

# Assessment in the ATW Program

## Explanation of the Student Assessment Charts

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The assessment information that is included with this program follows the music/drama/dance skills outlined in the Arts Curriculum. There are three charts that can be used by the classroom teacher to determine the progress of your students.

1. Grade 1: Student Singing/Performance Assessment Chart
2. Grade 1: Student Beat/Rhythm Assessment Chart
3. Grade 1: Student Dance/Creative Movement Assessment Chart

In each country that the children visit there are four or more lessons. Each section of the lesson offers many opportunities for the teacher to assess students. These charts basically outline the skills that a grade 1, 2 or 3 student is expected to accomplish by the end of the year. More assessments may also be provided specific to individual lessons. Those will appear in the lesson itself.

## How to Use the Assessment Charts

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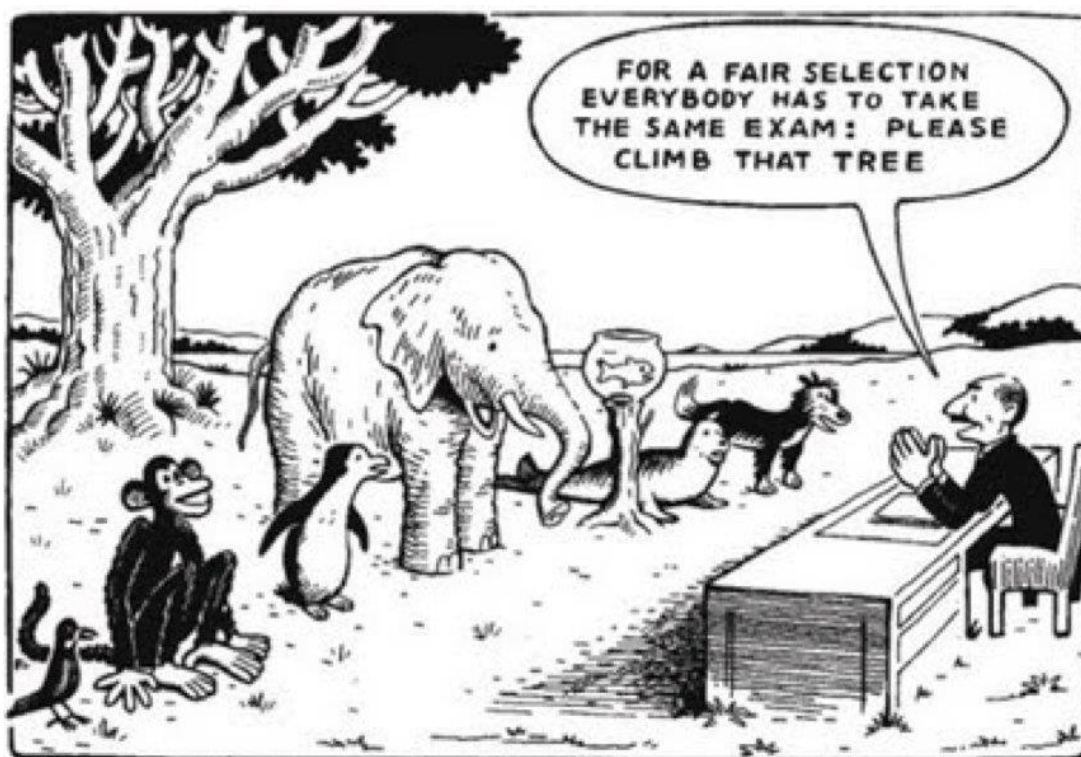
When you look at the charts you will see that specific skills are listed in the heading and below the heading are three boxes. It is in these boxes that teacher has room to assess the progress of the student by marking the date and the level of success that the student achieved. The reason for two assessment sheets is to allow for each student's name to be recorded. It is recommended that the teacher indicates the date that s/he observed the student by rating him/her using a Level 1-4 score used on a student rubric. See below for an example.

<b>Student Name</b>	<b>Claps a steady beat</b>			<b>Sing to a steady beat</b>		
Sally Silly	Sept. 24 Level 2	Feb. 12 Level 3	May 22 Level 3	Oct 3 Level 1	Jan 25 Level 2	April 9 Level 2

## Ministry/Board Assessments

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There are many other types of charts/rubrics/records that you may choose to use to assess and then finally evaluate your students for their report cards. There may be some that you have created, rubrics outlined in many Ministry documents in the province, state, country where you live and some that your own school board or district recommends. You may want to use these as well or instead of what is offered in ATW. The choice of assessment tools is left up to the ATW teacher to decide which method works best in your situation.





















# Elements of the Arts – Grade 1

## Elements of Dance

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### 1. Body

- Body awareness (e.g., awareness of where one is in space in relation to objects in class, awareness of positions).
- Use of body zones (e.g., whole body [versus various body parts], upper body only, lower body only.)
- Use of body parts (e.g., arms, legs, head).
- Use of body shapes (e.g., big, small, angular, twisted, curved, straight, closed).
- Use of locomotor movements (e.g., galloping, skipping, rolling).
- Use of non-locomotor movements (e.g., arm movements such as swimming/waving, hopping on one foot, jumping on two feet, kicking, bending knees, melting to the ground, stretching, growing, spinning, folding, bowing).
- Use of body bases (e.g., feet as body base, hands, and knees as body base).

