**TN** Department of
**Education**

# General, Instrumental, and Vocal Music

## Participant Manual

## Tennessee Academic Standards for Fine Arts

# Welcome, Teachers!

We are excited to welcome you to this summer's teacher training on the Tennessee Academic Standards for Fine Arts Education. We appreciate your dedication to your students and your growth as an educator. As you participate today with your peers and interact with the standards, we hope you are able to find ways to connect this content to you own classroom, schools, and district. Teachers perform outstanding work every day and our hope is that the knowledge you gain will enhance the high-quality instruction you provide Tennessee's children each day.

We are honored that the content of this training was developed by and with Tennessee educators *for* Tennessee educators. We believe it is important for professional development to be informed by current educators, who work to cultivate every student's potential on a daily basis.

We'd like to thank the following educators for their contribution to the creation and review of this content:

Dru Davison. Shelby County School District
Brad Foust, Bartlett City School District
Amanda Galbraith, Bartlett City School District
Jason Glashauser, Clinton City School District
Lynnea Hunter, Johnson City School District
Robbin Johnston, Clarksville-Montgomery County School District
Chell Parkins, Middle Tennessee State University
Caitlin Seidler, Knox County School District

# Overview

## Part 1: General, Instrumental, and Vocal  Music

Module 1: Welcome

Module 2: Standards Orientation

Module 3: Structure of the Standards

Module 4: Mindset and Pedagogy

## Part 2: Understanding of the Standards

Module 5: Developing a Deeper Understanding of the Standards

Module 6:  Planning and Next Steps

Module 7: Wrap Up and Closing

## Appendix

Resources

Bibliography

**Agenda**

| Time | Content |
|------|---------|
| 8-11:30 a.m. (includes break) | **Part 1: General, Instrumental, and Vocal Music**<br><br>● Module 1: Welcome<br><br>● Module 2: Standards Orientation<br><br>● Module 3: Structure of the Standards<br><br>● Module 4: Mindset and Pedagogy |
| 11:30 a.m.-12:45 p.m. | **Lunch (on your own)** |
| 12:45-4 p.m. | **Part 2: Understanding the Standards**<br><br>● Module 5: Developing a Deeper Understanding of the Standards<br><br>● Module 6: Planning and Next Steps<br><br>● Module 7: Wrap Up and Closing |

## Goals for Year One Implementation

---

- Teachers will know and teach all of their grade levels standards
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

**Notes:**

## K U D - Know, Understand, Do

| Know, Understand, Do | | |
|---|---|---|
| Student will be able to (do) | What are we teaching them to do? | What will observers see when the students perform? |
| The student will (know) | What skills/facts are being introduced/reinforced? | What do the students say when asked, "What did you learn that you did not know?" |
| The student will (understand) | What concepts are being developed? | What do students say when asked, "What do you understand now that you did not understand prior to instruction?" |

## Goals for Today

- **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.

**Personal Goals:**

## Standards Review Process

- **Jan. 2016:** Writing committee meets to begin drafting
- **April 2016:** First draft of standards complete
- **April-May 2016:** Public feedback collected via State Board of Education (SBOE) website
- **June 2016:** Review committee meets to develop revisions based on public feedback
- **July 2016:** First reading with SBOE
- **Aug.-Sept. 2016:** Review committee meets to develop revisions based on SBOE feedback
- **Oct. 2016:** Final reading with SBOE
- **SY 2017-18:** Training and professional development
- **SY 2018-19:** Full implementation

- The process begins with a review of the standards for public feedback.
- Tennessee educators who are experts in their content area and grade band serve on the the advisory panels. These educators review all the public feedback and the current standards, then use their content expertise and knowledge of Tennessee students to draft a revised set of standards.
- The standards are posted for a second feedback collection from Tennessee's stakeholders.
- The Standards Recommendation Committee (SRC) consists of 10 members appointed by legislators. This group looks at all the feedback from the website, the current standards, and revised drafts. Recommendations are then made for additional revisions if needed.
- The SRC recommends the final draft to the State Board of Education for approval.

| Notes: |
| --- |
|  |

## Standards Revision Key Points

---

- Mirroring NCAS (National Core Arts Standards)

- Structure Changes
  - Old - Standards, CLEs, check for understanding, SPIs
  - New - domains, foundations, standards
  - Grade-level differentiation
  - Spiraling standards
    - Can return to them throughout the year/semester/quarter

