ELEMENTARY
GENERAL MUSIC CLASSROOM
PK-5

CURRICULUM GUIDE

WICOMICO COUNTY SCHOOLS

MEMBERS OF THE WICOMICO COUNTY BOARD OF EDUCATION

N. Eugene Malone, Jr.
Chairman

Michael G. Murray
Vice Chairman

Allen C. Brown, Sr.

Donald L. Fitzgerald

Tonya Laird Lewis

John Palmer

Ann B. Suthowski

Donna C. Hanlin, Ed.D.
Superintendent of Schools

FOREWORD

Through sequenced fine arts instruction, Wicomico County strives to instill in students a knowledge of the world's diverse fine arts and cultural heritage, a knowledge of fine arts skills for experiencing our complex environment, and a foundation for future arts experiences. Fine arts instruction is essential to a well-rounded education for all students at all levels. The nature of arts instruction reflected in this curriculum guide relies heavily upon student participation in authentic and rigorous experiences that allow students to create, present, respond, and connect.

This guide is based upon, and aligns with, the State Standards for the Fine Arts for each grade band as stated by the Maryland State Department of Education. Through the materials in this guide, the teacher is provided with the artistic processes, anchor standards, enduring understandings, essential questions, indicators, and expectations. Included is the scope and sequence of skills with suggested activities and an appendix that includes a literature list and musical references.

Those teachers and staff members who made this guide possible deserve the appreciation of teachers, students, and community who will benefit from the use of this guide.

ACKNOWLEDGEMENTS

HOW TO USE THIS GUIDE

The format of this guide is based on <u>The Understanding by Design Guide</u> by Wiggins and McTighe. Stage 1 – Desired Results provides teachers with an overview of the unit including enduring understandings, essential questions, indicators and expectations. "Enduring Understandings" and "Essential Questions" identify key music concepts students should continue to ponder even after music class and provide a springboard for class discussions. "Indicators" and "Expectations" indicate long-term knowledge students should gain and maintain to guide teacher planning. Stage 2 – Assessment Evidence identifies the key performance tasks students will complete to demonstrate their understanding and assessment styles to monitor student progress. Included in Stage 2 is a "Final Performance Task Blueprint" to assess student achievement at the completion of the unit (Appendix F). Stage 3 – Learning Plan provides a variety of learning experiences crafted to enhance the classroom experience and ensure student mastery of the stated key performance tasks.

Curriculum guides should respond to the needs of the teachers who use them. It is hoped teachers will feel free to comment on the information found therein and offer their own suggestions for continued improvement, allowing for a constant revitalization in both teaching and learning in the music classroom.

The indicators and expectations in this guide are based upon and aligned with the Maryland State Department of Education's Fine Arts Standards. The materials and resources included in this curriculum guide are sequenced and progress from Pre-Kindergarten to Grade Five. Included are activity seeds, example lesson plans, sample assessments, literature recommendations, music resources, and an activity reference chart.

It is recommended that a daily music lesson contains a variety of musical activities that involve students in the music making experience. Examples include but are not limited to the following:
- Singing
- Active Listening
- Moving expressively
- Playing classroom instruments
- Creating musical sound and notation
- Improvising
- Evaluating
- Self and Peer Assessment
- Refining

PHILOSOPHY

Music education provides a vehicle through which students can fulfill a variety of developmental needs. As an interrelated and vital part of students' academic experience, music education supports and intensifies learning by providing students with the opportunity to develop their intellect, individual sensitivity, psychomotor and social skills. Through a comprehensive music education, students will develop an understanding and appreciation of the multicultural society in which they live. Furthermore, music is a discipline based on sequential knowledge and skills that promote self-reflection, self-discipline and positive self-esteem. Because of the ordered nature of the elements of music, students learn to think with increasing complexity while also developing their creative potential and divergent thinking. It is through organized, sequential, and comprehensive music education that the whole child is educated.

Wicomico County Public Schools provides a comprehensive music program which leads to the development of but is not limited to the following:
- skills necessary to create and make music;
- an understanding of, and skills related to, presenting music by selecting, analyzing, interpreting, evaluating, and refining repertoire and performances;
- the opportunity to respond to music created and performed by others;
- the ability to connect with themselves and their world-wide community.

A comprehensive music education in Wicomico County Public Schools is an interrelated and vital part of students' academic experience. By developing the skills and understandings necessary to actively listen, describe, analyze, evaluate, create, and perform music of all cultures, students understand, through experience, why music is a dynamic and integral part of our lives.

