

Planning for Learning



Shannon Ebeling

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Session Outline

- Benefits of planning instrumental music lessons
- Creating Units of Work
- Assessment methods



What is a curriculum???



As individual list 10 concepts you would like to teach with this piece

In a pair come up with top five concepts

In a group of four come up with top five concepts

Planning student learning



- Knowing the work
- Knowing the curriculum
- Having a short, medium and long term plan

Areas of Learning in Music



Literacy

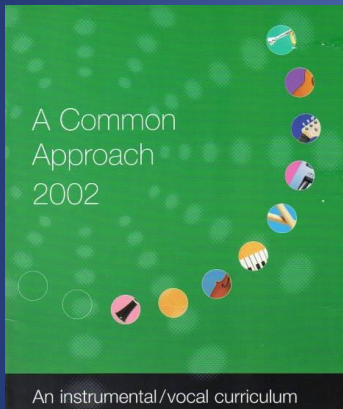
- Instrument
- Symbols and terms
- Rhythm and Melody
- Sight Reading

Technique

- Posture
- Tuning & Intonation
- Tone
- Articulation
- Pitch repertoire

Performance

- Solo
- Ensemble

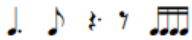


- Listening and internalising
- Making and controlling musical sounds: developing technique
- Creating, developing and interpreting musical ideas
- Playing/singing music
- Playing/singing music with others
- Performing and communicating


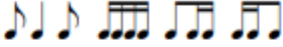



- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music
- Improvising melodies, variations and accompaniments
- Composing and arranging music within specified guidelines
- Reading and notating music
- Listening to, analysing and describing music
- Evaluating music and music performance
- Understanding the relationship between music, the arts, and disciplines outside the arts
- Understanding music in relation to history and culture

Recommended Resources: DEQ

Level 3		
	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> • INST Demonstrate simple maintenance and assembly • S&T Define and interpret symbols and terms, including: D.S al Coda, D.S. al Fine, enharmonics, accelerando, Lento, Largo, subdivision, Other symbols and terms as found in repertoire or as required in the Technique dimension • R&M Recognise aspects of form found in repertoire and demonstrate an ability to identify and apply phrasing found in repertoire. Ensemble repertoire keys in these majors and their relative minors (concert pitch): E^b (band); C (strings) • SR Sight-read level 1 music 	<ul style="list-style-type: none"> • S&T crescendo, decrescendo, ritardando, ritenuto, rallantando,  • R&M VC – extension finger patterns
Technique	<ul style="list-style-type: none"> • POST Demonstrate appropriate and effective playing posture • T&I Develop awareness of any variation in one's own intonation while playing and adjust accordingly • STONE Demonstrate an awareness of strategies to improve tone production. Vary the tone in accordance with dynamics at this level • ART Play with correct articulation appropriate to instrument and level of repertoire • PITCH Read and play pitches within the prescribed range in repertoire and through scales and technical exercises 	<ul style="list-style-type: none"> • T&I Adjust finger placement to improve intonation <i>BG – correctly adjust amplifier volume for balance</i> • ART Bowing – slurred staccato/ hooked bowing legato, double stops with one stopped note • PITCH VN, VA, VC – perform double stops with one stopped note and an open string <i>VN, VA – high 3rd finger 3-4 pattern</i> <i>VC – forward extension</i> <i>CB – half position</i> <i>BG – move beyond 1st position</i>
Solo & Ensemble Performance	<ul style="list-style-type: none"> • Confident and musical performance of all elements and techniques, including phrasing, appropriate to this level • Perform as a soloist and in an ensemble. Perform from music notation and from memory • Understand a range of musical styles • Follow conducting patterns and cues in repertoire for this level • Demonstrate relevant etiquette and active engagement in both rehearsals and performances • Demonstrate knowledge of ensemble set-up. Perform repertoire with greater rhythmic and harmonic independence in parts 	