- Shared language
  - Across the fine arts
  - Across core curriculum

**Notes:**

## Opportunity to Learn Standards

- All students deserve an opportunity to learn. The goal of the Opportunity to Learn (OTL) Standards is to provide the basis for students to have the most effective learning circumstances and settings at their schools.
- The OTL Standards specify the curriculum and scheduling, staffing, materials and equipment, and facilities that should be in place for the Standards to be realized. The OTL Standards provide vital rationale and support that music teachers and leaders need when advocating for their programs. To provide an example, the following is taken from the General Music (GM) OTL Standards for Grades 3–5, under Scheduling:
  1. At least 90 minutes of instruction in GM are given to each student during each week.
  2. Classes in GM are no larger than classes in other subjects of the curriculum.
  3. When students with disabilities are included, (a) their placement is determined on the same basis as placement for students without disabilities, (b) music educators are involved in placement decisions and are fully informed about the needs for each student, (c) the number of these students does not exceed the average for other academic classes in the school.
- Keep in mind that the resources cited in the OTL Standards are not a "wish list," but are to be considered as guidelines

Retrieved from:
https://nafme.org/opportunity-to-learn-standards/

**Important links:**

https://www.tn.gov/content/dam/tn/education/documents/TN_ESSA_State_Plan_Approved.pdf

TN Code § 49-6-1025 (2016)

https://www.tn.gov/education/instruction/graduation-requirements.html

https://nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf

**Enduring Understandings and Essential Questions**

**Domain:  Create**
**Anchor Standard 1**: Generate and conceptualize artistic ideas and work.
**"Imagine"**
*Enduring Understanding:* The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
*Essential Question(s):* How do musicians generate creative ideas?

**Anchor Standard 2:** Organize and develop artistic ideas and work.
**"Plan and Make"**
*Essential Question(s):* How do musicians make creative decisions?
*Enduring Understanding:* Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Anchor Standard 3:** Refine and complete artistic work.
**"Evaluate and Refine"**
*Enduring Understanding:* Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
*Essential Question(s):* How do musicians improve the quality of their creative work?
**"Present"**
*Enduring Understanding:* Musicians' presentation of creative work is the culmination of a process of creation and communication.
*Essential Question(s):* When is creative work ready to share?

**Domain: Perform**
**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.
**"Select"**
*Enduring Understanding:* Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
*Essential Question(s):* How do performers select repertoire?
**"Analyze"**
*Enduring Understanding:* Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
*Essential Question(s):* How does understanding the structure and context of musical works inform performance?

# Enduring Understandings and Essential Questions, cont.

**"Interpret"**
*Enduring Understanding:* Performers make interpretive decisions based on their understanding of context and expressive intent.
*Essential Question(s):* How do performers interpret musical works?

**Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.
**"Rehearse, Evaluate and Refine"**
*Enduring Understanding:* To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
*Essential Question(s):* How do musicians improve the quality of their performance?

**Anchor Standard 6:** Convey meaning through the presentation of artistic work.
**"Present"**
*Enduring Understanding:* Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.
*Essential Question(s):* When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**Domain: Respond**
**Anchor Standard 7:** Perceive and analyze artistic work.
**"Select"**
*Enduring Understanding:* Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
*Essential Question(s):* How do individuals choose music to experience?
**"Analyze"**
*Enduring Understanding:* Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
*Essential Question(s):* How do individuals choose music to experience?

## Enduring Understandings and Essential Questions, cont. 2

**Anchor Standard 8:** Interpret intent and meaning in artistic work.
**"Interpret"**
*Enduring Understanding:* Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
*Essential Question(s):* How do we discern the musical creators' and performers' expressive intent?

**Anchor Standard 9:** Apply criteria to evaluate artistic work.
**"Evaluate"**
*Enduring Understanding:* The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
*Essential Question(s):* How do we judge the quality of musical work(s) and performance(s)?

**Domain: Connect**
**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.
**"Connecting"**
*Enduring Understanding:* Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
*Essential Question(s)*: How do musicians make meaningful connections to creating, performing, and responding.

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
**"Connecting"**
*Enduring Understanding:* Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
*Essential Question(s):* How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music.

http://nationalartsstandards.org/

## Reflection and Personal Goals

- What do you already know?

- What do you hope to learn?

- What do you hope to leave with today?

| Know: |
| :--- |
| |
| **Understand:** |
| |
| **Do:** |
| |

## Valuing the Whole Child

- The Musical Child
  - Auditory development
  - Cognitive processing
  - Reading literacy skills
  - Scientific understanding
  - Physical development
  - Empathic development
- Brain Research
  - Brain structures differ between musicians and non-musician
    - Motor skills
    - Auditory skills
    - Somatosensory skills
  - Five way musical training helps children's brain
    - More efficient brain processing
    - Musical abilities
    - Reading abilities
    - Scientific understanding
    - Empathic development
- 21st Century Skills
  - Creativity
  - Critical thinking
  - Communication
  - Collaboration
  - College, career, and life readiness

