



# Middle School Music Humanities Curriculum

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# Executive Summary

## Objective

These guidelines, adapted from those used by teachers involved with the TETAC (Transforming Education Through the Arts Challenge) project can be used in the planning and evaluation of units of instruction according to the ideas presented.

## Topics

- Medieval Period: ca. 500 -1400
- Renaissance Period: ca. 1400 - 1600
- Baroque Period: 1600 - 1750
- Classical Period: 1750 - 1825
- Romantic Period: 1825 - 1900
- 20th Century - 1900 - Present
- Popular Music

## Arizona Strands and Concepts

### Strands

- Relate
- Evaluate

### Relate Concepts

- Concept #1: Understanding the relationships among music, the arts and other disciplines outside the arts.
- Concept #2: Understanding music in relation to history and culture.
- Concept #3: Understanding music in relation to self and universal themes.

### Evaluate Concepts

- Concept #1: Listening to, analyzing, and describing music.
- Concept #2: Evaluating music and music performances.

## Applicable AZ State Standards

- **Strand 2, Concept 1** - Understanding the relationships among music, the arts, and other disciplines outside the arts.
  - PO 1 - Explaining the connection between music and other art forms (e.g., balance in visual arts and balance within a performing ensemble)

- PO 2 - Identifying and analyzing the ways in which the elements of music (i.e. steady beat, rhythm, dynamics, texture, pitch and pitch direction, timbre, form, tempo) are interrelated with elements of other arts
- PO 3 - Comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).
- PO 4 - Exploring and analyzing the relationship of music to language arts, visual arts, literature.
- **Strand 2, Concept 2** - Understanding music in relation to history and culture.
  - PO 1 - Identifying the contributions of significant composers, performers and important pieces from major time periods and cultures, past and present.
  - PO 2 - Identifying the instrumentation of ensembles from various cultures.
  - PO 3 - Identifying the origins and development of written music.
  - PO 4 - Analyzing the qualifications for different musical careers.
- **Strand 2, Concept 3** - Understanding music in relation to self and universal themes.
  - PO 1 - Describing the various ways that music conveys thought, emotion, and universal themes without the use of words.
  - PO 2 - Distinguishing music preferences (I like it because...) from music judgements (It is good because) from cultural judgements (It is important because...).
- **Strand 3, Concept 1** - Listening to, analyzing, and describing music.
  - PO 1 - Comparing and contrasting simple music forms (e.g., AB, ABA, rondo, canon, round) when presented in performed and/or recorded music.
  - PO 2 - Comparing and contrasting multiple interpretations (e.g. band, orchestra, vocal) of the same piece of music.
  - PO 3 - Analyzing music elements in aural examples from diverse genres and cultures.
  - PO 4 - Classifying music examples by genres and historical periods.
- **Strand 3, Concept 2** - Evaluating music and music performances.
  - PO 1 - Writing a critique of a performance, composition, improvisation, or arrangement based on established criteria.
  - PO 2 - Listening attentively while others perform and showing appropriate audience behavior for the context and style of music performed.

## Vocabulary

- **Allemande** - the first dance movement in the suites of Bach and his predecessors; in the late 18th century the name was used for quick waltz-like dances in three-four or three-eight.
- **Arpeggio** - the playing of a chord with its notes sounded out in succession, rather than simultaneously.
- **Art song** - a song of serious artistic intent written by a trained composer, as distinct from a folk song.
- **Atonality** - a term used frequently to denote certain practices in 20th century music in which a definite tonal center or "key" is purposely avoided.
- **Backbeat** - the accentuation of beats two and four; usually found in the genres of rhythm and blues.
- **Ballata** - a form of Italian 14th century poetry and music.

