

General, Instrumental, and Vocal Music Facilitation Outline

Welcome

Time: 2 minutes

Notes: *Facilitator 1:*

Introductions, the big picture of today, and a few important logistical things

Facilitator 1, then Facilitator 2

[Talk through all of the following about yourself.]

- *Name*
- *District/City*
- *School(s)*
- *Grade Level*
- *Subject of Expertise*

Facilitator 1:

scheduled breaks; feel free to step out. Restroom locations.

Facilitator 2:

- Today's agenda soon.
- Lunch on own -1 hour 15 minutes. Keep to schedule; if riding with someone else in another training, Feel free to text or message now

Activity Directions: Allow just a minute for teachers to communicate

Your Time to Shine!

Time: 10 minutes

Notes: *[This section is unscripted - please modify to fit your audience.]*

Facilitator 2:

[Note that K-12 is in room. Multiple content (vocal, inst., GM) – quick poll

Facilitator 1:

Comfort check (thumbs up/down)

- Familiar with standards
- Anyone implementing already?
- Today provides basis to move forward

Materials: Name tents, markers, copies of the new standards

Activity Directions: *[This is an optional activity for facilitators to use or omit as they see fit depending upon time constraints and the audience.]*

Facilitator 2:

Anyone willing to share “their shining moment”?

(The goal is to get to know each other and relax the atmosphere of the session. We are all there to provide our students a stronger experience in music and fine arts.)

- Music and the arts provide students “a shining moment”, regardless of academic or artistic ability, socio-economic status, ability, or disability.
- Arts educators have unique opportunity to be able to differentiate instruction to accommodate students at any level.
- These standards provide a foundation to build a stronger basis for student immersion in music, individualization and flexibility of content, and a clearer means of evaluating the quality of instruction.

Norms

Time: 2 minutes

Notes: *Facilitator 1:* (select volunteers to read)

Facilitator 2:

Using two manuals.

- Participant Manual (supplemental)
- Revised TN Music Standards effective fall of 2018
- Feel free to write on them
- Electronic copies of the presentation and manuals will be available.
- Page numbers from complete standards doc
- We'll refer to these today

Materials: Slide content

Activity Directions:

Allow participants to establish the norms for the session. Include a statement regarding cell phones and restrooms, at your discretion.

Goals for Implementation in Year One

Time: 5 minutes

Notes: *Facilitator 1:*

When you know where you need to end up, how do you figure out how to get there?

- talk about each goal and, throughout our modules,
- share strategies, promising practices, and resources
- to support you in your implementation of the standards

Facilitator 2:

page #9 of your Participant Manual

[Volunteer reads 1st goal (thumbs up/down for comfort level)

- *2nd and 3rd goals*

[Allow time to discuss with the participants which goals feel more accessible and which feel more daunting.]

Materials: Slide content, Participant Manual page #9

Know, Understand, Do (KUD)

Time: 2 minutes

Notes: *Facilitator 1:*

- to unpack standards
- what can students know, understand, and be able to do after learning standard
- The KUD is the desired outcome of the standard.
- **Know:** skill/process; often bulleted
- **Understand:** the “why” of the goal; usually sentences.
- **Do:** task students demonstrate; usually verbs

Facilitator 2: page #11 of Participant Manual to familiarize yourself with the concept of **K U D**. *(Allow participants a moment to read page #11)*

Goals for Today

Time: 3 minutes

[Model the KUD for them with your goals for their day of training.]

Facilitator 1:

[Read the slide aloud to the group.]

First step in understanding a standard

- identify what grade,
- domain,
- foundation
- standard

When we dig into unpacking the components of the new standards, the key differences impact

- choices for planning
- instructional practices
- lesson design

We will practice later today

[Let the participants know that we will be revisiting this strategy throughout the day.]

Facilitator 2:

page #12 Participant Manual

- Write any questions that you want answered by today's session. *[Ask questions to get feel for “reaction” to them. Feel doable? Any already feel overwhelmed?]*

Training Overview

Time: 10 minutes

Notes: *Facilitator 2:*

Awareness of the new standards/expectations for year one.

Facilitator 1:

- Federal Every Student Succeeds Act (ESSA) lists fine arts as part of a “well-rounded” education.
- TN schools offer a rich history of supporting arts and culture.
- new state standards are designed to increase student access for quality arts education that
 - impacts college, career, and life readiness for every student

Facilitator 2:

From 2015-2016, the TN State Board revised

- based on the National Coalition for Core Arts Standards (NCCAS)
- the economic development of TN depends upon skills and outcomes in them
 - critical and creative thinking, problem solving, collaboration, reflection, and persistence

Facilitator 1:

As we proceed today, we will be exploring:

- standards orientation
- valuing the whole child
- structure of the standards
- what’s different?
- mindset
- pedagogy
- literacy in the arts
- deconstructing the standards
- connections with long term planning and formative assessment
- formative assessment
- mindset and pedagogy reflection
- planning and takeaways
- how to get started/where do I go from here?
- and helpful hints and strategies

Morning

Time: 1 minute

Notes: *Facilitator 2:*

[Read through the schedule for the day. Ask for any questions.]

Afternoon

Time: 1 minute

Notes: *Facilitator 1:*

[Review the agenda for the afternoon.]

- plan to meet someplace for lunch
- not waiting outside of training room
- please don't knock or disrupt any training sessions

Standards Orientation

Time: 0 minutes

Origin of the Standards

Time: 1 minute

Notes: *Facilitator 2:*

When you are talking with others about the standards, you may be asked some questions about how the standards were developed.

Facilitator 1:

The process for standards revision in all content areas in TN is outlined by the State Board of Education and facilitated by the Department of Education. This process occurs on a 6 year cycle.

Facilitator 2:

- written by a team of elementary and secondary fine arts educators from rural, suburban, and urban districts
- included a statewide survey of teacher input, face to face and web based writing meetings, a review and revision process, a public review window,
- final revision before being submitted to the State Board for approval

Facilitator 1:

2016- State Board of Education approved newly revised Fine Arts standards

- full implementation begins 2018-19 school year

Facilitator 2:

- TN standards are aligned to the National Core Arts Standards
 - viewed by following the link underlined in this slide
- National Core Arts standards
 - developed from a cooperative research base which included organizations such as the College Board, National Assessment of Educational Progress, and Partnership for 21st Century Skills

Standards Review Process

Time: (3 min.)

Notes: *Facilitator 1:*

- process began with a review of the standards for public feedback
- advisory panels - TN educators expert in content area and grade band
- reviewed all public feedback and current standards
- used their content expertise and knowledge of TN students to draft a revised set of standards

Standards Review Process, Continued

Time: (3 min.)