### 2. Space

- Levels (e.g., low to high by reaching; high to low by falling, crouching).
- Directions (e.g., forwards, backwards, sideways).
- General and personal.

### 3. Time

- Tempo (e.g., fast/slow, movement versus freeze).
- Rhythm (e.g., even, uneven).

### 4. Energy

- Quality (e.g., melting, twitching, slumping, percussive, sustained [as in a held stretch]).

### 5. Relationship

- With a partner (e.g., slow-motion mirroring).

## Elements of Drama

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### 1. Role/character

- Adopting the attitude, voice, or emotional state of a fictional character.

## **2. Relationship**

- Listening and responding in role to other characters in role.

## **3. Time and place**

- Pretending to be in the established setting of the drama.

## **4. Tension**

- Being aware of a sense of mystery or of a problem to be solved.

## **5. Focus and emphasis**

- Being aware of the main idea or issue in the drama.

# **Elements of Music**

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## **1. Duration**

- Fast and slow tempi
- Rhythm versus beat
- Two and four beats beats per bar (and metres)
- Quarter note (oral prompt: "ta"), eighth note (s) (oral prompt: "ti-ti"), quarter rest
- Simple rhythmic ostinato (e.g., "ta, ta, ti-ti, ta")

## **2. Pitch**

- High and low sounds
- Unison
- Melodic contour
- simple melodic patterns using the notes "mi", "so" and "la" (e.g., the "so-mi-la-so-mi" pitch pattern in some children's songs)

## **3. Dynamics and other expressive controls**

- Loud, soft
- A strong sound for a note or beat (accent)
- Smooth and detached articulation

## **4. Timbre**

- Vocal quality (e.g., speaking voice, singing voice)
- Body percussion
- Sound quality of instruments (e.g., non-pitched and pitched percussion)

- Environmental and found sounds

### 5. Texture/harmony

- Single melodic line in unison (monophony)

### 6. Form

- Phrase
- Call and response

Where words fail, music speaks.

- Hans Christian Anderson

## Creative Drama in Primary

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*'The Arts as Meaning Makers', written by Claudia E. Cornett and Katharine L. Smithrim*

### 1. **Drama is part of real life and prepares students to deal with life's problems.**

Drama simply allows students the opportunity to rehearse roles, further giving form or shape to the individual and personal ideas and feelings they are naturally experiencing. Overall, this allows students to make sense out of their 'real' life problems.

### 2. **Drama engages students in creative problem-solving and decision making**

Deep experiences through drama guides and supports student's problem-solving skills, while at the same time, works to encourage an increasing awareness in how to solve issues at hand. Instead of school just being a place where students are being taught and told what to think and feel, drama turns this into a deeper experience in thinking, further motivating students to question, respond, and explain what they are feeling and thinking.

### 3. **Drama develops verbal and nonverbal communication**

Through different characters, students share the opportunity to expand their problem-solving skills both verbally and non-verbally, making room for a sense of creativity. As well, students practice and build upon various communication skills through the use of body language, facial expressions and different voices.

**4. *Drama can enhance students' psychological well-being***

Under different characters, students can express their true feelings or sense of personality without fear of being judged or criticized. They can work on personal issue or solve personal problems while in character, which can simply help their overall wellbeing. What this does is allow students to get things off their mind, further releasing emotion and tension and allowing students to be who they are.

**5. *Drama develops empathy and new perspectives***

Taking on various roles in character allows students to use all senses and characteristics to understand the character, as well as the scenario or story at hand. Learning how to express oneself in diverse ways and through different means, helps build a strong character and personality.

**6. *Drama builds cooperation and develops other social skills***

Working together as a group promotes, encourages, and motivates cooperation. It is essential that each of our students feels accepted and works well with others, to create and build a safe environment for all to learn. What drama does is continues to build on this importance. Drama simply brings students together, allowing them to find different characters that best suits them, distinct roles to express who they are, and diverse ways to build upon and develop social awareness.

**7. *Drama increases concentration and comprehension through engagement***

Students always learn best when they are engaged and interested, as well as, when they are actively involved. As students are strongly focused and concentrating, their overall understanding simply increases. When we include students in our examples in class, it is more likely that they will grasp the idea more or make a concrete connection. Drama allows us to do this with our students.

**8. *Drama helps students consider moral issues and develop values***

Drama simply helps students further understand the importance of values they are already aware of, as well as it guides them in developing and forming additional values. As teachers, it is essential that we allow students the space and opportunity to make this discovery and connection in values and moral issues while they are engaged through drama, rather than impose them.

**9. *Drama is an alternative way to assess by observing (ex. Externalization)***

When teaching new lessons, we always depend on prior knowledge. We start

with what students know, which further guides us with the next step to take in our teaching. It is difficult for some of our students to make sense of specific things which is simply where drama fits in. Drama can be used to preview or review a lesson; further allowing teachers to assess what students already know or have learned.

