

Measuring Student Growth in the Instrumental Music Classroom



Michigan Music Conference
Friday, January 17, 2014
2:00-2:45pm
Amway Grand - Governor's Room (2nd floor)

Phillip M. Hash
Calvin College
Grand Rapids, Michigan
pmh3@calvin.edu
www.pmhmusic.weebly.com
(616) 526-6022

Recorder Karate Rubric

Pennsbury School District
Fallsington, Pennsylvania 19058

Students earn a belt if they can perform the given song at a level 4 or above.

5 – Student plays with good tone and very few mistakes in pitches and rhythm

4 – Student plays with good tone and a few mistakes in pitches or rhythm

3 – Student plays with acceptable tone and several mistakes in pitches or rhythm

2 – Student plays with acceptable tone and many mistakes in pitches, rhythm or fingering a particular note

1 – Student plays with poor tone, many mistakes in pitches and rhythm, many stops and starts, and/or seems very unsure of fingerings

Brass Methods (MUSC 196)
Performance Rubric

Name _____

CATEGORY	4	3	2	1-0	Comments
Tone Quality	Tone is consistently focused, clear, and supported w/ air throughout the range of the instrument.	Tone is somewhat focused, clear, and supported w/ air. Outer limits of range are not yet consistent.	Tone is developing but often not focused, clear, and supported. Outer limits of range are usually not secure.	The tone is not focused, clear, or supported w/ air, regardless of the range.	
Pitch (Note accuracy & intonation)	0-1 errors per exercise. Intonation is consistent and interval relationships are accurate.	2-3 errors per exer. Intonation is usually consistent and interval relationships mostly accurate w/ occasional notes out of tune.	4-5 errors per exer. Intonation often inconsistent and interval relationships inaccurate w/ many notes out of tune.	6+ errors per exer. Intonation always inconsistent and interval relationships inaccurate w/ many or all notes out of tune.	
Articulation	Secure attacks with correct use of tongue and air. Markings (staccato, legato, slur, accents, etc.) are executed accurately with 0-1 error(s) per exercise.	Attacks are usually secure. Use of tongue and air are developing and/or 2-3 errors in markings per exercise.	Attacks are not yet secure due to improper use or coordination of tongue and air and/or 4-5 errors in markings per exercise.	Few secure attacks due to improper use of tongue and air and/or 6+ errors in markings per exercise.	
Rhythm	The beat is secure and the rhythms are accurate with 0-1 error(s) per exercise.	The beat is mostly secure and/or 2-3 incorrect rhythm(s) or duration errors per exercise.	The beat is somewhat erratic. 4-5 incorrect rhythms or duration errors per exercise.	The beat is usually erratic and rhythms are seldom accurate. 6+ incorr. rhythms or duration errors per exercise.	

Musicianship	Dynamic levels are obvious, consistent, and accurate. Phrasing, style, and tempo are appropriate for the style of music.	Dynamic levels are evident but perhaps not consistent or obvious. Phrasing, style, and/or tempo are somewhat appropriate for the style of music. (2/3)	Dynamic levels are barely discernable. Phrasing, style, and/or tempo are often not appropriate for the style of music. (1/3)	No attention to dynamic levels is apparent. Phrasing, style, and/or tempo are not appropriate for the style of music. (0/3)	
Playing Position	Posture is erect and hand position is correct at all times.	Posture is erect but 1 aspect of hand position is incorrect.	Posture is only somewhat erect and 2 aspects of hand position are not correct.	Posture slouches and 3+ aspects of hand position are incorrect.	
Scales List:	0-2 errors per scale Errors are corrected in one attempt	3-4 errors. Most errors corrected in 1 attempt.	4-5 errors. A few errors corrected in one attempt.	6+ errors. Few is any errors are noticed or corrected.	

Exam Material Tested: _____

Score _____ / 28

PERFORMANCE EVALUATION

Student Name _____ Total Score _____

Scorer's Name _____

1st Test

2nd Test

NOTE READING & EXECUTION: Performs each note using correct fingering as indicated in the music
4- Outstanding: correct notes & fingerings played at all times
3- Good: one or two incorrect notes
2- Average: three or four incorrect notes
1- Weak: five or more incorrect notes
0- No attempt made or unrecognizable attempt made

1st Test

2nd Test

RHYTHM: Performs the rhythms and holds steady tempo as indicated in the music
4- Outstanding: correct rhythms & steady tempo were played at all times
3- Good: one or two incorrect rhythms, tempo is steady the majority of the performance
2- Average: three or four incorrect rhythms, tempo is unsteady at least half of the time
1- Weak: five or more incorrect rhythms, tempo is unsteady the majority of the time
0- No attempt made or unrecognizable attempt made

1st Test

2nd Test

ARTICULATION: Performs the proper articulations printed in the music
4- Outstanding: correct articulations played at all times
3- Good: one or two incorrect articulations
2- Average: three or four incorrect articulations
1- Weak: five or more incorrect articulations
0- Student does not understand how to perform proper articulations

1st Test

2nd Test

TONE QUALITY: Plays with appropriate tone quality for the instrument
4- Outstanding: clear, focused and full tone at all times
3- Good: mostly clear, focused, and full tone; some weaknesses in extremes
2- Average: lacking fullness, clarity, or focus; inconsistent tone
1- Weak: poor quality with pinched, unsupported, or airy sound throughout
0- No attempt made or no consistent sound of any kind produced at all

1st Test

2nd Test

POSTURE & HAND POSITION: Sits with appropriate posture and holds instrument with proper hand position
4- Outstanding: student demonstrates proper posture and hand position at all times
3- Good: student either has minor hand or posture problem while playing
2- Average: student has both minor hand and posture problems while playing
1- Weak: student has obvious hand and posture problems that negatively affect the proper performance of the piece
0- Student does not demonstrate an understanding of proper hand position or posture

← **TOTAL SCORE**

Instrumental Rating Scale

Tone Quality **Sub-total**_____

- Plays with resonant tone quality
- Tone is well-supported
- Tone quality is not affected adversely by range or tessitura
- Tone quality is not pinched or strident
- Tone quality is not "airy"

Intonation **Sub-total**_____

- Pitches are performed accurately
- Intonation is not affected adversely by dynamics
- Intonation is not affected by extreme registers
- Intonation is not affected by breath support
- Sustained notes do not fluctuate

Rhythmic Accuracy **Sub-total**_____

- Plays with consistent tempo
- Holds sustained pitches full value
- Performs all written rhythms with proper subdivision
- Plays with correct sense of meter
- Rests are held for proper length

Articulation **Sub-total**_____

- Tongued notes are performed accurately
- Slurred notes are performed accurately
- Articulated notes demonstrate proper length or separation
- Notes are not clipped at the end
- Tone is not adversely effected by articulation

Expression **Sub-total**_____

- Notes are performed stylistically correct
- Dynamics are performed accurately
- Phrase endings are not clipped
- Student performs with a sense of rubato when appropriate
- Tempo is technically and stylistically appropriate

