

"What Do They Know and What Can They Do?"

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MCHUMOR.COM by T. McCracken



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Learning Systems in the Classroom

Emotional Learning System –

“Need to be me”

developing relationships, trust, issues of safety
ability to open up and learn
developing passion toward learning

Social Learning System –

“Need to belong”

to be part of a group, identify with others
works within cultural norms
developing a sense of connections

Cognitive Learning System –

“Need to know”

to understand and process
to make sense of information
learning the what and how of ‘things’

Physical Learning System

“Need to do”

knowing what it feels like
reacting, showing what is known
bodily reactions that develop habits of learning

Reflective Learning System

“Need to experiment and explore”

understanding the if-then affect
uniquely human trait
most evident in growth from K through 6th

From: “*Teaching to the Brain’s Natural Learning Systems*” – Barbara K. Given, ASCD, 2002

“Emotional, social, physical systems tend to be the most powerful in terms of their demands. The level of their functioning determines how effectively the cognitive and reflective systems operate” (pg. 129)

Bloom's Revised

Taxonomy

Higher Order thinking

Create

Design, build
construct, plan
produce
devise

Evaluate

Check, Judge,
Critique, experiment
hypothesis,
test, detect

Analyse

Compare, organise
question, research
deconstruct
outline, attribute

Apply

Do, carry out, use,
run, implement

Understand

Interpret, summarise,
explain, rephrase
classify, infer,
paraphrase, compare

Remember

Recall, list, retrieve,
find, name, recognise
identify, locate
describe

Lower Order Thinking

Lesson Flow Chart

Who's involved?

Particular class:
Grade level:
Distinguishing personality traits:

What do they need to know how to do before beginning the lesson?

Learning characteristics?
Behavior tendencies?
Skills?

What materials/resources need to be set before the lesson begins?

Visual references:
Audio:
Instruments located and ready for distribution:
Additional (ie., mallets, chairs, etc.):
Papers and/or hand-outs and/or books:

What concepts will be included?

Pitch:
Rhythm:
Form:
Expressive (tempo/dynamics):
Style:

What skills will be included?

Singing:
Listening:
Instrument playing:
Moving:
Reading music:
Notating music:
Improvising:

What kind of space will the students require? Where will they be?

Room set up:
Student placement:

What will the students show or do to demonstrate understanding?

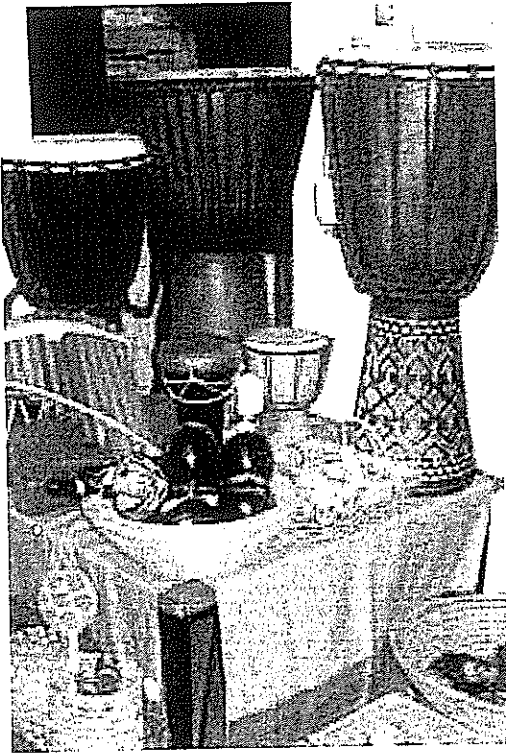
Paper/pencil assessment?
Performance? - live audience/videotaped?
Self-evaluation?

Culminating Composition Project

Your name: _____

Group members' names: _____

1. How did you begin writing your composition? (Describe the process):
2. Describe the music:
Tempo (generally fast? Generally slow? Generally changing?):
Rhythm (what was included?):
Chords/tonality (describe in as much detail as possible):
Style or "flavor" (did it match a particular style or generic feel?):
Expressive ideas (louds/softs, changes in sound, slowing down/speeding up?):
3. If you were in a group, who generated most of the ideas?
4. If you were with a group, what did YOU contribute?
5. If you were working on your own, what were the challenges and/or advantages (by not working with a group?)
6. Did you title your composition? If so, what was it, and if not, what would you name it, now that it's finished?