Retrieved from:
Brain Structures Differ between Musicians and Non-Musicians. Christian Gaser, Gottfried Schlaug.
       Journal of Neuroscience 8 October 2003, 23 (27) 9240-9245.

http://blogs.edweek.org/edweek/inside-school-research/2016/07/study_music_education_aids_cog.html

http://www.educationandbehavior.com/how-music-effects-brain-development

**TN** Department of **Education**

## Educating the Whole Child

---

### The Benefits of Studying Music

**Learning music and the performing arts can increase academic development.** Learning music and the performing arts is linked to high academic performance[1],[2], helping students to improve literacy[3], mathematics[4] and cognitive development.[5] Evidence suggests that students who participate in learning the arts achieve higher grades in school, and musically-trained students demonstrate enhanced brain performance[6]. Music also helps develop various attributes – from motor skills[7] by learning to play a musical instrument, through to an appreciation of mathematics via rhythm and tempo[8]. So while some education systems focus on exam after exam, they are missing the whole picture. If they also created time for the performing arts, they would see their pupils achieve even more.

**The performing arts teach young people a range of personal skills that help them thrive.** The performing arts teach young people a range of personal skills that enable them to shine in every aspect of their lives – both at school and in the world of work. In fact, they teach young people exactly the attributes required in the modern workplace - creativity[9], critical thinking, the ability to collaborate and various social skills[10]. Studying rehearsing and learning to perform teaches young people various character traits including confidence, self-esteem and discipline[11].  A lot of educators talk now about the need to build character – the performing arts do exactly that.

**Learning music can inspire joy in learning that can spread to other subjects.** Learning music and the performing arts more widely exposes young people to a form of learning that is increasingly rare for young people – 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[12].  And once they get the love of learning, this can transfer across to all their subjects.

**An appreciation of the performing arts makes for more engaging global citizens.** An appreciation and understanding of the arts makes for engaging, curious and culturally rich global citizens – which we believe is a key component of education.  Put simply, the world is a better place with music in it – it transcends cultural barriers, provides connections between people with little or nothing in common[13]. The more people who understand music and the performing arts, the more the world will connect.

Retrieved from: https://www.google.com/url?q=https://www.nordangliaeducation.com/teaching-and-learning/juilliard-curriculum-overview/benefits-of-studying-music&sa=D&ust=1525200559794000&usg=AFQjCNFbsNDA1XTUAEMBafwPGiSsXc3mqg
*References located in the Appendix