### **10. Drama is entertaining**

Fun is learning, and learning is fun. If we remember this and try to incorporate fun in our teaching, our students will enjoy the learning process. Students enjoy dealing with and discussing real life issues and problems, they like figuring things out, doing interesting things, doing things differently - drama gears towards this and more.

### **11. Drama contributes to aesthetic development**

Through drama, students learn about several things such as conflict and characters, which further allows them to deepen their sensory awareness. In addition to, children also learn how to express themselves through various teaching and learning strategies such as dialogue and improvisation.

### **12. Drama offers a learning avenue that enhances other areas of the curriculum**

Drama can be used as a teaching and learning tool to help students make meaning of several skills, they need to be a well-rounded individual. It further allows them to experience and explore the world around them through different characters and roles, further building on their relationship with others and things.

**“Drama is not being emotional. But being able to fully express emotions.”**

**~ Kate Reid**

## **Why Teach Music?**

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### **Music is Math**

Math asks us to discern patterns and formulas in specific equations. Music does the same whether on paper, voice, or movement. Just like math, music helps us to know the meaning to be able to form melodic & lyrical thoughts.

### **Music is History**

Music frequently reflects the environment and times of its creation, often even the country, its practices, and beliefs.

### **Music is a Foreign Language**

Many musical terms are in Italian, so children learn a new language when studying music. It can be because of the country, era, genre, interest, culture.

### **Music is Physical Education**

Music requires a perfect coordination of fingers, hands, arms, lips, cheeks, and facial muscles, usually the extraordinary control of the diaphragm, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

### **Music is a Science**

It is specific and exact. Music is all these things, but most of all, Music is Art!

### **Music is Spiritual**

Many songs are from the sacred. Regardless of your religion or your beliefs of any deity, there are songs that are sung from the soul in worship.

### **Music is Social**

Who does not feel better after leaving a dance floor knowing that you got right into the groove of the music? Beside great exercise -t's invigorating!

## **11 Tips for Teaching Dance to Young Children**

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Tamara Lutz & Wilma D. Kuhlman

Written by Nicehlla from *Dance Advantage*

Here are 11 strategies for dealing with the short attention spans and behavioural challenges typical of beginning dancers.

### **1. Add layers to the movement**

When teaching basic dance skills, repetition is important. Keep skill practice interesting by layering your instruction with imagery. Find occasions to play pretend that will also enhance their understanding. Bringing their attention to a special *quality* within the movement can improve their focus as well. For example, encourage them to "*eat up the space*" with large movement in leaps, make their



whole body sharp like a knife during marches, or point out the level changes in jumps/sauté and have them try to make their highest level higher each time.

## **2. Keep the class moving**

A common mistake in teaching classes with young children is to spend too much time on a single activity. For students around five to seven years old, five minutes on any one thing is usually the maximum. I try not to spend longer than 10 or 15 minutes in any one formation or on any one portion of the class (in a circle, across the floor, standing in lines, etc.). Children are easily distracted and their attention wanes quickly. Always plan more activities than you have time to include. If you see that you are “losing them,” do the kids and yourself a favor by wrapping it up and moving on to the next activity.

## **3. Light up the room**

It is imperative that your energy level be high throughout the class, that you vary the tone of your voice, and that you aren't afraid to be a bit goofy or over-the-top. **You should be the most interesting thing in the room!** Dance should want to play at this stage. Make it fun!

## **4. Participate and model behavior**

With *older* children it is sometimes necessary to limit your demonstration or participation in the actual moving/dancing portions of class. Young children, however, take all their cues from you. If you are asking them to pretend, they are in a dark forest as they creep around the room, then you must be in that forest with them at least part of the time.

If you want them to perform with 100 percent of their energy, then you must give 150 percent.

Modeling behavior is also important for showing children how to behave. Ask the students what the proper way is to sit or stand while waiting on their spot or number, then show them, and then have them practice it with you.

## **5. Offer “Dancer’s Choice”**

The freedom to choose is empowering, particularly for children who are learning to become independent in their thoughts and decisions. Try to include a chance for your dancers to make a choice in each lesson. However, be careful about offering unlimited possibilities. Young children do best when they have an “either/or” alternative. This can be as simple as occasionally allowing children to choose if they'd like a blue spot or a red spot to stand upon (just make sure when offering

these types of choices, you have enough of each so that no child gets “stuck” with something).

You can also offer opportunities for children to make decisions in their movement. For instance, they may choose between dancing sharply or smoothly (quickly/slowly, happily/sadly) around the room. They may choose to make a round shape or an angled shape. In fact, this ability to choose is what makes creative dance a powerful introduction to movement and dance for children.

## **6. Enlist and recruit a misbehaving child**

A chronically misbehaving child can be like a little thorn in your side. If you're familiar with the advice to keep your enemies closer than your friends, this tip is similar.