Drum Ensemble Project

Check-sheet

1. Instruments are selected; the player knows proper playing techniques and care
 2. One member of the group is selected to begin a "groove" for others to build on
 3. Rotate who the "lead" player is
 4. All group members play independently, but the sounds of every member must work together - communication is key
 5. The time-line should be evident
 6. Including unique "mixes", breaks, or variations is welcomed in 5th and mandatory in 6th
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7. Appropriate playing technique must be evident in 5th grade; in sixth grade, those using drums must demonstrate at least three basic strokes (high, low, slap, mute, etc.)
 8. Changes in instrument choices are fine, but must be logged onto the agreement sheet
 9. Groups should be ready to demonstrate what they have created within four lessons of beginning the process
 10. Coming up with a "name" for the group always builds unity.



Sixth Grade Song or Jingle Writing Project

Name(s): _____

What's the song about? _____

What instrument(s) will be used? _____

Why this/these instrument(s)?

Who's playing what (if in a group)?

Are you -

Creating a melody to set the words?

Using a melody that already exists with new words?

Chanting, speaking, rapping the words?

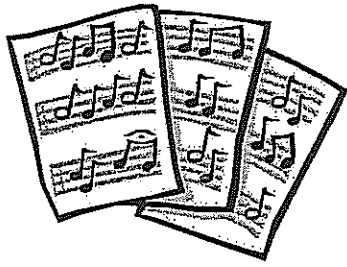
Check that you understand the following:

_____ I/We understand that the words must be written down as well as presented (verbally) when the project is shown.

_____ I/We understand that the words are to be coordinated. They can be organized poetically or in verse/refrain form, call-response, or any other "organized" way.

_____ I/We understand that we will have part of two class sessions to work on this before they are presented.

Jot down the basic idea of your song below:



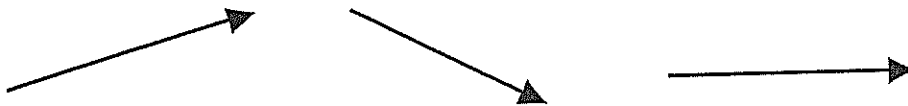
Music Check! Rhythms and Pitch

NAME: _____

What notes go with these patterns? Write the notes (8th notes or quarter notes) over the short lines and long lines.

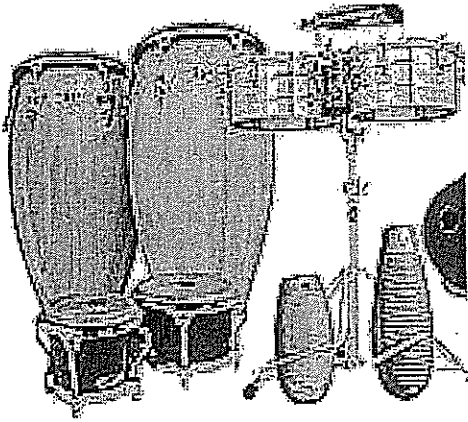


What direction (higher or lower or the same) is the piano going?



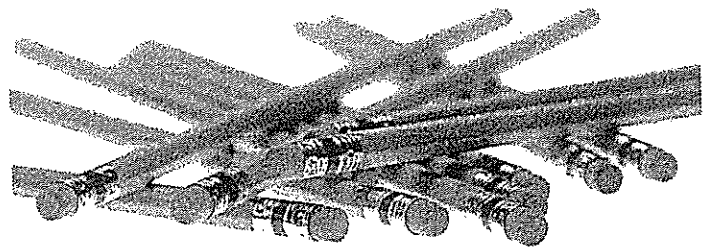
How did you do??

Percussion Score Project – 4th Grade



Names of Group Members:

1. How many parts will you have in your score? (minimum 2, maximum 4)
2. How many measures will each part play? (minimum 2, maximum 4)
3. Who will be in charge of:
 - a. getting your paperwork each time?
 - b. getting pencils or markers (final draft)?
 - c. counting off the beat?
 - d. being sure instruments/pencils/papers are returned to the right places?
4. It's important to cooperate – what does your group think “cooperation” looks like?
5. What will your group do if someone is NOT cooperating?
6. You must have your rough draft checked by Mrs. Bourne BEFORE you use instruments. She will initial here if you are ready to start using instruments and writing your final draft.



Beyond State-Mandated Assessments

What Should Students Really Know and Be Able To Do When They Leave our Music Classrooms?

by Patricia Bourne

If you ask a group of general music teachers their perceptions on state-mandated testing in music for K–8 students, be ready for a full array of passionate responses! But regardless of the likes and/or dislikes expressed, everyone agrees that accountability is a good thing. If we hold ourselves “accountable,” then measurement of what a child knows and is able to do is, in the end, a good thing, right? Perhaps it is the method used to determine what is learned and the grand stakes placed on the ultimate “score” that concern us. It can place teachers in awkward positions, that’s for sure. Shouldn’t we be able to note what they “get” and “don’t get”?