21-25 **A**

6-10 **D**

16-20 **B**

1-5 **F**

11-15 **C**

Total Score_____

Sample Rubric Descriptors

Level 1	Level 2	Level 3	Level 4
Limited	Adequate	Sound	Extensive
Few/Little	Some	Most/several	All
Inaccurate	Some accuracy	Mostly accurate	Fully accurate
With assistance	Limited assistance	Usually independent	Always independent
Limited understanding	Some understanding	Good understanding	Thorough understanding
Rarely	Sometimes/ Occasionally	Frequently/ Usually	Always/ Consistently
Incomplete	Somewhat complete	Complete	Thoroughly complete
Unclear	Some parts clear	Mostly clear	Extremely clear
Poor/minimal	Fair/satisfactory	Good	Excellent
Inconsistent	Somewhat consistent	Mostly consistent	Always consistent
Little evidence	Some evidence	Good evidence	Strong evidence
Major errors	Some errors	Few minor errors	Error-free
Imprecise	Somewhat precise	Generally precise	Precise
Limited development	Some development	Good development	Well developed

Rubric For: _____

Student: _____ Date: _____ Grade: _____

Evaluated by: Teacher Peer Self

Related Expectations: _____

Criteria	Level 1	Level 2	Level 3	Level 4

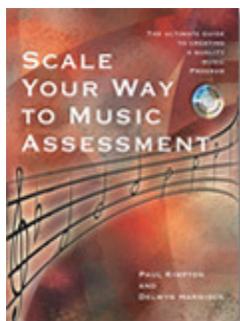
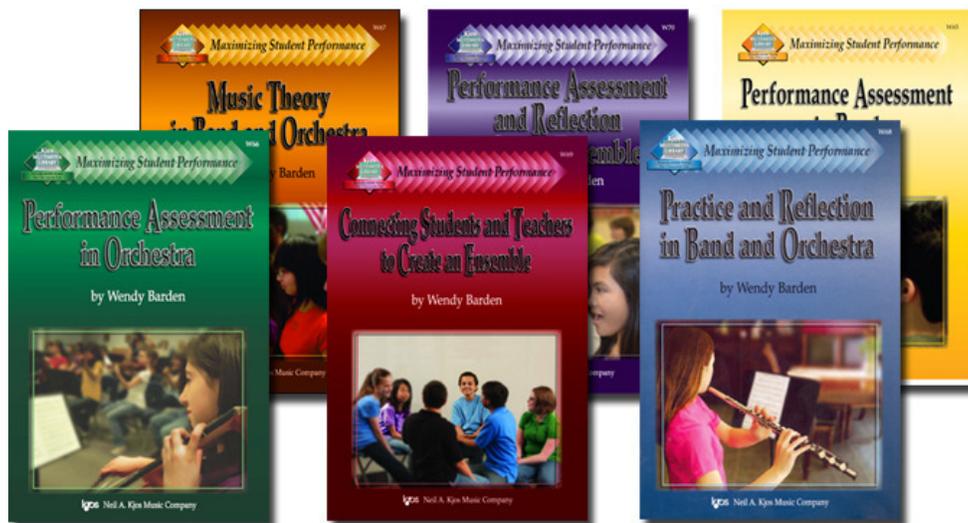
Comments and Suggestions for Improvement:

ASSESSMENT RESOURCES

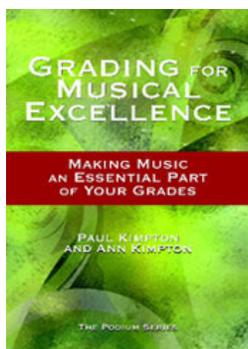
Wendy Barden – Maximizing Student Performance Series (Kjos)

This series contains excellent, practical assessment strategies and materials. Many could be incorporated into measures of student growth.

Customizable forms are available online - http://www.kjos.com/includes/KML_Teachers_Resources.php



Scale Your Way to Music Assessment by Paul Kimpton is a hands-on, step-by-step action plan for using assessment to improve your teaching and your students' performances. Published by GIA.



Grading for Musical Excellence by Paul Kimpton / Ann Kimpton
Grading for Musical Excellence, complete with workbook exercises and reflective questions, encourages music educators to "forget the baggage" and work as a team to assess the current grading system and move to the next level, incorporating the latest research about grading. Published by GIA.

NAME _____.

FUNDAMENTAL MUSICIANSHIP BATTERY

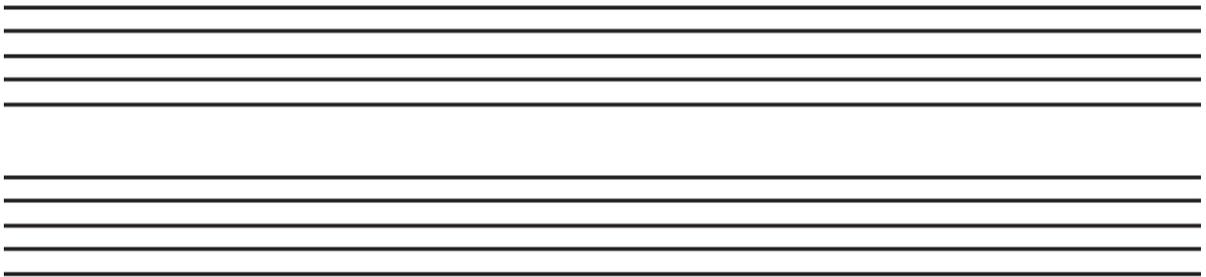
Level One

Perform

Warm-Ups and Beyond: Concert Bb Major – Major Fives [Memorized] (Quarter Note = 96)

Notate

Notate the Concert Bb Major Fives for your instrument below. Be certain to use the proper clef, key signature, and 4/4 time signature.



Two sets of five-line musical staves, each consisting of five horizontal lines, provided for the student to notate the Concert Bb Major Fives.

Objectives

- Good posture and playing position
- Full, rich, deep tone
- Correct rhythms and steady tempo
- Accurate fingering/positions/sticking
- Notation complete and correct

Evaluate

1) Why are scales important for musical development? _____.

2) Print the order of whole steps and half steps in a major scale: _____.

Complete a Self-Assessment and insert it in your FMB folder after this page.

Teacher Signature: _____.

NAME _____.

FUNDAMENTAL MUSICIANSHIP BATTERY

Level Twenty-Four

Perform

14 Weeks to a Better Band: Exercise 14 - Major Scales (Quarter Note = 96)
14 Weeks to a Better Band: Exercise 14 - Chromatic Scale [Memorized] (Quarter Note = 96)

Notate

On the staves below, notate the Chromatic Scale exercise you performed on your instrument below. Be certain to use the proper clef, key signature, and 4/4 time signature.

Four sets of blank musical staves, each consisting of five horizontal lines, provided for the student to notate the chromatic scale exercise.

