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Music 111/2



Educational Programs & Services Branch
Department of Education
PO Box 6000
Fredericton, NB, E3B 5H1

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Music 111/2

BACKGROUND

Music at the grade 11 level has undergone several changes in recent years. Although Music 110 has been listed in the High School Courses of Study since the late 1980s no actual curriculum existed. The listing was seen as a way of allowing for the credit to exist with the expectation that a course would be developed.

Following intensive development work Music 112 was piloted in six schools during the years 1994-6. The course assumed that students would have taken Music 102 as a prerequisite.

The changes at grades 9 and 10, while raising the profile and status of music through a compulsory requirement, nevertheless could not guarantee generally that students would arrive in grade 11 ready for Music 112. Indeed, pilot feedback from teachers of Music 112 indicated a degree of rigor, especially in the theory component, that was, for many, too challenging even for those who had taken Music 102. The new reality of grades 9 and 10 allowed an opportunity to reexamine the grade 11 music offering.

RATIONALE

The rationale of Music 111/2 is to offer students an elective that will meet the Fine Arts/Life Role Development cluster requirement, and allow them to continue in an area of interest in a course that is flexible enough to articulate with the range of experiences that they will bring to grade 11. In addition this course is designed to prepare students for Music 122.

The discussions on Music 11 were influenced by the progress in implementing the 9/10 changes. It is expected that, given the compulsory 9/10 music experience, more students would be interested in pursuing music in grades 11 and 12. The inability of some schools to offer music and the differences in time devoted to music in 9 and 10 among schools, forced the committee to look at flexible ways to accommodate a wide range of backgrounds of students who would be entering grade 11 music.

The course codes are as follows:

Music 111 EAMUB1

Music 112 EAMUB2

PROGRAM CHARACTERISTICS

The result of this examination of grade 11 music was the development of a course that had the following characteristics:

1. It is outcome based.
The course is based on the achievement of three broad outcomes. The first dealing with music making, the second with theory/ear training components, and the third with an understanding of various styles and genres. Content and topics are listed under the three outcomes.
2. Achievement of the outcomes is elaborated by performance indicators that describe student achievement at two levels - the higher level being Level 1 credit, the lower being Level 2 credit (a Music 113 course is already in existence).
3. Students earn both the credit level (that is, Music 111 or Music 112) and their mark through their achievement in relation to the outcomes and performance indicators.
4. Since the course will have a wide range of student abilities, the repertoire, other resources, methodology and the structure of the class must be such that all students are afforded opportunities to work towards the outcomes. It is the responsibility of the teacher to ensure that all students have optimal conditions to achieve at their highest level. In this, teachers have great flexibility. The outcomes and topics are contained on three pages and the main resources are indicated. The activities, experiences, projects, etc. that may be

undertaken to achieve the outcomes are best chosen and sequenced by the teacher. The time required for successful completion of the outcome-derived activities and experiences is a function of the rate of student achievement. Hence the need to offer ongoing and varied opportunities for students to work towards the outcomes and demonstrate progress.

ASSESSING STUDENT LEARNING IN THE MUSIC CLASSROOM

Using a variety of Assessment Strategies

The assessment program should reflect the full range of student learning in music and involve the use of a variety of information gathering strategies which allow teachers to address students' diverse backgrounds, learning styles and needs, and allow students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should

- enable teachers to assess and describe student performance across the curriculum
- provide information about how students learn as well as what they learn
- take into consideration students' abilities both to learn and to apply their learning
- enable teachers to observe overall performance

- provide multiple indicators of student performance
- reflect curriculum, balance and emphasis
- reflect that experimentation, risk taking and creativity are valued
- enable students to discover their own interests, strengths and weaknesses
- engage students in assessing, reflecting upon and improving their own learning
- encourage students to take responsibility for their own growth
- engage students in assessing their own and others' skills in cooperative and collaborative projects
- allow for description for students' progress in terms of increased control, depth of understanding and ability to work independently.

SPECIFIC STRATEGIES

Anecdotal Records

Observations of students can serve as a record of how and what they are learning. Comments, questions and observations might be noted in a log or notebook, on index cards or post it notes while students are engaged in authentic learning experiences, for example

- during practices or specific workshops
- as students in a group on a task that requires collaboration

- when they participate in performances or exhibitions
- during interviews and conferences

It is important that teachers take the time necessary and use effective techniques for recording and analyzing anecdotal notes. Effective techniques of analyzing anecdotal records include making references from the notes, looking for developmental trends or patterns and identifying both strengths and weaknesses in learning and teaching. Anecdotal records should lead to interpretation and explanations of patterns of learning which emerge over time. Gathering, recording and reflecting on anecdotal comments based on systematic observations of students' learning and language processes yield rich information for making judgments or decisions.