Instead of constantly reprimanding the child, enlist his/her help in some way. Ask her to be your helper when handing out props or recruit him to make the check marks in the attendance roster. Sometimes your faith in the student as you offer them this responsibility is all the incentive they need to behave better. If you can identify the portions of class which are most difficult for this student these may be your best opportunities for recruitment.

## **7. Offer positive feedback at every opportunity**

Children respond well to positive feedback. Continually be on the lookout for things that are being done well. This gives the class a chance to model the appropriate behavior.

If most of the class is messing around, look for that one child who is doing SOMETHING (anything) right and single them out rather than reprimanding the whole class. You will get more mileage out of saying something positive (“*that’s a high jump, Becca!*”) than overstating negatives. **Try to be specific.** “*Good job*” does not have much power all on its own so really keep your eyes open for specific things that are being done properly.

## **8. Limit negative attention**

A child will eventually stop responding to his/her name if it is said over and over in a negative way. In fact, if a student receives negative responses a lot at home they may already be well-practiced at the skill of “tuning you out.” Interestingly, you may need to hone your own skills in this area because it is often better to ignore bad or distracting behavior (if no one is getting hurt) than to draw attention to it. Negative

words like “No,” “Stop,” and “Don’t” should be used sparingly — usually only when there is risk of danger or injury. For some children, negative attention is preferable to no attention at all, in other words, they will look for ways of getting your attention if you do not *first* give it in a positive manner.

### **9. Say what you want to see, even if you do not really see it**

For instance, let’s say no one is listening. Instead of saying “Listen to me!” say “Thank you for listening to me!” or “I see beautiful, standing up straight children ready to dance!” and you may be surprised that suddenly the children all listen and stand up straight (even if they would not have if you had specifically asked or told them to).

Use the same method for all kinds of behaviors, including waiting quietly, keeping hands to oneself, quickly changing places, etc.

### **11. Assign objectives that heighten anticipation**

Repetition and routine are extremely important in a class for children, however, if the same skills are done the same way each week, the children are bound to get bored.

Even if you work on the same skills each week, you can still give the kids creative objectives that will increase their anticipation toward participating, As in layering, these “assignments” are easy to change from week to week.

For instance, if you practice gallops across the floor, tell the class they must gallop a special dessert to their friend on the other side. When taking turns, ask each child what kind of dessert they are offering. Next week, they will take a special *balloon* to the other side. Just make sure you inform the class of what you are going to ask and what you expect of them before the exercise. Something to the effect of, “Now we are going to do brush walks. When it is your turn, I am going to ask you your favorite color. Keep it a secret until it is your turn! After you tell me, you can do your walks across the floor and pretend to paint that color with your feet.” This method gives the children something to look forward to and think about as they wait for their turn.



## What the Classroom Teacher Needs to Know

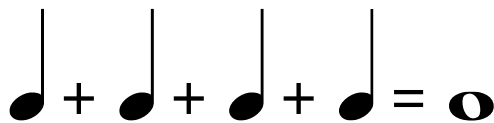
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Using a set of symbols called notes the pitch and duration of musical sounds are written (notated) on the musical staff. The most basic note is an oval (called a **whole note**). The whole note becomes a **half note** when a stem is added. Adding the stem changes the duration or time that the note is sounded. Other time durations are indicated by further changes to the note head or stem.

These changes are discussed below. When the note head of the half note is filled in it becomes a **quarter note**. Adding a flag changes the quarter note into an **eighth note**. Adding a second flag makes a **sixteenth note**. The stems can go up or down.

When the stem goes up it appears on the right-hand side of the note head. When the stem goes down it appears on the left-hand side of the note head.

Two half notes equal one whole note in duration. Two quarter notes equal one half note in duration and four quarter notes equal one whole note.






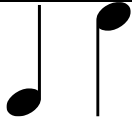





Two eighth notes equal one quarter note in duration. Four eighth notes equal one half note in duration and eight eighth notes equal one whole note.



Two sixteenth notes equal one eighth note in duration and four sixteenth notes equal one quarter note in duration, etc.



# Note Value Reference Chart

Note Name	Note	Counts or beats	How to say it
Whole Note		4	Toe or Great big whole note
Dotted Half Note		3	Half note dot
Half Note		2	To-o
Quarter Note		1	Ta
Eighth Note		1/2	Ti-ti
Sixteenth Note		1/4	Tika tika
Half Rest		2	2 beats of rest
Quarter Rest		1	1 beat of rest
Eighth Rest		1/2	Half beat of rest

# Comparing Note Values

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**Whole Note**



1

2

3

4

**Half Note**



1

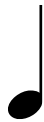
2



3

4

**Quarter Note**



1



2



3



4

**Eighth Note**



1



2



3



4

**Sixteenth Note**



1



2



3



4

# Terminology & Definitions

## Music

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**2  
4**

**2/4 time:** Time signature that indicates that there are two beats to a bar and the quarter-note gets one beat.

**3  
4**

**3/4 time:** Time signature that indicates that there are three beats to a bar and the quarter-note gets one beat. This is also called simple triple.

