

# GRADING VS. ASSESSING

What do you *REALLY* want to know  
about student learning?

## THINKING ABOUT ASSESSMENT IN TERMS OF UNITS:

- Individual class
- multiple sections of one course,
- a series of courses,
- a program
- GenEd (across the college)

## Six Stages

1. Student Learning Outcomes Development
2. Assessment Research and Design
3. Pilot Tools
4. Administer Specific Assessment
5. Data Analysis
6. Supporting Evidence-Based Change

# FACULTY LEARNING OUTCOMES FOR THIS SESSION

By the end of this session participants will be able to:

- 1. Differentiate** between assessment and grading.
- 2. Identify** one formative assessment technique that can be used to adjust teaching and learning while in the classroom.
- 3. Recognize** a situation related to their own teaching when assessment would be preferable to grading.

# MUSIC THEORY ASSESSMENT

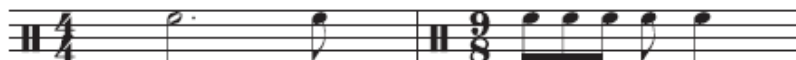
**SLO:** Students will be able to read and notate music in respect to the elements of rhythm, melody, and harmony.



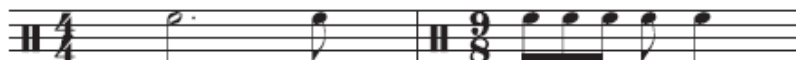
# SLO: Students will be able to read and notate music in respect to the elements of rhythm, melody, and harmony.

## HWC Fundamentals of Music Theory Assessment

1. Complete the measure using one note.



2. Complete the measure using one rest.



3. Write the time signature.



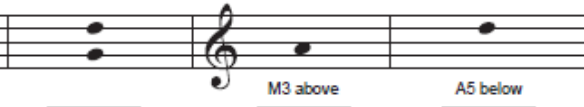
4. Fill in the missing bar line.



5. Name the interval:



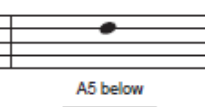
6. Name the interval:



7. Spell the interval:



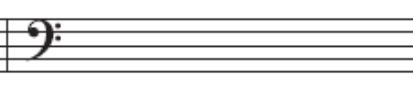
8. Spell the interval:



9. B Flat Major Scale.



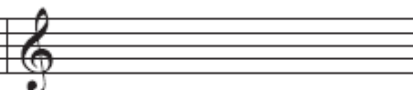
10. D Major Scale.



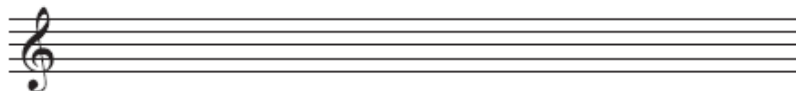
11. E minor scale.



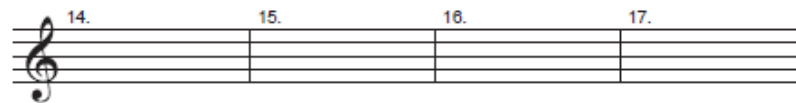
12. D harmonic minor scale.



13. G melodic minor scale, ascending and descending.



Write the triad or 7th chord.



C: I

D/A

F: IV<sub>6</sub>

G/B

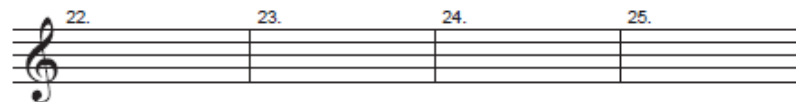


B<sup>b</sup>: I<sub>4</sub>

E<sup>b</sup>

D: V7

C7/G



G: V<sub>4</sub><sub>3</sub>

E7/G#

A: V<sub>6</sub><sub>3</sub>

G7

FLASHCARDS:

34. \_\_\_\_\_ 43. \_\_\_\_\_

26. \_\_\_\_\_ 35. \_\_\_\_\_ 44. \_\_\_\_\_

27. \_\_\_\_\_ 36. \_\_\_\_\_ 45. \_\_\_\_\_

28. \_\_\_\_\_ 37. \_\_\_\_\_ 46. \_\_\_\_\_

29. \_\_\_\_\_ 38. \_\_\_\_\_ 47. \_\_\_\_\_

30. \_\_\_\_\_ 39. \_\_\_\_\_ 48. \_\_\_\_\_

31. \_\_\_\_\_ 40. \_\_\_\_\_ 49. \_\_\_\_\_

32. \_\_\_\_\_ 41. \_\_\_\_\_ 50. \_\_\_\_\_

33. \_\_\_\_\_ 42. \_\_\_\_\_ SCORE: \_\_\_\_\_ / 100

When we first ran this, we **graded** the results. Each question was marked as correct or incorrect.

### GRADING

This told us how many and which questions students got entirely correct and which ones they got wrong.

...but that's about it.

It did not tell us about what aspects of the question caused difficulties for students.

It did not tell us about whether students were applying correct concepts in incorrect ways or achieving other types of partially correct answers.

It did not help us track whether there were certain types of questions on which students typically fared better or worse.

That's when we realized the value of making a descriptive rubric and using it for assessment rather than just simply grading the student work. The descriptive rubric would allow us to uncover much more interesting information to help answer our questions about student learning.

## Humanities Department

### Fall 2012 Unit of Assessment: Fundamentals of Music Theory (Music 101)

<b>Fundamentals of Music Theory Assessment FA12</b>	Student Learning Outcome: Students will be able to read and notate music in respect to the elements of rhythm, melody, and harmony.			
	Rhythm	Melody	Harmony	Melody & Harmony

**Table 1: Description of test sections and alignment of test with SLO**

Questions	Tests student's skills and understanding of rhythm, melody, or harmony?	Student asked to read, notate, or both?	Expected achievement level after Music 101	Expected achievement level after Music 102
q1-4	rhythm (rhythmic symbol)	read & notate	Met	Met
q5-8	melody (intervals)	read & notate	Met	Met
q9-13	melody (scales/key signatures)	notate	Met	Met
q14-25	harmony (chords)	read & notate	Emerging	Met
q26-35	melody (note name)	read	Met	Met
q36-40	rhythm (rhythmic symbol)	read	Met	Met
q41-45	melody & harmony (key signatures)	read & notate	Met	Met
q46-50	harmony (chords)	read & notate	Emerging	Met



**Table 2: Fundamentals of Music Theory Assessment Rubric**

Read, Notate, or Both?	Rhythm, Melody, and/or Harmony?	DIMENSION	Qs	MEETS	EMERGING	DOES NOT MEET
BOTH	RHYTHM	RHYTHM: Provide rhythmic symbol	1-2	Correct rhythmic symbols	Rhythmic symbols used but incorrect	No rhythmic symbols provided
BOTH	RHYTHM	RHYTHM: Time Signature	3	Correct time signature provided (top and bottom number correct)	Time signature provided but with wrong top and/or bottom number	No time signature provided or answer not applicable
BOTH	RHYTHM	RHYTHM: Provide missing bar line	4	Bar line is correctly placed	Bar line provided but placed incorrectly	No bar line provided
BOTH	MELODY	INTERVALS: Naming Intervals	5-6	Both size and quality are correct	Either size or quality provided but one or both is incorrect	No interval size or quality provided or answer not applicable
BOTH	MELODY	INTERVALS: Spelling Intervals	7-8	Note provided is correct size and quality	Note provided is the wrong size or quality or both	No note provided or answer not applicable
NOTATE	MELODY	SCALES & KEY SIGNATURES: Major scales & key signatures	9-10	Notes are stepwise and the key signature is correct	Notes are stepwise but incorrect and/or incorrect key signature	Notes are not present or not stepwise (sequential)
NOTATE	MELODY	SCALES & KEY SIGNATURES: Minor scales, key signatures & alterations	11-13	Notes are stepwise, correct key signature and/or alteration	Notes are stepwise but incorrect and/or incorrect key signature/alteration	Notes are not present or not stepwise (sequential)
BOTH	HARMONY	CHORDS: Triads	14-19	Triad is correct, including quality and inversion (when applicable)	Triad is complete yet misspelled (incorrect notes and/or inversion)	Notes are not present and/or missing a member of the triad



