

Novice to Expert: Developmental Rubrics

A Crash Course on Creating and Using Them

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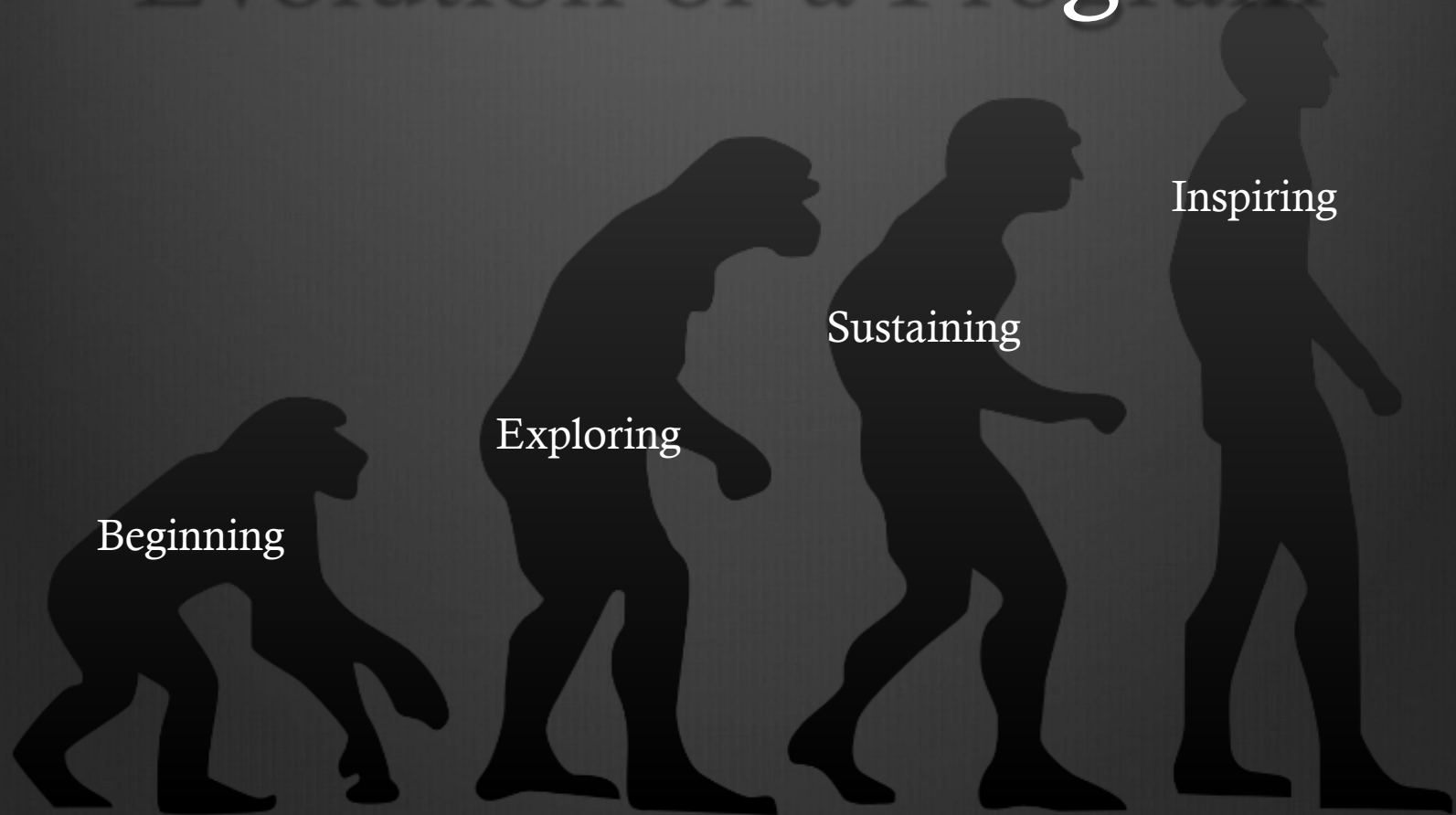
Help your program to...

