Assessing Artistic Literacy in the National Core Music Standards

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Session agenda

- Definition of terms
- A brief developmental history of the Cognitive and Affective Domains
- Assessing Artistic processes
- Applying and Organizing the domains
- Summary
Commentary

- The Order of CPRC
- Old to New Bloom’s Taxonomy
- Honoring AFFECT
- Internalization
- The Connecting Standards
- Executive Functions, 21st Century Skills and Music
- Special Learners
Artistic Literacy

"...artistic literacy is the knowledge and understanding required to participate authentically in the arts.

While individuals can learn about dance, media, music, theatre, and visual arts through reading print texts, artistic literacy requires that they engage in artistic creation processes directly through the use of materials...

and in specific spaces (concert halls, stages, dance rehearsal spaces, arts studios and computer labs) (NCAS, 2014, p. 17)."
Authentic Participation

- Creating
- Performing
- Responding
- Connecting

Authenticated materials & specific spaces +
High Order Thinking
Self-regulation
Psychomotor Skills
Cognitive Functions
Affective Growth
Bloom’s Taxonomy, The Cognitive Domain (1956)

- 1948—Convention of psychologists
- Began to classify & create common terminology for evaluating human behavior in schools.
To clarify the terminology related to appraising the effects of learning experiences;

To provide a convenient system for describing and ordering test items, examination techniques, and evaluation instruments; and,

To create a classification scheme that could provide similar learning objectives, regardless of the curricular discipline.
Bloom’s Taxonomy

**Knowledge**
- Recall of information
  - Discovery; Observation
  - Listing; Locating; Naming

**Comprehension**
- Understanding
  - Translating
  - Summarising; Demonstrating
  - Discussing

**Application**
- Using and applying knowledge
  - Using problem solving methods
  - Manipulating; Designing; Experimenting

**Analysis**
- Identifying and analyzing patterns
  - Organisation of ideas
  - Recognizing trends

**Synthesis**
- Using old concepts to create new ideas
  - Design and Invention; Composing; Imagining
  - Inferring; Modifying; Predicting; Combining

**Evaluation**
- Assessing theories
  - Comparison of ideas
  - Evaluating outcomes
  - Solving; Judging
  - Recommending; Rating
Bloom’s Revised (Anderson & Krathwohl, 2001)

The Cognitive Process Dimensions

<table>
<thead>
<tr>
<th>The Knowledge Dimensions</th>
<th>Remember</th>
<th>Understand</th>
<th>Apply</th>
<th>Analyze</th>
<th>Evaluate</th>
<th>Create</th>
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</thead>
<tbody>
<tr>
<td>Factual Knowledge</td>
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<td>Metacognitive Knowledge</td>
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The Affective Domain
(Krathwohl, Bloom, Masia, 1964)

- Subcommittee Work: many problems
  - Little research for “affective behavior”
  - Ordering the principles of affective behavior from simple to complex extremely difficult

Thought to be a failed project but, encouraged to continue and finish by co-workers and educators
The Affective Domain

“Objectives which emphasize a feeling tone, an emotion, or a degree of acceptance or rejection.

Affective objectives vary from simple attention to selected phenomena to complex, but internally consistent qualities of character and conscience.”

(Krathwohl, Bloom, Masia, 1964, p. 7)
# The Affective Domain

<table>
<thead>
<tr>
<th>RECEIVE</th>
<th>RESPOND</th>
<th>VALUE</th>
<th>ORGANIZE</th>
<th>CHARACTERIZED by a Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Awareness</td>
<td>2.1 Acquiescence in responding</td>
<td>3.1 Acceptance of a value</td>
<td>4.1 Conceptualization of a value</td>
<td>5.1 Generalized set</td>
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<td>1.2 Willingness to receive</td>
<td>2.2 Willingness to respond</td>
<td>3.2 Preference for a value</td>
<td>4.2 Organization of a value system</td>
<td>5.2 Characterization</td>
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<tr>
<td>1.3 Controlled or selected attention</td>
<td>2.3 Satisfaction in response</td>
<td>3.3 Commitment (conviction)</td>
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Exercise #1

Using the Affective Domain Chart provided, think of a personal musical example, or example from your teaching that represents each level of the Affective Domain.

Share with a neighbor
Incorporating within oneself

Adopting as one’s own
Standards identify what our children must know and be able to do. Thus, the vision embedded in these Standards insists that a mere nodding acquaintance with the arts is not enough to sustain our children’s interest or involvement in them.

The Standards must usher each new generation onto the pathway of engagement, which opens in turn onto a lifetime of learning and growth through the arts.

It is along this pathway that our children will find their personal directions and make their singular contributions. It is along this pathway, as well, that they will discover who they are, and even more, who they can become.