Objectives

- Good posture and playing position
- Full, rich, deep tone
- Correct rhythms and steady tempo
- Accurate fingering/positions/sticking
- Composition complete: correct staff set-up, notation, and adherence to directions

Evaluate

Complete MSBOA Music Theory Test Four and insert it in your FMB folder after this page.
Complete a Self-Assessment and insert it in your FMB folder after this page.

Teacher Signature: _____.

NAME _____

COMPREHENSIVE MUSICIANSHIP BATTERY

Level One

Perform

Concert Bb Major Scale – One Octave [Memorized]	(Quarter Note = 96)
Concert G minor Scale – Melodic – One Octave [Memorized]	(Quarter Note = 96)
Concert Bb Chromatic Scale – One Octave [Memorized]	(Quarter Note = 96)
Self-Assessment	

Notate

Notate the Concert Bb Major Scale and Concert G minor (Melodic) scale for your instrument below, ascending and descending. Use one quarter note per pitch in 4/4 time signature. Identify tonic, dominant, and subdominant tones.

Two sets of blank musical staves, each consisting of five horizontal lines, provided for the student to notate the Concert Bb Major Scale and Concert G minor (Melodic) scale.

Objectives

- Good posture and playing position
- Full, rich, deep tone
- Correct rhythms
- Correct and steady tempo
- Notation complete and correct

Evaluate

1) Why are scales important for musical development? _____

2) What is the primary objective of a chromatic scale? _____

Teacher Signature: _____

NAME _____

COMPREHENSIVE MUSICIANSHIP BATTERY

Level Seven

Perform

**Chromatic Scale – Full Range of Instrument [Memorized]
Improvisation**

(Quarter Note = 96)

Improvise

Using the notes from one of the previously studied scales, improvise a short melody. You should practice by improvising at home. You will be asked to set a tempo and improvise for a minimum of 8 measures.

Objectives

- Good posture and playing position
- Full, rich, deep tone
- Correct rhythms
- Correct and steady tempo
- Correct notes
- Improvisation length

Evaluate

On a separate sheet, answer the following questions in complete sentences in separate paragraphs.

- 1) What can be learned from improvisation?
- 2) Why is improvisation considered a pure form of creativity?

Teacher Signature: _____

NAME _____

COMPREHENSIVE MUSICIANSHIP BATTERY

Level Fourteen

Perform

- | | |
|--|---------------------|
| Concert D Major Scale – One Octave [Memorized] | (Quarter Note = 96) |
| Concert b minor Scale – Melodic – One Octave [Memorized] | (Quarter Note = 96) |
| Concert D Chromatic Scale – One Octave [Memorized] | (Quarter Note = 96) |

Notate

Notate the Concert D Major Scale and Concert b minor (Melodic) scale for your instrument below, ascending and descending. Use one quarter note per pitch in 4/4 time signature. Identify and notate tonic, dominant, and subdominant chords.

Two sets of blank musical staves, each consisting of five horizontal lines, provided for the student to notate the scales and chords.

Objectives

- Good posture and playing position
- Full, rich, deep tone
- Correct rhythms
- Correct and steady tempo
- Notation complete and correct

Evaluate

What are three things that you can do to further enhance your own musicianship?

- 1) _____
- 2) _____
- 3) _____

Teacher Signature: _____

NAME _____

COMPREHENSIVE MUSICIANSHIP BATTERY

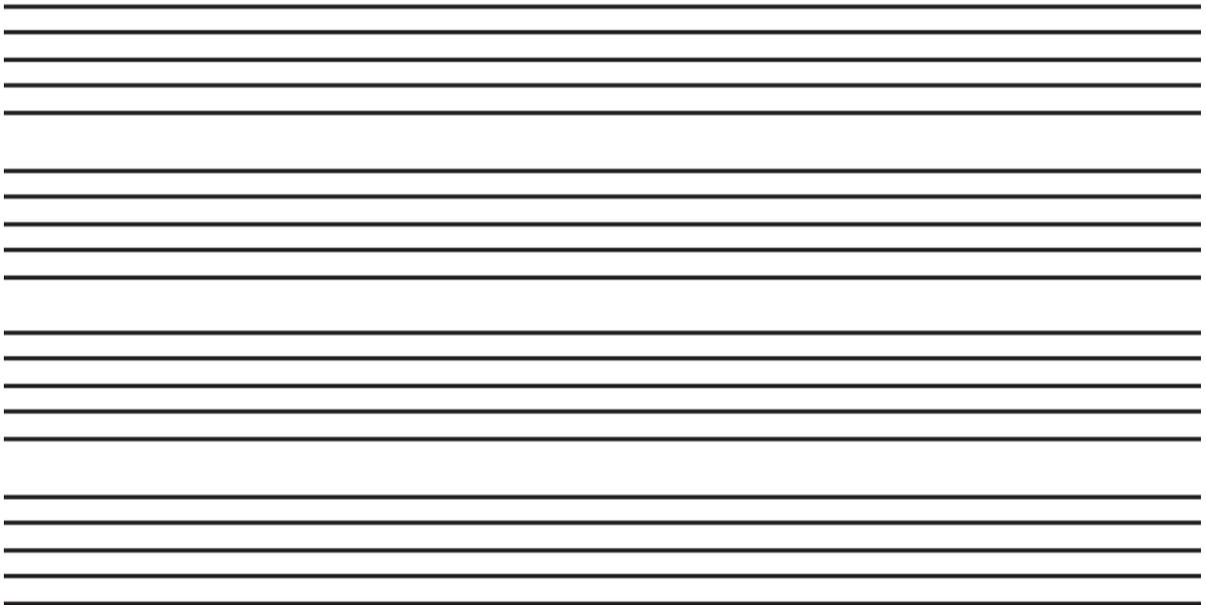
Level Twenty-One

Perform

**All scale requirements from memory for your instrument on the MSBOA Solo & Ensemble Proficiency Level II
Sight-Reading**

Notate

Notate two major and two minor scales of the MSBOA Solo & Ensemble Proficiency Level II not previously exhibited on Level 18.



Ten blank musical staves for notating scales.

Objectives

- Good posture and playing position
- Full, rich, deep tone
- Correct notes & rhythms
- Correct and steady tempo
- Notation complete and correct

Evaluate

Write a one-page essay about your instrument, its history, notable advances in technology and well-known performers.

Teacher Signature: _____

NAME _____

COMPREHENSIVE MUSICIANSHIP BATTERY

Level Twenty-Eight

Perform _____

Composition

Compose _____

Write an abbreviated march for at least four different instruments. It should exhibit:

- knowledge of melody, harmony, and notation skills
- must contain an introduction (4 meas), first & second strains (8 meas each) & trio (16 meas)
- use 2/4 or cut time signatures and any key signature
- include dynamics, articulations, phrasing, etc.

Challenge yourself to produce something you are proud of. You may use material from previous composition assignments as basis for your new work. Please use the confines tonally of march form (i.e. first 20 measures should be in one key, last 16 in another closely related key) Your final copy must be notated in pen or via computer notation software; either way, it should be clean and neat. Find friends to perform this composition with you for class.