GENERAL MUSIC SCOPE AND SEQUENCE

Artistic Process : Creating

Standard #1 : Generate and conceptualize artistic ideas and work.

Enduring Understanding:
  1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question:
  1. How do musicians generate creative ideas?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. With teacher guidance, create musical ideas for classroom composition activities, using appropriate technology as available	1. With increasing independence, create musical ideas for classroom and personal composition activities, using appropriate technology as available.	1. Working both independently and in collaboration with others, create musical works that clearly communicate personal, cultural, or historical experience, using appropriate technology as available.	1. As both a self-directed learner and as a collaborator with others, create musical works that clearly communicate personal, cultural, or historical experience, using appropriate technology.
2. Create music with simple melodic, rhythmic, dynamic, and formal elements, in response to artistic stimuli, using appropriate technology as available.	2. Create music with intermediate-level melodic, rhythmic, dynamic, and formal elements, in response to artistic stimuli, using appropriate technology as available.	2. Create music with advancing melodic, rhythmic, dynamic, and formal elements, including simple harmony, in response to artistic stimuli, using appropriate technology as available.	2. Create music with well-developed melodic, rhythmic, dynamic, and formal elements, including complex harmony, in response to artistic stimuli, using appropriate technology as available.

Artistic Process : Creating
Standard #2 : Organize and develop artistic ideas and work.

Enduring Understanding:

1. Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question:

1. How do musicians make creative decisions?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. With teacher guidance, use standard and/or iconic notation or recording technology to create and document personal musical ideas.	1. With increasing independence, use standard notation, iconic notation or recording technology effectively to create and document personal musical ideas. Clearly communicate creative choices.	1. Apply tools, which may include standard notation, iconic notation, or recording technology, to notate or record personal musical ideas. Craft a composers' statement that clearly summarizes and supports creative and conceptual choices.	1. Apply tools, which may include standard notation, iconic notation, or recording technology, to notate or record developed musical ideas. Craft and present a composer's statement that clearly summarizes and supports creative and conceptual choices.

Artistic Process : Creating
Standard #3 : Refine and complete artistic work.

Enduring Understanding:
   1. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Musicians' presentation of creative work is the culmination of creation and communication.

Essential Question:
   1. How do musicians improve the quality of their creative work?
   2. When is creative work ready to share?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. Refine personal musical ideas in response to feedback.	1. Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions.	1. Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions.	1. Evaluate and refine personal musical ideas in response to feedback and document revisions.
2. Present a classroom version, incorporating refinements, and demonstrate artistic purpose, using appropriate technology as available.	2. Present a classroom version, incorporating refinements, and explain connections to the artistic purpose, using appropriate technology as available.	2. Incorporate refinements to personal musical ideas through analysis and implementation of feedback.	2. Incorporate refinements to personal musical ideas through analysis and implementation of feedback.
		3. Present a performance-ready version and clearly support judgments and decisions made during the creative process, including refinement, using appropriate technology as available.	3. Present a performance-ready version and clearly support judgments and decisions made during the creative process, including refinement, using appropriate technology as available.

Enduring Understanding:
1. Performers' interest in and knowledge of musical works, understanding their own technical skill, and the context for a performance influence the selection of the repertoire.
2. Analyzing creators' context, and how they manipulate elements of music, provides insight into their intent and informs performance.
3. Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question:
1. How do performers select repertoire?
2. How does understanding the structure and context of musical works inform performance?
3. How do performers interpret musical works?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. With teacher guidance, select a piece of music to read and perform, considering creative intent.	1. With teacher guidance, select a piece of music to read, analyze, and perform with attention to context and creative intent. Justify and support performance decisions.	1. With limited guidance, select a piece of music to read, analyze, and perform with attention to context and artistic purpose. Justify and support performance decisions.	1. As independent learners, select a piece of music to read, analyze, and perform with attention to composer's creative intent. Justify and support performance decisions.
2. Demonstrate knowledge of musical contexts when describing choices of music selected for performance.	2. Demonstrate an understanding of musical contexts when describing choices of music selected for performance.	2. Explain and compare the use of musical contexts in describing choices of music selected for performances.	2. Identify and summarize how the consideration of musical contexts informs and influences music selected for performance.
3. Demonstrate awareness of artistic qualities when performing musical ideas.	3. Demonstrate and explain artistic qualities when performing musical ideas.	3. Support and justify the use of artistic qualities when interpreting music for performance.	3. Support and justify the use of artistic qualities when interpreting music for performance, including attention to composer's intent.