Recommended Resources: DEQ

Woodwind	Brass	Percussion
<ul style="list-style-type: none"> • INST Keeping joints clean. Identifying and reporting sticky keys • S&T syncopation,  <i>CL – clarion register</i> 	<ul style="list-style-type: none"> • INST Adjusting tuning slides • S&T syncopation,  	<ul style="list-style-type: none"> • INST bongos, congas, tambourine, guiro, maracas, castanets, drum kit and others as found in repertoire • S&T Interpret the following symbols and terms: drag, open (o) & closed (+), syncopated 9 stroke roll, basic drum kit notation, syncopation, 
<ul style="list-style-type: none"> • TONE Be aware of the tone being produced. Play sustained notes within range • PITCH Basic application of alternate fingering. <i>CL – crossing the break</i> 	<ul style="list-style-type: none"> • ART 3-note lip slurs using the chromatic series of valve patterns / slide positions. Articulation – mixed articulation on quavers <i>TBN – soft articulation and cross-grain (natural) slurring</i> • TONE Play sustained notes within range • PITCH Sequence of chromatic valve patterns / slide positions. Basic alternate slide positions / valve positions <i>TPT, TBN, TBA – introduction to intervals</i> 	<ul style="list-style-type: none"> • <i>SD – drag</i> • <i>MLTS – double stopping</i> • <i>TIMP – operate tuning pedals. Tune timpani to a given pitch</i> • <i>AUX – bongos, congas, claves, guiro, maracas, castanets and crash cymbals</i> • <i>KIT – basic 4-bar phrases in a Rock style</i>

Recommended Resources: FMS

C creating, developing and interpreting musical ideas					
i	improvise expressively by exploring different sounds and creating satisfying repeated musical patterns or phrases	improvise rhythmic and melodic phrases freely or within given structures, individually or as part of a group	improvise in a variety of genres and styles, sustaining and developing musical ideas and achieving different intended musical effects with the instrument	improvise with freedom in a wide range of musical structures, genres, styles and traditions, drawing on internalised sounds	improvise extended musical ideas with a sense of direction and shape as they develop their own personal style
ii	make use of instrumental skills when beginning to compose	compose by developing musical ideas within given simple structures and applying instrumental skills	apply knowledge and understanding of the instrument in order to compose with an understanding of musical idiom	compose in different styles, creating and selecting musical ideas by exploring the characteristics of their chosen resources	compose with consistency of style, coherence of musical ideas and a degree of individuality, and by making the most of the instrumental and vocal resources
iii	begin to interpret music with some expression and with a sense of its intended effect; talk about its mood and how it is played and suggest improvements	make choices in relation to tempo, dynamics, phrasing, articulation, colour, etc. in order to achieve an intended effect and convey the expressive characteristics; describe and evaluate the music using appropriate musical vocabulary	convey their interpretation with an understanding of the musical style and idiom; make improvements to their work in the light of their knowledge about the music	apply their knowledge of style, characteristics and historical/social background in order to interpret the music with understanding and insight; evaluate how their interpretation reflects the context in which the music was created and is performed and heard	interpret music personally with consistency of style, and an understanding of idiomatic performing conventions; make independent, critical judgements about their interpretation
D playing music					
i	work out by ear how to play short, easy phrases from well-known tunes	work out by ear how to play easy, well-known tunes in simple keys	work out by ear how to play tunes in straightforward major and minor keys or modes	work out by ear how to play moderately easy tunes, e.g. with simple modulations, a wider range of intervals and different octaves/positions	work out by ear how to play pieces of increasing complexity, using simple transpositions if necessary
ii	repeat with accuracy short, easy rhythmic and melodic patterns by playing back from memory	repeat with accuracy short, easy rhythmic and melodic phrases by playing back from memory	repeat with accuracy moderately short musical phrases (melodic, rhythmic, textural and harmonic) from memory	repeat with accuracy phrases of moderate length and complexity in a variety of styles	repeat increasingly extended and complex musical extracts, involving different tempi, keys, tonality, and transpositions where appropriate
iii	play short, easy pieces from notation/symbols, conveying the character of the music	play a variety of easy pieces from notation/symbols, conveying the character of the music	play a variety of moderately easy pieces from different styles and traditions, showing an awareness of idiom and structure and communicating the character of the music and the intentions of the composer	play a variety of pieces of moderate difficulty, developing a personal response through sustained study of and reflection on the music	play a range of pieces from different styles and periods that are technically and musically advanced; form their own critical ideas in order to project their personal interpretation

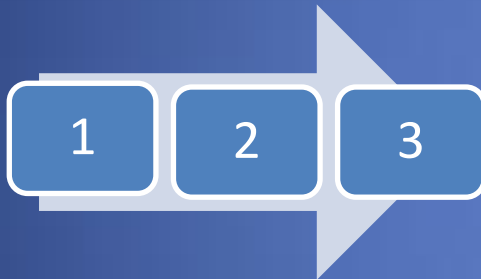
Creating a Unit of Work



Objective



Prior learning



Sequence



Activities



Repertoire

Resources



Assessment

Sample Unit of Work – Curtain Up!



Sample Unit of Work – The GHS Jazz Club



Questions



Why is assessment important?