Objectives _____

- Good posture and playing position
- Full, rich, deep tone
- Correct notes & rhythms
- Appropriate tempo
- Correct notation
- Composition

Evaluate _____

On a separate sheet, answer the following questions in complete sentences in separate paragraphs.

- 1) Describe your composition. (e.g. your mindset writing, or a story you made up or based this off)
- 2) What was the method you used to compose this piece?
- 3) What was most difficult about the compositional process throughout the CMB experience?

Teacher Signature: _____

Level 3

Students in Level 3 should be able to use a variety of bow strokes appropriately, including *staccato*, *martelé*, and *detaché*. Secure intonation in 1st, 2nd, and 3rd positions is required, including the ability to shift between positions with accuracy and fluency. The development of vibrato is encouraged at this level.

Level 3 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
Aural skills	10
Clapback	3
Intervals	3
Playback	4
Reading skills	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisite	
None	

Repertoire

Please see “Assessment Repertoire” on p. 9 for important information regarding this section of the assessment.

Students must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for assessment purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 3* FHM

List A

Repertoire in Baroque and Classical Styles

Albrechtsberger, Johann Georg

- ▶ Minuetto and Trio in D Major, from Symphony No. 3 in D Major (arr. Paul Jenkins FHM)

Arne, Thomas A.

- Melodie in G Major (arr. Alfred Moffat in *Old Masters for Young Players*, 1 OTT)

Bach, Johann Sebastian, attr.

- Minuet, from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114 (Christian Petzold: attr. J.S. Bach and arr. in *Suzuki Violin School, Revised Edition*, 3 ALF)
- ▶ Musette, from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 126 (arr. Kathleen Wood FHM)

Becker, Jean

- Gavotte (in *Suzuki Violin School, Revised Edition*, 3 ALF)

Beethoven, Ludwig van

- Minuet in G Major, from *Sechs Menuette*, WoO 10, no. 2 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

Diabelli, Anton

Sonatina, op. 163, no. 4

- ▶ 2nd movement: Andante cantabile (arr. Kathleen Wood FHM)

Gossec, François-Joseph

- Gavotte (in *Suzuki Violin School, Revised Edition*, 1 ALF)

Hasse, Johann Adolph

Two Dances (arr. Alfred Moffat, in *Old Masters for Young Players*, 1 OTT)

- Bourrée and Menuett

Köchler, Ferdinand

Concertino in G Major, op. 11 BOS

- ▶ 1st movement

Lully, Jean-Baptiste

- Gavotte (in *Suzuki Violin School, Revised Edition*, 2 ALF)

Martini, Giovanni Battista

- Gavotte (in *Suzuki Violin School, Revised Edition*, 3 ALF)

Montéclair, Michel Pignolet de

- Two Minuets (in *Position Pieces for Violin and Piano*, 2 FAB)

Pepusch, Johann Christoph

- Theatermusik (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

Sammartini, Giuseppe

- Mouvement d'une Sérénade (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

Steibelt, Daniel

- Divertimento (arr. Alfred Moffat, in *Old Fiddle Pieces* OTT; *The Young Violinist's Repertoire*, 2 FAB)

Telemann, Georg Philipp

Sonatina in F Major, TWV 41:F1

- ▶ 3rd movement: Presto (arr. Kathleen Wood FHM)

List B

Traditional and Romantic Repertoire

Anonymous

- Untitled Reel 2 (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)

Traditional

- ▶ Nouvelle agréable (arr. Christine Donkin FHM)
 - play with fingering indicated
- ▶ Skye Boat Song (arr. Hugh J. McLean FHM)
 - play in 3rd position

Alard, Jean-Delphin

- ▶ Nocturne (In the Second Position) FHM
 - play in 2nd position

Baklanova, Nathalia

Acht leichte Stücke für Violine und Klavier PET

- ▶ Mazurka (no. 4) (in *The Young Violinist's Repertoire*, 3 FAB)
 - observe repeat mm. 33 to 40
- Romance (no. 3)

Blachford, Frank

- ▶ Minor Mode FHM

Brahms, Johannes

- Waltz, from *Walzer*, op. 39, no. 15 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

Carse, Adam

Fiddle Fancies S&B

- Waltz Steps

Dvořák, Antonín

- From "Songs my Mother Taught Me," op. 55, no. 4 (in *The Young Violinist's Repertoire*, 2 FAB)

Grieg, Edvard

- ▶ Wedding Tune, op. 17, no. 24 (arr. Kathleen Wood FHM)
 - play in 2nd position

Méhul, Etienne

- Romance (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

Mendelssohn, Ludwig

Miniatures: Fifteen Pieces for Violin, op. 62 BOS

- Cavatina (no. 4)
- Little Waltz (no. 2)

Paganini, Niccolò

- Theme, from *Witches' Dance* (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

Schumann, Robert

- The Two Grenadiers, op. 49, no. 1 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

Tchaikovsky, Pyotr Ilyich

- Sharmanka (in *The Young Violinist's Repertoire*, 2 FAB)

List C

Repertoire Composed After 1930

Archer, Violet

Twelve Miniatures WAT

- Joyous

Chase, Bruce

Fiddle & Fun in First Position HAL

- ▶ Gabby Ghost

Colledge, Katherine, and Hugh Colledge

Shooting Stars B&H

- ▶ Cossacks
- ▶ Moto perpetuo

Coulthard, Jean

- ▶ A Sad Waltz (in *The Encore Series for Violin & Piano*, 3 FHM)
- Under the Sea (in *The Encore Series for Violin & Piano*, 4 FHM)

Donkin, Christine

Fall Fair FHM

- ▶ The Farmers' Market
- Midway Ride

Duke, David

- Pibroch (in *The Encore Series for Violin & Piano*, 2 FHM)

Fiala, George

- ▶ Wallaby's Lullaby, op. 5 BER

Kabalevsky, Dmitri

Twenty Pieces for Violin and Piano, op. 80 SCH; SIK

- ▶ On Holiday (no. 15)

Khachaturian, Aram

- The Little Horse (in *Position Pieces for Violin and Piano*, 3 FAB)

Kroll, William

Three Violin Pieces in the First Position SCH

- ▶ Donkey Doodle (in *Solos for Young Violinists*, 1 ALF)

Lumsden, Caroline, and Ben Atwood

Wizard's Potion PET

- Grab the Slippery Toad!

Norton, Christopher

Microjazz Violin Collection, 2 B&H

- A Dramatic Episode
- Fly Away

Persichetti, Vincent

Masques, op. 99 EVO

- Masque No. 1

Pracht, Robert

Twelve Easy Pieces, op. 12 BMC

- Perpetuum Mobile
- Tarantella

Shostakovich, Dmitri

- ▶ The Clockwork Doll, from *Children's Notebook*, op. 69 (arr. Konstantin Fortunatov, in *Shostakovich: Albumstücke* PET)

Wilson, Peter

Space Stringpops FAB

- Space Walk

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the assessment.