4. Read iconic or standard notation in preparing for performance.	4. Read iconic and/or standard notation in performance of musical ideas.	4. Read from iconic notation, standard notation, or alternative notation systems in preparation for performance, considering appropriate context.	4. Read from iconic notation, standard notation, or alternative notation systems in preparation for performance, justifying and supporting appropriate context for different notation systems.

Artistic Process : Presenting

Standard #5 : Develop and refine artistic work for presentation.

Enduring Understanding:
1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question:
1. How do performers select repertoire?
2. How does understanding the structure and context of musical works inform performance?
3. How do performers interpret musical works?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to address performance suggestions.	1. With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to address performance suggestions.	1. With limited teacher guidance, identify and apply collaboratively developed criteria to explore the rehearsal process, to improve performance quality, technical accuracy and artistic purpose.	1. As self-directed learners, identify performance challenges and develop strategies collaboratively to improve performance quality, technical accuracy and artistic purpose.
2. Apply feedback to improve and refine music in rehearsal.	2. Apply feedback to improve and refine music in rehearsal.	2. Apply feedback to improve and refine music in rehearsal.	2. Apply feedback to improve and refine music in rehearsal.
		3. As self-directed learners and with teacher assistance, manage goals and time with flexibility, to address newly identified challenges to improve quality of musical experience for performers and listeners.	3. As self-directed learners, manage goals and time with flexibility, to address newly identified challenges to improve quality of musical experience for performers and listeners.

Artistic Process : Presenting
Standard #6 : Convey meaning through the presentation of artistic work.

Enduring Understanding:
1. Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question:
1. When is a performance judged ready to present?
2. How do context and the manner in which musical work is presented influence audience response?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. Perform varied examples of music with artistic purpose.	1. Perform a varied repertoire of music with artistic purpose, demonstrating technical accuracy.	1. Perform a varied repertoire of music with artistic purpose, demonstrating technical proficiency.	1. Perform a varied repertoire of music with artistic purpose, demonstrating technical proficiency.
2. Communicate effectively with audience and other performers in music performance. Reflect with the listeners in discussion or other activity appropriate to the context	2. Interact effectively with the audience and other performers to convey the artistic purpose of the piece. Reflect with the listeners in discussion or other activity appropriate to the context.	2. Interact effectively with the audience and other performers to convey the artistic purpose of the piece as well as intended interpretation.	2. Interact effectively with the audience and other performers to convey the artistic purpose of the piece as well as intended interpretation. Reflect with the listeners in discussion or other activity appropriate to the context.
3. Discuss readiness of music for public performance, based on experience of time, place, and culture from which the music is chosen.	3. Discuss readiness of a repertoire of music for performance based on experience of time, place, and culture from which the music is chosen.	3. Determine readiness of a varied repertoire of music for performance, based on experience of time, place, and culture from which the music is chosen.	3. Choose a varied repertoire of music for performance by applying knowledge of time, place, and culture and determine readiness of music for public performances.

Artistic Process : Responding
Standard #7 : Perceive and analyze artistic work.

Enduring Understanding:
1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question:
1. How do individuals choose music to experience?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. When listening to music, identify the musical elements in the performance and show through drawing, writing, or discussion how they may reflect the creative intent.	1. When listening to music, communicate clearly how the use of musical elements and performance choices might create the intended effect.	1. When listening to music, describe how the performers' personal interpretation and musical choices convey creative intent.	1. Analyze information about the structure, musical elements, context, and observed performances of a piece of music in order to develop a personal interpretation. Justify artistic choices.
			2. Analyze and respond to music through personal interpretation, justifying musical choices by defining and defending creative intent.

<table>
<tr><td colspan="2" align="center">**Artistic Process : Responding**

Standard #8 : Interpret intent and meaning in artistic work.</td></tr>
</table>

Enduring Understanding:
1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question:
1. How do we discern the musical creators' and performers' expressive intent?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. When presented with options, choose a piece of music for a specific purpose and describe how the musical elements are used to make the selection suitable for the purpose.	1. Clearly communicate personal preferences when selecting music for listening or performing and describe how the use of musical elements and context influence the choice.	1. Compare the use of musical elements and contexts when selecting a variety of music for listening or performing. Justify the choices with evidence based on the comparison.	1. Select a piece of music and analyze the musical elements as well as the context of the piece. Explain how the analysis informs and enhances a personal response to the music.
2. In response to teacher prompts, describe the use of musical elements and contexts.	2. With limited guidance, communicate clearly the importance of structure, musical elements, and context.	2. With increasing independence, communicate the importance of structure, musical elements, and context when listening to music.	2. As self-directed learners, use analytical evidence to support and communicate the importance of structure, musical elements, and context when listening to music.