- ⦿ Stimulate student development and achievement.
- ⦿ Communicate clearly to students and their families about student progress.
- ⦿ Focus teaching staff on a set of core goals and ideals that are specifically measurable.
- ⦿ Show the direct correlation of music and social skills to funders and other stakeholders.
- ⦿ Improve retention.

Walk Away With

- ⊗ Know what developmental rubrics are.
- ⊗ Have a framework to begin developmental interviews to create your programs' developmental rubrics with a professional vocabulary.
- ⊗ Understanding what a scope and sequence document.
- ⊗ Know how to use developmental rubrics to inspire students.

Evolution of a Program



Soundscapes' Beginning

October 2009 Start

1st & 2nd Year

- ⦿ Began with the idea of “social change through music”
- ⦿ We were going to do that “Bucket Band thingy”
- ⦿ Very EXCITED!
- ⦿ Teach music to everyone
- ⦿ No written curriculum or goals (..no real idea of what we were doing)

Exploring

3rd through 5th Year

- ⦿ Expanded teaching time and enacted a progression of levels.
- ⦿ Began to set written goals for each level as they were reached – mainly based on what pieces they were going to play.
- ⦿ Gained recognition in the school and wider community.

Sustaining

6th through 8th Year

- ⊗ Began to focus on quality of instruction.
- ⊗ Organized goals into Scope and Sequence documents.
- ⊗ Began working with Dr. Dirlam and Soundscapes teaching artists to create a valid assessment system.
- ⊗ Focused more on musical knowledge instead of just learning harder pieces.

Scope and Sequence Documents

- Shows the order in which material is presented.
- Not overly prescriptive on the how to teach.
- Gives teachers a clear view of what is expected of them.
- Should be reviewed at least once a year.

soundscapes

Level 2
Instrumental
Scope and Sequence

Instrument Technique:

- Parts of the instrument
- Basic posture
- Instrument care and general maintenance
- Quality tone production
- Quality group tone production (balance)

Theory:

- Steady beat
- Note/Rest duration values (whole through eighth)
- Time Signatures
- Musical alphabet
- Introduce clefs and corresponding staff
- Key signatures (order of flats and sharps)

Combination:

- Playing familiar unison tune spanning a 3rd with proper technique
- Sight read unison exercises spanning a 3rd with proper technique
- Playing familiar unison tune spanning a 5th with proper technique
- Sight read exercises spanning a 5th with proper technique
- Introduce two part exercises
- Performing unison tune spanning an octave with proper technique
- Performing two-part tune spanning an octave with proper technique
- Sight read exercises spanning an octave with proper technique
- Performing 16 bar two-part tune
- Introduce extended key(s) (sharps for WW, Brass, Percussion/flats for Strings)
- Perform Grade 1 orchestra piece with Level 3 orchestra (32 bars minimum)

Goals of Assessment

- ⊗ *Summative*: value of the program - retention school grades.
- ⊗ *Formative*: lead to program or instructional improvements.
- ⊗ *Real-time*: use professional language to give students real-time feedback.
- ⊗ *Transformative*: moving up the developmental scaffold towards more complex modes.

Understanding Development

Compare human practices with a meadow



Development of a meadow



Five features:

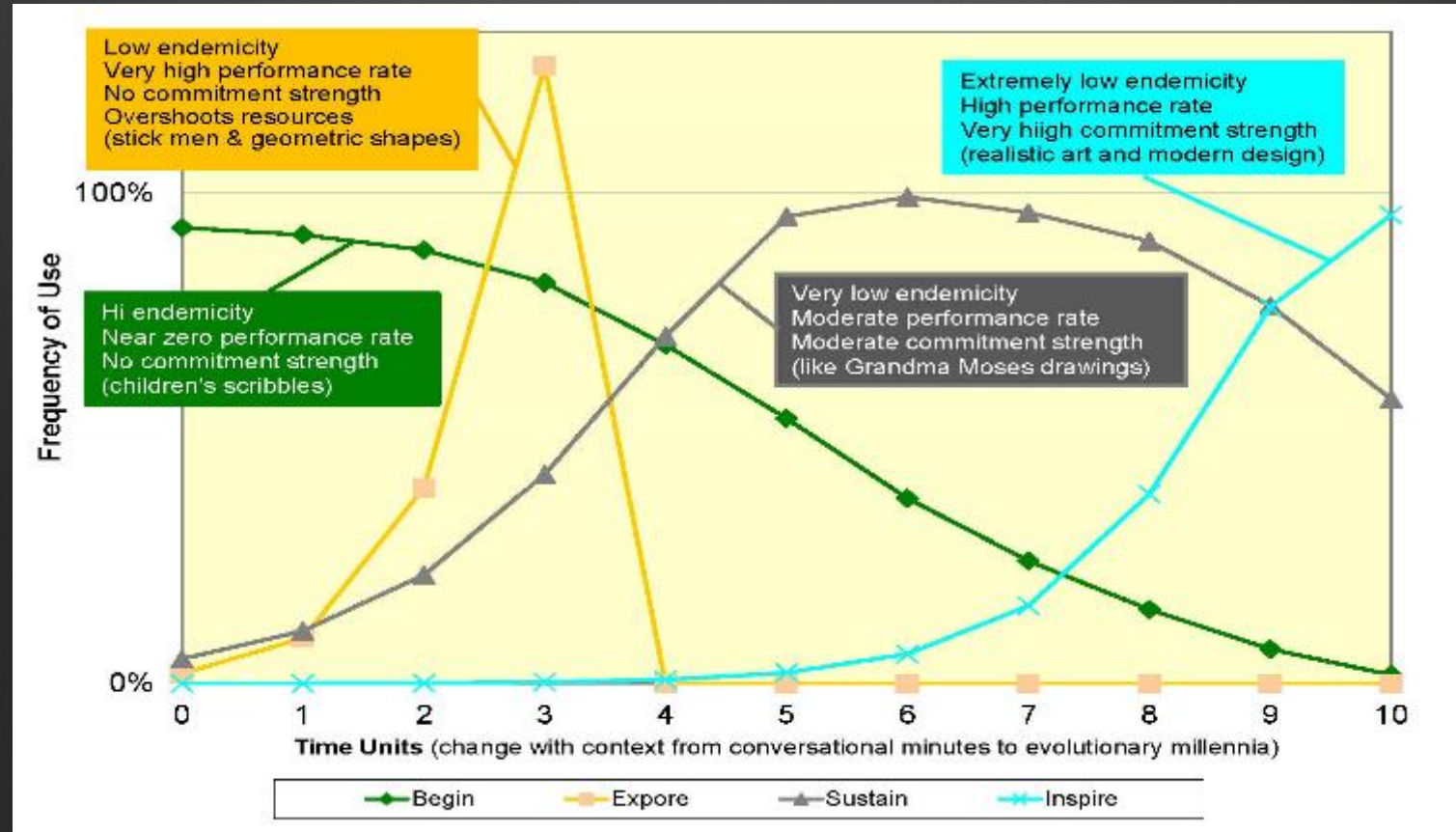
1. **Parts** of plants include *seed*, *root*, *stem*, *leaves*, *flowers*.
2. **Organisms** have all parts working together in a unique pattern.
3. **Growth** is unique for each part due to three characteristics:
endemcity, *growth rate*, and *nutrient access*.
4. **Transformation** occurs from one part to another:
flowering of some cacti occurs only once a century.
5. **Meadows** have multiple competing organisms with diverse life cycles:
ranging across seasons, years, decades, or centuries.

Developmental Rubrics

Short definitions useful for educational assessment that have five features:

1. **Modes of Practice** (MoPs) containing typical examples of behaviors (**parts**).
2. **Dimensions** have a few MoPs that transform into greater complexity (**organisms**).
3. **Incremental learning** causes each MoP to grow in usage due to 3 characteristics (**growth**):
endemicity, performance rate, and commitment.
4. **Transformative learning** replaces MoPs 3 or 4 times per dimension (**transformation**):
Soundscapes used *beginning, fundamental, intermediate, mastering, and inspiring.*
5. **Disciplines** have multiple dimensions with diverse scales of time and space (**meadow**)”
ranging across conversations, programs, lifetimes, or centuries.

