APPENDIX H

TURNING A STANDARD INTO CURRICULUM AND ASSESSMENT

Blank Form

Example Based On 8th Grade Music

Example Based On 12th Grade Theatre

Blank Form For Turning A Standard Into Curriculum And Assessment

(USING STANDARDS TO "ANCHOR" CURRICULUM AT GRADES 4, 8 AND 12/HIGH SCHOOL)

Steps	Explanation of Steps	Example Based on __th Grade ____ Standard #___
1. Review each standard: Consider whether the standard is appropriate for your district.	Is the standard appropriate? realistic? If not, how might it be revised?	Content Standard ___: Grade ___ Performance Standard ___:
2. Write curriculum objective: Turn the standard into a description of what students should know and be able to do. Include in the objective: the assessment task, (i.e., what the students will do to show they have mastered the objective); and the dimensions of the students' work that will be evaluated.	 Add more specific content (literature, rhythm patterns, visual arts media) and description of students' actions to clarify exactly what is desired. Create? Perform? Self-evaluate? Research? Technical accuracy/fluency/skill? Expressiveness? Vocabulary?	Curriculum objective based on standard: Given: (conditions under which learning will be assessed) the student will: (what student will do to demonstrate learning)
3. Consider possible extensions: Consider stretching the assessment task, if possible, to enable students to demonstrate their mastery of other standards/objectives.	In the interest of getting the most information possible from the assessment, consider how the assessment task can ask students to apply a wider variety of skills and understandings.	

4. Identify evaluation criteria: Describe how the students' products will be evaluated, (i.e., how to distinguish inadequate work from adequate work from excellent work). Note: such sets of evaluation criteria often are referred to as "scoring rubrics" or just "rubrics".	Either: one overall description* of the student at each level of achievement; or a separate description* of the student at each level of achievement for each dimension, (i.e., one description of basic, proficient and advanced *technical accuracy;* another description of basic, proficient and advanced *expressiveness;* etc.). *In your guide you will describe these levels of achievement in words, but eventually you will need to collect student work (performances, papers) that exemplifies each level of achievement. Use the examples you have collected to make your evaluations more consistent and to improve your verbal descriptions.	If you decide to use three levels of achievement: Basic (Student is progressing, but hasn't mastered the objective): Proficient (Student has mastered the objective): Advanced (Student's mastery substantially exceeds the objective):
5. Suggest learning strategies: List recommendations for what students might do to master the objective.	What activity might initiate the unit? What might students do next? How can different learning styles and senses be used to reinforce concepts? Collaborative or individual tasks?	
6. List necessary resources: List resources necessary for students to master the objective, i.e., to deliver the curriculum.	Materials (art supplies, sheet music, software)? Equipment (kiln, synthesizer, computer)? Facilities (space for free movement, large flat surfaces)?	

Example Of Turning A Standard Into Curriculum And Assessment

(USING STANDARDS TO "ANCHOR" CURRICULUM AT GRADES 4, 8 AND 12/HIGH SCHOOL)

Steps	Explanation of Steps	Example Based on 8th Grade Music Standard #3.a.
1. Review each standard: Consider whether the standard is appropriate for your district.	Is the standard appropriate? realistic? If not, how might it be revised?	Content Standard 3: **Improvising melodies, variations and accompaniments** Grade 8 Achievement Standard a): **improvise simple harmonic accompaniments**
2. Write curriculum objective: Turn the standard into a description of what students should know and be able to do. Include in the objective: the assessment task, (i.e., what the students will do to show they have mastered the objective); and the dimensions of the students' work that will be evaluated.	Add more specific content (literature, rhythm patterns, visual arts media) and description of students' actions to clarify exactly what is desired. Creating? Performing? Self-evaluation? Research? Technical accuracy? Expressiveness? Vocabulary?	Example of a curriculum objective based on Standard 3a: Given: a *tape* of a *short (12-16 measure) familiar 3-chord (I-IV-V) folk song* in *duple or triple meter;* in which *the harmony changes no more often than every two measures and always at the beginning of a measure;* and a *choice* of *either a keyboard, guitar or Autoharp,* the student will **improvise a harmonic accompaniment** using *appropriate chords, meter, style, technique, tone quality and expression.*
3. Consider possible extensions: Stretch the assessment task, if possible, to enable students to demonstrate their mastery of other standards/objectives.	In the interest of getting the most information possible from the assessment, consider how the assessment task can ask students to apply a wider variety of skills and understandings.	Evaluating the dimensions of "*technique, tone quality and expression*" in this objective enables the district to learn how well students have mastered Content Standard 2 (**Performing on instruments**...), Grade 8 Achievement Standards a-d. To find out whether students have mastered Content Standard 7 (**Evaluating music and music performances**), the assessment task could also ask students to evaluate their own improvisation on the dimensions described in the above objective, or to compare one of their early attempts at improvisation to their final attempt.