Notes: *Facilitator 2:*

- standards were posted for a 2nd feedback collection from TN stakeholders.
- Standards Recommendation Committee (SRC) consisted of ten members appointed by legislators.
 - looked at all feedback from website, the current standards, and revised drafts
 - recommendations were made for additional revisions where needed
 - The SRC recommended final draft to the State Board of Education for approval in October 2016, where they were approved. Today's training is to fully implement the standards next school year

Standards Revision Key Points

Time: 5 minutes

Notes: *Facilitator 2:*

- provides a dramatic new vision for arts education
- TN standards are not a replica of National Core Arts Standards doc
- structure no longer based on content learning expectations, or CLE's; checks for understanding; and student performance indicators, or SPI's

The nine statements in the 1994 National Standards have become four domains:

- Perform (present & produce in the other areas of Fine Arts)
- Create
- Respond
- Connect

11 foundational statements

- same in all areas of the Fine Arts; the consistency is purposeful
- shared language is meaningful and powerful
- Not weighted equally. Weight is based upon:
 - Instructional time

- Importance towards comprehensive artistic growth
- Age of the learner

The new standards **spiral**

- Teachers and students can return to them throughout the year/semester/quarter as needed
- explore concepts with deeper level of maturity and experience each time.
- flexibility of the standards
 - empowers teachers and students to keep working for mastery
 - NOT a checklist

Facilitator 1:

- important distinction
 - the focus on the “Major work of the Grade”.
 - **TN Academic Standards for Fine Arts Education - Introduction** states:

Facilitator 2:

Intense focus on most critical material at each grade

- allows depth in learning.

Other foundations are important

- urgency towards mastery does not require same instructional time based on the course and experience students
 - For example, it might be common in level one beginning band and orchestra to prioritize instructional time in foundation P2 “Develop and refine artistic techniques and work for performance” and, for example, P3 “Convey and express meaning through the performance” more heavily as the student progresses through middle school and high school
 - While P1 “Select, analyze, and interpret artistic work for performance” would be covered during instruction, the relative instructional time needed to achieve the standard would not be comparable.

Opportunities to Learn

Time: 10 minutes

Notes: *Facilitator 1:*

Federal Every Student Succeeds Act (ESSA) lists arts and music as a part of a “well-rounded” education

- TN schools offer a rich history of supporting arts education.
- TN is recognized nationally for significant contributions in arts and culture
 - the state academic standards for arts education contribute to increased student access for quality arts education that impacts college, career, and life readiness for TN students.
- TN Code Annotated §49-6-1025 speaks to visual art and music for grades K-8. Schools also offer courses in dance, theater, and media arts
- All public schools for grades K-8 shall include art and music education to help each student foster creative thinking, spatial learning, discipline, craftsmanship, and the intrinsic rewards of hard work.
- Local boards of education are encouraged to fully implement the art and music curriculum adopted by the board of education through both art and music classes, as well as integration into other core academic subjects.

TN graduation requirements

- one full credit of fine arts
- many students take sequential courses in multiple arts disciplines, including visual arts, dance, media arts, theater, and vocal and instrumental music.

Facilitator 2: TN Standards for Arts Education

- reflect conditions described in the basic level programming from the National Opportunity to Learn (OTL) Standards for Music and Arts Education.
- These OTL standards are not a “wish list.”
- considered guidance on the Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities that must be in place if the promise inherent in the Core Music Standards is to be realized – that all American students must have the opportunity to achieve music literacy.

OTL standards for these areas are presented for each of seven categories:

- three categories for General Music Classes (grades PreK-2, 3-5, and 6-8)—(the requirements for grades 6-8 apply to potential High School General Music)
- one category for each of the four Strands: Ensembles, Harmonizing Instruments, Composition/Theory, and Technology--these strands apply to all secondary grades, and to primary grades where applicable.

These standards define the curriculum and scheduling, staffing, materials and equipment, and facilities that are necessary to provide students an arts education at a “basic” and “quality” level. This document is available at the link in the presentation and on page #15 of your Participant Manual.

Activity Direction:

Discuss the legislation that has led to the necessity of revising the TN Fine Arts Standards. Encourage participants to access documents as they deem necessary.

Enduring Understandings and Questions

Time: 2 minutes

Notes: *Facilitator 1:*

In the writing process, the music standards revision team opted to not include the enduring understandings and essential questions from the NCCAS document. The consensus of the team was that, although valuable, these statements would unnecessarily lengthen the standards document and might even be a point of confusion for teachers during the implementation phase of the new standards.

Balancing Skills and Concepts

Time: 8 minutes

Notes: *Facilitator 2:*

- previous standards
 - skills for learner to demonstrate.
- new standards do not eliminate the need for skills
 - attempt to balance skills with performance-based learning, conceptual understanding, and long-term transfer goals.

Turn to page #16-19 of Participant Manual

- take a few moments to review the Enduring Understandings and Essential Questions of the NCAS document *[Allow a few minutes for participants to reference the document in their manual]*.

Facilitator 1: new standards

- challenge students to go deeper in content and learning process
- example- composition is no longer the final product. Instead, the students are challenged to further organize and develop their composition. From there, they then refine and complete the final product for assessment.

We've looked at the new standards and the 3-year process in TN

- please take a few minutes to complete page 19 of your Participant Manual, “Reflections and Personal Goals”. *[Allow time for participants to record their reflections and goals in the manual]*.

Valuing the Whole Child

Time: 10 minutes

Notes: *Facilitator 1:*

- new standards focus on the “whole child”.
 - music develops musical abilities
 - music study also affects other academic areas as well.
 - long lasting positive effects of purposeful music education
 - helps students excel in school and in future academic study.
- Please reference page #20 of Participant Manual. *[Allow a moment for participants to find the page.]*

Along with the obvious benefits of enhancing students’ musical abilities, research has found that students who are actively engaged in music exhibit:

- Enhanced auditory development
- Improvement in IQ subtests, index scores, and a standardized measure of academic achievement - measures of cognitive processing
- better speech processing abilities and high reading scores.
- Greater level of scientific understanding related to the physics of sound and harmonic vibrations.
- Enhanced physical development and coordination related to both gross and fine motor skills.
- Music is believed to be connected to the hormone prolactin, correlated with curbing grief.
- Music encourages connectivity and awareness of problems experienced by other people.
- Young generations can increase positive brain development by continuously practicing empathy.

Facilitator 2: Researchers have found differences in brain structure between musicians and non-musicians.

- from an early age, musicians learn complex motor and auditory skills.
- Functional imaging studies have shown difference between musicians and non-musicians while performing motor, auditory, or somatosensory (touch/sensation) tasks.
- “the Mozart effect” or the idea that “music makes you smarter”
 - Researchers still exploring and documenting the effects of long term, meaningful music study on the development of the brain
 - With focus on 21st century skills and their impact on our society and state economy, it is vital that we offer the opportunity to our students to maximize their learning potential.

- arts encourage creativity, critical thinking, stronger communication skills, and collaborative strategies
- These skills are imperative if we are to insure that our students enter college, careers, and adult life in our 21st century society.

Activity Directions:

Discussion of research related to the whole child and music education.

Educating the Whole Child

Time: 5 minutes

Notes: *Facilitator 1:*

- As discussed, research shows that learning music and the performing arts is linked to
 - high academic performance, improved literacy, mathematics, and cognitive development.
 - evidence suggests that arts students achieve higher grades in school, and musically-trained students demonstrate enhanced brain performance.
 - Music also helps develop various attributes – from motor skills by learning to play a musical instrument, through to an appreciation of mathematics through rhythm and tempo.
 - While some education systems focus on exam after exam, they are missing the whole picture. If they created time for the performing arts, they would see their pupils achieve even more.