**Structure**

---

Domain

⬇

Foundation

⬇
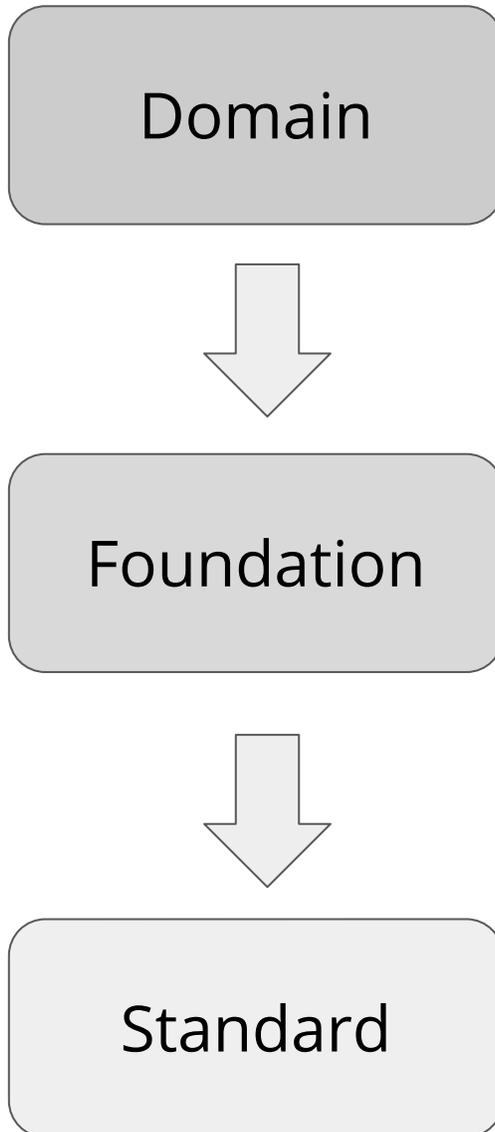
Standard

## Standard Structure and Coding

---

**8.IM.R3.A** - Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

**(8) is the eighth grade**

**(A) is the first standard under this foundation**

**(IM) is the content, Instrumental Music**

**(3) is the third foundation**

**(R) Is the domain, Respond**
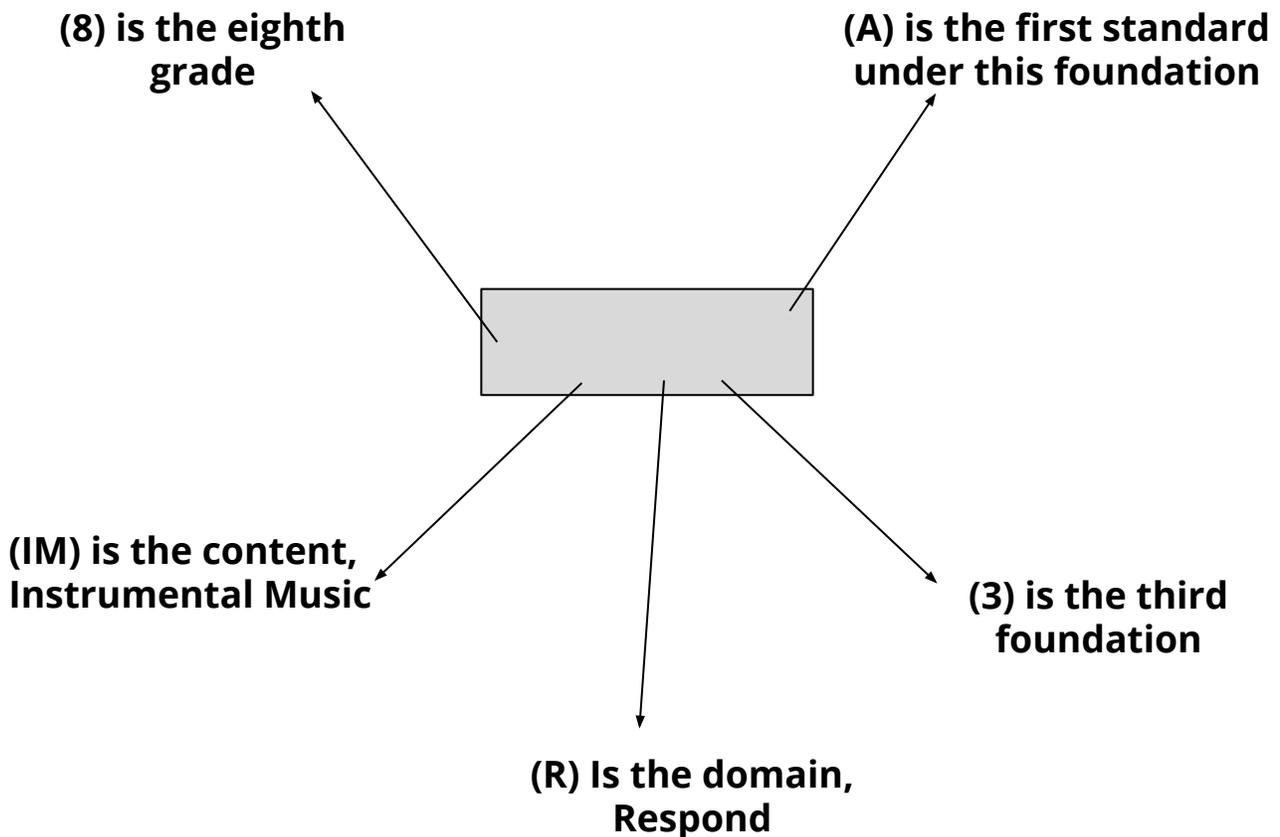
## Standard Structure and Coding - Practice

**Choose a standard from your content area and grade and break down the structure.**

**Code:**

**Grade:**

**Domain:**

**Foundation:**

**Standard:**

**Write and label the coding for your standard in this box.**

**Foundation**

| Perform | Create | Respond | Connect |
|---------|--------|---------|---------|

Select, analyze, and interpret artistic work for performance.

Develop and refine artistic techniques and work for performance.

Convey and express meaning through the performance of artistic work.

Generate and conceptualize artistic ideas and work.

Organize and develop artistic ideas and work.

Refine and complete artistic work.

Perceive and analyze artistic work.

Interpret intent and meaning in artistic work.

Apply criteria to evaluate artistic work.

Synthesize and relate knowledge and personal experiences to artistic endeavors.

Relate artistic ideas and works with societal, cultural, and historical contexts.

# Pit Stop One - Activity

Demonstrate fundamental control of the instrument, performing a varied repertoire of music individually and in ensemble settings. For example: use standard notation symbols to notate meter, rhythm, and pitch in simple patterns with specified guidelines. Produce a characteristic tone.