- **Basso continuo** - music that is played by one or more bass instruments and a keyboard instrument; it is one of the most distinct features of the Baroque era.
- **Bebop** - a term coined about 1945 to describe jazz characterized by improvised solo performances in dissonant and complex patterns, often by accentuation of the second and fourth beats in each four-measure phrase and by the twelve-bar "blues" phrase structure, and sometimes by the singing of nonsense syllables.
- **Blues** - a style of jazz, both vocal and instrumental, introduced in the first decade of the twentieth century. The most persistent characteristic of the blues is a twelve-measure pattern, instead of the eight-measure and sixteen-measure patterns of ragtime. A smoother, less percussive rhythm, and a slower tempo than ragtime, further characterizes the blues. The name is obviously related to the "blue notes," i.e., the third and seventh scale degrees which are used either natural or flatted and which are frequently played deliberately out of tune.
- **Cacce** - a type of 14th century Italian music in which a lively text is presented in two-voice canon form.
- **Cadenza** - a passage or section in the style of a brilliant improvisation, placed near the end of a solo composition.
- **Cannon** - a contrapuntal device whereby an extended melody, stated in one part, is imitated strictly and for its entire length in one or more other parts. The cannon is the strictest species of imitative counterpoint.
- **Cantus firmus** - a pre-existing melody, which is made the basis of a polyphonic composition, contrapuntal, voices being added to it.
- **Canzona** - 1) designation for a lyrical song, particularly in Italian operas; 2) an important type of instrumental music of the 16th and 17th centuries, which developed from a Franco-Flemish chanson or the early 16th century.
- **Character pieces** - a convenient denomination for a large repertory of short 19th century compositions, mostly for pianoforte, designed to express a definite mood or character.
- **Chorale** - a hymn tune of the German Protestant Church.
- **Chorale partita** - a chorale variation in which the basic structural properties (including rhythmic) of the chorale are retained.
- **Chromaticism** - the use of raised or lowered notes instead of the normal degrees of the scale; chromaticism often serves to heighten the emotional tension of music.
- **Clavicembalo** - another name for a harpsichord-used in Italy.
- **Clavecin** - another name for a harpsichord-used in France.
- **Clef** - signs written at the beginning of each staff which designate the pitches of the lines and spaces; there are three such signs.
- **Codetta** - the intermediate coda at the end of the exposition in sonata form.
- **Coloration** - any elaborate ornamentation or figuration, whether written or improvised; most common during the 17th and 18th centuries.
- **Concerti grossi** - a concerto for a small group of soloists and an orchestra.
- **Cantata** - a composite form of vocal music, mainly in the Baroque period, consisting of a number of movements (four to six or more) such as arias, recitatives, duets, and choruses. The text may be either religious or secular.
- **Conductus** - Latin songs of the 12th and 13th centuries of varied forms and content.
- **Contrabass** - another term for a double bass, or bass viol.
- **Contradanza** - a form of Cuban classical music.
- **Contrapuntal** - in the style of counterpoint.
- **Counterpoint** - music consisting of two or more melodic lines played simultaneously.
- **Courante** - a French dance of the late 16th century, which, in the 17th century, became one of the four standard movements of the suite.
- **Disco** - a kind of popular dance music with a strong beat, elements of the blues and Latin American rhythms, and simple repetitious lyrics, usually accompanied by pulsating lights etc.
- **Dissonance** - tones sounding simultaneously are said to be dissonant if they produce an unpleasant effect; among intervals seconds and sevenths are dissonant.
- **Double bass** - also known as the contrabass or bass viol.