Improves student learning



Informs teaching effectiveness



Helps students achieve the highest standard they can



Provides meaningful reports on achievements

Assessment: What?



Musical Goals

- performance of music
- responding to music
- understanding of melodic, rhythmic and harmonic properties
- recognition of the world's music heritage through a range of repertoire
- music as a mode of expression
- improvisation and composition

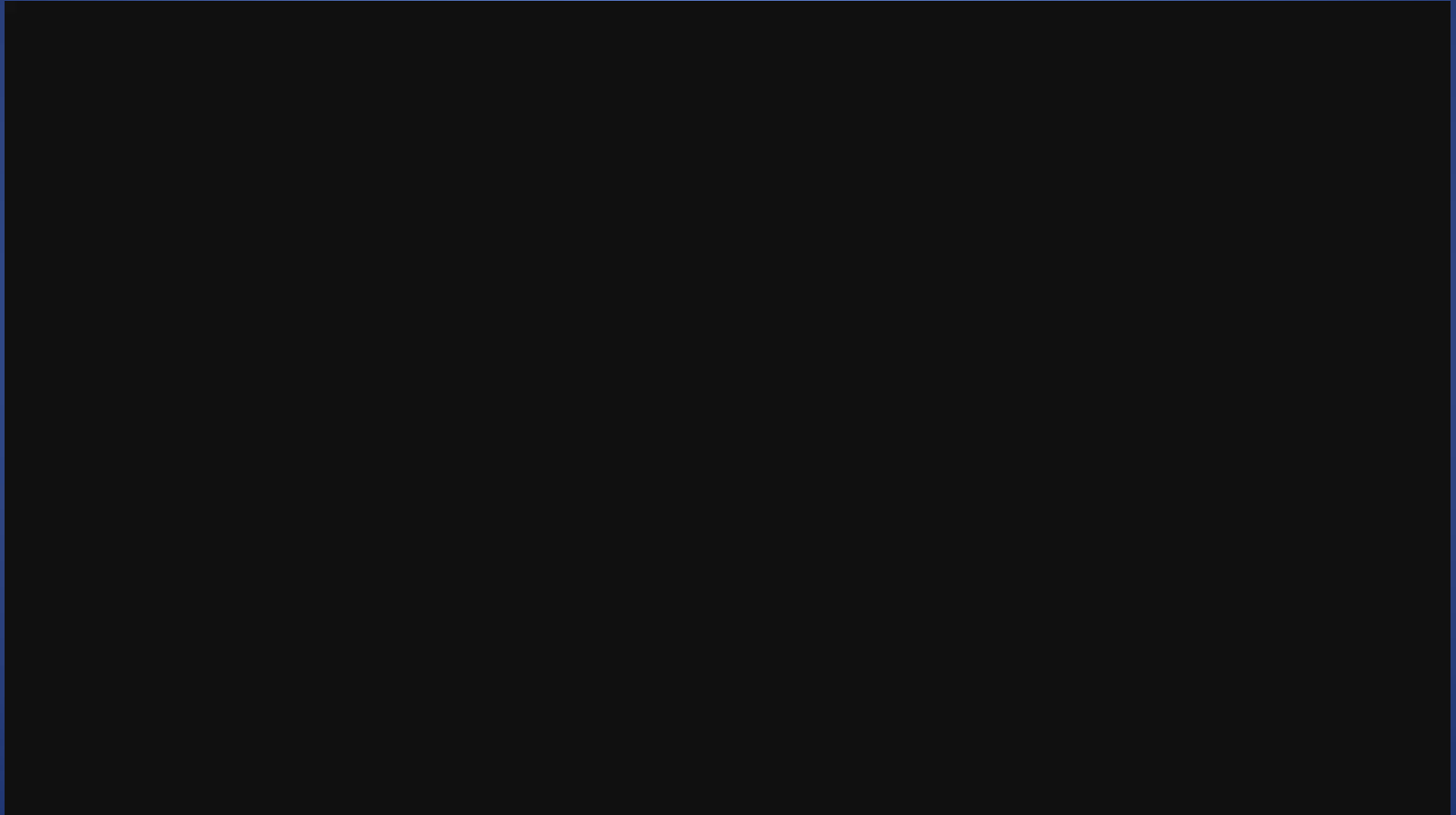
Instrument Technique Goals

- instrument knowledge
- playing posture
- tone
- pitch repertoire
- tuning and intonation
- articulation
- conveyance of musical symbols and terms