Enduring Understanding:
1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question:
1. How do we discern the musical creators' and performers' expressive intent?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. Clearly communicate preferences and include supporting statements when listening to a piece of music, using appropriate musical vocabulary.	1. Choose a piece of music or musical performance and evaluate the quality according to specified criteria. Support point of view with evidence and appropriate musical vocabulary.	1. Choose pieces of music or musical performances from both familiar and unfamiliar style and evaluate the quality according to given criteria. Clearly communicate and support a point of view using appropriate musical vocabulary, citing evidence based on the given criteria.	1. Choose pieces of music or musical performances from both familiar and unfamiliar styles and evaluate the quality according to self-developed criteria. Clearly communicate and support a point of view using appropriate musical vocabulary, citing evidence based on the criteria, personal choices, research, and understanding of contexts.
2. Engage appropriately as an active listener in formal and informal settings, paying attention to audience etiquette appropriate to the genre of music.	2. Engage appropriately as an active listener in formal and informal settings, paying attention to audience etiquette appropriate to the genre of music.	2. Engage appropriately as an active listener in formal and informal settings, paying attention to audience etiquette appropriate to the genre of music.	2. Engage appropriately as an active listener in formal and informal settings, paying attention to audience etiquette and appropriate to the genre of music.
3. Compare musical elements from two or more contrasting selections of music.	3. Compare and document musical elements from two or more contrasting selections of music.	3. Compare and contrast musical elements from two or more selections of music.	3. Choose a varied repertoire of music, and document comparisons and contrasts between the different pieces of music.

Artistic Process : Connecting

Standard #10 : Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding:
1. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question:
1. How do musicians make meaningful connections to creating, performing, and responding?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. Identify personal and creative preferences in creating, performing, and responding to music.	1. Identify personal and cultural influences as well as creative preferences in creating, performing, and responding to music.	1. Identify and describe personal and cultural influences as well as creative preferences in creating, performing, and responding to music.	1. Identify and describe personal and cultural influences as well as creative preferences in creating, performing, and responding to music.
2. Identify and document ways to make music outside of school and/or music class, including after-school programs and extracurricular opportunities.	2. Identify and document the benefits of, and opportunities for, making music both inside and outside the classroom and school and/or music class, including after-school programs, community music-making, and extra-curricular opportunities.	2. Use musical skills learned in class as part of music making both inside and outside the classroom and school, including after-school programs, community music-making, and extra-curricular opportunities.	2. Understand and connect the learning gained in school with music skills and experiences gained both inside and outside the classroom and school environment, including after-school programs, community music-making, and extra-curricular opportunities.

Artistic Process : Connecting
Standard #11 : Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding:
1. Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question:
1. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Expectations			
PK-2	**3-5**	**6-8**	**9-12**
1. With teacher guidance, connect music to personal experience through creating, performing, or responding to music.	1. With limited guidance, connect music to personal experience through creating, performing, or responding to music.	1. With increasing independence, make connections between music and other personal, societal, cultural, and historical ways of communication, through creating, performing, or responding to music.	1. As self-directed learners, make connections between music and other personal, societal, cultural, historical, political, and ethical ways of communication, through creating, performing, or responding to music.
2. With teacher guidance, connect music to other people's personal experiences when creating, performing, or responding to music.	2. With limited guidance, connect music to other people's personal experiences when creating, performing, or responding to music.	2. With increasing independence, connect music to other people's personal life experiences, when creating, performing, or responding to music.	2. As self-directed learners, connect music to other people's personal life experiences, when creating, performing, or responding to music.
3. With teacher guidance, make connections between music and other common core subjects, including the arts, through creating, performing, or responding to music.	3. With limited guidance, make connections between music and other common core subjects, including the arts, through creating, performing, or responding to music.	3. With increasing independence, make connections between music and other common core subjects, including the arts, through creating, performing, or responding to music.	3. As self-directed learners, describe influences and interactions between music and other common core subjects, including the arts, through creating, performing, or responding to music.

4. Compare and contrast cultural purposes for composing, listening and performing, by examining music from other times and places.	4. Analyze and document how music is used to inform or change beliefs, values, and/or behaviors of an individual or society.	4. Analyze and document how music is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	4. Analyze and evaluate the impact of a musician or musical group on the belief's, values, and behaviors of a society.