**Table 5: % of student scores in Week 16 that were “Emerging” or “Met” outcome [regardless of pre-test scores]  
(arranged by section of the test from high to low)**

92.75%	rhythm	read	q36-40
80.25%	melody	read	q26-35
72.50%	rhythm	read&notate	q1-4
70.63%	melody	read&notate	q5-8
67.00%	melody&harmony	read&notate	q41-45
59.25%	melody	notate	q9-13
27.50%	harmony	read&notate	q46-50
25.96%	harmony	read&notate	q14-25

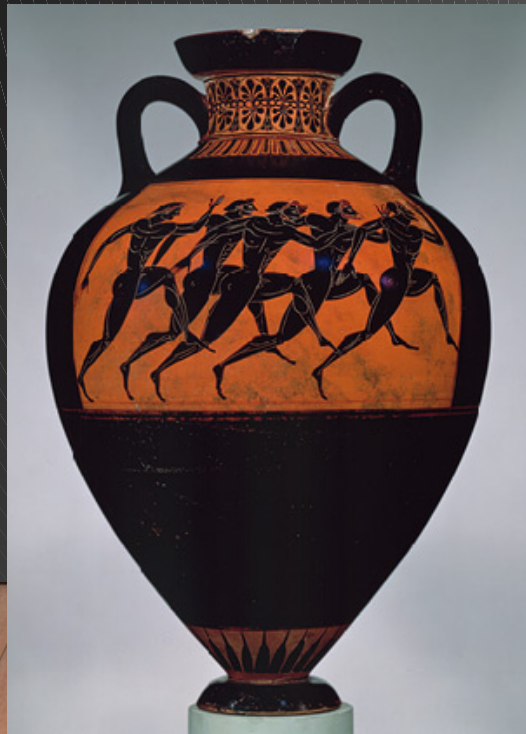
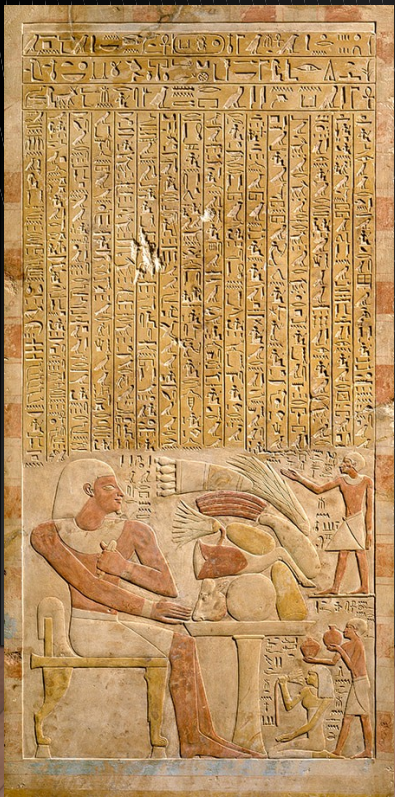
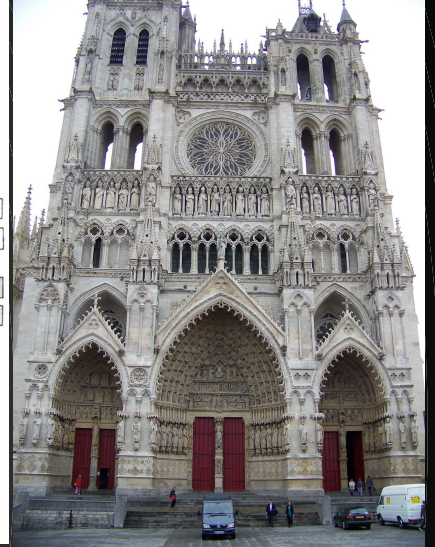
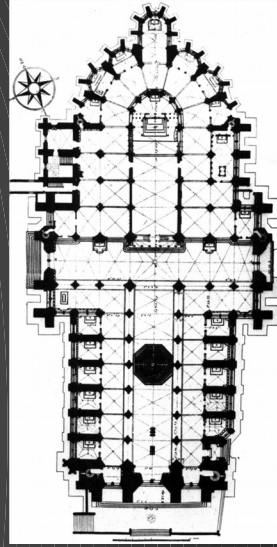
**Table 6: % of student scores in Week 16 that “Met” outcome [regardless of pre-test scores]  
(arranged by section of the test from high to low)**

