrics similar to that in the future.

I will continue to strive to have the class be able to write with proper musical discourse by leading activities in class that have students utilize musical discourse in a class discussion. I will also continue to relate the music to the students' lives and cultures so that they learn about themselves and other the students' cultures. This will expand their perspective on music, life, and the world. Relating music to one's life also makes the music more personal and interesting to play. Through these connections, the students will continue to rehearse and perform with attention to various musical details while being able to write about them as well. Students in my class will immerse in music in various ways through rehearsals that contain collaborative learning, differentiated instruction, and consistent formal and informal assessments.]

Folk Song Suite Formal Assessment

For this assignment, you will write a one-page paper about the folk song *My Bonny Boy*. This folk song is found in Movement II in measures 1 through 43 and measures 78 to the end of Movement II.

Directions:

- Since folk songs are based on stories, write your own brief story based on the music of *My Bonny Boy*. Relate the music to a story about your own life and culture.
- Describe **three** musical concepts (such as dynamics, articulation, phrasing, minor key, etc.) that depict your story to the music of *My Bonny Boy* in Movement II. You may look at your music as you write your story.
- For example: The piano dynamic in the music represents the quiet, shy character in my story.

Format Requirements:

- One page, double-spaced
- Times New Roman, size 12
- One-inch margins
- Include your name in the upper left hand corner
- Include a title, centered at the top of the page

Due Friday, May 8th by the beginning of 1st hour

(Extra credit will be rewarded if turned in before then)