Facilitator 2:

The performing arts teach young people

- personal skills that enable them to shine at school and work.
- the attributes required in the modern workplace
 - creativity, critical thinking, the ability to collaborate, and various social skills.
 - Studying, rehearsing, and learning to perform teaches young people various character traits
 - confidence, self-esteem, and discipline.

Educators talk about the need to build character in our students today. The performing arts do exactly that.

Facilitator 1:

Learning music and the performing arts more widely exposes young people to a form of learning that is increasingly rare

- one to one (or one to a few) tuition.

- Learning at this level and in this way helps ignite sparks in young people who may not have previously engaged with academic learning, enhancing satisfaction, and sense of achievement in school. Once they get the love of learning, it can transfer across all of their subjects.

Facilitator 2:

An appreciation and understanding of the arts

- makes for engaging, curious, and culturally rich global citizens
 - we believe is a key component of education.
 - Simply, the world is a better place with music in it
 - it transcends cultural barriers, providing connections between people with little or nothing in common.
 - The more people who understand music and the performing arts, the more the world will connect.

Activity Directions: See Participant Manual page #21.

Structure

Time: 1 minute

Notes: *Facilitator 1:* All Fine Arts standards share the same structure.

- grouped by domains and foundations.
- Visual Art standards also include enduring understandings and essential questions.
- music standards writing team decided that, while valuable, they were more important in visual arts than in music
- enduring understandings and essential questions in music from the NCAS document - on pages 16-18 of manual for reference;

Standard Sample

Time: 2 minutes

Notes: *[One facilitator may introduce.]*

Facilitator 2:

Let's take a closer look at the design of the new standards and break down a standard together. This slide features the coding of the new standards.

Activity Directions:

Allow a moment for participants to view the slide. Move to the explanation and breakdown in the next slide.

Coding

Time: 8 minutes

Notes: *Facilitator 1:*

Coding of the standards,

- the first number or letter indicates grade level K-12 grade.
- The next set of letters (see IM) indicates the content area of the standard:
 - General music is indicated as GM, Vocal Music as VM, MT as Music Theory. As students typically only take one level of Music Theory in high school, only the letters “HS” are indicated as grade level for the Music Theory standards.

Facilitator 2:

Domains appear third in the coding structure.

- “R3” refers to the third foundation of the Respond domain--in this case “apply criteria to evaluate artistic work”.
- The final letter of the coding structure “A” indicates that this is the first standard under this foundation.

Please take a few minutes and find a standard from your content area in your Standards. On page 24 of your Participant Manual, you will find an activity to break down your chosen standard. Let’s put our new coding skills to work. *[Allow a few minutes for participants to choose and break down their standard on page 24 of the Participant Manual.]*

[After a few minutes] Ask members of the group to share a couple of the examples they chose and detail their example

Domain

Time: 5 minutes

Notes: *Facilitator 2:*

Perform: primary focus in music.

Other areas of the arts, the “P” means present or produce.

- Music students are encouraged to perform music.
- Literacy in the music classroom is being able to read, write, and perform music. This allows opportunities for literacy to be embedded in the major work of each grade.
- former standards sing (1), play (2), and read (5) are part of the Perform domain.

Create includes the former standards of improvise (3) and compose (4).

- provides students infinite possibilities of developing critical thinking skills, problem solving strategies, and creativity at its highest level. Students will conceptualize, generate, organize, and develop artistic products and self expression

Facilitator 1:

Respond domain encompasses the former standards of listen (6) and analyze (7).

- the ability to listen perceptively is a valuable skill that can be taught in a meaningful and purposeful manner through the discipline of music
- provides students a clear basis to perceive, analyze, interpret, and evaluate music through listening and experiential contact with music

Connect domain includes the former standards of connect (8) and historical (9) applications of music study.

- encourages students to relate their knowledge, experience, and learning to the societal, cultural, and historical aspects of music

Foundation

Time: 3 minutes

Notes: *Facilitator 1:*

Turn to page #25 of your Participant Manual

In music, Perform is the major work of the grade. Three foundations provide the basis for this domain.

- Select, analyze, and interpret artistic work for performance.
- Develop and refine artistic techniques and work for performance.
- Convey and express meaning through the presentation of artistic work

Create is the next domain and encompasses:

- Generate and conceptualize artistic ideas and work.
- Organize and develop artistic ideas and work.
- Refine and complete artistic work.

Facilitator 2:

The Respond domain includes the foundations of:

- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.

Connect is often one of the more challenging domains for educators to achieve.

Foundations included in this domain are:

- Synthesize and relate knowledge and personal experiences to artistic endeavors.
- Relate artistic ideas and works with societal, cultural, and historical context.

Facilitator 2:

All Fine Arts share the same domains, but order is different for some areas.

- Perform is listed first for Music, because the standards in that domain is considered the major work of the grade/course

This same Domain appears second in the other Fine Arts areas:

- Present is used for Visual Arts

- Produce is used for Media Arts.

The other three domains for all Fine Arts are Create, Respond, and Connect.

Facilitator 1:

These domains

- look to the **portfolio of student growth**
- the names of the domains are similar
- content in each domain in some cases is different
- For today's training we encourage you to focus on the revised standards.

Pit Stop One – Discuss

Time: 5 minutes

Facilitator 1:

In music, Perform Domain encompasses the major work of the grade,

- particularly for traditional and harmonizing ensembles.

Let's play a little game with one of the new standards.

- What domain, foundation, and grade level do you think this standard might be from?
- Look at standard listed on the slide; page #26 of Participant Manual.
- Let's break down the standard by pulling out the KUD (Know, Understand, and Do). *[Allow participants a few minutes to complete the activity.]*

Facilitator 2:

- Who thinks they know which Domain? *[Allow participants to answer]*
- Who thinks they know the foundation? *[Allow participants to answer]*
- Who thinks they know the grade level? *[Allow participants to answer]*

Now, let's look at the actual standard. *[click to the next slide]*

Activity Directions:

- Discuss the crosswalk of the standard from the standpoint of identifying the domain, foundation, and grade level.
- Allow participants to discuss their thoughts on each.
- There may be more/less familiarity with the old standards. Facilitators may need to guide this discuss depending upon the audience.

Pit Stop One – Review

Time: 5 minutes

Notes: *Facilitator 1:* 8th grade Instrumental Music standard under Foundation 2: Develop and refine artistic techniques and work for performance. *[Provide time for any questions or comments.]*

Facilitator 2:

- revised standard clearly scaffolds the learning content for teachers and students.
- TN music writing team decided that the standards needed to be the primary focus of the revised document. *[Go to the next slide]*

What's different?

Time: 5 minutes

Notes: *Facilitator 1:*

[Discuss the info on the slide as follows]

1994 standards:

Focus = Skills and knowledge

Overarching Structure = Content Standards (different for each content)

Outcomes = Achievement Standards (25-34 per level)

Connections = To the other arts and content: varied by standard

Foci = Each standard weighted evenly

Alignment = Each grade level is a separate document

Facilitator 2:

[Discuss the info on the slide as follows]

In the revised standards:

Focus = Skills, knowledge, and understanding leading to student independence that fosters artistic literacy

Overarching Structure = 4 Artistic Domains (consistent across content areas)

Outcomes = Performance standards (13-19 per level)

Connections = 11 common foundations embedded with 4 artistic domains

Foci = Major work of the grade

Alignment = Standards are presented in vertical alignment

- turn to page #27 of Participant Manual.
- record some observations of the differences in the standards revisions. Once you have completed your reflections, please write one from each area on a post it note and post it on the chart paper in the front of the room.