4. Identify evaluation criteria: Describe how the students' products will be evaluated, (i.e., how to distinguish inadequate work from adequate work from excellent work). Note: such sets of evaluation criteria often are referred to as "scoring rubrics" or just "rubrics".	Either: one overall description* of the student at each level of achievement (see example at right); or a separate description* of the student at each level of achievement for each dimension, (i.e., one description of basic, proficient and advanced *technical accuracy*; another description of basic, proficient and advanced *expressiveness*; etc.). *In your guide you will describe these levels of achievement in words, but eventually you will need to collect student work (performances, papers) that exemplifies each level of achievement. Use the examples you have collected to make your evaluations more consistent and to improve your verbal descriptions.	[This is an example of an overall description of three levels of achievement:] <u>Basic</u> (Student is progressing, but hasn't mastered the objective): Student generally makes correct use of the instrument, but physical position may be inconsistent. Student chooses an accompaniment pattern that fits the meter of the work, but may be quite basic. Technical difficulties during performance may cause some meter inconsistency and missed chord changes. Student identifies most chord changes correctly, including all cadences. Performance includes limited or no intentional expression, with most dynamic changes caused largely by technical demands. <u>Proficient</u> (Student has mastered the objective): Student demonstrates correct physical use of the instrument. Accompaniment chords are generally accurate, including all cadences, but performance may include one or two errors of which the student is aware. Chord changes occur at appropriate times. Accompaniment patterns consistently fit the meter and usually fit the style. Student plays with dynamics that fit the general expressive shape of the melody. <u>Advanced</u> (Student's mastery substantially exceeds the objective): Student demonstrates correct physical use of the instrument. Accompaniment chords are accurate and occur at appropriate times. Student may add appropriate chord changes within measures. Accompaniment patterns consistently fit the meter and style, and may include creative or technically difficult variations that enhance the expressive line, cadences or text of the music. Student plays with appropriate tone quality and a high level of expressive nuance.
5. Suggest learning strategies: List recommendations for what students might do to master the objective.	What activity might initiate the unit? What might students do next? How can different learning styles and senses be used to reinforce concepts? Collaborative or individual tasks?	• Sing roots of chords while someone else plays 2- and 3-chord accompaniments. • Listen to and imitate different accompaniment patterns on keyboard, guitar and autoharp. • Play 2- and 3-chord accompaniments by rote.
6. List necessary resources: List resources necessary for students to master the objective, i.e., to deliver the curriculum.	Materials (art supplies, sheet music, software)? Equipment (kiln, synthesizer, computer)? Facilities (space for free movement, large flat surfaces)?	Recording of song; blank cassette tapes; 2 cassette tape decks (one to play song, one to record students' accompaniments); keyboard, guitar and chorded zither (commonly referred to as an Autoharp™)

Example Of Turning A Standard Into Curriculum And Assessment

(USING STANDARDS TO "ANCHOR" CURRICULUM AT GRADES 4, 8 AND 12/HIGH SCHOOL)