STRATEGIES FOR TEACHING

This section offers a collection of teaching strategies designed to help teachers get students actively involved in the process of learning. These strategies help meet the needs of students with different learning styles and varied ability levels and interests. When planning instruction, teachers should consider the ways students learn and select a variety of these strategies to stimulate critical thinking and to help students organize ideas and extend meaning.

Audio-Visuals

Audio-visual strategy refers to the use of pictures, photographs, slides, filmstrips, art reproductions and videotapes to enhance learning a new language. Visuals can be used to encourage conversation in the target language, elicit discussion about what the students see, and serve as a reference point for students to compare and contrast their own world and the target culture. Videotapes can be used to show examples of the target language from native speakers. They can also be used as an editing tool for the students to check their own speaking abilities.

Brainstorming

Brainstorming is a method of exploring a given topic theme by amassing as many ideas as possible. It permits students to gather many ideas that lead to more creative thinking and solutions. Students share ideas and explore solutions without fear of criticism or threat of a grade. Students also build upon other students' thoughts and suggestions. Brainstorming can be done individually, in pairs or as a whole class.

The procedures for brainstorming follow:

1. State a specific problem or open-ended question.

2. Explain the rules for brainstorming.

    a. Express no criticism. Accept all ideas. Save arguments and discussion until after the initial listing.
    b. Let one's imagination go. Seek unusual and original ideas.
    c. Build upon the ideas of other students.

3. State, again, the specific problem or open-ended question. As students volunteer their ideas, generate a list in writing for all to see without making any comments. After a designated time, stop and comment on the variety of responses.

4. After brainstorming, display brainstormed ideas appropriately, where all students can see them plainly.

5. Determine with students which ideas fit the criteria established.

6. Allow students the opportunity to share any feelings they may have about how they came up with their ideas.

Concept Attainment

Concept attainment enables students to discover concepts based on information provided. It enables children to take an active role in learning rather than a passive role.

In implementing concept attainment, follow these steps:

1. Choose a concept. Determine the essential characteristics of the concept you have chosen.

2. Collect several examples of your concept. These might be pictures, objects, sentence strips, or drawings. Collect the same number of related things that are not examples of your concept.

3. Select the example that best exemplifies your positive concept. This will be the first example given, so you should not attempt to fool your students. Continue to rank your examples from those that are most clear to those that are "gray." You may not want any "gray" examples at all when students are first learning this technique. Follow the same procedure in ranking your negative examples from most clear to least clear.

4. Be sure your examples do not contain any characteristics that are unnecessarily distracting. For instance, if you have written on sentence strips, the color of your magic marker, the color of the background, and the length of the sentence might be distracting.

5. When you begin your lesson, give general directions regarding which characteristics are important to focus on and which are not. Do not be specific enough to give away the concept. Line your examples up side-by-side. Make sure that in selecting your negative examples you have eliminated all of the characteristics contained in the positive examples that are not essential in defining your concept. Try your lesson quickly on a peer if possible.

6. Explain what you are going to do. Say that you have an idea that you want the students to figure out and that you are going to use a technique called concept attainment that will help them to guess the concept. Have the students keep their guesses private until invited to share with the class.

7. Explain the "Yes" and "No" categories. Say that as examples are presented, they will be labeled "Yes" and "No." Explain that the "Yes" examples have one or more characteristics in common which are all of the essential characteristics of the

concept and the "No" examples may not have anything in common other than the fact that they do not illustrate the concept. Sometimes the "No" examples do share characteristics.

8. Focus the students' thinking on appropriate characteristics.

9. Inform students that you will begin with your best "Yes." Show the example, give the students time to study it, and leave it on display. Proceed with your best "No."

10. As you present alternating "Yes" and "No" examples, continually ask the students to compare the "Yes" examples and contrast them with the "No" examples. The students should try to form hypotheses about your concept. Remind students not to call out their guesses. For upper grades or complex concepts, you might have students write their guesses.

11. Check for working hypotheses occasionally with a show of hands or some other signal.

Cooperative Learning

Cooperative learning refers to a set of instructional strategies which include cooperative student-student interaction over subject matter as an integral part of the learning process. These strategies promote active learning, produce positive academic and social gains, reduce student apprehension, and add variety to instruction, relieving the teacher from always lecturing and directing. Cooperative learning activities involve two or more people working together toward the same goal. A shared objective and positive interdependence are characteristics of cooperative learning.

Studies show that cooperative learning has significant strategy advantages for cognitive and affective development. Benefits of this include higher achievement, enjoyable learning, practice of leadership and group skills, growth of self-esteem, and sense of belonging.