Checklists

Developing checklist to use in conjunction with other assessment strategies (such as anecdotal comments) gives teachers a useful strategy for

- clarifying precisely what behaviors are indicative of successful learning in a given context.
- focussing observations
- recording whether or not particular characteristic is present
- providing consistency from one observation to the next
- documenting changes over times

Checklists are particularly helpful when they are designed to meet the needs of specific students. Students' participation in developing checklists helps them to learn what is valued in a particular learning context and to take ownership of their own learning. Such checklists can be developed to provide, for example,

- a list of expectations for artistic development
- an overview of music-related interests
- an overview of the processes and strategies students uses at various stages in developing a finished product.
- a list of specific revising strategies and skills
- information on levels of attachment
- a summary of portfolio information
- a summary of demonstrated skills
- self and peer assessment tools

Checklists are also helpful for program evaluation and planning. By providing visual records of students' learning experiences and achievements, checklists can help teachers to identify

- strengths and deficiencies in the instructional program
- areas to stress in coming weeks
- topics for discussion with other teachers or further professional exploration

Conferences and Interviews

Conferences and interviews with students are valuable sources of information on students' artistic processes, attitudes and work habits. Conferences and interviews also provide students with immediate and personal feedback and give teachers an opportunity to recommend new directions, shifts of emphasis and particular activities and materials and also to give reasons for those recommendations.

Conferences are an effective strategy for assessing, describing and commenting on;

- artistic processes and strategies
- journals and logs
- traits and trends in the student's art and other products
- the role the student takes in group
- progress to date
- current work
- the student's goals for future work
- work and study habits
- the student's willingness to take risks

Teachers may find it helpful to use checklists, question, guides and/or logs to focus and guide conferences, interviews and record keeping.

Observation

Observing students as music learners and users in the classroom and other learning environment provides multiple opportunities for informal assessment. Planning should allow for record keeping on observations of each student in various learning situations throughout the year. Observation is a powerful source of information.

- it is grounded in authentic, contextualized experiences
- it captures descriptive, longitudinal data to use for comparison over time
- it can assess developmental characteristics

Systematic, ongoing observation provides information about students'

- thinking process
- oral work
- work habits
- persistence
- participation
- feeling about themselves as learners and users
- attitudes toward music
- specific areas of strength and weakness
- preferred learning style
- social development (e.g., ability to work collaboratively and cooperatively)
- development and understanding of musical processes
- development of a value system

A variety of records keeping systems may be used for organizing observations, including anecdotal records and checklists. Careful record keeping is important both for responding to the needs and development of individual students and for communicating with parents. Teachers may find it helpful to supplement observations with audio and videotapes and to use those tapes for sharing information about a student's learning with parents.

Performance Assessment

Performance assessment allows teacher to observe directly students' application of what they know and are able to do. Performance assessment in music focuses on the process as well as the product. It involves,

- presenting students with a task or challenge
- observing what students do and say, watching for selected/particular characteristics, making anecdotal records
- interviewing students during or after the task
- developing and applying criteria to assess student performance (using scoring tools such as rubrics*, rating scales, task specific guides,
- developing criteria for product assessment to provide students with a clear focus on elements of quality to their work
- examining what they produce and applying criteria to assess what they actually know and can do

- identifying future instructional and learning needs

Observations of a student's classroom performance and completion of tasks, together with student-teacher reflection on the learning involved, can provide specific, information for assessment of programs which can be used by teachers to design instruction and by students to improve, reinforce and extend their learning.

Performance assessment gives information about a student's ability to

- use concepts, skills and processes
- raise questions
- reason logically
- think flexibly and creatively, changing strategies when a particular approach does not work
- actively accomplish complex and significant tasks
- use prior knowledge, recent learning and relevant skills, strategies and processes
- work with partners or in small or large groups
- persist, concentrate and work independently

Questioning

Effective questioning allows teachers to identify what the student knows and what the student needs to learn.

Effective high-level, open-ended questions challenge students to use cognitively complex skills - to think. Open-ended questions require students to respond to questions for which a variety of successful responses are possible. Open-ended questions give information about a student's ability to

- organize and interpret information
- make generalizations
- clarify and express their own thinking
- understand concepts
- demonstrate originality/creativity

Questionnaires, Inventories and Surveys

Well-designed questionnaires, inventories and surveys reveal students' feelings and attitudes toward different aspects of music. Information gathered through well-designed surveys can, for example, help teachers to

- tap students' habits, interests and attitudes
- build on students' strengths and expand their interests
- elicit students' perceptions about their learning

Rating Scale and Analytic Scale

Rating scales indicate a measure of accomplishment and enable teachers and students to assess a wide range of learning experiences by noting the frequency or quality of a particular behavior. Once the criteria for evaluation have determined. Qualitative judgments

can be made about identified aspects of the learning. Rating scales can be developed, for example, to assess

- specific products such as a musical composition , a role playing activity or an art project
- specific learning outcomes
- participation in and contribution to small group learning
- use of appropriate language and terminology
- problem solving skills and strategies

It is helpful for students to contribute to the development of rating scales, particularly when the scales are used for self-assessment or peer-feedback. Analytic scales can be used to assess a variety of learning outcomes and products. Analytic scales may be used by teachers to establish and communicate the criteria used for assigning interim or final grades by students no matter their learning.