Demonstrate knowledge of breathing, bowing embouchure, fingering, articulation, and/or percussion sticking at an intermediate level. Perform at least eight percussion rudiments, eight major scales, and a chromatic scale.

| What Will Students... | | |
|---|---|---|
| **Know** | **Understand** | **Do** |
| | | |
| | | |
| | | |
| | | |

## Reflection Moment - What's different?

**Take a minute to consider how each of these questions apply to you. After recording some of your thoughts, please post one from each question and post on the appropriate chart paper.**

- What's new?

- How will this impact your teaching?

- How will this impact your students?

- How will this affect communication with administrators?

## What's different about…

---

**Perform:**

**Create:**

**Respond:**

**Connect:**

**Elementary Focus:**

**Vocal:**

**Music Theory:**

## Pit Stop Two -  Activity

Using movement, manipulatives, and/or pictorial representation, demonstrate and describe how specific music concepts are used to support a specific purpose in music (such as different sections, selected orchestral, band, folk, or ethnic instruments).

| What will students... | | |
|---|---|---|
| **Know** | **Understand** | **Do** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

**Notes**

## Mindset

# Growth vs. Fixed Mindset

| Fixed Mindset | Growth Mindset |
|---|---|
| My playing isn't good. | What am I missing? |
| I'm awesome at this. | I'm on the right track! |
| I'm just not good at music | I'm going to train my brain and hands to play music. |
| I hate making mistakes. | Mistakes help me learn. |
| This is too hard. | This is going to take some time. |
| That person is so good at music it makes me sick. | I'm going to figure out how that person is doing it. |
| This is as good as my work will ever get. | What can I do to get better? |
| I can't even play a short melody, accurate rhythms, etc. | I still have some things to learn. |

Reformatted for standards training, content from:
https://preview.teacherspayteachers.com/2/2619/2619876 Think Like a Musician

**Fixed vs. Growth Mindset**

Fixed                                        Growth

![TN Department of Education]

## Music Literacy



Source: https://nafme.org/new-approach-instrumental-music-literacy
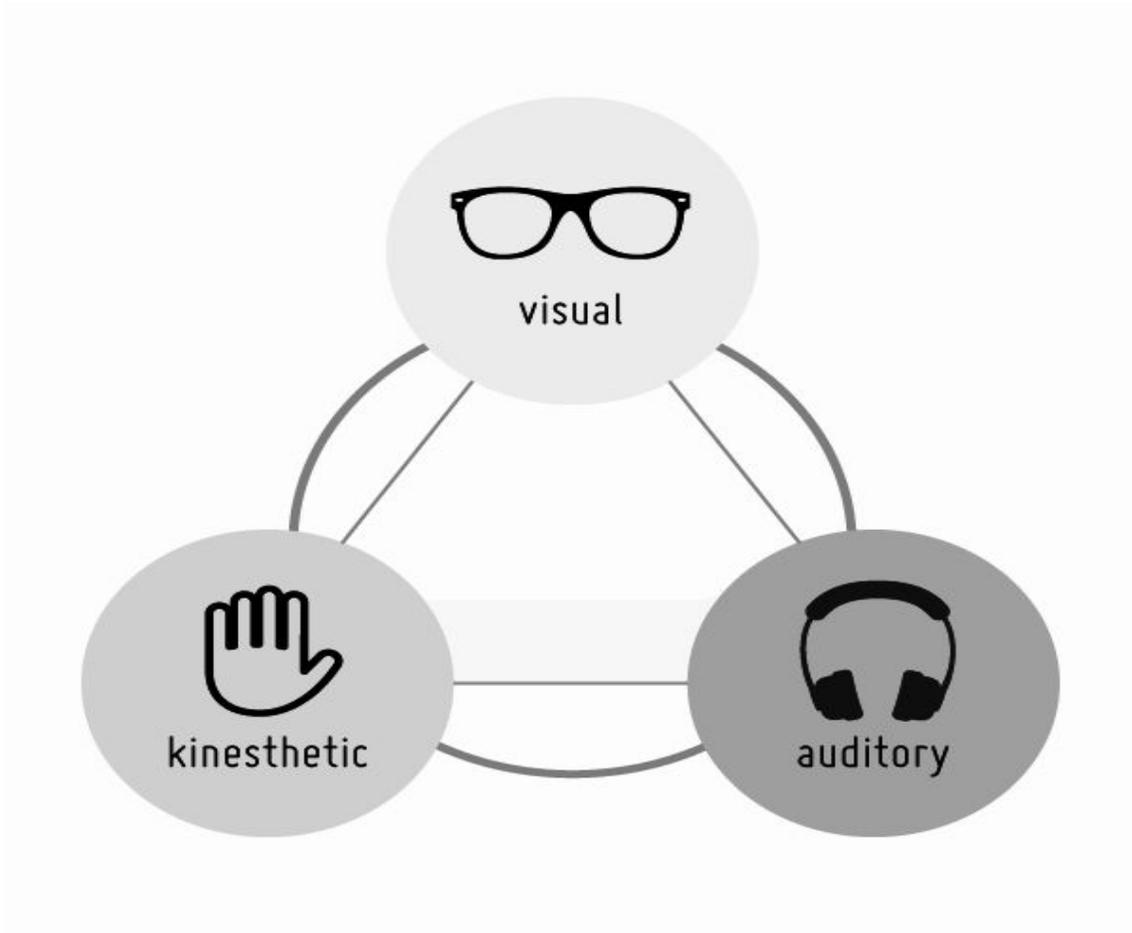
## Musical Literacy - Activity