**4  
4**

**4/4 time:** Time signature that indicates that there are four beats to a bar and the quarter-note gets one beat. This is also called simple quadruple.

**Beat:** A steady pulse

**Body percussion:** Clapping of hands, snapping of fingers, or tapping of any part of the body to produce different sound effects.

**Conducting patterns:** Patterns by which the conductor indicates the beats in a bar.



**Crescendo:** A common term for the gradual increase in volume.



**Decrescendo:** A common term for the gradual decrease in volume.



**Dotted note or rest:** A note or rest to which the dot adds one-half its value. The following are some examples in 2/4, 3/4, and 4/4 time:

- dotted half-note: a note that is held for three beats.
- dotted half rest: indication of a period of silence lasting three beats.
- dotted quarter-note: a note that is held for one and one-half beats .
- dotted quarter rest: indication of a period of silence lasting for one and one-half beats.

**Dynamics:** the varying degree of volume.



**Eighth note:** A note that is held for one-half of a beat



**Eighth rest:** Indication of a period of silence lasting for one-half of a beat.

**Elements of music:** Fundamental component of music. They include pitch, beat, rhythm, melody, dynamics, tone colour, texture (e.g. homophony, polyphony) and form.

**Form:** the structure of a piece of music.

**Found instrument:** an object that can produce a rhythmic or pitched sound (e.g. stick, comb, pop bottle)



**Half-note:** a note that is held for two beats in simple time.



**Half rest:** indication of a period of silence lasting two beats in simple time.

**Melodic ostinato:** a repeated melodic pattern.

**Patsch:** rhythmic thigh-slapping often accompanying chants or songs.

**Percussion instrument:** an instrument that one has to hit, scrape, or rattle in order to make a sound.

**Phrase:** a group of sounds that has a beginning, middle and end.

**Pitch:** the highness or lowness of a tone.





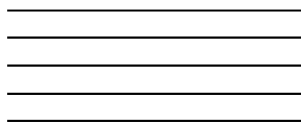
**Quarter-note:** a note lasting one beat in simple time.



**Quarter rest:** indication of a period of silence lasting one beat in simple time.

**Rhythm:** the pattern of long and short sounds.

**Rhythmic ostinato:** a repeated rhythmic pattern.



**Staff:** the five lines and four spaces on which music is written.

**Tempo:** the speed of a piece. Some common tempo indications are allegro (quickly and lively), moderato (at a moderate speed), andante (somewhat slowly, at a walking pace), largo (slowly).

**Tone colour:** the unique quality of sounds that allows us to distinguish between them. Also called timbre.



**Treble clef:** the clef used for higher-pitched instruments or voices. It is also called the G clef.

**Unison:** The sound produced when two or more instruments or voices play or sing the same pitch. The term is also used to refer to the interval that occurs when two melodic parts (voices or instruments) join to produce the same sound.

**Whole note:** a note that is held for four beats in simple time.



**Whole rest:** indication of a period of silence lasting for four beats in simple time.

## Drama

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**Choral speaking, chanting:** The reading or reciting of text by a group. This involves experimentation, interpretation, and rehearsal of a piece of text, such as a poem or riddle. The students experiment with the use of language, rhythm, volume, and pace.

**Dance Drama:** A drama enacted through dance. The objective is to interpret a story, theme, or piece of music through movement.

**Elements of Drama:** They include character, suspense, conflict, and structure.

**Improvisation:** A spontaneous response to a dramatic situation that involves verbal and non-verbal activity. The improviser acts in the role of a specific character. Sometimes, however, some preparation is involved, as in the improvisation of a key moment in a drama. In such cases, the improvisers need to do a certain amount of planning and collaboration - for example, they need to carefully choose the moment to be enacted and the dialogue to be spoken. Various techniques may be used. For example, students may experiment with making transitions between still shapes (that is, moving from one tableau to another), or they may select a word relevant to the drama and explore aspects of its meaning through movement and role playing.

**Reader's Theatre:** A means of performing a play, story, or poem that consists solely of reading. Meaning is conveyed using the voice. Props, costumes, sets, or music cannot be used.

**Role playing:** A technique in drama that involves the adopting of the point of view of a character in an imaginary situation. The aim of the exercise is to try to understand through imagination what that character feels and how that character thinks. When someone is playing the role of a character, he or she is said to be speaking or writing "in role". Speaking in role is not confined to acting in a dramatic scene but can be done out of the scene. Example: someone could still be playing the part of a character, for purposes of study, during a discussion of the motives or personality of that character.

**Soundscape, sound collage:** The combination of sounds, which may include vocal and instrumental sounds, to create a specific atmosphere or to accompany

important moments of a scene.

**Tableau:** A silent group of people frozen in time to represent a scene, abstract idea (e.g., peace, joy), or theme. This can include movement and speaking as well when one tableau transforms into another creating scenes that tell a story.