Etudes

Students must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for assessment purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4* FHM

Cohen, Mary

Superstudies for Violin, 2 FAB

- Fivepenny Waltz (no. 8)
- Hot Chocolate Treat (no. 3)
- The Snake-Charmer's Lament (no. 7)
- ▶ The Whirly Bird and the Hen (no. 9)

de Keyser, Paul

Violin Playtime Studies FAB

- Allegro Brillante (no. 30)

Donkin, Christine

Get Fiddlin'! FHM

- Kananaskis (no. 22)
- Mosquito Creek (no. 20)
- Simonette River (no. 16)
- Wild Horse (no. 10)

Entezami, Ramin

Melodious Etudes in First Position FIS

- ▶ The Fellow (no. 31)

Geringas, Yaakov

Shifting: Thirty Progressive Studies for Violinists FHM

- Aim and Shoot (no. 8)
- Cradle Song (no. 6)
- ▶ The First Skating Lesson (no. 5)
- King Counter (no. 7)
- Round Dance (no. 3)
- Sadness (no. 18)
- Tag (no. 11)
- Up and Down the Ladder (no. 1)

Givens, Shirley

Adventures in Violinland, 3D GIV

- ▶ Who Has Seen the Wind?
→ play in 3rd position

Kayser, Heinrich Ernst

Elementary and Progressive Studies for the Violin, op. 20 SCH; FIS

- one of nos. 1, 2, 3

Kinsey, Herbert

Elementary Progressive Studies, set 1 ABR

- no. 11 or no. 18

Mackay, Neil

Position Changing for the Violin OUP

- ▶ The Fair Isle (no. 2)
- Tyrolean Air (no. 18)

Metz, Louis

Vioolmethode, 3 B&V

- no. 8

Rapoport, Katharine

▶ Kites FHM

→ play in 2nd position

Sitt, Hans

Studies for the Violin, op. 32, 1 FIS

- no. 3 or no. 4

Trott, Josephine

Melodious Double Stops, 1 SCH

- one of nos. 1, 2, 4, 6, 7, 8

Wohlfahrt, Franz

Forty Elementary Studies, op. 54 FIS; SCH; PET

- no. 9 or no. 35

Sixty Studies for Violin, op. 45, 1 SCH

▶ Study in G Major (no. 4)

- one of nos. 6, 14, 16, 20

Sixty Studies for Violin, op. 45, 2 SCH

▶ Study in B flat Major (no. 37)

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the assessment.

Students must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	B \flat , C, D	2 octaves	♩ = 100	
Harmonic and Melodic Minor	C, D			
Major	F	1 octave in 2nd position	♩ = 60	
Harmonic and Melodic Minor	F			
Chromatic	on D	1 octave start on open string	♩ = 66	
Arpeggios				
Major	B \flat , C, D	2 octaves	♩ = 88	
Minor	C, D			
Major	F	1 octave in 2nd position	♩ = 60	
Minor	F			
Double Stops*				
Exercise on D and A Strings			♩ = 60	

*See *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM*.

Aural skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it twice on the piano.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{3}{4}$	four measures

Example only

1



2



Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

Playback

Students will be asked to play back a melody on the violin, based on the first five notes of a major scale. The melody may contain leaps of a 3rd and/or a 5th. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	G, D, A major	five to eight notes

Example only

1



2



Reading skills

Playing

Students will be asked to play a short melody at sight. This may contain dynamics (*p*, *mp*, *mf*, *f*, *dim.*, *cresc.*), symbols (^), articulation, and bowing indications (two-note *legato* or *staccato* slurs).

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Level 1 repertoire	$\frac{3}{4}$ $\frac{4}{4}$	G, D, A major	1st	eight to twelve measures

Clapping

Students will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only



Sample Annual High School Orchestra Assessment

Part I – Written (score/119 pts. = %/100. Then divided by % by 2 = score/50)

I. Music Terminology – Matching (1 pt. each = 20 pts.) [ART.M.III.HS.1]

- | | |
|------------------------|-----------------------|
| 1. _____ allegro | a. sweetly |
| 2. _____ trio | b. slower & broader |
| 3. _____ poco | c. moderately fast |
| 4. _____ stringendo | d. fast |
| 5. _____ allegretto | e. little |
| 6. _____ dolce | f. hastening |
| 7. _____ feierlich | g. expressively |
| 8. _____ ausdrucksvoll | h. soft, tender |
| 9. _____ weich | i. contrasting minuet |
| 10. _____ allargando | j. solemn, grave |

II. Music History & Culture - Multiple Choice (1 each = 15 pts.) [ART.M.V.HS.1]

11. _____ “Spring” from Vivaldi’s *Four Seasons* is
- a. an early example of program music.
 - b. based on sonnets by a famous poet.
 - c. includes strings, winds, and percussion.
12. _____ A classical symphony generally has movements arranged
- a. fast-minuet-slow-fast.
 - b. fast-slow-minuet-fast.
 - c. fast-slow-slow-fast.
13. _____ Orchestral music of the classical era typically features
- a. clear, symmetrical phrases.
 - b. polyphonic texture.
 - c. the brass section.
-

III. Music Theory (12 pts.) [ART.M.III.HS.1]

14-19. Write the following key signatures and scales, ascending and descending. (2 pts. each):

Freshmen: A, C, Bb, G, F, & D major

Sophomores: E, Bb, Ab, D, Eb, & A major

Juniors: A, Eb, & Ab major; d, e, & b natural minor

Seniors: B & C# major; c#, f#, b, & g melodic minor

Six blank musical staves, each consisting of a five-line staff with a brace on the left side, arranged in two columns of three.

20. Write the counting below the notes/rests for the excerpt below. (2 pt. per mes.= 24 pts.)

Musical excerpt in treble clef, key of G major, 2/4 time. The tempo is marked 'Allegro'. The music starts with a forte (*f*) dynamic. The first staff contains measures 1-6, and the second staff contains measures 7-12. The piece ends with a piano (*p*) dynamic. The notation includes eighth notes, quarter notes, and trills.

Identify the following excerpts as baroque or classical by circling the appropriate word. Briefly explain your answer. (2 pts. each = 8 pts.) [ART.IV.HS.1]

21. BAROQUE / CLASSICAL	Why?:
22. BAROQUE / CLASSICAL	Why?:
23. BAROQUE / CLASSICAL	Why?:
24. BAROQUE / CLASSICAL	Why?:

25. You will see a video of a high school orchestra (not our own) playing the first movement of Mozart's *Eine Kleine Nachtmusik* in concert. The video will be played three times. You will have time to write between each listening. Complete the evaluation form below indicating positive aspects, areas for improvement, and strategies this group could use in rehearsal and individual practice to make their performance better. (30 pts.) [ART.M.III.HS.5; ART.M.III.HS.6]