| Visual | Auditory | Kinesthetic |
|--------|----------|-------------|
|        |          |             |
|        |          |             |
|        |          |             |
|        |          |             |
|        |          |             |

## Welcome Back  -  Activity

**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.

| What will students... | | |
|---|---|---|
| **Know** | **Understand** | **Do** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

## Pit Stop Three -  Activity

Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.

Standard: _____

| What will students... | | |
|---|---|---|
| **Know** | **Understand** | **Do** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

## Deconstructing a Standard

**8.IM.R3.A** - Identify and justify musical preferences using appropriate vocabulary, context, student opinion, and personal research gathered from varied sources.

| What will students... | | |
|---|---|---|
| **Know** | **Understand** | **Do** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

## ADDIE MODEL
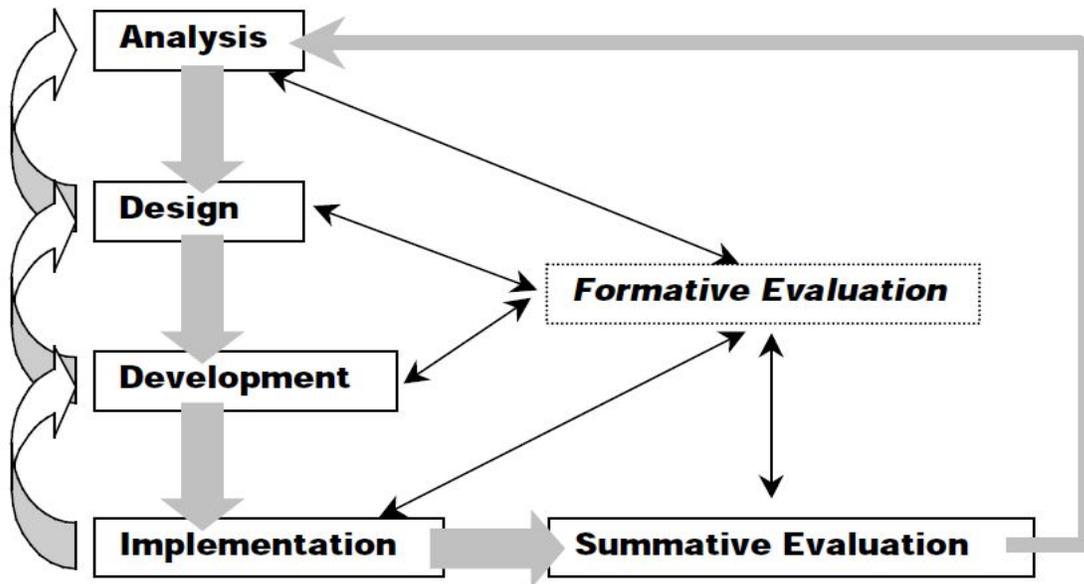


| | Sample Task | Sample Output |
|---|---|---|
| **Analysis**<br>the process of defining what is to be learned | ● Needs assessment<br>● Problem Identification<br>● Task Analysis | ● Learner Profile<br>● Description of constraints<br>● Needs, Problem Statement<br>● Task analysis |
| **Design**<br>the process of specifying how it is to be learned | ● Write objectives<br>● Develop test items<br>● Plan instruction<br>● Identify resources | ● Measurable objectives<br>● Instructional strategy<br>● Prototype specifications |
| **Development**<br>the process of authoring and producing the materials | ● Works with producers<br>● Develop workbook, flowchart, program | ● Storyboard<br>● Script<br>● Exercises<br>● Computer assisted instruction |
| **Implementation**<br>the process of installing the project in the real world context | ● Teacher training<br>● Tryout | ● Student comments, data |
| **Evaluation**<br>the process of determining the adequacy of the instruction | ● Record time data<br>● Interpret test results<br>● Survey graduates<br>● Revise activities | ● Recommendations<br>● Project report<br>● Revised prototype |

