



# General, Instrumental, and Vocal Music

Teacher Training Summer 2018

# Welcome

Good morning and welcome to a new day in Fine Arts  
Education in Tennessee!

# Your Time to Shine!

Please write your name, grade level, and content area on the name tent provided. Feel free to decorate!



My “Shining Moment” Icebreaker

Share your favorite or greatest  
“shining moment” from your work  
experience.

# Norms

- Be present and engaged
- Use a positive and supportive tone
- This is a safe place “not to know”
- Allow airtime equity
- Be student-centered

# Goals for Implementation in Year One

- 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.

# Know, Understand, Do (KUD)

Clear learning goals encompass what students:

**Know:** Skill —————> process (bulleted)

**Understand:** Concept —————> “why?” (sentences)

**Do:** Task —————> what we “see” (verbs)

# Goals for Today

Our learning goals for today:

You will **know** the new music standards and their format.

You will **understand** how the new standards improve upon the old standards.

You will draft (**do**) lesson plan frameworks to jumpstart your implementation process in the fall of 2018.

# Training Overview

## All About the New Standards

- Origin
- Structure/coding
- Deconstruction
- Planning
- Teaching
- Assessment



# Morning

Time	Session
8–8:35 a.m.	Welcome and Introduction
8:35–9:05 a.m.	Standards Orientation
9:05–10:30 a.m.	Structure of the Standards
10:30–10:45 a.m.	Break
10:45–11:30 a.m.	Mindset, Pedagogy, and Literacy in the Arts

# Afternoon

Time	Session
11:30 a.m.–12:45 p.m.	Lunch
12:45–3:45 p.m.	Deconstructing Standards, Formative Assessment, Planning, and Take Aways
3:45–4 p.m.	Closing

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# **Standards Orientation**

# Origin of the Standards

- Revised every six years
- Developed by a team of fine arts educators
- Approved by the State Board of Education in 2016
- Connected to the National Core Arts Standards ([NCAS](#))

# 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

# Standards Review Process, Continued

- **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

# Standards Revision Key Points

- Based on the NCAS (National Core Arts Standards)
- Structure Changes
  - Old standards - CLEs, check for understanding, SPIs
  - New standards - Domains, foundations, standards
  - Grade-level differentiation or bands
    - Focus on the “major work of the grade”
  - Spiraling standards
- Shared language
  - Across the fine arts
  - Across the core curriculum

# Opportunities to Learn

## Tennessee Academic Standards for Fine Arts Education

- Every Student Succeeds Act ([ESSA](#))
- Tennessee Code Annotated § 49-6-1025 ([TCA](#))
- Tennessee graduation requirements
- National Association for Music Education and National Arts Education Association development of the National Opportunity to Learn Standards corresponds to the implementation of standards-based arts education instruction ([OTL](#))



# Enduring Understandings and Questions

Please reference the following link to access Enduring Understandings and Essential Questions in Music. These are encompassed as part of the National Standards for Music Education and are included with each anchor statement/foundation.

<http://nationalartsstandards.org/>

# Balancing Skills and Concepts

- Skills-based learning
- Performance-based learning
- Conceptual understanding
- Long-term transfer goals

# 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-Musicians”
- “Five Ways Musical Training Helps Children’s Brain”
- “Development
- Studying Music Helps Children’s Brains Develop”

## 21st Century Skills

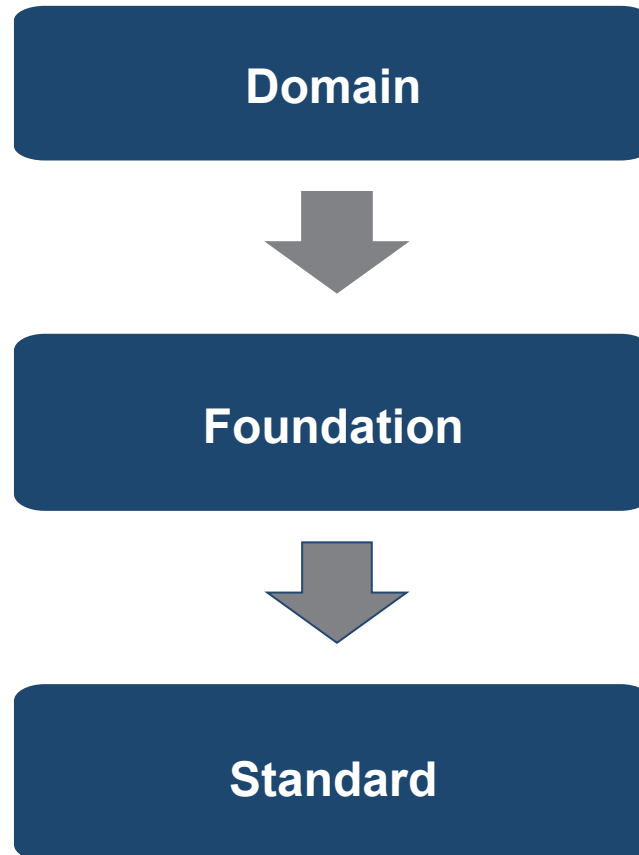
- Creativity
- Critical thinking
- Communication
- Collaboration
- College, career, and life readiness

# Educating the Whole Child

## **The Benefits of Studying Music**

- Learning music and the performing arts can increase academic development.
- The performing arts teach young people a range of personal skills that help them thrive.
- Learning music can inspire joy in learning that can spread to other subjects.
- An appreciation of the performing arts makes for more engaging global citizens.

