

Assessing Music Coded using Sonic Pi

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Below we identify several approaches for teachers and students to jointly develop assessment practices.

1. Collect the three best examples of music coded by you or your students. Store them in Workspace 1, 2 and 3 of Sonic Pi. Write one paragraph for each, giving three reasons why you consider these to be the *most successful and effective examples*.

Example 1	Example 2	Example 3

2. Re-play each example and *provide an overall **description** of each in terms of music and/or coding skills*.

Example 1	Example 2	Example 3

3. Describe the ways in which *two pieces of the three are alike and thereby different from the third*.

4. Make a list of the descriptors (as for Step 3) and count the frequency of occurrence of terms used. Examples include: liveness (how much code was changed on the fly or not); not fluent (disjointed, stilted)/fluent (flowing, ambitious); neat/messy; ambitious (adventurous)/unambitious (unadventurous); risk free/risk laden; technically skillful/unskillful; simple (brief, limited)/complex (detailed, elegant).

Compile a list of the most frequently mentioned constructs and discuss as a community the ambiguities in the language used to describe live coding. Use the descriptors where you reach substantial agreement about the quality of different examples. The more explicitly you define the end-product of the activity, the more rigorous you will be in assessing the quality of coded music based on criteria that are consensually agreed upon.

Documenting /charting progress in live coding: some assessment practices

To support the formative assessment of live coding (e.g. about a pupil's effort, progress and attainment) you might consider some of these practices which we have adapted from designs and practices developed by Tim Furness (<http://www.tes.co.uk/teaching-resource>) follow this link to see how these tools might be used in practice).

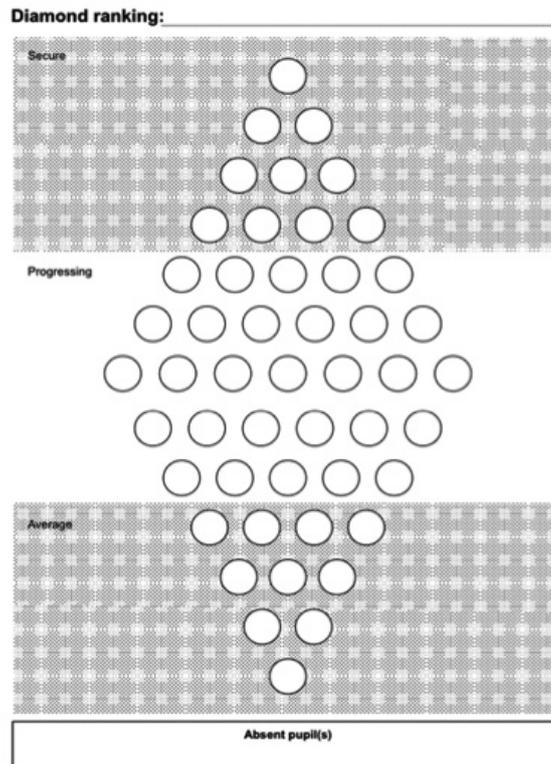
1. Pupil mapping chart

This chart allows practitioners to record two pieces of information about a pupil simultaneously. The potential combinations are endless, but we suggest a comparison between *coding and music effort* and *attainment and progress*.



2. Diamond Ranking

This chart enables practitioners to rank pupils in their class against each other. Using initials, pupil codes or colours, teachers can compare; live coding effort, progress, attainment and performance.



3. Pupil mapping

Using three concentric circles within a shaded space, this chart allows practitioners to graphically present pupils' progress, attainment, effort and skill levels in live coding. It can be used within a single lesson and allows a single pupil to be mapped over a set period of time.