- **Expressionism** - a term denoting a certain trend in music beginning during the second decade of the 20th century, particularly in Austria and Germany. It was taken over from the graphic arts in which it designated a group of German painters who cultivated a style of emotionalism and deeply probing self-expression.
- **Figured bass** - another term for basso continuo; see above.
- **Fantasia** - a musical composition of no fixed form, with a structure determined by the composers fancy.
- **Fugue** - a polyphonic composition based on a theme (subject) which is stated at the beginning in one voice part alone, being taken up (imitated) by the other voice or voices in close succession, and reappearing throughout the piece at various places in one voice part or another.
- **Funk** - a musical style that arose during the late 20th century; it de-emphasized melody and harmony and made rhythm the most important element.
- **Gallop** - a dance of the mid-nineteenth century in lively duple time, with a characteristic rhythmic pattern executed with hopping movements and frequently changing steps.
- **Gigue** - a dance in lively triple meter (usually six-eight), which forms the last movement of Baroque suites
- **Harmony** - the simultaneous occurrence of musical tones, as opposed to melody.
- **Homophony** - music consisting of a single melodic line supported by chords or other subordinate material
- **Intonation** - degree of adherence to correct pitch. Good intonation implies close approximation of the pitch; poor intonation implies deviation from pitch.
- **Jump blues** - an early rhythm and blues style; it was an up-tempo style that featured the horn section
- **Klavier** - another named for a harpsichord-used in Germany.
- **Listera** - a Romantic languid style of modern Cuban popular music.
- **Ledger lines** - short lines drawn underneath or above the staff for notes too high or too low to appear on the staff.
- **Madrigal** - a name of uncertain derivation for two types of early vocal music, one of the 14th, the other of the 16th century, both of Italian origin. The 14th century madrigal is in a fixed form, consisting of two or three short stanzas with identical music and a final one with different music. Usually the term refers to the 16th century type, which is based on love lyrics having no set form and is composed in four or, more often, five voices in an imitative style but often interspersed with homophonic passages.
- **Mambo** - modern Cuban popular dance music; an instrumental big band style.
- **Mazurka** - a Polish national dance, in triple time and of moderate speed, frequently with dotted rhythms and with strong accents either on the second or third beat.
- **Mass** - the central service of the Roman Catholic rites.
- **Melody** - a succession of musical tones, as opposed to harmony.
- **Menuetto** - a French dance of the 17th century; usually written in triple time; also known as a minuet.
- **Merengue** - a folk and popular dance-music genre of the Dominican Republic.
- **Modal** - in the character of a mode, either a church mode, or of a rhythmic mode.
- **Monophony** - music consisting of a single melodic line without additional parts or chordal accompaniment; it is the oldest type of music.
- **Monotheistic** - compositions based on one theme.
- **Motet** - the most important form of early polyphonic music.
- **Nationalism** - a love of one's country; expressed by composers of the Romantic period and again in 20th century music.
- **Neo-classicism** - a movement of the 20th century, which is essentially a reaction against the subjectivity and unrestrained emotionalism of Romanticism. It is characterized by the adoption of aesthetic ideals and of forms or methods derived from the music of earlier masters, especially those of the eighteenth century.
- **Neo-Romanticism** - a term synonymous with post-Romanticism or late Romanticism, embracing the period from about 1880 to about 1910, as represented by R. Strauss, Mahler, Sibelius, Rachmaninoff, etc.
- **Octaves** - the interval embracing eight diatonic tones.
- **Oratorio** - a musical setting, for solo voices, chorus, and orchestra, of an extended story, of a religious or contemplative nature, performed in a concert hall or church, without scenery, costumes, or physical action.

- **Pitches** - a term referring to the high-low quality of a musical sound. The pitch is determined by the frequency of the tone, i.e., the number of vibrations per second.
- **Pizzicato** - an indication that the strings of a violin are to be plucked with the fingers instead of being bowed.
- **Plainsong** - common designation for Gregorian chant.
- **Polka** - a Bohemian (not Polish) dance in quick duple meter; originated about 1830 and was extremely popular until the end of the century.
- **Polyphony** - music consisting of several (two or more) melodic lines, each having individual significance and independence.
- **Prelude** - a piece of music designed to be played as an introduction; also used for operatic overtures.
- **Punk rock** - a style of rock 'n' roll that developed in the 1970s.
- **Punto** - a style of Cuban folk music reflecting a more European than African influence.
- **Quartets** - a composition that is written for four instruments or voices; also the four performers assembled to play or sing such compositions; most important type is the string quartet.
- **Quintets** - a composition that is written for five instruments or voices.
- **Recitative** - a vocal style designed for the speech like declamation of narrative episodes in operas, oratorios or cantatas.
- **Reggae** - modern popular Jamaican music that emerged in the late 1960s as a reinterpretation of American rhythm and blues music.
- **Rondo** - a form used for the final movement of classical sonatas, string quartets, symphonies and concertos.
- **Rumba** - a Cuban dance, which, about 1930, became a popular ballroom dance in the United States and Europe. It is of African origin, with strong emphasis on rhythm, complicated syncopation, and indefinite repetitions of an eight-measure theme, while melody and text are of subordinate importance. The dancing emphasizes movements of the body rather than of the feet.
- **Sacred music** - music that was specifically written for use in church services.
- **Salsa** - a collective label for contemporary Latin American dance music, based principally on the styles and forms of Afro-Cuban urban popular tradition.
- **Secular music** - music that has no relation to the church.
- **Scat singing** - a style of singing introduced into jazz about 1930, characterized by the interpolation of non-sense syllables and other peculiar vocal effects, expressing an attitude of uninhibited exuberance.
- **Sonata** - the most important form of instrumental music from the Baroque era to the present. It usually consists of four independent pieces called movements, each of which follows certain conventions of character and structure.
- **Sonority** - the tonal quality produced by a performer on an instrument.
- **Staff** - five parallel horizontal lines, upon and between which musical notes are written, thus indicating their relative pitch and, in connection with a clef, their absolute pitch.
- **Strophic** - a song is termed strophic if all the stanzas of the poem are sung to the same music. Hymns and folk songs are usually strophic, as are most of the art songs written before 1800; the opposite of through composed.
- **Swing** - a term applied to the style of jazz that originated about 1935, particularly in the music of the Benny Goodman orchestra.
- **Symphonic poem** - a type of music in which an extra musical idea (literary, descriptive, etc.) serves as the basis of an orchestral composition.
- **Through-composed** - songs in which there is new music to each stanza; the opposite of strophic.
- **Toccata** - an important type of early keyboard music, originating in the sixteenth century but cultivated mainly in the Baroque period.
- **Tonic key** - the first, or basic note of a diatonic scale, the keynote.
- **Tremolo** - a quick reiteration of the same note; produced by a rapid up-and-down movement of the bow.
- **Trios** - designation for a group of three performers; also for the music that they perform. The most important type is the piano trio for piano, violin, and cello.