Learning Goals

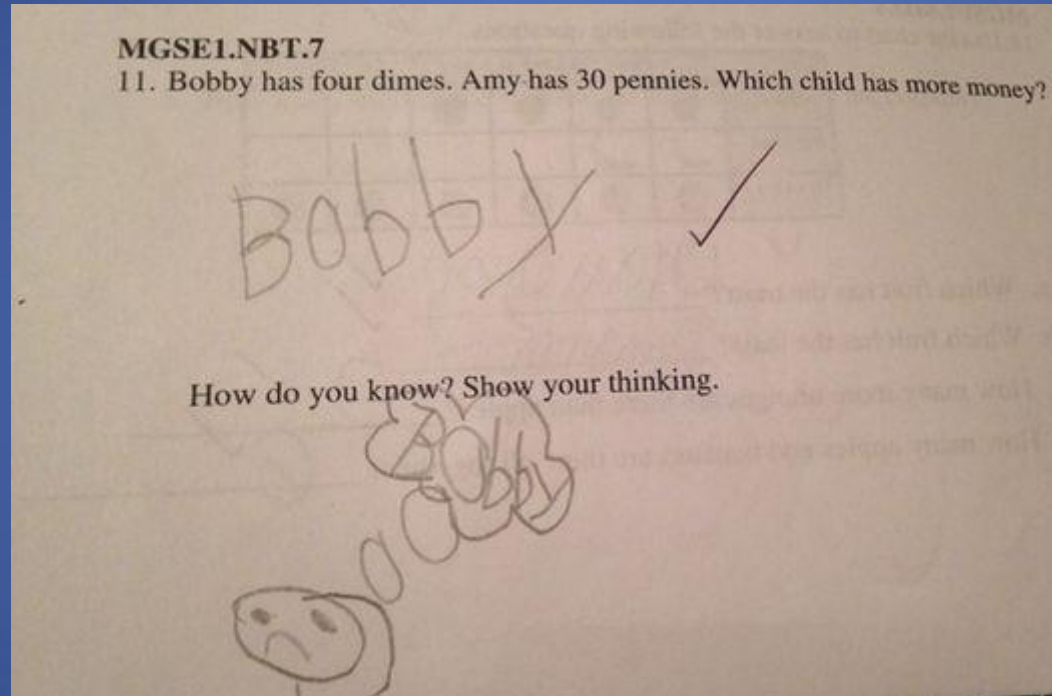
- attendance
- attitude/behavior
- organisation
- effort
- ability to work in teams
- self-reflection

Assessment time!



Discussion

What do you think are the strengths of this assessment tool?
What are the challenges with this assessment tool?



Golden rules of assessment

- What is the purpose of it?
- How effective is it?
- How reliable is it?

Assessment: How?

Checklists

- Good for technical objectives that are competency based
- Gives a vision of students as accomplished learners
- Composed before instruction begins

Does not explore levels of achievement
(how many of the accents were correct)

Potential for context independence

CHECKLIST

Technical

Played correct pitches	YES	NO
Played correct rhythms	YES	NO
Performed without stopping	YES	NO
Maintained a steady pulse	YES	NO

Interpretation

Articulated accents clearly	YES	NO
Articulated staccatos clearly	YES	NO
Slurred correct passages	YES	NO
Tongued the first note in slurred passages	YES	NO

Presentation

Confident beginning	YES	NO
Upright posture	YES	NO
Feet planted shoulder-width apart	YES	NO
Shoulders relaxed throughout	YES	NO
Confident ending	YES	NO

Specify at least four positive aspects of this performance

Specify one goal for improvement

Assessment: How?

Rating Scale

- Includes criteria with levels of achievement that describe the quality or frequency of student work
- More detailed than checklist by measuring degree of performance level
- Can be numerical (1 is low, 5 is high), qualitative (never, always) or a combination (1 never, 5 always)