## Benefits of Movement & Music Programs

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- Music stimulates language development and social interaction.
- Creative movement can boost a child's self-esteem.
- Music improves children's ability to comprehend and recall.
- Music can help improve attention span and memory.
- Music and movement programs can advance listening skills and concentration.
- Music can enhance vocabulary acquisition.
- Movement is one of the first forms of communication.
- Music can increase creativity and cultural awareness.
- Music bonds people together.
- The ability to feel and maintain steady, rhythmic beat helps children master mathematical concepts.
- Movement and dance activities improve coordination and balance.
- Music and Movement Programs Provide natural connections between singing and reading aloud, listening and communicating through literature books
- Cognitive learning is stimulated by moving.
- Movement programs can help young children develop fundamental movement patterns and healthy, active lifestyles.
- Creative movement provides children with opportunities for noncompetitive, success-oriented, and creative experiences.

Source: Misty Bass and Trish Collins, Wilkes Co. (NC) Public Library

**Music is an essential part of everything we do. Like puppetry, music has an abstract quality, which speaks to a worldwide audience in a wonderful way that nourishes the soul."**

- Jim Henson - television producer and puppeteer

# Achieving Musical Understanding

## Concepts and Skills

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### **1. All students are musical.**

Music is a unique form of communication and expression. For some student's music is the primary and sometimes the sole vehicle of personal expression. The experiences and content of this music program should be adapted to meet the needs of individual students to enable them to reach their full potential. To achieve this goal, a comprehensive, sequential music program like ArtsAround the World is provided to assist teachers in delivering a balanced, integrated arts program.

### **2. Music must be an essential part of the school life of every child.**

Students already experience a variety of music every day. They can, however, develop a greater breadth and depth of musical understanding and enjoyment and expand their sonic world through guided experiences that help them make connections with the music in their lives. In our Canadian society, schools are a wonderful place to begin the exploration of music from various cultures.

### **3. Music learning progresses best through a sound before symbol process.**

An experimental approach to music learning is the appropriate instructional approach for students of all ages. Making, creating, presenting, and responding to music provides the foundation for subsequent experiences with reading and writing music and for conceptual development.

### **4. Music is experienced in several ways.**

All students should experience music in developmentally appropriate ways through singing, playing, moving, composing, improvising, listening to music, and through reading and writing music notation. Creating – composing, improving, and making musical decisions – is a vital component of music programs at all grade levels. Innovative technologies provide additional tools for students to experience music in the above ways. A balance of musical activities contributes to musical understanding.

### **5. The study of music promotes critical and reflective thinking.**

Students need time to think about and reflect on their own music making and the music making of others, offering suggestions for improvement and change. The process of reflecting on their learning facilitates connections between students' individual experiences with music and the formal organizational structure of music. Critical and reflective thinking along with musical experiences and activities can

make music become relevant to real situations and learning, and therefore, more meaningful to students.

### **6. Through multiple experiences in music children develop a variety of skills to promote understanding of music concepts.**

There is a progression in the development of skills in perceiving, understanding, connecting, creating, making, reflecting, responding, and presenting music. As they engage with music, students experience and learn about the elements of music – rhythm, melody, dynamics, timbre, form, and texture – in a spiral and sequential progression and in increasingly challenging contexts. Skills do not exist in isolation. Students use them to generate new learning and understanding.

### **7. The study of music contributes to the development of artistry.**

Artistry involves personal decisions about expressive qualities and styles of music and communicating these decisions to others in several ways. It also involves presenting music to an audience with sensitivity to the intention of the composer and the ways in which the works can be interpreted. All students, when nurtured to achieve their potential, are capable of a degree of musicianship and artistry that provides personal satisfaction.

### **8. Students bring their cultural experiences and expectations to the music classroom.**

The music classroom is a natural and authentic place to learn about and celebrate the music of other cultures. It is also a natural place to learn about and celebrate the musical diversity in the regions across Canada and to reflect on the influence and value of music in our lives. It is the place to situate music within a historical context.

## **Musical Understanding**

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Founded on musical skills, knowledge, and experiences, is developmental and nurtured best in classroom contexts where the four conditions described below are addressed.

1. Instruction is planned to meet the needs of all learners. Students' multiple need are best met in stimulating learning environments where everyone is encouraged and supported to:
  - take risks,
  - ask questions,

- solve problems,
  - demonstrate and reflect on their learning, and
  - value their work and that of others.
2. Students are provided with the necessary resources. Music classrooms:
    - have sufficient space for movement and group work and
    - are equipped with a rich variety of resources as learning tools for students and teachers.
  3. Sufficient time is allocated for the teaching of a viable music program.
  4. Music is taught by music specialists, that is, by individuals who have the necessary education as both teachers and musicians.

## Achievements

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### 1. General Achievements

These achievements include broader social, cognitive, and affective learning. They are outcomes of the specific activities and the building of skills and concepts.

### 2. Experiential Achievements

Children learn through doing. Teachers design activities that provide a context for musical learning. These activities provide the foundation for conceptual learning. At each grade level students engage in the following experiences:

- singing
- playing
- moving
- composing/improvising
- listening/responding, and
- reading/writing.