- **Tower sonatas** - compositions for a small group of wind instruments that were played from church steeples and towers.
- **Turmsонатан** - another term for a tower sonata; see above.
- **Variations** - an important musical form, the principal of which is to present a given melody, called the theme, in a number of modifications, each of which is a variation.
- **Virtuoso** - a performer who excels in technical ability.
- **Waltz** - a dance in moderate triple time characterized chiefly by an accompaniment pattern consisting of a low bass note on the first beat and two chords in the middle register on the second and third beats.

## Unit Foundations

- Does the unit address enduring ideas about the human experience?
  - Enduring ideas are those that have appeared to be of continual concern to humans at different times in different cultures. These are the ideas that are taught and re-taught throughout the unit.
- Does the unit address enduring ideas about music?
  - Enduring ideas about music, those that are key to connecting an understanding knowledge through the arts. These are ideas that are taught and re-taught the unit.
- Does the unit address key concepts and essential questions?
  - Key concepts and essential questions are derived from interpreting music in the content of the enduring ideas of the unit.
- Are the unit objectives, instructional activities, and assessment tasks aligned?
  - Initial planning is required to align what students will learn, how they will learn it, and how learning will be assessed.
- Are the unit objectives aligned with Arizona State Standards?

## Unit Content

- Are the periods of music/areas of inquiry developed in the unit to foster understanding of the enduring idea and key concepts?
  - In order to construct deep understanding of the enduring idea and key concepts, it is important to engage students in music-making, music criticism, historical inquiry, and philosophical inquiry (aesthetics).
- Does the unit sufficiently address the knowledge and skills that students need to develop deep understanding of the enduring idea and key concepts?
  - It is important to plan for sufficient instruction so that students have the knowledge base and requisite skills to construct deep understanding.
- Does the unit address the knowledge and skills in a logical sequence to achieve unit objectives?
  - Students need to be guided through learning activities in a logical manner, building upon prior knowledge and skills, in order to meet unit objectives.
- Are key concepts and important terms introduced and sufficiently developed?
  - Students need to explore examples and non-examples of important terms and make connections to their own experiences in order to understand concepts.
- Do the enduring ideas, key concepts, and essential questions provide focus and cohesiveness throughout the unit?
  - The enduring ideas, key concepts, and essential questions are revisited throughout the unit. All topics need to support and not detract from understanding.
- Are content and skills appropriate for student development levels?
  - Content should reflect student ability and interest levels.

- Are specific, substantive connections between music and other subject areas developed as appropriate?
  - Connections should be meaningful and enrich both music and other subject areas.

## Instruction

- Do activities and questions provide substantive engagement students?
  - Activities and question yield multiple answers and solutions, leading students to develop their own questions and understandings. Activities and questions can be explored again and again.
- Are connections to prior knowledge and skills and real-life situations provided?
  - Meaningful connections to real-life situations will engage students more fully.
- Are students made aware of assessment expectations?
  - Students should be informed of assessment criteria/expectations in the initial stages of instruction.
- Are opportunities provided for students to practice skills and apply new concepts?
  - Ample time should be provided for students to practice skills and apply new concepts.
- Are opportunities provided for students to ask questions?
  - Inquiry should be welcomed. Students need to be taught how to ask questions so that they might generate questions to guide their own investigations.
- Are opportunities provided for student-led discussions?
  - Students need to be provided with strategies for engaging in discussions and with opportunities to practice. They need to be given tools/guides for focusing and/or evaluating their discussions.
- Are students provided opportunities for self-reflection and meta-cognition?
  - Students should have models of and opportunities for thinking, talking, and writing about their own thinking.
- Are students provided with opportunities for critical thinking?
  - Students need to be given instruction in critical thinking strategies; e.g., analysis, problem solving, interpretation, and evaluation.
- Is there an audience for student work and responses?
  - Peers, parents, and community audiences add relevance to student work, increase engagement, and help students make connections beyond the classroom.
- Are materials and resources appropriate for student developmental levels?
  - Reading levels, concept levels, tools, materials, and resources should be appropriate.