Important Observations

Time: 5 minutes

Notes: *Facilitator 1:*

- new standards
 - purposely broad in design to support teacher flexibility
 - avoid curricular specificity and are individualized to address the unique needs of general music, traditional, and emerging ensembles, along with music theory and history courses.

- geared toward the processes by which people make music rather than the varied means by which people participate in or interact with music (1994 standards).
- method of accomplishing the standards are embedded rather than specified. (SPI's) Grade levels (bands) replace CLE's.

Facilitator 2:

One of the biggest differences in the new standards

- not all content is emphasized equally
- determined by the age and experience of the students
- Depth of content is valued over the breadth of the material covered
 - It is important for students to be immersed in the learning rather than simply "covering" information and material
 - Mastery of the standard is dependent upon the age and experience of the student. This allows for teacher flexibility in determining the level of immersion in the standard and how to best achieve the standard with their students depending upon scheduling, resources, and long term goals of the program.

[Ask the participants - "Does anyone have any other observations?" "Are there any other comments?"]

What's different about Perform?

Time: 6 minutes

Notes: *Facilitator 1:*

Perform domain

- prominent in the new music standards and aligns to former standards 1, 2, and 5.
- major work of the discipline in the areas of Instrumental & Vocal Music. (Traditional/Emerging Ensembles)
- includes the standards that require the reading and writing of music notation.
 - Reading/writing notation was included in the former standards
 - current standards require students to read and notate music
 - while considering context, style, audience, etc.
- How will this shift in thinking about teaching reading/writing of music will impact instruction?

[Allow the participants to answer the question.]

Facilitator 2:

Students are encouraged to select repertoire, as appropriate, and apply the multiple challenges of analyzing, interpreting, developing, refining, and conveying meaning through their performances.

- standards provide students and teachers far more depth of content to explore through the performance of music.
- Considering that the perform domain is considered to be the major work of the discipline in music, how do you think this might impact teacher planning in performance ensembles?

Let's take a few minutes with your neighbor and have a quick "turn and talk" activity.

Activity Directions:

A 30 second "turn and talk" activity may be included here. Allow 2-3 responses before moving to the next slide.

Create

Time: 2 minutes

Notes: *Facilitator 2:*

Create encompasses former standards 3 & 4. It provides students greater opportunities to develop artistic ideas and work.

Facilitator 1:

- 1st foundation is "generate and conceptualize artistic ideas and work."
 - Same as exploration, which in K-5 can be as simple as
 - exploring speech/rhythm patterns with pentatonic instruments
 - body percussion, movement, other instruments to generate musical thoughts.

Facilitator 2:

The second foundation

- "organize and develop artistic ideas and work."
 - "composition"
 - leads into foundation 3, "refine and complete the artistic work"
 - Once students compose something
 - edit and revise choices to make a stronger musical statement.
 - process of feedback can vary
 - direct guidance from teacher
 - feedback from peers in small groups.

Respond

Time: 2 minutes

Notes: *Facilitator 1:*

Respond

- former standards 6 & 7.
- Students respond meaningfully to music, rather than simply listening or analyzing
- teachers are better able to assess what students actually perceive when listening
- Students will apply specific criteria to evaluate musical works and performances.
- process will enable students and teachers to provide a clearer interpretation of the intent and meaning of the artistic work.

Connect

Time: 2 minutes

Notes: *Facilitator 2:*

Connect

- former standards 8 & 9.
- synthesize and relate knowledge and personal experiences to artistic concepts
- students relate artistic ideas/works with societal, cultural, and historical contexts
- Not simply experience music from an historical perspective.

Elementary Focus

Time: 5 minutes

Notes: *Facilitator 1:*

introduction of the K-5 standards states that “one of the primary changes found in the revised standards is the incorporation of movement.”

Facilitator 2:

Movement:

- essential element in music
- an extension of one’s internal musicianship.
- being in the standards empowers teachers with another possible way to assess students’ musical growth

Facilitator 1:

- standards differentiate by grade level, but not within the grade level.

- gives teachers flexibility to reference standards within a rubric that is appropriate for a given activity. *[At this point, it would be beneficial to have the participants look at the standards for some examples - direct the participants to the elementary standards on pages #167-170.]*

Facilitator 2:

standards also provide students with choices,

- which facilitates a cooperative and collaborative musical process.

Facilitator 1:

standards may appear similar from grade to grade, they should increase in rigor

- they include a very useful guideline that shows which concepts are assumed in order to accomplish certain standards. See p. 167-170 in the F.A. standards

Vocal

Time: 2 minutes

Notes: *Facilitator 1:*

- no intentional pairing of grade level with ability/mastery level in 9-12 vocal music
- correlation of grade level with HS1, HS2
 - provides different options for viewing the standards
 - provides teacher with flexibility to determine the appropriate developmental level of a high school ensemble or individual student
 - expected that some grade 11 or 12 students may be first year ensemble members and/or at a music level of HS1 or HS2.
 - An inverse situation may exist where a grade 9 student may be at a HS2 or HS3 level as a musician.
 - standards are written for flexible application in high school choral and instrumental ensembles, where assigning musical or developmental level is at the discretion of the individual teacher.

Music Theory

Time: 6 minutes

Notes: *Facilitator 2:*

- typically only one level of music theory at the 9-12 level
- Standards provide for clear differences between expectations of general music or a performing arts ensemble and music theory
- example,
 - a vocalist in choir would achieve perform standards differently in the ensemble setting than they would in music theory, where piano proficiency would become more important.

Please look at page #28 of your Participant Manual. Take a few minutes and record your observations of the differences in each of the areas listed. *[Allow a few minutes for participants to record their responses]*

Are there any questions regarding these large scale observations of the differences in the new standards before we continue?

Pit Stop Two – Discuss

Time: 5 minutes

Notes: *Facilitator 1:*

As discussed earlier in this presentation, perform is the major work of the grade for most ensemble classes.

- Three other domains for all levels of music.
- Please look at page #29 in your manual.

Before break, let's play our game again with one of the new standards.

- What domain, foundation, and grade level do you think this standard might be from?
- Look at the standard listed on the slide.
- Try to use KUD process to break it down and consider what the standard is actually asking students to know, understand, and do. *[Allow a few minutes for the participants to engage with the standard.]*

Facilitator 2:

- Who thinks they know which Domain? *[Allow participants to answer.]*
- Who thinks they know the foundation? *[Allow participants to answer.]*
- Who thinks they know the grade level? *[Allow participants to answer.]*

Let's look at the actual standard *[click to the next slide]*

Activity Directions:

- Discuss the crosswalk of the standard from the standpoint of identifying the domain, foundation, and grade level.
- Allow participants to discuss their thoughts on each.
- Depending on the participants, there may be more/less familiarity with the old standards.
- Facilitators may need to guide this discuss depending upon the audience.