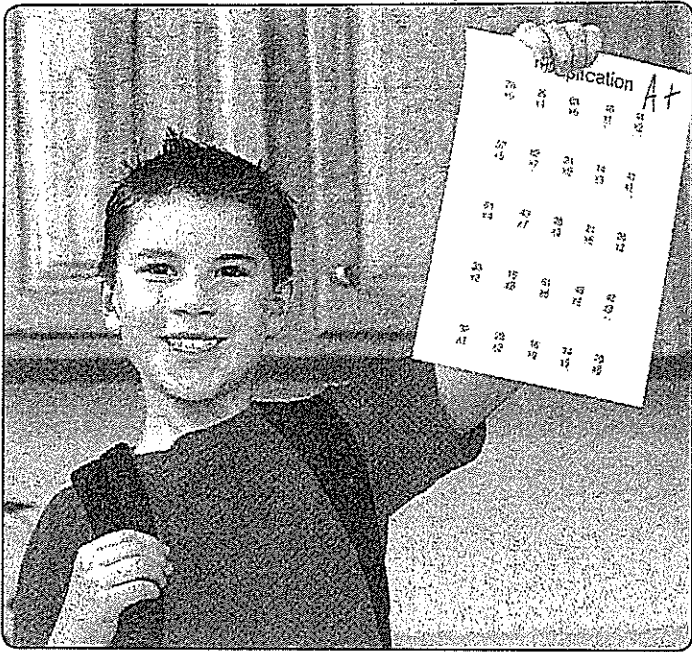
As with most education professionals, I believe the majority of music teachers have a good sense for what creates balanced curricula in general music, and have established a variety of means to successfully measure the scholarly and musical achievements of their students. I also believe experienced music teachers develop a thousand and one ways to engage their students in learning-filled experiences. Unfortunately, most state-mandated tests can’t afford to assess students in a thousand and one ways.

The strategies we agonize over and develop, hone, stream-line, and celebrate (especially when successful), don’t show up very often on assessments developed by others. We know what we do inside the music classroom, but how can “they” fully assess it? This is

where it begins to get tricky; we want our students to value and strive for good results in their tests, but we don’t want them to forget that we see and hear their achievements on a weekly basis over multiple years. Beyond the one week of testing, we have years to celebrate what they know and are able to do.

So, beyond any exterior testing requirements, what should students know and be able to do? My slant is to guide students to become scholars and active music participants. Students can only do what they know how to do; as a result, experiences are sequentially layered to build cognitive knowledge and a “can do” confidence. Regardless of time with me or the students’ learning capacities, I want them to be able to talk the talk and walk the walk of a knowledgeable and comfortable participant in music.

Inside the music classroom at Canyon Creek—where I’ve taught for 13 years—students know they will describe what they hear, see, and create using music vocabulary terms. When a kindergartner describes a change in volume, she learns not to say, “someone turned it up.” Rather, she’ll say, “it became louder.” When a third grader sings a song with two separate sections, he will describe it as having AB form, or as verse-refrain. During a performance of her composition, I would expect a sixth grader to use the terms major and minor when describing the tonality selected (rather than happy and sad).



Students know how to successfully utilize classroom instruments and their singing voices. With time and strategic instruction, most are able to use both in music-making experiences that become increasingly more musical over time.

I try to design lessons that engage students in multiple skills, including singing, listening, moving, playing instruments, reading and writing music, and creating and describing music. These skills are linked to learning the ways and concepts of a “music maker.” A music maker uses specific sounds (pitch, melody/harmony) over time (rhythm, beat), which are normally organized in some fashion (meter, form) that express ideas (through the use of dynamics, tempo, articulation) for a myriad of purposes, over centuries and within continents (style). If my students engage in the actions of a musician, the concepts and skills are not only learned but experienced on a personal level, thus making them memorable as well as assessable.

Regardless of the score earned on a state-mandated test, I want my students to know and be able to engage in music with purpose, interest, integrity, curiosity, and passion. Do all of them pass this test? Nope. But year 14 just started and I’m back at it, plugging away. **E**



TRICK-OR-TREAT TURNABOUT

Here’s a great tip from Patty Bourne on how use the Halloween candy-fest as reinforcement for your chorus:

Create and distribute small treat bags with metaphorical items: two rolls of Smarties because I know they are very, very smart for participating in chorus; three chocolate Kisses to represent a passion and love for making music with pride, integrity, and musicianship; and chips for crisp consonants. (I also included these groovy pencils I purchased online that read “I love chorus.”)