Collaborative classrooms operate on three important principles:

1. Cooperative skills are introduced, developed and practiced. Feedback is given on how well the skills were used.

2. Class is structured so that students work in cohesive groups.

3. Individuals are given responsibility for their own learning and behavior.

There are few limits to the number of ways cooperative learning groups can be used.

Although the following list is not inclusive of all cooperative learning strategies, it does present many basic techniques. Teachers are encouraged to use and adapt these techniques.

1. Turn to Your Neighbor. Ask students to turn to a neighbor and share information. This activity can be used before, during, and/or after a lesson.

2. Think-Pair-Share. Have students listen while you ask a question. Give students time to think of a response. Have students then pair with another student to discuss their responses. Invite students to share their responses with the whole group.

3. Focus Trios. Before a lesson have three students summarize together what they already know about the subject and come up with questions they have about it. Afterwards, have the trios answer questions, discuss new information, and formulate new questions.

4. Reading Groups. Within an established group, one student serves as the reader, one as the recorder, and a third as the task master. The reader reads the material. The recorder records the group responses. The taskmaster makes certain that everyone stays on task and understands and agrees with the answers.

5. Jigsaw. Each person on a team specializes in one part of a selection and then teaches what he/she has learned to the others. Ultimately, all members are responsible for all parts of the selection. (There are many variations to the jigsaw.)

6. Corners. Label the four corners of the room with four topic choices. Have students choose a topic, report to that corner, and respond to the topic with the other members of the group.

7. Roundtable. Ask a question with many possible answers. Have students, in small groups, make a list on one piece of paper, each writing one answer and then passing the paper to the person on his/her left.

For more ways to use cooperative learning, see Spencer Kagan's Cooperative Learning and Resources for Teachers.

Cultural Experiences

Culture deals with the historic, literary and artistic heritage of a target people as well as with aspects of their everyday life. Cultural experiences enable the students to communicate effectively within the context of another culture.

The goal of cultural experiences is to develop international awareness. These experiences may involve going out of the classroom environment or bringing in native speakers in an effort to broaden student awareness and behavior.

Dictation

Dictation is a strategy that enables students to bridge the gap between listening

comprehension and writing. It involves listening to selected material in the target language several times at different speeds and then writing what is heard.

1. It is often helpful to give students background knowledge on the content of the dictation before starting the activity.

2. A dictation can contain a list of words, several separate sentences or sentences in a paragraph form.

Dimensions of Learning

The teaching strategies in this section take into account the ways learning takes place and incorporate the framework presented in <u>Dimensions of Learning: Teacher's Manual</u> which can be found, along with supplementary materials, in each school's professional library. A brief explanation of each dimension follows.

<u>Dimension 1:</u> <u>Attitudes and Perceptions</u>

In all strategies teachers use, they must ensure that they are developing positive attitudes and perceptions about learning in order for learning to occur.

<u>Dimension 2:</u> <u>Acquire and Integrate Knowledge</u>

Teachers must guide students in relating new knowledge to what they already know and in organizing and internalizing the new knowledge.

<u>Dimension 3:</u> <u>Extend and Refine Knowledge</u>

Teachers must guide students in analyzing the knowledge in more depth.

<u>Dimension 4:</u> <u>Use Knowledge Meaningfully</u>

Teachers must provide students the opportunity to apply what they have learned.

<u>Dimension 5:</u> <u>Habits of Mind</u>

Teachers must encourage students to become aware of their own thinking, to think critically, and to think creatively.

Directed Reading-Thinking Activity

DRTA (Directed Reading-Thinking Activity) is an approach to guided reading that develops critical reading-thinking skills. Students are actively involved in thinking, predicting, and setting their own purposes for reading. The purpose of a DRTA is to develop self-reliant, independent, discriminating readers.

Before reading, use DRTA to activate students' prior knowledge, to help students set purposes for reading, and to encourage students to make predictions.

During reading, guide reading with questions such as these:

    a. What did happen?
    b. Was your prediction right?
    c. What do you think will happen next?

Also teach these monitoring strategies:

    a. Question yourself. Does this make sense? What must I do if it doesn't?
    b. Reread.
    c. Picture things in your mind.
    d. Use context clues.
    e. Ask someone.

After reading, discuss the passage or selection to extend meaning and understanding. Check purposes, evaluate application of strategies, and express their reactions. Further extend and expand vocabulary by helping students build word relationships and extend existing vocabulary.