	Comments
Tone characteristic sound, warmth, control, support, percussion instrument adjustment and sound	
Intonation correct pitches, matching within ensemble	
Balance Parts covered as well as possible, blend, proportion of melody, bass, harmony, etc. Percussion balanced to ensemble, overall ensemble sound	
Musicianship Dynamics, phrasing, appropriate style & articulation, improvisation (jazz ensembles only)	
Rhythm Correct rhythms, consistent tempo, phasing, precision, appropriate tempo changes executed together	
Technique Hand/bow position, tonguing/slurring, fingering ability, ability to play individual parts	
Stage Presence Posture, self discipline, neat appearance, attention to conductor, deportment on and off stage	

Grading Rubric

30-26	25-21	20-16	15-11	10-0
Evaluation identifies numerous positive aspects and areas for improvement with specific strategies for rehearsal and practice. Comments are specific, accurate, and clear.	Evaluation identifies several positive aspects and areas for improvement with general strategies for rehearsal and practice. A few comments are specific. Most comments are general, but mostly accurate, and clear.	Evaluation includes some positive comments and areas for improvement. Several comments are accurate w/ some general strategies for rehearsal and practice. More detail and clarity needed.	Evaluation includes a few positive comments and areas for improvement. Some comments are accurate w/ some general strategies for rehearsal and practice. Some comments may be inaccurate or incorrectly stated. More detail and clarity needed.	Evaluation is incomplete with only a few helpful comments.

26. Form – You will hear the first movement to “Spring” from Vivaldi’s *Four Seasons* two times. Write the number called in the appropriate place in the listening map. (10 pts.)
 [ART.M.III.HS.2]

“Spring” from *the Four Seasons*
 By Antonio Vivaldi (1678-1741)

R = Ritornello E = Episode

R1 “Spring w/ all it’s happiness is here.”	R1	R2	R2	E1 “And the birds welcome it w/ happy songs”	R2	E2 “And the brooks, touched by the breezes, flow w/ sweet murmurings” (quiet)
R2 (Dominant)	E3 “Dark clouds fill the sky announced by lightning and thunder.” (Fast “lightening like” notes)	R2 (C# Minor)	E4 “But when everything is quiet, the birds begin to sing again their enchanting song.”	R2	R2	

Part II – Individual Performance (50 pts. – graded w/ separate rubric)
 [ART.M.I.HS.4]

	Scales (10)	Etude (15)	Orchestra Rep. (15) [ART.M.I.HS.1; ART.M.I.HS.3]	Sight Reading (10) [ART.M.I.HS.6]
Grade 9				
Grade 10				
Grade 11				
Grade 12				

GRADE 7

PERFORM

Standard 1: **Apply skills and knowledge to perform in the arts.**
(VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)

ART.M.I.7.1 Sing and play with expression and technical accuracy, an increasingly diverse repertoire of literature at developmentally-appropriate levels. Perform at least one selection from memory.

ART.M.I.1.2 Sing a melody in a small group.

ART.M.I.7.3 Sing and play accurately as a soloist, and in both small and large ensembles with appropriate technique and breath control.

ART.M.I.7.4 Use technology in a variety of ways in musical performance.

ART.M.I.7.5 Sight read basic melodies in treble and bass clefs, using combinations of whole, half, quarter, eighth, sixteenth, and dotted notes and rests; in simple meter.

CREATE

Standard 2: **Apply skills and knowledge to create in the arts.**
(VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)

ART.M.II.7.1 Improvise tonic and dominant accompaniments.

ART.M.II.7.2 Improvise basic rhythmic and melodic variations.

ART.M.II.7.3 Improvise short melodies over given rhythmic accompaniments, each in a consistent style, meter, and tonality.

ART.M.II.7.4 Compose short pieces to communicate ideas and/or stories, within defined parameters.

ART.M.II.7.5 Arrange simple pieces for student's classroom instrument or voice.

ART.M.II.7.6 Use a variety of traditional and nontraditional sound sources when composing, arranging, and improvising.

ANALYZE

Standard 3: Analyze, describe, and evaluate works of art.
(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.III.7.1 Identify and describe specific musical elements and events in a given aural example, using appropriate terminology.
- ART.M.III.7.2 Analyze elements of music used in music of increasingly diverse genres and styles.
- ART.M.III.7.3 Demonstrate knowledge of the basic principles of tonality, major chords, and I-IV-V harmonic progressions in major keys.
- ART.M.III.7.4 Develop criteria based on musical knowledge and personal reflections to evaluate the quality and effectiveness of music performances. Apply these criteria as self-evaluation when performing and creating.
- ART.M.III.7.5 Evaluate the quality and effectiveness of one's own and others' musical performances and creations by applying specific and appropriate criteria, and offering constructive suggestions for improvement.

ANALYZE IN CONTEXT

Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.
(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.IV.7.1 Describe distinguishing characteristics of a repertoire of music from diverse cultures.
- ART.M.IV.7.2 Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works.
- ART.M.IV.7.3 Compare, in several cultures of the world, functions music serves and the roles of musicians.
- ART.M.IV.7.4 Describe the relationship between technology and music.

ANALYZE AND MAKE CONNECTIONS

Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

**Michigan Standards, Benchmarks, and Grade Level Content Expectations for
Visual Arts, Music, Dance, and Theater**

(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.V.7.1 Describe and compare the relationships between the art forms and their characteristic materials.
- ART.M.V.7.2 Describe ways in which music is related to the subject matter of at least two other disciplines.
- ART.M.V.7.3 Identify multiple artistic applications of current technology in music.

HIGH SCHOOL

PERFORM

**Standard 1: Apply skills and knowledge to perform in the arts.
(VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)**

ART.M.I.HS.1 Sing and play with expression and technical accuracy a large and varied repertoire of vocal and instrumental literature with a moderate level of difficulty, including some selections performed from memory.
(21st Century Skills: I.3, I.4, I.5, I.6, II.1, II.7, III.3, III.4, III.10)

ART.M.1.HS.2 Sing music written in four parts, with and without accompaniment.
(21st Century Skills: I.3, I.4, I.5, II.1, III.4, III.6)

ART.M.1.HS.3 Perform an appropriate part in large and small ensembles, demonstrating well-developed ensemble skills.
(21st Century Skills: I.4, II.5, III.3)

ART.M.1.HS.4 Perform music using instruments (traditional and non-traditional) and electronic media.
(21st Century Skills: I.1, I.2, II.2, II.3, II.5, III.2)

ART.M.1.HS.5 Perform from an instrumental or vocal score of at least four staves.
(21st Century Skills: I.3, I.4, II.1, II.7)

ART.M.1.HS.6 Sight read accurately and expressively, music with a moderate level of difficulty.
(21st Century Skills: I.3, I.4, II.1, II.7)

CREATE

**Standard 2: Apply skills and knowledge to create in the arts.
(VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)**

ART.M.II.HS.1 Improvise stylistically appropriate harmonizing parts.
(21st Century Skills: I.1, I.3, I.4, 1.5, 1.6, II.1, II.4, II.5)

ART.M.II.HS.2 Improvise rhythmic and melodic variations given pentatonic melodies, and melodies in major and minor keys.
(21st Century Skills: I.1, I.3, I.4, II.1, II.4, II.5)