70.25%	rhythm	read	q36-40
65.00%	melody	read	q26-35
34.38%	rhythm	read&notate	q1-4
20.75%	melody	notate	q9-13
19.00%	melody&harmony	read&notate	q41-45
16.25%	melody	read&notate	q5-8
10.71%	harmony	read&notate	q14-25
0.50%	harmony	read&notate	q46-50

# FIN ART ASSESSMENT (*ART HISTORY*)

**SLO:** Identify artistic and architectural styles from  
the time periods studied







If I were to grade the assessment, I'd just mark whether or not the final answer was correct.

My colleagues in Art History and I didn't feel like that would provide us with the most complete or interesting picture of student learning.

So instead, we assembled a form that would ask students to provide insight into their thought process, as if they were looking at artworks in a museum or gallery and telling us some of the keywords they were thinking of as a result. This will provide us with much richer data and help us create a more streamlined assessment to run in the future.

*You have 2 minutes for this question. In that time, please carefully observe the artwork and answer the following questions. You do not have to complete each line. Address as many details as you think are relevant.*

1. Do your best to identify the style, approximate time period, and/or cultural tradition that the artwork represents; or note (by checking the box) that this artwork looks unlike anything you've ever studied.

**Style:** \_\_\_\_\_

**Historical Time Period (Approximate):** \_\_\_\_\_

**Cultural Tradition (Region, Religion, etc.):** \_\_\_\_\_

☐ *I do not believe I have ever studied anything similar to this artwork*

As you look at this work of art or architecture, what details about the medium, subject matter, and/or formal elements stand out to you? These details should help you identify (at the top of this page) the style, time period, and/or cultural tradition that the artwork represents.

**Medium** (check one or more, elaborating with relevant keywords when possible):

- ☐ Architecture: \_\_\_\_\_
- ☐ Ceramic: \_\_\_\_\_
- ☐ Painting: \_\_\_\_\_
- ☐ Photograph: \_\_\_\_\_
- ☐ Print (such as relief or intaglio print): \_\_\_\_\_
- ☐ Sculpture: \_\_\_\_\_
- ☐ Other: \_\_\_\_\_

**Subject Matter** (note a couple relevant keywords):

\_\_\_\_\_  
\_\_\_\_\_

**Formal Elements** (check one or more, elaborating with relevant keywords when possible):

- ☐ Colors: \_\_\_\_\_
- ☐ Composition: \_\_\_\_\_
- ☐ Lighting: \_\_\_\_\_
- ☐ Perspective: \_\_\_\_\_
- ☐ Texture: \_\_\_\_\_
- ☐ Other: \_\_\_\_\_