Features of Knowledge Development



Inspiring

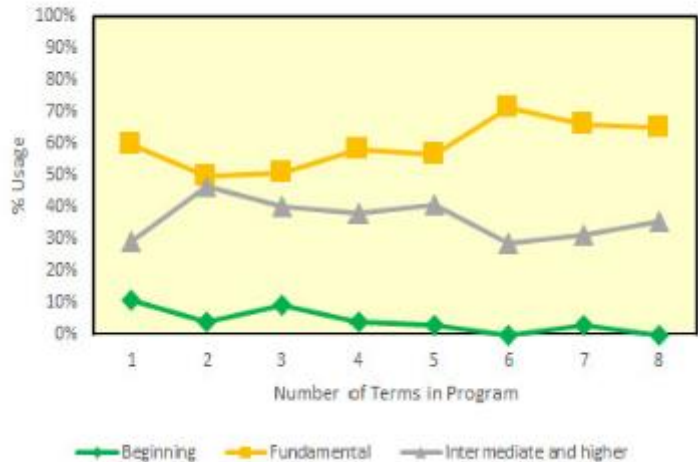
9th Year and Beyond

- ⊗ Held validation sessions with instructors to transform rating-on-the-curve to true developmental ratings.
- ⊗ Show developmental progress of most impoverished children for the first time.
- ⊗ Improved retention, especially of most impoverished children.
- ⊗ Have objective criteria for extraordinary awards (Interlocken scholarships and high quality personal instruments).

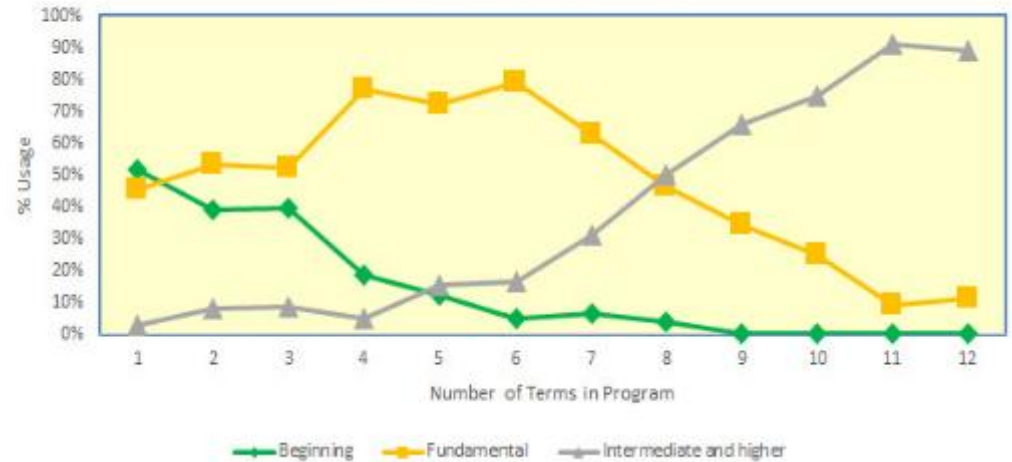
Grading on the Curve vs. Developmental Rating

(medians of all dimensions)

Ratings for Grading on the Curve

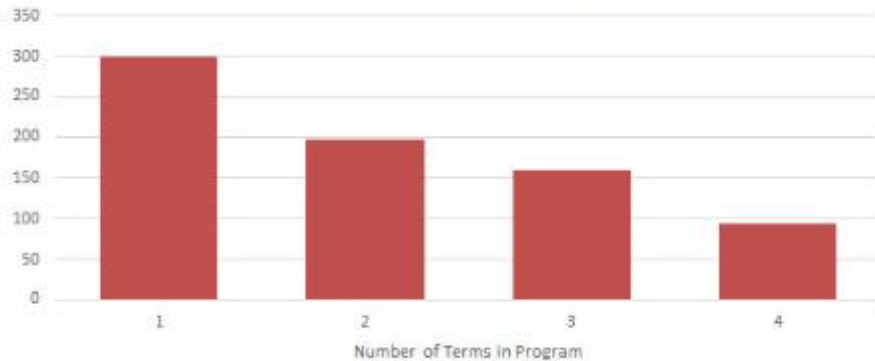


Developmental Ratings



Effects on Enrollment of Grading on the Curve compared to Developmental Rating

Enrollment Trends for Rating on the Curve



Enrollment Trends for Developmental Ratings



Group of 3 or 4 get together and come up with a dimension and degrees of development. Choose one person with a computer or phone to report your dimension at the link below.