Retrieved and adapted from: Steven J. McGriff 09/2000, Instructional Systems, College of Education, Penn State University https://www.slideshare.net/DamianGordon1/instructional-design-13

## ADDIE Model Planning Strategies - KUD

**WRITE YOUR CHOSEN STANDARD:**

_____

_____

_____

_____

**K U D**

Students will (do)

_____

In order to (know)

_____

highlighting that (understand)

_____

Keep in mind the ADDIE planning process:  **A**nalysis, **D**esign, **D**evelopment, **I**mplementation, **E**valuation

**TN** Department of
**Education**

## ADDIE Model Planning Strategies - Analysis, Design, Development

**Analysis**
- Who are my students?
- Where are they coming from (physically, emotionally, socio-economically, etc.)?
- What do I need them to <u>know</u>?
- Where would I like them to get to?
- How long is it going to take?
- Start with the end in mind.

**Design**
- What activities am I going to use?
- What tools do I need?
- How am I going to provide scaffolding?
- What am I going to use to assess it?
- Are there external resources I need?

**Development**
- Is this engaging?
- Do I need to tweak anything?
- Will all my students be able to participate well?
- Is this consistently aligned with what they need to <u>understand</u>?

**Notes:**

**TN** Department of
**Education**

## ADDIE Model Planning Strategies - Implementation, Evaluation

**Implementation**
- How will you introduce the lesson?
- What methods will you use for content delivery?
- What types of feedback will you be looking for?
- What steps will you follow to deliver your content? (task analysis)

_____

_____

_____

_____

_____

_____

**Evaluation**
- Have my students mastered the standard?
- Can my students demonstrate their mastery?
- What do I need to change for next time?
- Do I need to reteach any particular concept?

**Notes:**

## Understanding by Design - UbD

| | |
|---|---|
| **Identify desired results.** | What should students know, understand, and be able to do? What is worthy of understanding? What enduring understandings are desired?<br>• Consider goals<br>• Examine content standards (district, state, & nat.)<br>• Review curric. Expectations<br>• Teacher/student interests |
| **Determine acceptable evidence.** | How will we know if students have achieved the desired results and met the standards? What will we accept as evidence of student understanding and proficiency?<br>• Consider a range of assessment methods--informal and formal assessments during a unit<br>• Think like assessors before designing specific units and lessons to determine how/whether students have attained desired understandings |
| **Plan learning experiences and instruction.** | • What enabling knowledge (facts, concepts, and principles) and skills (procedures) will students need to perform effectively and achieve desired results?<br>• What activities will equip students with the needed knowledge and skills?<br>• What will need to be taught and coached, and how should it best be taught in light of performance goals?<br>• What materials and resources are best suited to accomplish these goals?<br>• Is the overall design coherent and effective? |

Adapted/formatted from *Understanding by Design* by Grant Wiggins and Jay McTighe

# Understanding by Design Template  with Design Questions for Teachers

Adapted from: http://aplg-planetariums.org/understanding-by-design-template/

| Title:                       Subject/Course:<br>Topic:                Grade:             Designer(s): | |
|---|---|
| **Stage 1 - Desired Results** | |
| Established goals:<br>● What relevant goals (e.g., content standards, course or program objectives, learning outcomes) will this design address? | |
| Understandings:<br>Students will understand that…<br>● What are the big ideas?<br>● What specific understandings about them are desired?<br>● What misunderstandings are predictable? | Essential Questions:<br>● What provocative questions will foster inquiry, understanding, and transfer of learning? |
| Students will know…<br>● What key knowledge will students acquire as a result of this unit?<br>● Think in terms of nouns and in terms of content | Students will be able to…<br>● What key skills will students acquire as a result of this unit?<br>● Think in terms of verbs |
| **Stage 2 - Assessment Evidence** | |
| Performance Tasks:<br>● Through what authentic performance tasks will students demonstrate the desired understandings?<br>● By what criteria will performances of understandings be judged? | Other Evidence:<br>● Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals) will students demonstrate achievement of desired results?<br>● How will students reflect upon and self-assess their learning? |
| **Stage 3 - Learning Plan** | |
| Learning Activities:<br>What learning experiences and instruction will enable students to achieve the desired results?<br>How will the design<br>W = Help students to know **W**here the unit is going and **W**hat is expected? Help the teacher know **W**here the students are coming from (prior knowledge, interests)?<br>H= **H**ook all students and **H**old their interest?<br>E= **E**quip students, help them **E**xperience the key ideas and **E**xplore the issues?<br>R= Provide opportunities to **R**ethink and **R**evise their understandings and work?<br>E= Allow students to **E**valuate their work and its implications?<br>T= Be **T**ailored (personalized) to the different needs, interests, and abilities of learners?<br>O= Be **O**rganized to maximize initial and sustained engagement as well as effective learning? | |

