

Grading & Assessment in the Performance-Based Music Classroom

by Aaron Noë



GRADING & ASSESSMENT IN THE PERFORMANCE-BASED MUSIC CLASSROOM

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CHAPTER 2:

GRADING & ASSESSMENT OF PARTICIPATION IN THE PERFORMANCE-BASED CLASSROOM

GRADING AND ASSESSMENT OF PARTICIPATION IN THE PERFORMANCE-BASED CLASSROOM

A Comparison of the Traditional Classroom and the Performance-Based Music Classroom

The music classroom is vastly different from the traditional core classroom. When it comes to classroom management, student evaluation and individual grading, core subjects (like Math, Science, English and Social Studies) are almost identical. The greatest difference between them is the subject matter being taught. To the administration, there are immediate correlations in these classroom settings on these content areas. Although the material may be different, a math teacher can easily find similarities in the delivery of content by an English teacher and may even be able to offer suggestions and critiques.

In regards to classroom management, the core classroom yields an educator a variety of teacher-directed, student-directed, and independent learning strategies. Because of the student-directed and independent learning strategies, there are times a teacher may sit at his or her desk and work on something completely different from what the students are working on. The teacher may give the class an assignment and, while they are working, may be able to respond to email,



assist individual students, or begin planning for the next unit. The amount of time a core-area teacher is directly involved in teacher-directed learning may only be a small fraction of a given class period.

Grading also draws many parallels within the core subjects. Students are given daily classroom and homework assignments that are graded, and are periodically tested on a broader spectrum of content. In addition to the multiple graded assignments, some teachers may assign long-term assignments. In a given grading period, it is not uncommon for students to have over 30 daily/homework assignment and 5 or more test grades.



Now, compare the traditional classroom to the performance-based music classroom: in a given period or block, a music director will spend the vast majority of time in teacher-directed learning.

Because of the nature of the music class setting, the director does not have time to respond to email, individually assist or remediate while other students are actively engaged, nor is the director able to begin planning for the next unit. From the beginning of the rehearsal to the end, the conductor is most often engaged in student learning on the podium.

Differences in grading in the music classroom are also

Accurately Grading Students' Daily Participation in the Performance-Based Classroom

A common problem encountered by the director of a performance-based classroom is, “How can I accurately assess regular, daily participation and assign a grade to a student, accordingly?” The answer comes in the development of a well thought-out concept of the important aspects of student participation with in the rehearsal/class. For the most part, directors agree that class participation in the performing arts should include 3 main categories:

1. Student Preparation
2. Active Participation
3. and Rehearsal Etiquette

Student Preparation

When looking at Student Preparation, the obvious factors become apparent:

- Did the student bring his or her instrument?
- Did the student bring a pencil?
- Did the student bring his or her music?
- Did the student bring his or her valve oil?
...reeds? ...mouthpiece? Etc..

ENSEMBLE SKILLS EVALUATION FORM

Student Name: _____

Class: _____

Week: _____

CONCEPT	CRITERIA FOR EVALUATION	SCALE	GRADE/SCORE
PREPAREDNESS	Student has Materials • Music • Pencil • Instrument • Mutes, valve oil, reeds, sticks/mallets, etc.	Never _____ Rarely _____ Occasionally _____ Often _____ Always _____ 0 * * * * * 3 * * * * * 5 * * * * * 7 * * * * *	
	Musical Preparedness • Student has practiced the music prior to rehearsal • Student has identified terminology and symbols in music	Never _____ Rarely _____ Occasionally _____ Often _____ Always _____ 0 * * * * * 3 * * * * * 5 * * * * * 7 * * * * *	
ACTIVE PARTICIPATION	Music • Student rehearses the music in the ensemble during the class • Student use proper technique • Student performs with good sound	Never _____ Rarely _____ Occasionally _____ Often _____ Always _____ 0 * * * * * 5 * * * * * 10 * * * * * 15 * * * * * 20	
	Student behavior during class: • Student listens to direction of the conductor • Student answers questions of the music • Student asks for clarification • Student understands new concepts	Never _____ Rarely _____ Occasionally _____ Often _____ Always _____ 0 * * * * * 5 * * * * * 10 * * * * * 15 * * * * * 20	
REHEARSAL ETIQUETTE	Music • Ensemble	Never _____ Rarely _____ Occasionally _____ Often _____ Always _____ 0 * * * * * 5 * * * * * 10 * * * * * 15 * * * * * 20	
	Student behavior during class: • Student refrains from talking during rehearsal • Student plays at appropriate times when directed by the conductor • Student marks music to indicate sections which need to be practiced or needs special focus.	Never _____ Rarely _____ Occasionally _____ Often _____ Always _____ 0 * * * * * 5 * * * * * 10 * * * * * 15 * * * * * 20	

FINAL GRADE

COMMENTS: _____