YOLA National Symposium
Participant Dimensions

Soundscapes Dimensions

- Behavior basis (social)
- Instrument care (social/musical)
- Aural skills and applications (musical)
- Music reading skills and applications (musical)
- Physical technique (musical)
- Sound production technique (musical)
- Practice (social)
- Ensemble (social)
- Relation to audience (social)

Levels for Two Dimensions

⊗ **Aural skills and applications (Musical)**

⊗ Not observed

⊗ **UNTRAINED: (Begin)** Does not distinguish differences in pitch, volume , tempo , rhythm.

⊗ **OBSERVANT: (Fundamental)** Is able to identify differences in pitch, volume, tempo, rhythm.

⊗ **AWARE: (Sustain)** Adjusts pitch, volume, tempo , rhythm with guidance.

⊗ **PROFICIENT: (Master)** Applies understanding of pitch, volume , tempo , rhythm to interpret phrase; makes musical adjustments with less guidance.

⊗ **MASTERFUL: (Inspire)** Demonstrates mastery of pitch, volume, tempo , rhythm, and phrasing.

⊗ **Physical Technique (Musical)**

⊗ Not observed

⊗ **INEXPERIENCED: (Begin)** Has no instrument-specific technique.

⊗ **LEARNING: (Fundamental)** Is capable of demonstrating basic setup, including proper posture, hand position, etc., while playing.

⊗ **METHODICAL: (Intermediate)** Consistently demonstrates fundamental setup, coordination , and basic agility.

⊗ **FLUENT: (Master)** Demonstrates fluent coordination, mechanical agility , and articulation techniques.

⊗ **EXPERT: (Inspire)** Demonstrates mastery of instrument technique.

A Video

- ⊗ Watch the video
- ⊗ Use form to rate aural skills and physical technique
[Soundscapes Ratings at YOLA National Symposium](#)
- ⊗ Rey leads discussion of ratings while David summarizes the participant's ratings and displays on the board

To receive a copy of this presentation
send an email to either address below

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Appendices

1. Sources
2. Ideas for Improving Developmental Interviews
3. Soundscapes Developmental Rubrics for Measuring Student Progress in Social and Musical Dimensions

Sources

- ❖ <https://soundscapes.org/>
- ❖ <https://changingwisdoms.com/>
- ❖ Teachers, Learners, Modes of Practice (Routledge, 2017)

Teachers, Learners, Modes of Practice

Available in paperback, ebook, or hardback at:

Routledge

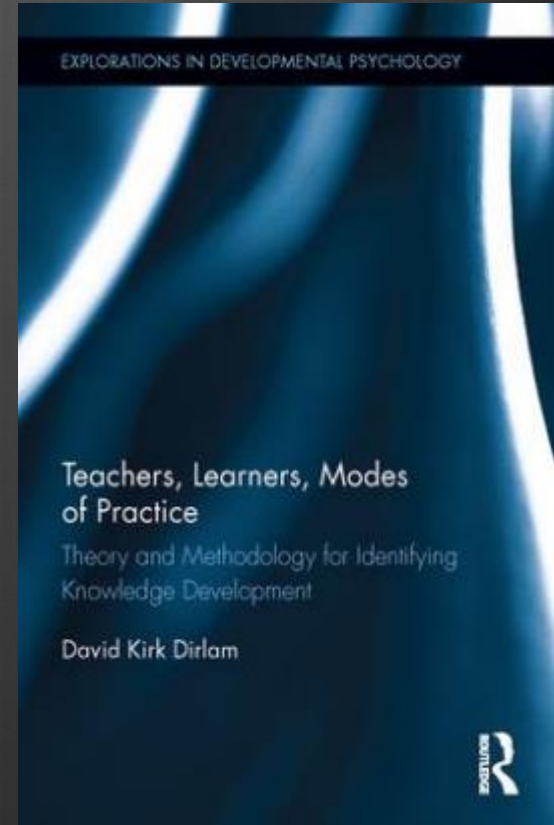
<https://www.routledge.com/Teachers-Learners-Modes-of-Practice-Theory-and-Methodology-for-Identifying/Dirlam/p/book/9781138641181>