(MENC, 1994, p.6)
Motivation and Learning

- Impact of early Motivation theorist
  - **Internal Drives** (Hull, 1943, 1951, 1952)
  - **Need theories** (Maslow, 1943; Atkinson, 1957, 1964; Rogers, 1951, 1961)
  - **Self-efficacy** (Dweck, 2000; Schunk 1990, Weiner, 1986, 2000)
The Cognitive and Affective Relationship

...analysis in terms of beliefs and systems of beliefs does not necessarily restrict us only to the study of cognitive behavior. We assume that every affective state also has its representation as a cognitive state in the form of some belief or some structural relation among beliefs within a system.

With respect to the enjoyment of music, for example, we all build up through past experience a set of beliefs or expectancies about what constitutes “good” and “bad” music.

Rokeach (1960, p. 399)
Cross-fertilization of cognition, affect, internalization, and motivation

Affect/Cognition → Human Emotion

Internalization

Motivation
National Core Music Standards (2014)

Artistic Processes

CREATE, PERFORM, RESPOND, CONNECT

Cognitive Domain

Affective Domain

Assessment Task/Tool
### TABLE 1 Artistic Process: RESPONDING (Interpret), Taxonomy Domains, Suggested Assessments

<table>
<thead>
<tr>
<th>Grade Level PreK-8 Standard: Responding-Interpret</th>
<th>Cognitive Domain</th>
<th>Affective Domain</th>
<th>Suggested Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>PreK: MU: Re8.1</td>
<td>Cognitive Process</td>
<td>Receive 1.1 Awareness</td>
<td><strong>COG: Given a</strong> teacher model, children demonstrate expressive musical concepts. <strong>AFF: Children respond to</strong> demonstrate awareness of music expressive qualities. Teacher may record U=Unoccupied; O=Observing B = Beginning or P = Proficient for each child.</td>
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<td>Grade Level</td>
<td>PreK-8</td>
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<td><strong>8: MURE8.1.8a</strong></td>
<td>Support personal interpretation of contrasting programs of music and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.</td>
<td><strong>COG:</strong> Using a graphic organizer, students compare and contrast performances of different selected musical examples. <strong>AFF:</strong> By describing both the musical elements and expressive qualities, students describe how the performances relate to the music value systems associated with the genres, cultures, or historical periods of the pieces/performances. Rubric measures accuracy of response and level of support for personal interpretation.</td>
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**Cognitive Process Dimensions**
- Remember
- Understand
- Apply
- Analyze
- Evaluate (in assessment)

**Knowledge Dimensions**
- Factual
- Conceptual
- Procedural
- Metacognitive

**Receive (all)**
- **Respond (all)**
- **Value (all)**

**Organize (within culture)**
- 4.1 Conceptualization of a value
- 4.2 Organization of a value system
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<tr>
<th>Traditional &amp; Emerging Ensembles Creating: Present</th>
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<td>Novice: MU:Cr3.2.E.5a. Share personally-developed melodic and rhythmic ideas or motives—individually or as an ensemble—that demonstrate understanding of characteristics of music or texts studied in rehearsal.</td>
<td>Cognitive Process Dimensions</td>
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<tr>
<td>Remember</td>
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<td>COG: Student works with a partner to create a rhythmic and melodic improvisation of a motive from a piece studied in the ensemble.</td>
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<td>AFF: The students defend their interpretation of the motive through their improvisation. Self-assessment checklist documents whether student grasps the concept of improvisation and understands the motive.</td>
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COGNITIVE: A rubric could be used to assess the overall quality of the passages and arrangements:
1=Passages and arrangements rarely meet stated criteria
3=Passages and arrangements mostly meet stated criteria
5=Passages and arrangements always meet stated criteria

AFFECTIVE: Student’s portfolios explain the task criteria, how their work addresses the criteria and how he/she has organized the portfolio to demonstrate personal growth.

Student’s justifications of their work could be assessed through a rubric:
1=Unclear description of how the passage or arranges meets criteria.
3=Mostly clear justification of how the passage or arrangement meets criteria and student’s personal growth.
5=Thoughtful and insightful justification of how the passage or arrangement meets criteria and affects personal growth.
Using the rubrics provided, work with another person and determine where the Affective elements may be present and how you might assess them.
Sharing and Closure

The affective domain is, in retrospect, a virtual “Pandora’s Box.”

The affective domain contains the forces that determine the nature of an individual’s life and ultimately the life of an entire people. To keep the “box” closed is to deny the existence of the powerful motivational forces that shape the life of each of us.
To look the other way is to avoid coming to terms with the real. Education is not the rote memorization of meaningless material to be regurgitated on an examination paper.

Perhaps the two Taxonomy structure may help us to see the awesome possibilities of the relations between students-idea-teachers.

(Krathwohl, Bloom, Masia, 1964, p. 91)