	Accurate with elaboration	Partially accurate or vague	Inaccurate	I do not believe I have ever studied anything like this*	Nothing entered
Style	Rococo	Baroque	(Other)	Ok if FA107, not if FA 105 or FA108	
Historical time period	1770 (+/- 25 years)	+/- 50 years	Over 50 years incorrect	“	
Cultural Tradition	French	European	(Other)	“	
Medium Selected	Oil painting (on canvas)	Painting (on canvas)	(Other)	“	
Medium Keywords	Oil, canvas			“	
Subject Matter	3+: Woman, aristocrat/elite, letter, bouquet dog, fabric, luxury.	2: Woman, aristocrat/elite, letter, bouquet dog, fabric, luxury.	No more than 1: Woman, aristocrat/elite, letter, bouquet dog, fabric, luxury. (or Other)	“	
Formal Elements selected	Two or more relevant to painting selected	One relevant to painting selected	Irrelevant one(s) selected	“	
Formal Elements Keywords	2: Pastel colors, loose brushstrokes, lighting, etc.	1: Pastel colors, loose brushstrokes, lighting, etc.	(Other)	“	

# MUSIC PERFORMANCE ASSESSMENT

**SLO:** Student will demonstrate theoretical concepts, professionalism, and repertoire appropriate to the student's course level on their instrument or in their vocal range.



HAROLD WASHINGTON COLLEGE MUSIC PROGRAM  
PERFORMANCE SCHOLARSHIP AUDITION EVALUATION FORM

STUDENT: \_\_\_\_\_ INSTRUMENT \_\_\_\_\_ AUDITION DATE: \_\_\_\_\_

TECHNIQUE (scales, arpeggios)

SIGHT READING

**SCORE: Rate from 1 to 5 (1=F, 5=A):** \_\_\_\_\_

**SCORE: Rate from 1 to 5 (1=F, 5=A):** \_\_\_\_\_

Comments: \_\_\_\_\_

Comments: \_\_\_\_\_

TOTAL (out of 10 points): \_\_\_\_\_

**PREVIOUS EVALUATION  
FORM**

SELECTION 1 TITLE: \_\_\_\_\_

COMPOSER: \_\_\_\_\_

SELECTION 2 TITLE: \_\_\_\_\_

COMPOSER: \_\_\_\_\_

**Rate each item from 1 to 5 (1=F, 5=A):**

CRITERIA	SCORE	COMMENTS
Tone Quality/Intonation		
Accuracy/Memorization		
Technique		
Interpretation/Style		
Stage Presence		
TOTAL for Selection 1		

General Comments: \_\_\_\_\_

GRAND TOTAL: \_\_\_\_\_

GRADE: 54+ A / 48-53 B / 42-47 C / 36-41 D / 35- F

# PROGRAM-LEVEL SLO: *MUSIC PERFORMANCE*

“Student will demonstrate theoretical concepts, professionalism, and repertoire appropriate to the student’s course level on their instrument or in their vocal range.”

- The three dimensions of the rubric are therefore **1) Professionalism, 2) Musicality, and 3) Technique.**
- There are four levels of accomplishment for each of the skills within those three dimensions:  
**Beginning□Developing□Proficient□Accomplished.**
- By the time a student earns an AFA, (s)he should be “Accomplished” on each of the skills within the three dimensions.

