Student Assessment: **Overall Assessment 2/6/15 - 2/27/15**

**Rubric Completed Following Completion of Segment**

8th Grade Quartet: You will be graded according to the following categories during class in this 3-lesson segment on Borodin’s Nocturne, after lesson 3

|  | 1 | 2 | 3 | 4 | 5 |
| --- | --- | --- | --- | --- | --- |
| Technical Alterations: Application/Explanation  (How you play your instruments) | Student did not adjust technical changes or make an effort to do so | Student made an effort to change technique but was unsuccessful in performance | Student made an effort to alter technique, was successful in perfornance, but did not explain verbally | Student was successful in changing the technique in performance and briefly explained the change | Student successfully changes technique in performance, provides explanation, and makes  further connections |
| Understanding and Use of Italian text and Musical Symbols  (Speaking with musical vocabulary) | Student did not translate Italian text or make an effort to do so | Student translated text but did not comprehend or apply to performance | Student comprehends text and attempted to apply it to performance | Student comprehends text and successfully applied it to performance | Student translated text, successfully applied it to playing, and made further connections |
| New Knowledge: Composer, History, Style  (Incorporating this into your work) | Student does not use knowledge in lesson segment | Student misuses new knowledge of piece | Student briefly references new knowledge of composer, history, or romantic style | Student applies new knowledge of composer, history, and or/romantic style | Student applies new knowledge of composer, history, and romantic style with supporting explanations |
| Presentation of Role: Creative, Expressive, Improvisation  (Inventive, imaginative, appropriate ideas) | Student does not supply creative representation, there is no evidence of expression, and does not improvise | Student uses creative ideas discussed during brainstorm in class but no external creative, expressive, or improvisatory ideas | Student adds one or few creative ideas, self-expression, or improvisatory ideas | Student uses several new creative, expressive, or improvisatory ideas | Student shares multiple creative, expressive, and /or improvisatory ideas |

Student Name \_\_\_\_\_\_\_\_\_\_\_\_\_ Total points \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_8th Grade Quartet Borodin Nocturne:

Lesson 1

Please rate yourself between 1 and 5 (1=strongly disagree, 5=strongly agree)

I feel I have a deeper understanding of how to play this chamber piece.

Learning about the history allowed me to think about the piece more creatively.

I see a greater importance of learning about the composer more after this lesson.

I think that my playing is now more musical.

I understand the technical changes I need to make and practice to create expressive music.

Analyzing the score and listening to professionals gave me a new and better perspective.

Thinking about my part as having a role of communication in the quartet helped me.

I know what I want/need to do for next time.

QUESTIONS/COMMENTS:

What did you like about this lesson?

What would you want to do differently next time?

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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8th Grade Quartet Self-Assessment

Lesson 2

1= not at all 2=somewhat 3=yes definitely

I grew as a performer

I have a better understanding of how to

interpret music

I was able to analyze the music both

structurally and expressively

I understood the value in improvising

in the same style as my role

I understand my role better and it helps the group sound better as well

I think the level of the group has improved overall

I can hear and feel the difference I need to make to get the result I want

My favorite part of the lesson:

My least favorite part of the lesson

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

Lesson 3

8th Grade Quartet Borodin Nocturne Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Why is it important to know about the composer of a piece you are playing?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. How does knowing about the culture of the time period help you perform the piece?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. What kinds of technical changes did you make in your playing?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. What did you learn that you will take with you into your next chamber music experience?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. How does translating the Italian text allow you to play more creatively and musically?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_