Developing analytic scales involves

- determining the criteria by which the learning will be assessed
- weighting each criteria to reflect its importance (in terms of what is valued or what has been emphasized in the learning or performance task)
- identifying or describing various levels of achievement or performance for each criteria

It is important that students understand what criteria and weighting will be used to evaluate their work and

it is desirable that they collaborate with the teacher in the process of setting and weighting these criteria.

Self Assessment

In the process of learning, students need various forms of feedback about their work from their teacher and their peers. However, students learn best when they have frequent opportunities to assess their own learning and performance. Student self-assessment promotes the development of

- metacognitive ability (the ability to reflect critically on one's own reasoning)
- ownership of learning
- independence of thought

Enhancing students' abilities to assess their own progress is an important goal of assessment in music. Students need frequent opportunities to reflect on what they know and can do and what they need to learn next. When students are engaged in applying criteria for self-assessment (and for peer-assessment) they begin to internalize elements of quality and performance standards that can lead to significant improvements in the quality of their work and learning

Self-assessment strategies include the use of

- questionnaires, e.g., following a collaborative activity or project to determine how well the

group functioned as a team and how well the individual student participated and contributed to the effectiveness of the process/product.

- learning logs/journals
- periodic reflections and group discussions to identify ways in which students have demonstrated progress toward achievement of learning outcomes.
- peer feedback, giving constructive comments on one another's work helps students develop their sense of standards for their own performance
- student-teacher interviews and conferences
- collaborative planning and goal setting involving students in identifying their own strengths and weaknesses, forming options for the future learning experiences and making decision about what they will do to meet their learning goals

Teachers can use student self-assessments to determine

- whether there is change and growth in the students' attitudes, understanding and achievement
- whether students' beliefs about their performance correspond to actual performance
- whether the students and the teacher have similar views of expectations and criteria for assessment/

Student Folders and Portfolios

Collections and selections of student work represent rich sources of authentic information on

- what strategies the student uses
- the level of skill development
- the best work the student can produce
- the student's growth as a learner
- the student folder is a collection of student work, which might include; in music, compositions, arrangements, recordings, record of performances, music work related to other subjects.

The portfolio is a selection of student work. Schools and teachers may do many different things with portfolios, depending on their purpose and the coordination of portfolios with other activities for learning, assessment and evaluation. Portfolios may, for example, be very selective and contain only one kind of work or only certain samples of work.

Portfolios may contain items the student and perhaps also the teacher consider representative of the best the student can produce. The process of selection of a student's best efforts can in itself be a very valuable experience. This process should involve students in reflecting on their progress and achievement in reference to specific learning goals.

In responding to and assessing student artistic products, teachers should consider appropriate comments and assessment criteria in terms of the

nature and requirements of the task, its purpose and its intended audience.

Aspects to assess/respond to might include

- clarity (of meaning)
- content (ideas, artistic evaluation)
- organization
- use of appropriate form and style (to use a particular audience or a specify purpose)
- choice of medium (media)
- use of musical structures for clear communication
- presentation
- range of topics selected
- technical and expressive qualities

Tests

Testing is only one means of collecting assessment data-a test measures achievement at a specific point in time. Tests play a minor role in the total assessment program and should be used in appropriate balance with other assessment practices to ensure that students have frequent and varied opportunities to demonstrate their level of performance in relation to curriculum outcomes.

Tests should be designed to encourage thinking and problem solving rather than memorization and recall of factual information. Test items signal what the teacher considers to be important in the course content. Questions on tests should be framed so that

they are relevant, clear and specific. As with other assessment procedures, teachers should refer to curriculum outcomes in developing text terms. For example, selected response formats (multiple choice, true/false, matching) have limitation in measuring learning outcomes in music. Instead of assessing the application of skill, strategies and processes in meaningful situation, selected response items tend to assess knowledge of factual information and the application of basic skills in isolated, decontextualized ways.