Amazon

https://smile.amazon.com/Teachers-Learners-Modes-Practice-Developmental/dp/0367195151/ref=sr_1_5?keywords=david+kirk+dirlam&qid=1562182791&s=gateway&sr=8-5

Barnes and Noble

<https://www.barnesandnoble.com/w/teachers-learners-modes-of-practice-david-kirk-dirlam/1124814782?ean=9781138641181>



Ideas to improve developmental interviews

| Example | Dimension Sound Quality Physical Technique | Beginning Trainee Inexperienced | Fundamental Journeyman Learning | Sustaining Technician Methodical | Mastering Craftsman Fluent | Inspiring Architect Expert |
|----------------------|--|---|---|--|--|--|
| Growth Pattern | Endemicity | Common | Rare | Rarer | Extremely rare | Rarest |
| | Growth rate | Almost none | Extremely fast | Moderate | Moderate | High |
| | Commitment | Almost none | Very low | Moderate | Very high | Highest |
| Typical Observations | Goal | Try | Learn | Become proficient | Compete comfortably | Make contributions |
| | Dispersion | Personal (1-3 relationships) | Collaborative team (5-12 people) | Work group or social relationships (100-250) | Local market | Broad marketplace (thousands-millions) |
| | Learning & Dispersion Time | Immediate | Weeks to months | A few years | Several years | Decades |
| | Effects | Peripheral Participation | Take little practice; get some recognition | Enable earnings but no excitement | Enable living wage & excitement | Enable discoveries |
| Interviews | Helpful Prompts | What do people do before any instruction? | If a student overuses these at work when about to graduate, you feel discouraged. | Save this "sandwich filling" for last. | What did students do that surprised you with its appropriateness | What do students do that many others copy? |

Soundscapes Developmental Rubrics for Measuring Student Progress in Social and Musical Dimensions

⊗ Behavioral Basis (Social)

⊗ Not observed

⊗ **EXCITED: (Beginning)** Shows interest in participating but has difficulty following rules.

⊗ **PARTICIPATING: (Fundamental)** Is excited, curious, and willing to grow; mostly follows the rules.

⊗ **INVESTED: (Intermediate)** Follows rules and expectations of the teacher with guidance.

⊗ **SELF-RELIANT: (Master)** Demonstrates proper rehearsal technique without guidance.

⊗ **INFLUENTIAL: (Inspiring)** Models rehearsal technique masterfully ; serves as an influential leader.

🌀 Instrument Care (Social/Musical)

🌀 Not observed

🌀 **HANDLES: (Begin)** Is unfamiliar with taking instrument in and out of the case and assembly. Requires assistance.

🌀 **ASSEMBLES: (Fundamental)** Is able to assemble and take instrument in and out of the case.

🌀 **PROTECTS: (Sustain)** Understands and is aware of instrument workings ; maintains their instrument and supplies with assistance ; protects the instrument from damage.

🌀 **MAINTAINS: (Master)** Understands and is aware of instrument workings ; maintains their instrument and supplies on their own initiative without assistance from others..

🌀 **RESTORES: (Inspire)** Demonstrates mastery of instrument maintenance and alterations ; has developed instrument specific preferences ; helps others maintain their instruments.

🌀 Aural skills and applications (Musical)

🌀 Not observed

🌀 **UNTRAINED: (Begin)** Does not distinguish differences in pitch, volume , tempo , rhythm.

🌀 **OBSERVANT: (Fundamental)** Is able to identify differences in pitch, volume, tempo, rhythm.

🌀 **AWARE: (Sustain)** Adjusts pitch, volume, tempo , rhythm with guidance.

🌀 **PROFICIENT: (Master)** Applies understanding of pitch, volume , tempo , rhythm to interpret phrase; makes musical adjustments with less guidance.

🌀 **MASTERFUL: (Inspire)** Demonstrates mastery of pitch, volume, tempo , rhythm, and phrasing.