**Michigan Standards, Benchmarks, and Grade Level Content Expectations for
Visual Arts, Music, Dance, and Theater**

- ART.M.II.HS.3 Improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.
(21st Century Skills: I.1, I.2, I.3, I.4, II.1, II.4, II.5)
- ART.M.II.HS.4 Compose music in several different styles, demonstrate creativity in using the elements of music for expressive effect. *(21st Century Skills: I.1, I.2, I.3, I.4, II.1, II.7, III.3, III. 4)*
- ART.M.II.HS.5 Arrange pieces for voices or instruments, other than those for which the pieces were written, in ways that preserve or enhance the expressive effect of the music.
(21st Century Skills: I.1, I.2, I.3, I.4, I.5, II.1, II.4, II.7, III.3, III. 4)
- ART.M.II.HS.6 Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usage of the sound sources.
(21st Century Skills: I.1, I.2, I. 3, I.4, II.1, II.3, II.7, III.3)
- ART.M.II.HS.7 Create or adapt music to integrate with other media.
(21st Century Skills: I.1, I.2, I.3, I.4, II.1, II.2, II.3, II.5, II.7, III.3)

ANALYZE

**Standard 3: Analyze, describe, and evaluate works of art.
(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)**

- ART.M.III.HS.1 Demonstrate extensive knowledge and use of the technical vocabulary of music.
(21st Century Skills: I.6, II.1)
- ART.M.III.HS.2 Analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.
(21st Century Skills: I.3, II.1, II.7, III.2, III.7)
- ART.M.III.HS.3 Identify and explain compositional devices and techniques and their purposes, giving examples of other works that make similar uses of these devices and techniques.
(21st Century Skills: I.3, I.4, I.6, II.1)
- ART.M.III.HS.4 Evaluate the use of music in mixed media environments.
(21st Century Skills: I.3, I.6, II.1, II.2)

- ART.M.III.HS.5 Make informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations applying specific criteria.
(21st Century Skills: I.3, I.6, II.1)
- ART.M.III.HS.6 Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.
(21st Century Skills: I.3, I.4, I.6, II.1)

ANALYZE IN CONTEXT

Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.
(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.IV.HS.1 Classify by genre or style and by historical periods or culture, unfamiliar but representative aural examples of music and explain the reasoning behind their classifications.
(21st Century Skills: I.3, I.4, I.6, II.1, III.1, III.2, III.7)
- ART.M.IV.HS.2 Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
(21st Century Skills: I.3, II.1, III.2, III.7)
- ART.M.IV.HS.3 Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.
(21st Century Skills: I.3, I.6, II.1, III.2, III.7, III.9)
- ART.M.IV.HS.4 Analyze the impact of electronic music media in society and culture.
(21st Century Skills: I.3, II.1, II.2, II.3, III.2, III.7, III.9)

ANALYZE AND MAKE CONNECTIONS

Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life
(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.V.HS.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples.
(21st Century Skills: I.3, I.6, II.1)

**Michigan Standards, Benchmarks, and Grade Level Content Expectations for
Visual Arts, Music, Dance, and Theater**

- ART.M.V.HS.2 Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.
(21st Century Skills: I.3, I.4, I.6, II.1, III.2, III.7, III.9)
- ART.M.V.HS.3 Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.
(21st Century Skills: I.3, I.6, II.1)
- ART.M.V.HS.4 Explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts and disciplines outside of the arts.
(21st Century Skills: I.3, I.6, II.1, III.2, III.7, III.9)
- ART.M.V.HS.5 Analyze and consider the use of music and media for the future.
(21st Century Skills: I.2, I.3, II.1, II.2, II.3, III.2, III.7, III.9)

STRATEGIC TESTING

by Timothy Eimer

SEVERAL YEARS AGO A COLLEAGUE OF MINE asked me to proofread a test that she had written. She was obviously very proud of the test, and I'm sure that in college she had taken courses in educational measurements and evaluations, but I found her test to be riddled with mistakes. During the course of my career, I have come across many poorly crafted tests by both rookie and veteran teachers. As Christian educators, we must strive to carry out our tasks, including test writing, in a conscientious manner that is done for the glory of God. If you struggle with creating clear, effective tests or if you want to improve the tests you write, consider these strategies.

Preparing your students for a test

A MAJOR COMPLAINT THAT I HAVE HEARD FROM STUDENTS is that their teachers don't adequately prepare students for tests. As teachers, we cannot cover a large body of information during a unit and then expect students to read our minds about what will be included on the unit test. Students of all age groups need guidance for test preparation. To be fair to our students, we must adequately prepare them to succeed when

taking our tests. The primary objectives of a test are to evaluate and to facilitate learning; keeping the content of the test a mystery will hinder students from achieving these objectives.

Prepare a detailed test review for students to alert them to the major terms, formulas, types of problems, or topics you will test them on. Showing your students the test review at the start of a unit can be very effective because it serves as an advance organizer for the unit's most important content.

Be sure to include time in your schedule to help students who are struggling with the content that will appear on your test. Have students practice writing out answers to your review questions, and consider using class time to have student pairs or groups evaluate their review answers. Review games resembling Jeopardy or Around the World are other effective ways to help students prepare for tests.

Understanding basic test-writing guidelines

AS CHRISTIAN SCHOOL TEACHERS, WE NEED TO PARTNER with our students to learn about the world from a biblical perspective. This mission will be hindered if our students perceive that our tests or other evaluation tools are unfair or unduly difficult. Understanding several basic test-writing guidelines will help you write fair, effective tests.

Many students, especially those who struggle with tests, become flustered when they encounter a new format for every test. If possible, try to use the same format for every test you create for a class. For example, all my tests begin with two pages of multiple choice questions followed by one page of matching questions and one page of short-answer questions and essays. I also make all tests worth 100 points, and I use tests as a standard for weighing other assignments or projects.

For example, an average homework assignment requires about a third of the effort that is required for studying for a test and is therefore worth 30 points.

Tests should be a reasonable length for the allotted time. Most, if not all, of your students should be able to complete a test at least 10 minutes before the end of class so they have time to check their answers. Avoid the temptation of writing tests that challenge your top students and leave everyone else in the dust.

Test questions should not provide clues for answering other questions. Some teachers deliberately scatter clues throughout a test, but this tactic simply rewards astute test takers and doesn't genuinely measure students' knowledge.

When writing a test, beware of staging a trivial pursuit—what educational specialists call irrelevant difficulty. Testing for minor details such as the year George Washington was married or the scientific name of the emperor penguin increases a test's difficulty but lowers its validity and effectiveness. It will also lower your popularity with students—and with good reason. In all our classes we are encouraging students to heed the message of Proverbs 4:5–12, to seek out wisdom and good judgment and to be guided by wisdom. It sends a poor message to our students to encourage them to use God's wisdom to understand the big picture of our content area but then to test on inconsequential details.

Writing true or false questions

TRUE-FALSE QUESTIONS ARE A common test item, but they are often used incorrectly. True-false items are effective for measuring a student's ability to identify a basic principle, a term's definition, or the accuracy of a statement. True-false questions should not be used to evaluate statements of opinion or broad, general statements, which require a written response.