Pit Stop Two – Review

Time: 5 minutes

Notes: *Facilitator 1:*

This is a 3rd grade General Music Respond standard under Foundation 1:

- Perceive and analyze artistic work *[provide time for any questions or comments].*

- Can you think of ways that you might have a 3rd grader “respond” to achieve the intent of this standard? *[Allow time for the participants to provide feedback.]*

Facilitator 2:

- focus of the new standards
 - not simply asking students to “recognize” elements such as beginnings, endings, long and short sounds, high and low pitches, fast and slow, and loud and soft dynamics
 - INSTEAD- to being able to use a variety of methods to demonstrate and describe how specific music concepts are used for a specific purpose in music.
 - far more experiential level of music contact
 - provides for student engagement at earliest levels of learning
 - flexibility in deciding how the response may be gathered
 - fosters far more depth of critical thinking at a younger age.
 - purposeful incorporation of movement, manipulatives, and/or pictorial representations allow teachers to engage students early and authentically in the music curriculum
 - Students are actively immersed in the learning process at the earliest levels of their music experience.

Break Time One

Time: 15 minutes

Notes: *Facilitator 1:*

We will take a 15 minute break at this point. Restrooms are located _____. *[Water, vending, etc.]* Please feel free to leave any questions or reflections on our Parking Lots. We will have the opportunity to address those as we move forward in our session.

Mindset and Pedagogy

Time: 1 minute

Notes: *Facilitator 2:*

We are going to look at the concept of mindset and how this impacts instruction and learning.

Mindset

Time: 5 minutes

Notes: *Facilitator 1:*

Some of you may be familiar with this concept.

- we recognize that this may be new information

- by a show of hands, how many have worked with the concept of mindset in your educational or professional development experiences?

Facilitator 2:

mindset

- simple idea discovered by world-renowned Stanford University psychologist Carol Dweck
- decades of research on achievement and success.

Facilitator 1:

fixed mindset

- people believe their basic qualities, like their intelligence, ability, or talent, are simply fixed traits
- spend their time documenting their intelligence or talent instead of developing them. believe that talent alone creates success—without effort.

Facilitator 2:

growth mindset

- people believe their most basic abilities can be developed
 - through dedication, hard work, practice, and persistence.
 - Brains and talent are just the starting point.
 - creates a love of learning and a resilience that is essential for great accomplishment.
 - Virtually all great people have had these qualities.
 - teaching a growth mindset creates motivation and productivity and enhances relationships.

How do the new standards for music encourage a growth mindset?

Pedagogy

Time: 10 minutes

Notes: *Facilitator 1:*

Let's take a look at the concept of teaching & learning from a Fixed Mindset perspective. Fixed Mindset....

- Perceives student ability based on talent or "lack of"
- Time spent documenting intelligence
- Traits are "given" or we are "born with it"
- Includes traits such as intelligence, talent, and personality

Facilitator 2:

In the idea of a Growth Mindset approach....

- Focuses on skill development or work ethic
- Intelligence as a starting point
- Creates motivation and productivity

- Provides more opportunities for differentiation for student achievement (SPED)

Can anyone provide a specific example of either of these concepts in your personal experience? *[allow time for responses]*

Think Like A Musician

Time: 10 minutes

Notes: *Facilitator 1:*

Page 32 of Participant Manual

- learning music from a Fixed Mindset perspective
- Musicians working from a fixed mindset might articulate the following sentiments:
 - My playing isn't good
 - I'm awesome at this...
 - I'm just not good at music...
 - I hate making mistakes...
 - This is too hard...
 - That person is so good at music it makes me sick
 - This is as good as my playing will ever get
 - I can't even play a short melody, accurate rhythms, etc.

Facilitator 2:

When working with young musicians using a Growth Mindset approach....

- What am I missing?
- I'm on the right track!
- I'm going to train my brain and hands to play music.
- Mistakes help me learn.
- This is going to take some time.
- I'm going to figure out how that person is doing it.
- What can I do to get better?
- I still have some things to learn.

Look at page 32 of your Participant Manual. Let's take a few minutes and record some personal examples. Can anyone provide a specific example of either of these concepts in your personal experience? *[allow time for responses]*

Literacy in Music

Time: 2 minutes

Notes: *Facilitator 1:*

Literacy

- important concept in all academic areas.

- Not standalone subject
- literacy provides a pathway for cognition
 - enables students to learn content efficiently and express themselves effectively
- The arts, like all subject areas, help to reinforce literacy through
 - the careful study of discipline-specific vocabulary
 - the review of primary sources in the content
 - a variety of engagement opportunities.
- This is particularly evident in the artistic domains of Respond and Connect.

Literacy in Music: Language Learning

Time: 2 minutes

Notes: *Facilitator 1:*

[Language Learning Sequence]

Music is just like a language. Effective music instruction can be learned with the same natural sequence that language is learned. Think of the natural sequence for how babies acquire their native language:

- They listen to their parents (even in the womb).
- They babble, imitate, and ultimately speak (using the same sounds that they heard from their native language).
- They read (starting with large printed simple words).
- They write.

Now apply this same sequence for language to music literacy:

- Listen (and echo)
- Improvise
- Read and decode
- Compose

Literacy in Music: Balance

Time: 2 minutes

Notes: *Facilitator 2:*

Please turn to page #33 of your Participant Manual.

- Music is an aural art.
- Playing an instrument- a delicate balance between what musicians hear, see, and feel.
- Seasoned musicians do all three of these skills concurrently.
- Beginning musicians struggle because they are usually overwhelmed in one or more of these areas.

- Effective music instruction can be learned with the same natural sequence that language is learned.

Artistic Literacy

Time: 5 minutes

Notes: *Facilitator 2:*

The TN Standards for Arts Education

- prioritizes the principles of artistic literacy
 - visual thinking strategies
 - aural literacy or audiation
 - and notation literacy
 - Kinesthetic literacy also reinforces the emphasis in general music standards on movement.
- artistic literacy includes the decoding of symbolic systems of music notation to create and interpret meaning.

As the standards state:

- "To the goals of college and career readiness, it would be counter productive for school leaders to suggest that an arts teacher limit the implementation of the TN Standards for Arts Education during instructional time in order to reinforce learning in English language arts classrooms. Arts teachers' instructional efforts are best leveraged when creating synergy towards the multiple meanings of literacy instruction, and the multiple meanings are embedded as appropriate to each arts discipline in the TN Standards for Arts Education."

Let's look at page #34 of your Participant Manual. Take 2-3 minutes to jot down examples of each type of literacy in the music classroom. *(Allow time for participants to respond)*

Would anyone care to share some of their responses?

Housekeeping

Time: 1 minute

Notes: *Facilitator 1:*

[Provide the necessary information regarding lunch options at this point. Please fill in any information pertinent to the training site and participants.]

Lunch

Time: 75 minutes

Welcome back!

Time: 5 minutes

Notes:

Facilitator 2:

Welcome back!

- Had a great lunch, etc.
- We recognize that the morning session has been really information loaded
- this afternoon we would like to provide you the opportunity to put our new standards in context. (*Facilitator 1*), could you take a few minutes and help us review from our morning session.

Facilitator 1:

Let's take a look at the following standard from the high school vocal music content.