Selection 1: Title: \_\_\_\_\_ Composer: \_\_\_\_\_

<i>Level→ Dimension ↓</i>	Beginning (1 pt. each)	Developing (2 pts. each)	Proficient (3 pts. each)	Accomplished (4 pts. each)
<b>Musicality</b>  <i>Total: _____</i>	<input type="checkbox"/> Exhibited static dynamic range  <input type="checkbox"/> Inaccurate rhythm  <input type="checkbox"/> Frequent mistakes within melody [wrong notes]  <input type="checkbox"/> Consistently inaccurate stylistic articulations  <input type="checkbox"/> Lacking or inappropriate use and manipulation of tempo	<input type="checkbox"/> Exhibited narrow dynamic range  <input type="checkbox"/> Some accurate rhythm  <input type="checkbox"/> Occasional mistakes within melody [wrong notes]  <input type="checkbox"/> Mostly inaccurate stylistic articulations  <input type="checkbox"/> Mostly inappropriate use and manipulations of tempo	<input type="checkbox"/> Exhibited moderate dynamic range  <input type="checkbox"/> Mostly accurate rhythm  <input type="checkbox"/> A few mistakes within melody [wrong notes]  <input type="checkbox"/> Mostly accurate stylistic articulations  <input type="checkbox"/> Mostly appropriate use and manipulation of tempo	<input type="checkbox"/> Exhibited wide dynamic range  <input type="checkbox"/> Consistently accurate rhythm  <input type="checkbox"/> No mistakes within melody [wrong notes]  <input type="checkbox"/> Consistently accurate stylistic articulations  <input type="checkbox"/> Consistently appropriate use and manipulation of tempo
<i>Level→ Dimension ↓</i>	Beginning (1 pt. each)	Developing (2 pts. each)	Proficient (3 pts. each)	Accomplished (4 pts. each)
<b>Technique</b>  <i>Total: _____</i>	<input type="checkbox"/> Consistently inaccurate technical articulation/ diction  <input type="checkbox"/> Tone quality requires significant development  <input type="checkbox"/> Consistently inaccurate intonation	<input type="checkbox"/> Mostly inaccurate technical articulation/ diction  <input type="checkbox"/> Tone quality requires moderate development  <input type="checkbox"/> Mostly inaccurate intonation	<input type="checkbox"/> Mostly accurate technical articulation/ diction  <input type="checkbox"/> Tone quality requires minimal development  <input type="checkbox"/> Mostly accurate intonation	<input type="checkbox"/> Consistently accurate technical articulation/ diction  <input type="checkbox"/> Tone quality does not require any development  <input type="checkbox"/> Consistently accurate intonation

Additional comments on student performance (attach another page if more space is required):



# ASSESSMENT VS. GRADING

- **Formative Assessment:** conducted as learning is taking place, midway through a learning unit to inform teaching and learning goals for the remainder of the semester.
- **Summative Assessment:** conducted at the end of a learning unit to ascertain how student performance compares to the stated learning outcomes in order to document it.

Generally 1) **simple**, 2) **non-graded**, 3) **anonymous**, 4) **in-class activities** that are designed to provide feedback on the teaching-learning process as it is happening.<sup>1</sup>

Focus – entire class' level of understanding, not individual students

Goal – feedback is used to inform instruction

# CATs: WHAT/WHY/HOW

- Classroom Assessment Techniques
- Why:
  - Provide timely snapshots of the teaching/learning process
  - Preempt misconceptions before more heavily weighted assignments
- How:
  - Decide what to assess about your students' learning – possibly use SLO's
  - Choose a CAT that provides this feedback, is consistent with your teaching style, classroom time limits, and can be implemented easily in your classroom
  - If you prefer, explain to students the purpose of the activity, especially if the assessment is anonymous and non-graded
  - Review the results, make any changes if needed
  - Don't feel obligated to use a CAT every day or even every week.

# EXAMPLES

## The Background Knowledge Probe

- Short, simple questionnaire
- Given to students at the start of course or prior to introduction of a new unit/topic.
- Designed to uncover students' pre-conceptions.

## The Muddiest Point

- Short response to the question “What was the muddiest point in the [the lecture, discussion, homework assignment, film, etc.]
- Given to students at the end of introduction on a new unit/topic
- Designed to uncover “most unclear” or “most confusing” point in lesson.



# EXAMPLES

## Think Pair Share

- Collaborate Learning Strategy
- students **think** individually about a topic or answer to a question, discuss their idea within a **pair** or group and formulate a final idea; and **share** with the rest of the class.
- Designed to promote discussion and exchange of ideas between students.

## Problem Recognition Tasks

- Identify best method for problem solving without identifying solution.
- Identify a set of problems that can be solved most effectively by only one of a few methods.
- Designed to promote discussion of “why” vs “how”.