Weak Multiple-Choice Questions:

The number of countries

- a) in the world is equal to 193.
- b) are 210.
- c) in the United Nations is approximately equal to 191.
- d) in the world is not important.

There are several reasons why this is a poorly constructed question. The stem is not a meaningful statement by itself, and it is shorter than a distracter. The distracters are unequal in length, and they are not evaluating the same topic. Choice "c" is incorrect, but the correct number of United Nations members is 192, making choice "c" a trivial distracter. Choice "d" is a subjective response at best and a frivolous one at worst, and alternative "b" does not grammatically match the stem.

The average distance from the earth to the sun is _____

- a) 93,000 miles
- b) 220,000,000 kilometers
- c) 93,000,000 miles
- d) 5×10^{12} miles

The stem of this question is correctly written, but the alternatives do not match each other. All the alternatives should use the same unit, they should be listed in numerical order, and they should all be standard numbers instead of including a number using exponential notation.

Good true-false questions that are not too obvious are difficult to construct. True-false questions also offer students a higher probability of guessing the correct answer. I have abandoned true-false questions entirely, and most educational specialists advocate avoiding them unless it is the only appropriate type of question available for the content you wish to evaluate.

Writing matching questions

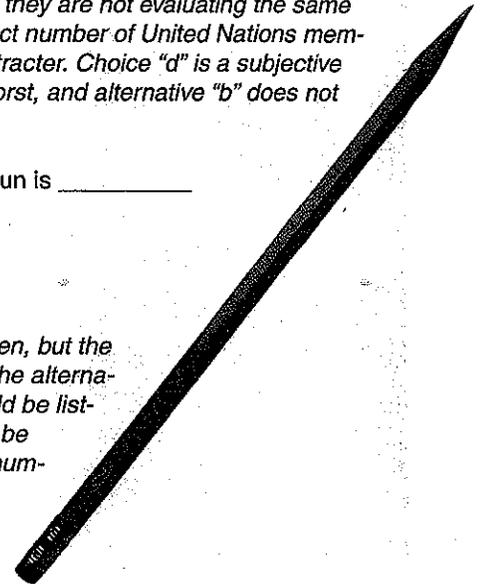
MATCHING QUESTIONS EFFECTIVELY measure a student's ability to identify relationships between two things. For example, matching questions can ask students to match persons with accomplishments, terms with definitions, dates with historical events, authors with book titles, organisms with classification groups, or rules with examples. Matching exercises are compact, allowing you

to measure a large amount of factual information in a little space. But matching questions should only be used to measure facts, not the application of content.

When constructing matching questions, use the same type of material for each exercise. For example, a single matching set could include facts about U.S. presidents or Canadian inventors, but not both presidents and inventors. Use an unequal number of questions and answers in the answer box, and tell students that answers may be used once, more than once, or not at all. Finally, avoid using too many questions or answer options in one set. A set of matching questions should never have more than 10 questions.

Writing multiple choice questions

AMONG OBJECTIVE TEST ITEMS, multiple-choice questions are the most



widely used because they are versatile and can measure both content knowledge and application. A multiple-choice question consists of an incomplete sentence or a question, which is called the stem, and a list of alternatives or options. The correct alternative is the answer, and the other three or four incorrect alternatives are called distracters.

When constructing a multiple-choice question, be sure that the stem is longer than all the choices and that it is meaningful by itself even without the choices. Keep irrelevant information out of the stem, and match the grammar of the stem with the grammatical structure of each choice.

All the distracters of a multiple-choice question should be plausible, and avoid "all of the above" or "none of the above" alternatives, which are frequently confusing to students. Students should never be asked to circle more than one answer, and each question should have a clearly correct alternative. Never ask for the "best" answer.

All alternatives should have the same grammatical structure, be nearly equal length, and be listed in alphabetical order. You may have two alternatives of one length and two of a different length, but then list the shorter alternatives first. Numerical alternatives should be listed in numerical order, and one number should not be significantly different than the other numbers.

Writing essay and short-answer questions

BECAUSE ESSAY QUESTIONS OFFER a great deal of freedom for responses, they should not be used to measure basic knowledge or factual information. Essay questions allow students to put ideas together using their own words and are ideally suited for measuring higher-order thinking skills. Essay questions and short-answer items should measure a student's ability to apply, analyze, synthesize, and evaluate knowl-

edge of content learned during a unit or course. Reserve essay questions for testing and measuring learning outcomes that cannot be measured with objective test items.

Essay questions should be carefully constructed to avoid measuring broad, unidentifiable educational objectives. When crafting an essay question, be clear about the learning objectives that you are measuring, and be sure that you grade these objectives using a fair system. Phrase each question in a way that clearly defines the student's task. For example, an essay question might ask students to compare and contrast a democratic state and socialist state. In their answers students should be expected to discuss similarities and differences between these two forms of government based on the characteristics that you discussed in class or that were described in their textbook.

Estimate the approximate time students will need to satisfactorily answer each essay question, and use your estimates to construct questions that can be answered within the allotted time. A common criticism of essay questions is that students don't have enough time to write thoughtful answers. Avoid using optional questions such as asking students to answer three of six possible essays. Although this is a common practice, it lowers the validity of a test because students are taking different tests based on the questions they choose to answer. You can't accurately evaluate the ability of your students to organize their knowledge, thoughts, and ideas if they aren't providing you with a common set of responses.

Prepare an outline of expected answers before grading the test. Major points that need to be included and a scale of different qualities of written responses should be part of your outline, along with the amount of credit each portion of the answer will be worth. On your test, always tell students how much

each essay question is worth. Strive to evaluate the content of an answer, not the presentation of the answer. To limit your tendency to shift your standards, evaluate all of the answers for one question before grading the next essay question. After you have finished grading the first question, shuffle your papers and grade all of the second essay questions, and always evaluate essay questions without first looking at the student's name.

Consider authentic assessment

WHEN USED AS THE SOLE METHOD of evaluation, tests are an incomplete and poor method for accurately measuring learning. Tests tend to be simplistic in nature and do not evaluate the complex nuances of student performance or understanding. But when they are combined with authentic assessments, tests become an effective evaluation tool.

Authentic assessments are evaluations of performance while students are doing tasks they will encounter in the real world—at their jobs, in their churches, or with their families. Examples of authentic assessments include conducting original scientific research, designing a Sunday school lesson, writing and presenting a public speech, researching a document-based historical inquiry, revising a piece of creative writing for publication, facilitating a meeting or group discussion, collaborating with a team to prepare for a debate, and crafting a polished written response to a question or problem. Combined with traditional tests, authentic assessments will help us gauge our students' mastery of course content and will help us heed the exhortation of Proverbs 22:6 to teach our students to follow the right path so that when they are older they will not depart from it. ♦

An author of CSI science curriculum materials, Timothy Eimer teaches science at Phil-Mont Christian Academy in Erdenheim, Pennsylvania.