Steps	Explanation of Steps	Example Based on 12th Grade Theatre Standard #1
1. Review each standard: Consider whether the standard is appropriate for your district.	Is the standard appropriate? realistic? If not, how might it be revised?	Content Standard 1: Students will create theatre through improvising, writing and refining scripts. Grade 8 Performance Standards: a. individually and in groups, develop characters, environments and actions that create tension and suspense b. refine and record dialogue and action
2. Write curriculum objective: Turn the standard into a description of what students should know and be able to do. Include in the objective: the assessment task, (i.e., what the students will do to show they have mastered the objective); and the dimensions of the students' work that will be evaluated.	Add more specific content (literature, rhythm patterns, visual arts media) and description of students' actions to clarify exactly what is desired. Create? Perform? Self-evaluate? Research? Technical accuracy/fluency/skill? Expressiveness? Vocabulary?	Curriculum objective based on standard: Given: (conditions under which learning will be assessed) copies of a generic (nonspecific) dialogue for 2 actors, a small collection of props and costumes from which to select, and 15 minutes of preparation and rehearsal time, the student will: (what student will do to demonstrate learning) prepare a scene with a partner creating characters, environments and actions that create tension and suspense; keep a written record of their character, business and blocking decisions; and without rearranging or changing the dialogue, prepare it to present to the class. The scene will have a beginning, middle and end, with a believable theme and characters.

3. Consider possible extensions: Consider stretching the assessment task, if possible, to enable students to demonstrate their mastery of other standards/objectives.	In the interest of getting the most information possible from the assessment, consider how the assessment task can ask students to apply a wider variety of skills and understandings.	Evaluate students' acting abilities in terms of the vocal and physical work incorporated into the scene, i.e., Content Standard 2: Students will act by developing, communicating and sustaining characters. Performance Standards: a. analyze dramatic text to discover, articulate and justify character motivation b. invent character behaviors based on the observation of interactions, ethical choices and emotional responses of people c. use acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that reflect artistic choices

4. Identify evaluation criteria: Describe how the students' products will be evaluated, (i.e., how to distinguish inadequate work from adequate work from excellent work). Note: such sets of evaluation criteria often are referred to as "scoring rubrics" or just "rubrics".	Either: one overall description* of the student at each level of achievement; or a separate description* of the student at each level of achievement for each dimension, (i.e., one description of basic, proficient and advanced *technical accuracy;* another description of basic, proficient and advanced *expressiveness;* etc.). *In your guide you will describe these levels of achievement in words, but eventually you will need to collect student work (performances, papers) that exemplifies each level of achievement. Use the examples you have collected to make your evaluations more consistent and to improve your verbal descriptions.	[This is an example of separate criteria for each dimension:] For objective: "Students demonstrate an understanding of the components of a story – beginning, middle and end" and "students will prepare a scene with a partner creating characters, environments and actions that create tension and suspense": Basic: The story had only two of the three elements (beginning, middle and end), and was difficult to follow because it was not logical or believable. There was no evidence of tension or suspense in the story. Proficient: The story had a beginning, middle and end, with a plausible theme. Appropriate tension was developed between the characters. Advanced: The story had a clear beginning, middle and end, with a theme that was continuous and logical. The story achieved a sense of tension and suspense. For objective: "Students will keep a written record of their character, business and blocking decisions": Basic: There is a written record of one of the three decision areas (character, business and blocking decisions). Proficient: There is a written record of most decisions in all three areas (character, business and blocking). Appropriate note-taking technique was used most of the time. Advanced: There is a written record in all three decision areas, using appropriate note-taking technique throughout. For objective: "The student demonstrates the ability to express her or himself physically as well as vocally and verbally": Basic: The actor only used action with some of the dialogue. The actions were not clear, and did little to enhance the meaning of the story. Proficient: The actor used action with most of the lines of dialogue. The actions were not clear, and did little to enhance the meaning of the story. Advanced: The actor used action with every line of the dialogue. The actions chosen by the actor were affecting, clear and logical, and enhanced the meaning of the story.

5. Suggest learning strategies: List recommendations for what students might do to master the objective.	What activity might initiate the unit? What might students do next? How can different learning styles and senses be used to reinforce concepts? Collaborative or individual tasks?	• Students work with a partner. • They focus on creating actions to give meaning to the dialogue provided and to create appropriate tension or suspense. • They rehearse the scene. • The class discusses each performance of the scene.
6. List necessary resources: List resources necessary for students to master the objective, i.e., to deliver the curriculum.	Materials (art supplies, sheet music, software)? Equipment (kiln, synthesizer, computer)? Facilities (space for free movement, large flat surfaces)?	• A generic dialogue of no more than six pairs of short lines or phrases • A selection of small hand props and/or common costume items (hats, jackets, aprons, etc.)