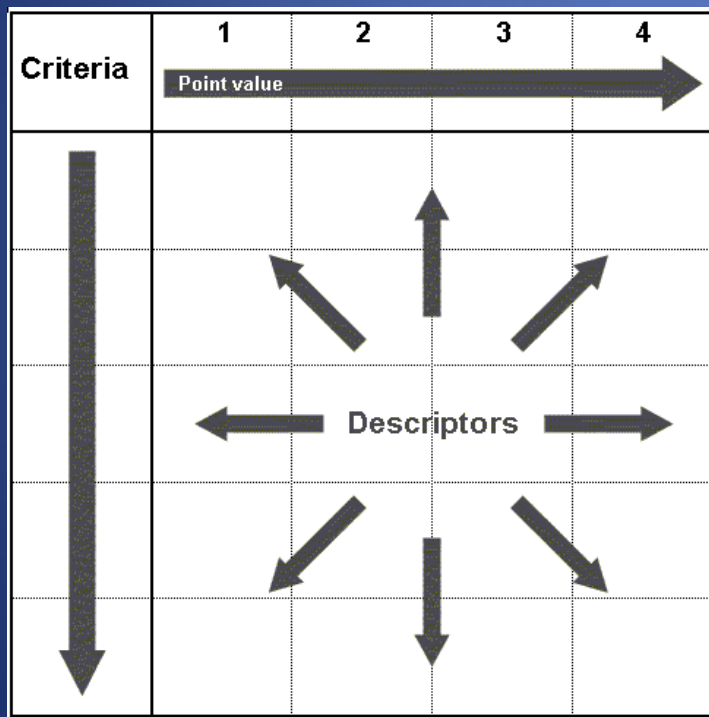
	Not True	Seldom True	Sometimes True	Mostly True	True
Appropriate tempo maintained					
Notes were sustained for the full notated value					
The piece was performed fluently without stops or hesitation					
Attacks were clearly defined					
A contrasting range of articulations were conveyed					
The performer maintained poise throughout					

Potential for ambiguous terms that are unreliable

Assessment: How?

Rubric

A rubric is a tool for segmented assessment which gives a range of criteria relevant to the standard and a range of levels of achievement



<i>Learning Outcome</i>	Beginning	Developing	Accomplished	Exemplary
<i>Rhythmic fluidity within the melodic line</i>	<input type="checkbox"/> 1 pt. Student plays with little or no fluidity.	<input type="checkbox"/> 2 pts. Student plays with some fluidity, but does not improve with coaching.	<input checked="" type="checkbox"/> 3 pts. Student plays with some fluidity and improves with coaching.	<input type="checkbox"/> 4 pts. Student plays with fluidity and self-adjusts.
<i>Tone control within varying registers</i>	<input type="checkbox"/> 1 pt. Student plays with little or no control.	<input type="checkbox"/> 2 pts. Student plays with some control, but has not shown improvement.	<input type="checkbox"/> 3 pts. Student plays with some control and shows improvement with coaching.	<input checked="" type="checkbox"/> 4 pts. Student plays with control and self-adjusts.
<i>Control of intonation and demonstrated intonation adjustment</i>	<input type="checkbox"/> 1 pt. Student needs considerable attention to intonation problems.	<input type="checkbox"/> 2 pts. Student has some problems with intonation, but does not improve with coaching.	<input type="checkbox"/> 3 pts. Student has some problems with intonation and shows improvement with coaching.	<input checked="" type="checkbox"/> 4 pts. Student plays in tune and self-adjusts.
<i>Consistency of focus in rehearsal setting</i>	<input type="checkbox"/> 1 pt. Overall performance is almost always inconsistent.	<input type="checkbox"/> 2 pts. Overall performance is generally inconsistent.	3 pts. Overall performance is generally consistent.	<input type="checkbox"/> 4 pts. Overall performance is consistent.

It includes a detailed description of the characteristics for each level of achievement, showing the progression to mastery.

Self-assessment

- Gives concrete evidence of a student's understanding
- Student can be involved in the development of the criteria
- Ability to compare self-evaluation to peer-evaluation to teacher-evaluation
- Supports goal of becoming a self-sufficient musician

Open Describe your tone quality _____

Prompt Tone Quality (*overall control, warmth, clarity and consistency*)

Likert Tone Quality 1(poor) 2 3 4 5 (excellent)

Hybrid

Tone Quality: _____

5 = Characteristic sound in all registers; 4 = Some inconsistency in registers; 3 = Acceptable quality with inconsistent qualities between registers; 2 = Poor quality a good deal of the time; 1 = Poor tone quality most of the time

Comments:

Guidance of how to complete: I, WE, YOU.

Needs care to be a positive growth task, not continually lowering self-esteem.

Assessment: How?

Portfolio

- A record of musical achievements throughout the year
 - Displays growth of student understanding and skills
 - Students feel they have more ownership of the content
-
- Pieces learnt and their opinions of them
 - A list of all performances and how they went
 - Comments on improvisation (could have audio or visual recording)
 - Pieces heard (on recordings or played by friends)
 - Projects undertaken
 - Own compositions
 - Pictures collected (of themselves playing; famous players; the instrument etc)
 - Contributions from the teacher

(Harris, 2014, p. 64)



Requires extra time commitment from student

Questions