As follow-up, have students write to extend meaning and understanding. They may express personal reactions and sometimes create new endings.

<u>Games</u>

Games are strategies that provide an opportunity to move away from a structured textbook oriented classroom while utilizing the five target skills. Listening, speaking, reading and writing in the language are incorporated into most games. They provide different levels of competition and allow students of varying abilities to work together, united by the goal of a win for their team.

<u>Graphic Organizers</u>

Graphic organizers are diagrammatic shapes which are used to generate and/or organize thought by making the invisible process of thinking visible to both student and teacher.

Their initial application is to help the student get an overall idea for what they are to hear, read, write or orally present. They are also used to help students make predictions, compare and contrast, organize thoughts, determine cause and effect, and summarize materials read or heard.

Graphic organizers have numerous advantages. They:

  - make abstract information more concrete.

- appeal to different learning styles.
　　　- improve retention of information.
　　　- serve as useful pre-writing and listening tools.
　　　- help students to determine main ideas.

　　　In using an organizer, teachers should first introduce a specific graphic organizer by describing its purpose and form. Then they should explain and demonstrate the use of the selected organizer. Next, students should use the presented organizer in small groups, large groups, or individually. Finally, encourage students to construct their own organizers in pre-writing, pre-speaking and reading activities. Several graphic organizers appear in the appendix. A more extensive collection can be found in the <u>1987 Maryland Writing Supplement</u> and the <u>Writing Guide for Elementary Teachers</u>.

<div align="center"><u>Listening</u></div>

　　　Listening strategies refer to those techniques that enable the student to understand what others are saying.

　　A.　Passive listening

　　　　　Passive listening may include activities to practice sound discrimination, listen for signals, gather clues from context or understand a general message. Listening may be from tapes, the teacher, guest speakers or other students.

　　B.　Active listening

　　　　　Active listening encourages students to give personal responses based on what they hear.

　　　　1.　<u>Think-Pair-Share</u>. Have students listen while you ask a question. Give students time to <u>think</u> of a response. Have students then <u>pair</u> with another student to discuss their responses. Invite students to <u>share</u> their responses with the whole group.

　　　　2.　<u>Reading Groups</u>. Within an established group, one student serves as the reader, one as the recorder, and a third as the taskmaster. The reader reads the material aloud. The recorder records the group responses. The taskmaster makes certain that everyone stays on task and understands and agrees with the answers.

　　　　3.　<u>Jigsaw</u>. Each person on a team specializes in one part of a selection and then teaches what he/she has learned to the others. Ultimately, all members are responsible for all parts of the selection. (There are many variations to the jigsaw.)

　　　　4.　<u>Corners</u>. Label the four corners of the room with four topic choices. Have

students choose a topic, report to that corner, and respond to the topic with the other members of the group.

Note Taking

Note taking is a strategy whereby students learn to take notes from written, spoken or viewed materials. The most important thing to know about note taking is that it is not simply writing down what one reads or hears: it is listening, thinking, questioning, summarizing, organizing, listing, illustrating, and writing.

Note taking enables students to remember information, it improves understanding, and it leads students to develop a life-long skill.

In teaching note taking the teacher should encourage students to do the following:

1. Place date and topic at the top of each page of notes.
2. Leave space in the margin for questions, revisions or additions.
3. Write concisely. Leave out words that are not necessary; write notes in phrases rather than complete sentences.
4. Use many abbreviations, acronyms, and symbols.
5. Draw simple illustrations whenever it helps make a point clearer.
6. Circle those words or ideas which they will need to ask about or look up later.
7. Read over the notes they have taken and recopy, highlight, or summarize them as needed.
8. Review their notes within one day.
9. React to their notes by including these:
   - a comment on what memory or feeling a particular concept brings to mind
   - a reaction to a particular point with which they strongly agree or disagree
   - a question about a concept that confuses them
   - a paraphrase or rewording of a difficult concept
   - a discussion of material presented in class

Oral Presentations

In order for students to prepare oral presentations, the teacher should guide them to focus on the purpose, topic, audience, and form of the presentation or speech.

Teachers should lead students to consider the following questions as they develop the content of the presentation:

1. What are the important parts of your oral presentation?

   a. The controlling statement provides the topic, purpose, and limits of the oral presentation.
   b. The introduction begins an oral presentation by capturing listeners'

attention and establishing the central idea.

    c. The <u>body</u> is the main portion of the presentation in which the topic is explained and described.

    d. The <u>conclusion</u> refocuses the listeners' attention on the central idea of the presentation.