### 3. Conceptual Achievements

To achieve musical understanding students must have opportunities to develop and use musical concepts and skills in creating and performing music. Conceptual achievements are attained when students are provided with opportunities to engage in all the musical experiences.

Activities that demonstrate what students can achieve at each grade level are identified in the text by the following conceptual headings:

- beat/tempo
- rhythm
- pitch/melody
- dynamics
- timbre
- form and
- texture/harmony.

For more detail, refer to the Coalition for Music Education in Canada's Music Education Guidelines — A Description of Quality Music Programs, available from the Coalition for Music Education in Canada

## Why Do We Teach Music?

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*That is why we teach music.*

*Not because we expect you to major in music  
Not because we expect you to play or sing all your life...*

*But so you will be human.  
So you will recognize beauty.  
So you will be closer to an infinite beyond  
this World.*

*So you will have something to cling to.  
So you will have more love, more compassion, more gentleness, more  
good – in short,  
more Life.*

*- Coalition for Music Education in Canada*

# Learning Styles

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Learning styles are simply different approaches or ways of learning. There are many styles but let's consider three. What are the types of learning styles?

## 1. Visual Learners: Learn through seeing...

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These learners need to see the teacher's body language and facial expression to fully understand the content of a lesson. They tend to prefer sitting at the front of the classroom to avoid visual obstructions (e.g., people's heads).

They may think in pictures and learn best from visual displays including:

- diagrams, illustrated textbooks, overhead transparencies, videos, flipcharts and handouts.
- during a lecture or classroom discussion, visual learners often prefer to take detailed notes to absorb the information.

### **The student:**

- uses visual materials such as pictures, charts, maps, graphs, etc.
- has a clear view of the teacher when speaking so s/he can see the body language and facial expression.
- uses colour to highlight important points in text.
- takes notes or should be provided with handouts.
- illustrates ideas as a picture or brainstorming bubble before writing them down
- authors a story and illustrates it.
- uses multi-media (e.g., computers, videos, and filmstrips).
- studies in a quiet place away from verbal disturbances.
- reads illustrated books.
- visualizes information as a picture to aid memorization.

## 2. Auditory Learners: Learn through listening...

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They learn best through verbal lectures, discussions, talking things through and listening to what others have to say.

These students:



- are auditory learners who interpret the underlying meanings of speech through listening to tone of voice, pitch, speed and other nuances.
- find that written information may have little meaning until it is heard.
- benefit from reading text aloud and using a tape recorder.

**The student:**

- participates in class discussions/debates.
- makes speeches and presentations.
- uses a tape recorder during lectures instead of taking notes.
- reads text out aloud.
- creates musical jingles to aid memorization.
- creates mnemonics to aid memorization.
- discusses ideas verbally.
- dictates to someone while they write down their thoughts.
- uses verbal analogies, and story- telling to demonstrate a point.

### **3. Tactile/Kinesthetic Learners: Learn through moving, doing and touching...**

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Tactile/Kinesthetic persons learn best through a hands-on approach, actively exploring the physical world around them. They may find it hard to sit still for long periods and may become distracted by their need for activity and exploration.

This student:

- takes frequent study breaks.
- moves around to learn new things (e.g. read while on an exercise bike, mould a piece of clay to learn a new concept).
- works at a standing position.
- chews gum while studying.
- uses bright colours to highlight reading material.
- dresses up workspace with posters.
- listens to music while studying.
- skims through reading material to get an idea what it is about before settling down to read it in detail.

## Why ORFF?

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Teachers will learn about the planning and presentation of lessons in the areas of classroom performance, listening, and composition by experiencing lessons that are taught using Orff Schulwerk (School Work in German) processes. Teachers will build on their skill sets in composition, improvisation, and pedagogy.

### ***Objectives***

- To develop skills in speech activities including a variety in form and literary mood with emphasis on creative experimentation.
- To develop skills in performing body percussion and unpitched percussion instruments. Careful attention will be paid to sensitivity to timbres and appropriateness for mood, style, and energy.
- To develop skills in singing with emphasis on technique, pedagogy, solfege, and creativity.
- To develop skills in pitched percussion instrument playing with careful attention paid to timbre, technique, orchestration, composition, and improvisation.
- To develop the ability to incorporate movement into all classroom activities emphasizing compatibility, creativity, and technique.
- To develop the ability to improvise, compose, and arrange musical activities using body percussion, speech, singing, pitched and unpitched instruments.
- To develop the ability to improvise freely in rhythm and melody on all appropriate timbres.
- To develop the ability to instruct children using a model of artistic musicianship, guiding children toward conceptual understandings of the elements of music building their musical skills in the active and creative atmosphere that characterizes the Orff approach.

## Content

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**Rhythm:** from imitation to creation using convergent to divergent rhythms in duple, triple, odd, and changing meters with speech, singing, body percussion, non-pitched and pitched percussion, singing, and movement. Body percussion notation.