## UbD - Deconstruct a Standard  Lesson Plan Activity

| Lesson Topic: Length of Lesson: | Grade Level: |
|---|---|
| **Stage 1 - Desired Results** | |
| **Content Standard(s):** | |

| **Understanding(s)/goals:** Students will understand: | **Essential Question(s):** |
|---|---|

| **Student objectives (outcomes):** Students will be able to: | |
|---|---|

| **Stage 2 - Assessment Evidence** | |
|---|---|
| **Performance Task(s):** | **Other Evidence:** |

| **Stage 3 - Learning Plan** | |
|---|---|
| **Learning Activities:** | |

Retrieved from:
http://radiokrik.com/45-ubd-templates-professional/ubd-templates-backward-design-lesson-plan-template-understanding-by-the-basics-useful-concept-likewise/

## Assessment Planning Activity

**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.

ASSESSMENT "IDEA" BANK

- Assessment **OF:**
    - _____
    - _____
    - _____

- Assessment **FOR:**
    - _____
    - _____
    - _____

- Assessment **AS:**
    - _____
    - _____
    - _____

## Planning and Takeaways - KUD Activities

---

Students will (do)

_____

In order to (know)

_____

highlighting that (understand)

_____

Students will (do)

_____

In order to (know)

_____

highlighting that (understand)

_____

Students will (do)

_____

In order to (know)

_____

highlighting that (understand)

_____

# Wrapping up and Moving Forward

- What do **you** need to begin full implementation?
- Our goals include:
    - Teachers will know and teach all of their grade-level standards.
    - Students will be engaged with each of the four domains and 11 foundations.
    - Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.
- KUD, Mindset, UbD, ADDIE

**Notes & Reflections:**

**TN** Department of
**Education**

## Resources

---

- Tennessee Department of Education (TDOE)
  www.tn.gov/education/instruction/academic-standards/arts-education.html
- Tennessee Music Education Association (TMEA)
  www.tnmea.org
- National Association for Music Education (NAfME)
  nafme.org
- Tennessee Arts Academy (TAA)
  http://www.tennesseeartsacademy.org/
- Tennessee Arts Commission (TAC)
  http://tnartscommission.org/

## The Benefits of Studying Music - Bibliography

_____

[1] Catterall, J., Chapleau, R., & Iwanaga, J. (1999). Involvement in the arts and human development: General involvement and intensive involvement in music and theater arts. IN Fiske (1999) Champions of change: The impact of the arts on learning, 1-18: Washington.

[2] Winner, E., T. Goldstein and S. Vincent-Lancrin (2013), Art for Art's Sake?: The Impact of Arts Education, Educational Research and Innovation, OECD Publishing, Paris. DOI: http://dx.doi.org/10.1787/9789264180789-en

[3] Salmon, A. (2010). Using Music to Promote Children's Thinking and Enhance Their Literacy Development. *Early Child Development and Care*, *180*(7), 937-945.

[4] Smithrim, K., & Upitis, R. (2005). Learning through the Arts: Lessons of Engagement. *Canadian Journal of Education*, 28(1/2), 109-127

[5] Schellenberg, E. (2004). Music lessons enhance IQ. *Psychological Science*, 15, 511 - 514.

[6] Curtis, L., & Fallin, J. (2014). Neuroeducation and Music: Collaboration for Student Success. *Music Educators Journal*, 101(2), 52-56.

[7] Hyde, K. L., Lerch, J., Norton, A., Forgeard, M., Winner, E., Evans, A. C., & Schlaug, G. (2009). Musical training shapes structural brain development. *The Journal of Neuroscience*, 29(10), 3019-3025.

[8] Shilling, W. A. (2002). Mathematics, music and movement: Exploring concepts and connections. *Early Childhood Education Journal*, 29, 179–184.

[9] Koutsoupidou, T., & Hargreaves, D. (2009). An experimental study of the effects of improvisation on the development of children's creative thinking in music. *Psychology of Music*, 37(3), 251–278.

[10] Hallam, S. (2010) "The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People." *International Journal Of Music Education*. 28(3), 269-289. ERIC, EBSCOhost (accessed October 5, 2015).

[11] Hallam, S. (2010).

[12] Päivi-Sisko Eerola & Tuomas Eerola (2014) Extended music education enhances the quality of school life, *Music Education Research*, 16(1), 88-104, DOI: 10.1080/14613808.2013.829428.

[13] Wright, C. H. (1994). The Value of Performing Arts Education in Our Schools. *NASSP Bulletin*, 78(561), 39-42.