## Assessment

- Are enduring ideas, key concepts, and important skills assessed?
  - Significant/targeted knowledge and skills should be assessed.
- Are assessment tasks accompanied by specific by specific criteria?
  - Students may examine their work over time in a unit, use different kinds of criteria, and/or be given the opportunity to develop the criteria with the teachers. Ratings scales and rubrics should be provided for students when appropriate.
- Are assessment tasks relevant and engaging to students?
  - Assessment tasks frequently allow for multiple answers and solutions. Assessment allows for the application of a repertoire of skills and knowledge.
- Are students provided opportunities to provide evidence of learning?
  - Assessment can occur through formative and summative strategies and tasks.
- Are students provided opportunities for self-assessment?



- When students are made aware of expectations, they can be included in the process of determining the extent to which they have achieved them.

## Unit Design

- Are the key unit and lesson components included and presented clearly?
  - Formats vary, but unit and lesson components should be included so that any teacher can easily understand the unit foundations, content, instruction, and assessment.
- Are units centered on ideas about music and/or pieces of music?
  - Pieces chosen as exemplars throughout the unit should represent or express the enduring ideas, key concepts, and essential questions of the unit.
- Are objectives stated so as to indicate learning (knowledge, skills) and not simply as descriptions of activities in which students will be engaged?
  - Objectives should indicate the understandings, knowledge, and skills that students will demonstrate.
- Are emerging/developing technologies utilized in a variety of ways that promote effective learning?
  - Technology components should be meaningful, not trivial.
- Are the necessary resources and materials for teaching the unit listed?
  - The availability of resources such as reproductions, Web sites, and others should be considered when planning units.
- Are community resources, such as concerts, public performances, resident artists, etc., identified and utilized when possible?
  - Community resources (human and material) can be used in meaningful ways.

## Instructional strategies

- **Body Movement** - Use of body movements to emphasize key concepts.
- **Brainstorming** - Participants “storm their brains” for ideas related to a topic or problem. All ideas are treated equally, with no initial judgments as to their merit.
- **Buzz Sessions** - Small group discussions.
- **Collaborative Learning** - Students work together to address a problem or task, often with assigned roles.
- **Graphic Organizers** - such as Venn diagrams and concept maps to organize important ideas.
- **Group Writing** - in response to music or as reflections about group process
- **KWHL Charts** - Students state what they **K**now, **W**ant to know, **H**ow they will find out, and what they have **L**earned.
- **Learning Centers or Stations** - through which students explore resources designed by the teacher or, in some cases, by the students for other (sometimes younger) learners.
- **Learning Packets** - Materials typically created by the teacher but at times created by the student, through which learners explore information and concepts related to the unit ideas and concepts.
- **Letter Writing** - Sometimes to parents; other times to public officials, through which students are encouraged to think about a specific issue and audience.
- **Listen-Think-Pair-Share** - A strategy through which students listen to questions, individually think about their response, discuss their ideas with a partner, and then share their ideas with the class.
- **Manipulatives** - Objects or word/statement cards used to assist students in exploring ideas and/or issues.
- **Pair Problem Solving** - One member of the pair is the “thinker” who thinks aloud in trying to solve a problem or address an issue. The partner is the “listener” who considers the “thinker’s” ideas and provides feedback.
- **Panel Discussions** - Discussions in which students form a panel of “experts” on a particular topic and present to others.

- **Poetic forms** - A variety of different poetic forms for use in interpreting music or summarizing important learning.
- **Problem-based Scenarios** - Hypothetical or “real” situations embedded with problems for students to address; also used for assessment tasks.
- **Role-playing** - and other forms of dramatizations for discussing important issues, for interpreting music, for learning more about musicians, etc. In one lesson, students played the role of radio show hosts who described pieces of music.
- **Roundtable Discussions** - Like panel discussions through which students discuss a topic among themselves and share with an audience.
- **Sorting Activities** - Students sort music into categories that are provided by the teacher or are created by the students.
- **Timelines** - Students create a visual record of their findings about the historical and cultural context for pieces of music, musicians, styles of music, etc.
- **Thinking Maps** - visual teaching tools that foster and encourage lifelong learning.
- **Videos, DVDs, Powerpoint Presentations, etc.** - for presenting information related to the ideas of a unit.
- **Web Quests** - A strategy through which students find document and use information found on the Web.
- **Word Wall** - This is a designated place for placing words derived from group brainstorming or other kinds of discussions.