2. How can you capture the listeners' attention in your introduction?

    a. Refer to your <u>audience</u>. Appeal to the needs, interests, or situation of the listeners.

    b. Use a <u>direct approach</u>. Go directly to the heart of your topic and define it for your audience.

    c. Use an <u>illustration</u>. Use an example or story, or a series of examples and stories.

    d. Cite a <u>statistic</u>. A numerical fact can provide an effective opening statement.

    e. Begin with a <u>quotation</u>. Repeat someone else's words in relation to the topic or central idea.

3. What should your conclusion accomplish?

    a. Redirect your <u>listeners' attention</u>. To begin your conclusion, give a summary of your material. Remind your listeners of the purpose and content of the presentation.

    b. Provide a <u>final thought</u>. End with a thought that ties up all loose ends, using any of the same methods you used in the introduction.

Partner Practice

Partner practice is a student-centered approach to learning a new concept or refining previously learned skills. In this strategy two to three students work together to complete a task. Partner practice may be used to review previously learned material or to provide examples of newly presented material. It is important that, during these paired activities, each student has the opportunity to play the role of the teacher and the student.

Skimming and Scanning

Skimming is a means of introducing a reading to students through questions about the title and visuals pertaining to the story which allow students to anticipate. Scanning is a means of giving students a general idea of what they are about to read through more specific questions pertaining to the story. These strategies should be used prior to having students read independently. Teachers may provide written or oral questions as prompts.

Speaking

Speaking strategies provide students with the means to express themselves formally and informally in the target language. Improvisation refers to activities in which students are asked to

speak with a minimal amount of preparation. Spontaneous speaking is a set of activities in which students must speak informally with no prior preparation. These activities provide practice in speaking and listening skills. They encourage use of conversational strategies such as paraphrasing, circumlocution, gaining time and helping the speaker. Improvisation and spontaneous speaking may involve individuals speaking briefly in turn, dialogues in pairs, and small group discussions or skits. Prepared speech refers to a designated topic which has been given to the student in advance and which requires prior preparation.

Translations

Translation is a strategy by which students write equivalent passages from English to the target language or reverse the process. Passages may be of varying lengths and on a variety of topics.

Writing

Writing strategies refer to those techniques that enable the student to communicate in writing. These may include written descriptions, reactions, questions, lists, compositions, letters and journals. Writing may be in response to questions, readings, teacher- or student-generated topics or visual stimuli.

Conclusion

These teaching strategies enable the students to become actively involved in the process of learning. Effective with all levels of students, these strategies increase motivation and interest by allowing students to function as independent learners. Teachers are encouraged to use these strategies in their daily lessons and to explore additional strategies to enhance their students' classroom performance.

ADVANCED ORGANIZER

I. Course Description

In this course, students gain general background knowledge of various aspects of music. They learn the skills necessary to create, perform, respond, and connect to music. The students develop an understanding of music as an essential aspect of history, culture, and human experience. They will demonstrate the ability to creatively organize sounds and make aesthetic judgements.

II. Unit descriptions

A. **Artistic Process: Creating**

Standard #1: Generate and conceptualize artistic ideas and work.

Standard #2: Organize and develop artistic ideas and work.

Standard #3: Refine and complete artistic work.

B. **Artistic Process: Presenting**

Standard #4: Analyze, interpret, and select artistic work for presentation.

Standard #5: Develop and refine artistic work for presentation.

Standard #6: Convey meaning through the presentation of artistic work.

C. **Artistic Process: Responding**

Standard #7: Perceive and analyze artistic work.

Standard #8: Interpret intent and meaning in artistic work.

Standard #9: Apply criteria to evaluate artistic work.

D. **Artistic Process: Connecting**

Standard #10: Synthesize and relate knowledge and personal experiences to make art.

Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

III. Entering Skills

Students entering each subsequent grade level of elementary music should have successfully completed the previous year of music instruction.

IV. Time frame

Prekindergarten	60 times per year	20-30 minutes per lesson
Kindergarten	60 times per year	30 minutes per lesson
First Grade	60 times per year	30 minutes per lesson
Second Grade	60 times per year	30 minutes per lesson
Third Grade	60 times per year	30 minutes per lesson
Fourth Grade	60 times per year	30 minutes per lesson
Fifth Grade	60 times per year	30 minutes per lesson

It should be noted that some elementary school classes have music instruction 30 times per year for 45 minutes per lesson.

It should also be noted that the recommended duration of music education by the National Association for Music Education (NAfME) is 90 minutes per week.