MUSIC 111/2

PERFORMANCE

Outcome	Performance Indicators 111 in shaded areas
<p>Student will:</p> <ol style="list-style-type: none"> 1. Demonstrate competence in performing music <ol style="list-style-type: none"> a) Play music alone and with others b) Play a wide variety of repertoire c) Perform solo and in an ensemble for an audience d) Demonstrate appropriate sight reading, technical and expressive skills e) Demonstrate leadership skills in the areas of practice, instrumental care, independent study and attitudes towards music 	<p>Student will:</p> <ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> a) <ul style="list-style-type: none"> • Play music as a soloist at a level approximating grade 4 grade 6 Royal Conservatory of Music. • Make a significant and effective contribution to ensemble performances b) <ul style="list-style-type: none"> • Play works at the above chosen Royal Conservatory of Music levels that include a variety of eras/styles and forms, with appropriate interpretation and expression c) <ul style="list-style-type: none"> • Perform twice as a soloist and twice in a chamber ensemble for an audience with appropriate demeanor. Audience may be a class or public d) <ul style="list-style-type: none"> • Sight read music at the grade 2 grade 4 Royal Conservatory of Music performance level • Demonstrate technical and expressive standards grade 4 grade 6 Royal Conservatory of Music through studies, scales, and repertoire. e) <ul style="list-style-type: none"> • Complete work on time, stay on task, work well with others, contribute to ensemble work, demonstrate a positive attitude to music, look after instruments and other equipment, seek out other musical activities.

THEORY/EAR TRAINING

Outcome	Performance Indicators 111 in shaded areas
Student will: 2. Demonstrate knowledge and application of theoretical and aural skills and concepts a) Key signatures, modes and scales b) Intervals c) Transposition d) Melody e) Harmony f) Rhythm g) Composition	Student will: a) <ul style="list-style-type: none"> • Explain the circle of fifths and the structure of major and minor scales (harmonic, melodic and natural) • Identify and write key signatures. • Name the modes and explain the structure of each b) <ul style="list-style-type: none"> • Identify aurally and visually both ascending and descending all major, minor, perfect, augmented and diminished intervals • Write intervals above and below given pitches in both treble and bass clefs - invert and identify given intervals in written form • Identify aurally and visually and write the five types of chords (major, minor, augmented, diminished and dominant 7ths inversions) c) <ul style="list-style-type: none"> • Transpose in written form both up and down • Identify transposing orchestral instruments d) <ul style="list-style-type: none"> • Understand melodic structures and contour e) <ul style="list-style-type: none"> • Understand the principles of smooth voice leading and standard chord progressions • Visually and aurally identify perfect, imperfect, plagal and deceptive (interrupted) cadences • Analyse simple four part chorales • Write the above cadences in all keys f) <ul style="list-style-type: none"> • Understand simple and compound meters • Recognize a variety of rhythm patterns e.g. march, waltz • Demonstrate and understanding of rhythmic notation g) <ul style="list-style-type: none"> • Understand the basic principles of composition • Compose several short melodies with primary chords • Harmonize several original and pre-written melodies utilizing simple diatonic harmonies

HISTORY AND ANALYSIS

Outcome	Performance Indicators 111 in shaded areas
<p>Student will:</p> <p>2. Demonstrate an understanding of music in historical contexts</p> <p>a) Demonstrate critical listening skills</p> <p>b) Investigate music from a variety of styles, forms, and eras</p>	<p>Student will:</p> <p>a) • Listen to and analyze music of varying lengths</p> <p>• Present critiques of live and recorded music</p> <p>b) • Identify forms such as binary, ternary, rondo, fugue, theme and variations, extended sonata form</p> <p>• Recognize sound sources within an historical context as follows: instrumental, vocal, electric, large/small ensembles</p> <p>• Identify common historical periods, styles and genres through listening</p> <p>• Follow a variety of music scores including orchestral</p> <p>• Study in detail a minimum of three set works</p> <p>• Demonstrate an understanding of the connection of music to events and ideas in history</p> <p>• Apply prior knowledge to new listening/playing experiences</p> <p>• Complete an in-depth, independent study that analyses a composition(s)</p>

RECOMMENDED RESOURCES

Core

For Young Musicians Vol I & II, Bray Snell & Peters, Waterloo
Experiencing Music, including recordings, Richard Wingall, Alfred
Norton Anthology of Western Music, 2nd edition, Vol I & II Alfred

Supplementary

History of Music, Roy Bennett, Cambridge University Press
Royal Conservatory of Music Syllabus, all instruments grades 4, 5 and 6 (current version)
Music, Its Role and Importance in our lives Fowler, McGraw, Hill, Ryerson (audio component, teacher manual, teacher resources binder)
Marsallis on Music – four video series on elements of music
A basic sequencing program such as Micrologic, Cakewalk
A basic music writing program such as Finale Allegro, Sibelius
Funding to purchase timely and appropriate music repertoire on a regular basis