## Content and Instruction

- In the study of music, students create meaning and expression through the use of listening, composing and improvisational skills.
- Is there an understanding of how people in different places and at different times have manipulated them is important in learning how meaning is derived from sound?
- Does the unit address sufficiently all the knowledge skills that need to be taught in order for students to achieve the unit goals and objectives
- Does the unit address knowledge and skills in logical sequence?
- When concepts/key terms are introduced, are they sufficiently developed?
- Do the enduring ideas, key concepts, and essential questions provide focus and cohesiveness throughout the unit?
- Are the concepts and skills appropriate for student developmental levels?
- Are substantive connections between music and other content areas developed as appropriate?
- Are the necessary resources/background materials for teaching the unit listed?
- Do activities and questions provide substantive engagement for students?
- Are connections to prior knowledge and skills in real-life situations provided?
- Are there assessment expectations for students?
- Are opportunities provided for practice or new skills and concepts?
- Are there opportunities for students to ask questions?
- Are there opportunities for student-directed discussion?
- Are a variety of learning activities provided that allow student to make individual and collaborative substantive contributions to the group effort?
- Are opportunities provided for student self-reflection and metacognition?
- Are opportunities provided for critical thinking?
- Is there an audience beyond the teacher for student work and responses?
- Are materials appropriate for student developmental levels?

## Assessment

1. Identify the purpose of the assessment.
  - a. Will you use the assessment to determine what your students know and are able to do in order to begin the unit of study?
  - b. Will you use the assessment to determine how things are going; what students have learned in the process of the unit thus far?
  - c. Will you use the assessment as an end-of-unit demonstration of learning?
2. Clarify what it is that you wish to assess.
  - a. Do you wish to assess understanding of enduring ideas and key concepts?
  - b. Do you wish to assess process skills related to disciplined inquiry?
  - c. Do you wish to assess both understanding and process skills?
3. Brainstorm ideas for possible ways in which students can demonstrate learning.
  - a. What instructional or assessment strategies have engaged students in the past? Can these be adapted for your purposes?
  - b. What new scenarios or problems can you think of that would allow students what they understand or are able to do?
  - c. What products might students create in order to demonstrate what they understand or are able to do? Will students construct an interpretation, create a visual product of some sort, provide an oral performance, construct a written response to a series of prompts, write a journal reflection, etc?
4. Select from your brainstorming ideas list those strategies, problems, and/or products that will best serve to elicit understanding and/or skills that you wish to assess. As you consider a performance task, ask yourself the following:
  - a. Does it appropriately relate to the enduring idea and key concepts of the unit?
  - b. Will students be required to use process skills associated with disciplined inquiry?
  - c. Is the performance task authentic, relating to real-world situations that hold interest for the students?
  - d. Is the task complex enough for students to engage in it in a variety of ways to demonstrate their understanding and skill? Are there multiple dimensions to the task?
  - e. Will the task allow for active participation on the part of the students?
  - f. Is the task feasible? Can it be accomplished in a reasonable amount of time? Are required materials and resources available?
  - g. Will all of your students be able to engage in this task?
5. Determine criteria for assessment
  - a. What will count as a successful completion of the performance task?
  - b. What should all performances contain in order to demonstrate understanding and/or targeted skills?

- c. What might performances contain that will be tangential to the targeted understanding and skills?
6. Based upon consideration of #5, create a rubric, in which you delineate levels of achievement, to be shared with students and used in evaluation of the performance task.
  - a. Given what will count as a successful completion of the performance task, what might count as a partial completion?
  - b. What will count as an advanced completion?
  - c. What will count as minimal completion of the task?
7. If advisable, given administrative requirements of your teaching situation, assign a numerical scale for your rubric, assigning a point number for the levels of achievement identified in #6 above.
8. Make sure that the task parameters, criteria, and levels of achievement are clear to the students prior to their engagement with the performance.
9. Use the performance task with students. Evaluate its effectiveness and make alterations as needed for the future.