⊗ **Music reading skills and applications (Musical)**

⊗ Not observed

⊗ **BEGINNING: (Begin)** Does not display consistent pulse and to identify rhythmic and tone terms has no knowledge of music notation symbols.

⊗ **FUNDAMENTAL: (Fundamental)** Identifies and performs rhythms (whole through sixteenth-note values) in basic time signatures; can identify the notes on the staff with significant practice.

⊗ **INTERMEDIATE: (Intermediate)** Is capable of reading, identifying, and performing fundamental rhythms in a variety of standard time signatures and tempos ; can play or sing within a practical range (according to instrument) with moderate practice.

⊗ **ADVANCED: (Master)** Is capable of reading, identifying, and performing advanced rhythms in any time signatures and tempos ; can play or sing in extended range (according to instrument) with minimal practice.

⊗ **PROFESSIONAL: (Inspire)** Reads and executes all rhythms and pitches accurately.

⊗ **Physical Technique (Musical)**

⊗ Not observed

⊗ **INEXPERIENCED: (Begin)** Has no instrument-specific technique.

⊗ **LEARNING: (Fundamental)** Is capable of demonstrating basic setup, including proper posture, hand position, etc., while playing.

⊗ **METHODICAL: (Intermediate)** Consistently demonstrates fundamental setup, coordination , and basic agility.

⊗ **FLUENT: (Master)** Demonstrates fluent coordination, mechanical agility , and articulation techniques.

⊗ **EXPERT: (Inspire)** Demonstrates mastery of instrument technique.

⊗ **Sound Production Technique (Musical)**

⊗ Not observed

⊗ **TRAINEE: (Begin)** Is inexperienced with creating a quality sound, vocally or instrumentally.

⊗ **JOURNEYMAN: (Fundamental)** Inconsistently produces a quality sound, based on instrument best practices.

⊗ **TECHNICIAN: (Intermediate)** Consistently produces a quality sound, based on instrument best practices.

⊗ **CRAFTSMAN: (Master)** Begins to be able to manipulate their instrument's sound to meet musical artistic needs.

⊗ **ARCHITECT: (Inspire)** Masterfully manipulates their instrument and body to create the desired tone quality.

⊗ **Practice (Social)**

⊗ Not observed

⊗ **DEVELOPING: (Begin)** Is unaware of the need to practice.

⊗ **EAGER: (Fundamental)** Is aware of the need to practice; goals and sequences are established and guided by the instructor.

⊗ **DILIGENT: (Intermediate)** Is capable of identifying some goals and challenges ; can begin to form practice sequences with instructor guidance.

⊗ **DETERMINED: (Master)** Intrinsically recognizes problems, establishes goals, and executes sequences to progress.

⊗ **ENTERPRISING: (Inspire)** Independently develops new ways to approach practice.

⊗ **Ensemble (Social)**

⊗ Not observed

⊗ **NOVICE: (Begin)** Is new to working together in a musical environment.

⊗ **STUDENT: (Fundamental)** Understands ensemble hierarchy, mutual respect, daily procedure, and working together, with occasional lapse in execution.

⊗ **APPRENTICE: (Intermediate)** Performs different musical roles; understands equality and demonstrates mutual respect for others; is prepared for rehearsal.

⊗ **CITIZEN: (Master)** Takes on roles beyond reasonable expectation; models equality and mutual respect for others; is viewed as a leader within the ensemble.

⊗ **LEADING CITIZEN: (Inspire)** Creates a respectful, controlled, and productive environment that is constructive to teamwork.

⊗ **Relation to Audience (Social)**

⊗ Not observed

⊗ **AUDIENCE: (Begin)** Has no performance experience.

⊗ **AMATEUR: (Fundamental)** Despite shyness and/or lack of confidence, begins to perform for an audience as part of a group.

⊗ **PERFORMER: (Intermediate)** Demonstrates increased confidence in a variety of performance environments and awareness of stage presence displays standard performance etiquette.

⊗ **ENTERTAINER: (Master)** Demonstrates confidence in their musical abilities and communication skills is more aware of how their projected image and performance affects the audience.

⊗ **INSPIRER: (Inspire)** Creates a profound experience for members of the audience through their performance.