**Melody:** pentatonic, hexatonic, modes (Dorian, Phrygian, Lydian, Mixolydian, Aeolian).

**Harmony:** simple bordun, with its possibilities in 2/4, 6/8, 3/4, 4/4; moving bordun with 5th moving. Shifting Chords (Double Moving Bordun). Paraphony and Diaphony.

**Timbre:** knowledge of the instruments-range, tessitura, sound color; rhythmic and melodic notation. Orchestration techniques for creating ensemble pieces and song accompaniments.

**Form:** motive, phrase, antecedent-consequent, period, question-answer, rondo, canon and two-and three-part song forms (AB and ABA).

**Pedagogy:** Didactics, creativity, orchestration, timbre, rhythm, melody, harmony and form.

## Trusting Reflective Practice

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*Posted by Tom Haskins*

*From growing, changing, learning, creating*

Donald Schon suggested that the capacity to reflect on action so as to engage in a process of continuous learning was one of the defining characteristics of professional practice. He argued that the model of professional training which he termed "Technical Rationality"—of charging students up with knowledge in training schools so that they could discharge when they entered the world of practice, more aptly termed a "battery" model—has never been a particularly good description of how professionals "think in action" and is quite inappropriate to practice in a fast-changing world.

The cultivation of the capacity to reflect **in** action (while doing something) and **on** action (after you have done it) has become an important feature of professional training programs in many disciplines, and its encouragement is seen as a

particularly important aspect of the role of the mentor of the beginning professional. Indeed, it can be argued that “real” reflective practice needs another person as mentor or professional supervisor, who can ask appropriate questions to ensure that the reflection goes somewhere, and does not get bogged down in self-justification, self-indulgence or self-pity! Reflective practice can be done many ways. Here are my favorites:

**Investigative practice:** When we reflect on a situation as a mystery, we become fascinated. We look for more clues. We suspect we have not begun to ask the right questions. We look for ways to narrow the possibilities of what to consider. Our exploration is panoramic and divergent at first. We are "living the questions" and piecing together a puzzle.

**Creative practice:** When we reflect on our condition as a design problem, we become creative. We realize that things are not as they appear, and we are free to play with the meaning. We change the definition of the obvious problem and infer a hidden level to the situation. We reframe the facts with metaphors and analogies to make better sense of unexplored possibilities.

**Imaginal Practice:** When we reflect on a situation with different scenarios, we are using our imaginations. We picture how the existing condition could change into different outcomes. We explore different sequences of events for ways the problem could work itself out naturally or be transformed by a mere catalyst. We introduce other characters and plot twists to bring out different resources in the relationships.

**Strategic Practice:** When we look to leverage a situation that we don't control, we are reflecting on it strategically. Rather than take things, we see our weaknesses as hidden strengths and our success patterns as likely to fail. We look for ways our efforts may backfire. We wonder if there are opportunities we are not seeing or evidence we are over-reacting to. We are wary of the limitations of thinking and avoiding falling into that trap.

**Integrative Practice:** When we reflect on opposing ideas, we are synthesizing winning combinations. We get out of either/or thinking into both/and possibilities. We realize the irreconcilable alternatives are two sides of one coin. We stop struggling and set up the two approaches working together in synergy. We formulate win/win solutions that bring out the best of both positions.

The more success we have with our reflective practice, the more we will trust it. We see the advantages it offers over our thinking. We will discover that reflection does not get us into trouble like our objective thinking predicts. Rather, it realizes alternatives that thinking could never produce. We learn from our experience of reflective practice to go there when we reach the limits of our objectivity.

## Reflective Practice in the ArtsAround Programs

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*Thoughts from Patricia Gough, Founder & Director*

In the ArtsAround the World (ATW) and ArtsAround programs, there is time built into lessons for the teacher to spend a few minutes reflecting about what just took place during the lesson. This often happens during the lesson or right afterwards, as the class calms down and gets ready for what is to follow. This is a wonderful habit to make a daily practice and it can be accomplished in many ways. Scheduling in schools and accomplishing all that is required is often impossible. As **the ArtsAround Integration Teacher (AIT)** you may find there is a perfect time to dim the lights, breathe deeply and spend a few minutes in reflection with your class. Not only are you creating a good habit and routine, but you are also teaching children to slow down and reflect about what they just discovered. Design your own methods for reflecting or you can consider some of the following ideas:

1. Put on music and ask the children to relax while they think of one new thing, they learned during ArtsAround today. Discuss some of their ideas after a few minutes with 4-5 children chosen each week to share their thoughts aloud. Featuring children and giving them a platform to be heard is a great practice. Let the students play the role of teacher.
2. Play "What Do You Remember?" by pointing at the ArtsAround music charts, photos, and word cards to see what they recall. Can you find time for the class to listen to the music they choose from the program during reflection? They could sing one of the songs, read one of the stories or dances to the music? There are many ways to integrate the learning. Can they make suggestions to their classroom teacher about how they would like to create their own dance in gym?
3. Is there a place on the blackboard or white board (if you are in another teacher's classroom) to have one corner identified as News from Your AIT. It is there where you may leave a comment about child who did an excellent job that day.