HS2.VM.R2.A Interpret and describe the artistic intent and aesthetic qualities of musical works, referring to the elements of music, contexts, and the setting of the text based on varied research sources.

Facilitator 2:

Look at your KUD chart that we used this morning. This is located in your manual on page #35. Who can take us through the Know, Understand, and Do of this standard?

Choose a volunteer from the participants.

Know = refer to the elements of music, contexts, and the setting of the text based on varied research sources.

Understand = artistic intent and aesthetic qualities of musical works

Do = Interpret and describe

Pit Stop Three – Discuss

Time: 5 minutes

Notes: *Facilitator 1:*

- time for another “pit stop”
 - to help familiarize everyone with the organization and intent of the domains, foundations, and grade level work

Now that we have reminded ourselves of KUD (know, understand, do) process

- let's play game again; turn to page #36 of your Participant Manual
- What domain, foundation and grade level do you think this standard might be from?

- Take a moment and look at the standard listed on the slide.
- Try to use KUD process to break down the standard and consider what it is actually asking students to know, understand, and do
- try to identify the domain, foundation, and grade level of the standard. *[Allow a few minutes for the participants to engage with the standard.]*

Facilitator 2:

- Who thinks they know which Domain? *[Allow participants to answer.]*
- Who thinks they know the foundation? *[Allow participants to answer.]*
- Who thinks they know the grade level? *[Allow participants to answer.]*

Let's look at the actual standard. *[click to the next slide]*

Pit Stop Three – Review

Time: 5 minutes

Notes: *Facilitator 1:*

- 7th grade General Music Create standard under Foundation 2: Organize and develop artistic ideas and work *[provide time for any questions or comments]*.
- Can you think of ways that you might have a middle school student “create” by selecting, organizing, developing, and documenting personal musical ideas to achieve the intent of this standard?

[Allow time for the participants to provide feedback.]

Facilitator 2:

Prior standards

- students had limited contact with ideas of creating music
- At 7th and 8th grade levels students were simply asked to “compose” or “arrange” short pieces demonstrating elements of music and sound sources.
- This new standard provides an intentional focus on forms and provides a flexible setting for students and teachers to achieve it.
- Depending on the resources available
 - could be successfully mastered in a variety of ways, including everything from visual representations to the incorporation of technology.
 - The important idea: provides teachers with options for strategies and students with opportunities to learn regardless of access and resources.

For Your Consideration

Time: 5 minutes

Notes: *Facilitator 2:*

There may be a few important questions in your mind regarding factors that impact the delivery of these more rigorous standards and the extent to which these standards will be revised in the future.

- these revised arts standards do “raise the bar” for expectations for student work in multiple ways
- many district leaders may examine the standards and analyze the extent to which their current schedules are designed to facilitate student learning at this raised level. (in other words, is there enough time for them?)

Facilitator 1:

Great point [*Facilitator 2*], I might add that

- development team was asked to
 - maintain high standards for teaching and learning while
 - keeping in mind that there are some children that will not have access to the instructional time needed to achieve the higher expectations.
 - writing team used basic framework of the NAfME National Opportunity to Learn Standards when designing the expectations for student outcomes for all of the foundations in the standards.
 - If you refer to the opening page of the revised arts standards, you will see the following language.
 - “For these reasons and others, it is important to consider several supporting factors when implementing the TN Standards for Arts Education. The National Association for Music Education and the National Art Education Association have developed National Opportunity to Learn Standards to correspond to the implementation of standards-based arts education instruction, and local boards of education are encouraged to implement the support needed to facilitate quality fine arts instruction.”

Facilitator 2:

- If your school district does not currently have instructional time, resources, or instructional space to achieve the outcomes in the revised standards
 - consider applying for a new grant created in partnership between the TN Department of Education and the Country Music Association called “State of the Arts”
 - in order to best leverage local resources to achieve these standards.
 - For today
 - focus on the content (and intent) of the standards
 - most effective ways to implement the instructional shifts needed to increase the depth of student learning for all TN students.

- Factors beyond your control can make the implementation of these standards more difficult
- Realize that organizational change can sometimes take time, but the best impetus for change is often a shared understanding of what is best for students.

Facilitator 1:

Speaking of what is best for students,

- the TN Department of Education and the TN State Board of Education
- feel that high quality standards for teaching and learning are best developed when stakeholders across the state have a shared voice in the development and refinement process
- just as these “revised standards” went through a revision process, they will be revised as well.
- To this end, we are counting on you to be engaged in this process! While we share a belief that the revised arts standards represent a significant improvement from the previous generation of standards, we know that, as we learn more from research and practice about effective teaching and learning practices, there will be a need for further revisions.
- The TN Department of Education wants to encourage your voice in these revisions. We encourage you to stay active in advocacy in your professional associations such as TAEA, TMEA, TAD, TAA, and directly with the TN Department of Education through surveys, committees, and other pathways for stakeholder feedback.

Deconstructing a Standard

Time: 5-7 minutes

Notes:

[Use this standard as a group example of the unwrapping process]

Facilitator 1:

Let’s take a look at this instrumental music standard using the KUD process.

- to review, the KUD process informs teachers on what students need to know, understand, and do after learning a given standard
- new standards are constructed in such a way that the context of learning is built into the standard.
- an upgrade from the “sing alone and with others” type language in the old standards, which was much too broad.
- Let’s deconstruct this standard using the KUD to pull it apart.

Facilitator 2:

Take a moment to look at the standard and, using the template in the Participant Manual on page #37, let's unwrap the standard. Please open to the worksheet "Deconstructing the Standard" in your manual on page #37. The standard we are using for this activity is **8.IM.R3.A** Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

Facilitator 1:

Now let's unwrap our standard:

What does the student need to **know**?

What does the student need to **understand**?

What does the student need to **do**?

Facilitator 2:

Please take a few minutes and write your answers on the worksheet in your manual on page #37.

[Allow a few minutes for them to write their answers down. When you feel they have finished, provide feedback on the answers.]

Who would like to provide their responses to know?

*[**Know:** use appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.]*

Would someone like to identify understand?

*[**Understand:** Musical preferences]*

And lastly, what about do?

*[**Do:** Identify and justify]*

Connections to Planning – ADDIE

Time: 5 minutes

Notes: *Facilitator 2:*

Now that we've got our "big picture" ideas,

- some planning strategies for implementing the new standards in our curriculum and classrooms.
- ADDIE model
 - a tool for helping us get from standards deconstruction to full lesson implementation and back again.
 - Right now, we're going to introduce you to the ADDIE model
 - simply stands for a process of analysis, design, development, implementation, and evaluation
 - ADDIE Model is an iterative instructional design process

- results of the formative evaluation of each phase may lead the instructional designer back to any previous phase.
- You can find a chart outlining the ADDIE design on page #38 of your manual.

Has anyone worked within the structure of the ADDIE model? *[allow for responses] [If anyone has had experience with the ADDIE model, allow them to describe their understanding and experience to the group.]*

Facilitator 1:

In the analysis phase

- instructional goals and objectives are clarified while students' existing knowledge and obstacles are kept in mind
- you might ask questions such as "Who are my students? Where are they coming from? What do I need them to know?"
 - Keep in mind our approach to teaching the whole child. Note how this phase correlates with the K in our KUD.

Next is the design phase.

- should include a systematic method of identifying, developing, and evaluating a set of planned strategies targeted for attaining the project's goals.
- basically, take the information from the analysis and use it to start purposefully designing your plans.

Third is the development phase.

- where content is developed and edited for students based on the previous phases.
- Note how this parallels the U in our KUD model.
- You really want to think about what your students need to understand as you actually start developing lesson plans and using the standards in class.

Facilitator 2:

implementation phase is the fun part: putting your plan into action!

- Where you teach students with the standards.
- Essentially the D in our KUD model
- implementation is where students can start to demonstrate their mastery of the standards.

Finally, you have evaluation.

- involves formative assessments that are conducted during each phase and summative assessments that involve testing and performances for final evaluation of skills acquired.
- isn't just about a test at the end of the lesson or the unit

- about understanding what went well, what needs to be tweaked, and what needs to be retaught.
- Evaluation also provides an opportunity to return to the idea of teaching to the whole child of fine arts education.
 - Was there embodied learning, cognitive development, and affective growth in this lesson? Was a growth mindset fostered during the lesson?

ADDIE Application in Planning

Time: 10-15 minutes

Notes: *Facilitator 1:*

This activity will include the use of your Standards and Participant Manual.

- open Standards, page #167-258,
- choose a standard for early in the year or semester
- we're going to use questions on page #40-41 of your Participant Manual
 - to guide planning process and start analysis.
- don't have to be in-depth
 - we know you might not know your students yet
- use a general understanding of what your classes typically look like at the beginning of each school year.

Facilitator 2:

Once you have a basic analysis, start thinking through the design.

- Use KUD model for your chosen standard as well as your student analysis
- to guide your design process.
- Keep in mind practical considerations like your space and budget.

Facilitator 1:

- Now start developing this basic design
- go back to the U in our KUD model
 - aligning the assessments to the lesson and the lesson to the assessment.
 - This is where you write out your lesson plan.
 - Here's where it all comes together
 - mapping a lesson plan around the standards

Let's take some time and to sketch out a lesson

- It can be a basic plan, but this is an essential process
 - so, we want to give you time to try it
 - take the information you wrote down in the design phase and start mapping out your lesson.

- as you begin scaffolding exercises, ask yourself and/or answer the questions on page #40-41 of your Participant Manual.

Connections to Planning – UbD

Time: 15-20 minutes

Notes:

[The activity will take 10-15 minutes with a 5-10 minute discussion period.]

Facilitator 1:

another important connection to planning strategies in the fine arts classroom

- standards were written through the lens of the Understanding by Design model of instructional planning
 - In the UbD model, the teachers begins the planning process by first considering the intended results of the lesson or unit
 - please take a moment and reference the UbD chart in your Participant Manual on page #42. *(Allow participants time to reference page 42)*

Facilitator 2:

Assessment strategies follow intended results

then followed by the instructional practices that lead students to achieve the intended results.

In a “backward” design focus, the emphasis becomes clarifying results and evidence of them before designing lessons.

- Understanding by Design is a way of thinking more carefully about design, not a program.
- This design is more compatible with standards based teaching.
- encourages teachers to think carefully about what types of learning activities will equip students with the necessary knowledge, skills, resources, and materials integral to the achievement of the standard.
- provides teachers the opportunity to tailor their instruction to meet the needs, interests, and abilities of a more diverse group of learners and more easily integrate modifications as needed.
- We have provided a sample lesson using the Understanding by Design strategies on page 43 of your Participant Manual. Please take a moment and review this lesson plan template. *(Allow participants time to reference page 43)*

Facilitator 1:

Knowing that the standards were written through the UbD lens

- let's Deconstruct a Standard to create Lesson Plan on page #44 of your manual, and then write a lesson plan sketch using the backward design method.
- please choose a partner

- choose a standard from your manual and sketch a lesson plan using the UbD model provided.
- We'll return to large group to discuss your standard and the plan you design in approximately 10 minutes.

Formative Assessment

Time: 3 minutes

Notes: *Facilitator 1:*

Effective planning

- crucial to a successful and meaningful experience for arts students
- Although the experience itself is vital
 - important to recognize that lessons need assessment
 - quality feedback to students is critical for them to
 - improve their performance
 - experience growth,
 - ultimately succeed in music

This is part of the evaluation phase in the ADDIE model.

- important to understand the differences in assessment types: summative vs. formative.
- use of the prepositions of, for, and as help clarify the type and function of the assessment.

Assessment OF something is summative.

- It's the scholarship audition, the honor band audition, your final concert, the school talent show, a research presentation
 - anything that is the penultimate evaluation point of the material that the students have been mastering

Assessments FOR and AS are formative

- based on classroom observations and usually informs the teacher as to student progress towards standard mastery
 - "Where are we now?" "What do we need to work on next?"

Assessment FOR

- gives teachers information to adapt teaching for student needs while constantly checking in on student development
- tells where to go with our instruction
- part of the analysis phase of the ADDIE model
- these are the little checks used during a lesson to make sure students have mastered one concept before moving on to the next.

Facilitator 2:

Assessment AS lets our students know where they are at in the process.

- Students can identify goals and gain insight into why they are learning and what they are focusing on in their own development.
- Assessment is ongoing and part of every step in the ADDIE process.

Important:

- Both types of assessment are part of the best practices of teaching.
- We are assessing our students and our teaching strategies.
 - Assessment give us information to adapt teaching for learners' needs and for students to develop goals for their own learning. The standards are a tool to help guide both types of assessments.

Formative Assessment

Time: 3 minutes

Notes: *Facilitator 1:*

With increased rigor of the new standards

- important for teachers to develop valid and reliable forms of assessment
- formative assessment is a valuable tool
 - in allowing teachers to establish a baseline for student learning and teaching strategies
 - ongoing formative assessment
 - informs the learner of their progress towards mastery of the standard
 - informs instruction for planning and teaching.

Facilitator 2:

One way

- pre-test to establish a baseline of understanding
- the same material is re-assessed at a later date in order to determine the level of student growth and learning.

Another way to do this is ongoing assessment. This is typically informal and occurs during a class or rehearsal as the teacher monitors the readiness of the group and determines whether or not they are ready for the next level of difficulty.

Facilitator 2:

Both methods provide valuable information, but the most important characteristic is that they provide vital information to the instructor in order to adjust their teaching strategies as needed.

What does it look like?

Time: 10 minutes

Notes: *Facilitator 1:*

What does formative assessment look like? What does it sound like or even feel like in a fine arts classroom? And how do you know if a student has mastered a concept? Discuss these ideas with two other people from your same content area.

[Give participants a few minutes to discuss.]

Let's share some of these ideas. My colleague will take notes on the big poster board so we can see what connections we can make.

Assessment Planning Activity

Time: 20 minutes

Notes: *Facilitator 1:*

Turn to page #45 in your Participant Manual

- 7th grade General Music standard
- reflect on potential ways you could assess this standard
- record your ideas in your manual
- take a moment to write on 3 separate post-its ideas for ways students' learning can be assessed.
 - On one post-it, write an idea for assessment OF students
 - on another, an idea for assessment FOR, (how a teacher can use the assessment to inform instruction)
 - on the third post-it, a way to use assessment AS instruction for this standard.

Facilitator 2:

Once you have written your ideas, post them to the appropriate chart paper and take a look at other participants' ideas. Are they similar to your own? Or are you seeing a range of ways to assess?

Facilitator 1:

[Allow 8-10 minutes for participants to write ideas, post, and view others' ideas; return to seats]

Please discuss with your groups: What did you notice about the responses? Which form(s) of assessment are you most comfortable with? Which (if any) do you need to strengthen?

Materials:

3 post-its per person, 3 pieces of chart paper labeled with: (1) Assessment OF, (2) Assessment FOR, and (3) Assessment AS

Activity Directions:

Participants write ideas for ways to assess OF, FOR, and AS for the given standard (see below, both will be listed in the manual) on 3 separate post-its. They stick them to the corresponding chart papers and walk around to see others' responses. Complete the activity on page #45 of the Participant Manual.

7.GM.R2.A Describe a personal interpretation of contrasting works, and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

Mindset and Pedagogy Reflection

Time: 10-15 minutes

Notes:

[A nice way to wrap up this section is to provide attendees with a moment to collect their thoughts on mindset and pedagogy by talking with their peers about one or two of the questions from the list provided above]

Facilitator 1:

Before we take a short break, let's wrap up this section of the day by thinking about one of the questions from the list provided here. Take a moment to look at these questions, and choose one you would like to discuss with your peers *[include some wait time here before moving to the next facilitator's comments]*.

Facilitator 2:

- Now that you have taken some time to choose and consider one of the questions
- please find a peer or a small group of peers with which to discuss your answer.

Simply hold up the number of the question you chose, and, as you move around the room, find a peer or two with a different number than yours.

- Take about 3 minutes to discuss your answer, and allow time for your peer to share his/her answer. We will come back together in about 3 minutes for group sharing.

Activity Directions:

After the 3 minute discussion period ends, allow about 3 minutes for members of the groups to share their answers and insights into the questions. If needed, call on non-volunteers to address each question with the group.

Break Time Two

Time: 15 minutes

Notes: *Facilitator 1:*

Let's take a 15 minute break. We will continue at _____. If you have any questions from our work this afternoon, please feel free to leave a note in the Parking Lot and we can take a look at those after our break

Planning and Takeaways

Time: 45-50 minutes (10 minute discussion and 35-40 minutes for work with standards)

Notes: *Facilitator 1:*

As we finish our session this afternoon, we want to

- empower arts teachers, administrators, consulting teachers, and any other facilitators of the training process to be equipped to begin full implementation of the new TN State Fine Arts Standards this year
- for the artists, musicians, and other creative types in the room, take a few moment to reflect on the first time you can remember yourself being in an arts classroom and thinking of yourself as an artist or musician.
 - Instead of art being something you did, when did it become a part of who you are?
 - Can you think of how interesting it would be if more students experienced arts instruction that could unlock that feeling for more children?
- Is there anything you learned about the new standards today that makes you think more students will experience the arts as something that becomes part of who they are instead of something they do? *[Allow time for two or three people to comment.]*

Facilitator 2:

Based on our time together today, what talking points do you feel comfortable sharing with colleagues back at your local districts? Let's create a list of 4-5 points that you feel are important to be shared. *[Facilitator 1 write the comments on chart paper.]* Discuss these points as a group.

Facilitator 1:

At this point, we would like to allow you time to work alone or with a neighbor on the new standards.

- Use table of contents to find your area
- this process might include
 - talking through your observations of the new standards
 - deconstructing standards
 - brainstorming how the implementation of the standard might look in a classroom setting
 - the assessment of the new standards.

We will be available to help and discuss any questions you might have during this activity. Your Participant Manual on page #46 has additional KUD charts to facilitate

this activity if you would like to use them. Just let us know how we can help. Ready, set, go!

[Facilitators should move through the room as needed to help individuals and/or groups.]

Materials:

Slide content, chart paper, markers, Participant Manual page #46, Standards page #167-258

Wrap Up

Time: 15 minutes

Notes: *Facilitator 1:*

This morning we addressed the idea that we had several goals for “Year One Implementation” of the standards. To review those goals, we stated that those included:

- Teachers will know and teach all of their grade-level standards.
- Students will be engaged with each of the four domains and eleven foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students’ skill development.

Facilitator 2:

As we begin the implementation of the new standards,

- we have suggested and modeled a few strategies that can be really helpful to teachers and facilitators as they begin the process of informing our music and fine arts colleagues and communities.

KUD - Our learning goals for today were:

Know: The new music standards and their format

Understand: How they improve upon the old standards

Do: Be able to implement the new standards in the fall of 2018

- beginning with the end in mind
 - you can use the strategies of KUD and Understanding by Design to
 - help with further training as you begin the dissemination process of the new standards with your colleagues. Please reference your Participant Manual on page #47 to reflect on what your next planning stages should be or any big “takeaways” that you can share as we move forward in the implementation process.

Facilitator 1:

Mindset is a really important concept to keep in mind as you begin the facilitation process with your colleagues. It's important to know that people view learning from either a fixed or growth perspective. From a fixed mindset perspective:

- Ability is perceived based on talent or "lack thereof"
- Time is spent documenting intelligence
- Traits are "given" or we are "born with them"
- Traits such as intelligence, talent, and personality are included

Facilitator 2:

From a growth mindset approach: .

- Focuses on skill development or work ethic
- Intelligence as a starting point
- Creates motivation and productivity
- Provides more opportunities for differentiation for student achievement (SPED)

As creative people begin to digest these curriculum changes, we feel that everyone involved has a unique opportunity to take these new standards as a new "true north" and begin to reimagine teaching and learning music as well as other Fine Arts disciplines in our schools.

Does anyone have any questions or comments you would like to ask or add to our discussion before we wrap things up? *[Allow the participants time for any questions or comments. Be sure that any questions from the parking lot have been addressed.]*

Contact and Resources

Time: 2 minutes

Notes: *Facilitator 1:*

There are many organizations that were involved in the creation of the revised arts education standards and they are all doing a great job in creating support systems to ensure all students in TN receive high quality arts education experiences through the implementation of high quality standards.

Facilitator 2:

Not only are the associations such as the TN Music Education Association very active in supporting professional development for the revised standards, they are leading the way in encouraging collaboration among arts educators in sharing promising practices for their implementation.

Facilitator 1:

We encourage you to:

- get actively involved and ask representatives in your professional organizations if they have active committees to support standards implementation and support

- If they do, ask if you can help serve on the committee.
- If they don't, perhaps ask them if they would like to get one started so information can be shared and our profession may continue to grow.
- Please see page #48 of your Participant Manual for organizations and websites that can be great resources for you and your music teachers.

Contact and Online Websites

Time: 1 minute

Notes: *Facilitator 1:*

We are including the websites for the organizations that support student engagement and music education in our state and nation. Please take a moment to review the resources that are available to you as we begin to implement our new standards.

General, Instrumental, and Vocal Music

Time: 0 minutes

Notes: *Facilitator 1:*

On behalf of the TN Department of Education, my colleague [*Facilitator 2*], and myself, thank you for attending our session today. Should you have any questions following this session, please feel free to talk with either of us.

Resource Created by Jason Glashauser