# Structure



# Standard Sample

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

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8 - Grade

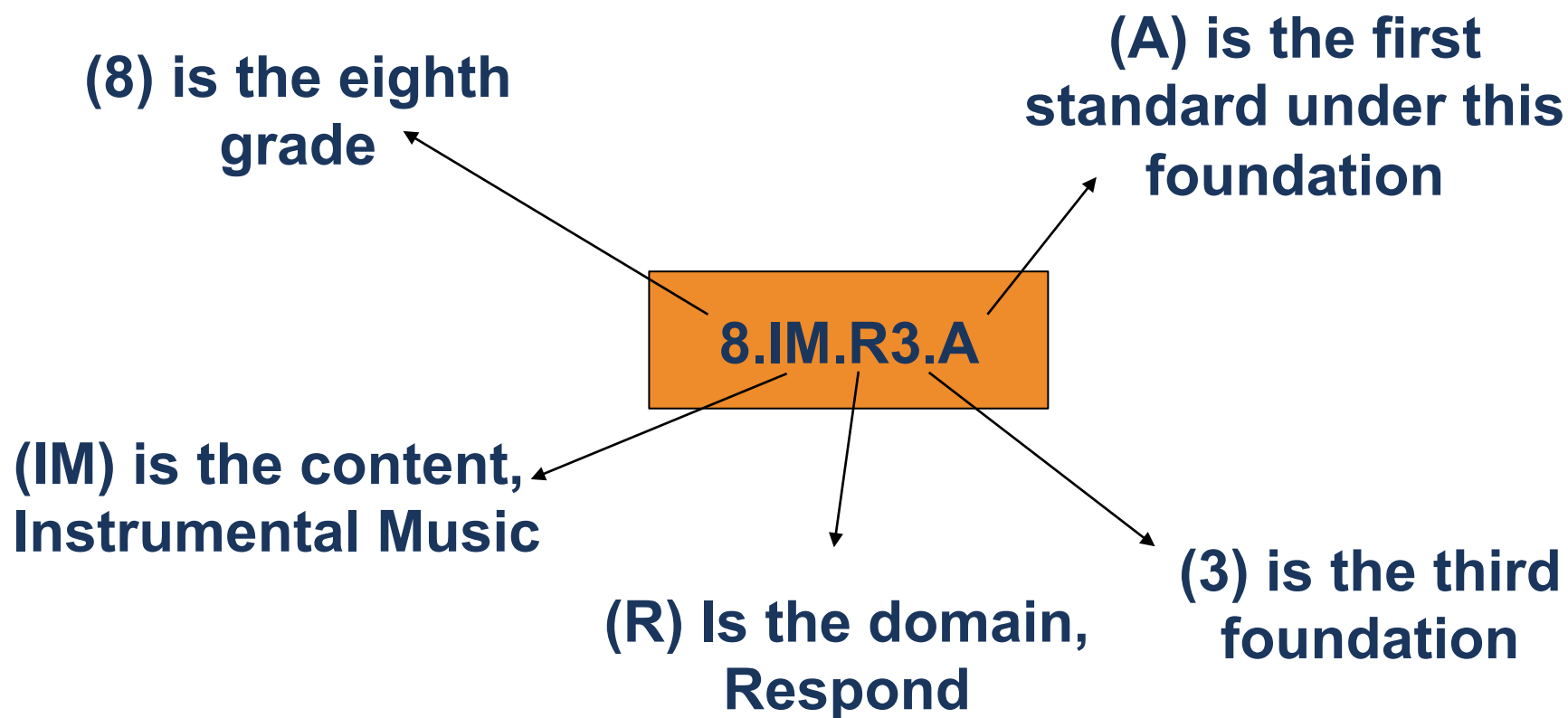
IM - Content area

R - Domain (Respond)

3 - Foundation

A - The first standard under this foundation

# Coding



# Domain

**Perform**

**Create**

**Respond**

**Connect**



# Foundation

## 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 - Discuss

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.

# Pit Stop One - Review

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.

## 8.IM.P2.B

# What's different?

## Former Standards

Skills and knowledge

Content Standards

Achievement Standards (25-34)

Connections to other arts and content varied

Standards weighted evenly

Separate document for each grade

**Focus**

**Overarching Structure**

**Outcomes**

**Connections**

**Foci**

**Alignment**

## Revised Standards

Skills, knowledge, and understanding

Four Artistic Domains

Performance Standards (13-19)

Eleven common foundations

Major work of the grade

Standards are in vertical alignment

# Important Observations

The revised standards are:

- Broad in design.
- Not curricular specific.
- Individualized to encourage teacher flexibility.
- Geared toward “making” music.
- Embedded skills rather than specified performance indicators.
- Organized by grade levels or bands rather than course-level expectations.
- Not emphasized equally.
- Dependent upon the age and experience of the students for the mastery of concepts.

# What's different about Perform?

- **Perform:**

- appears first in the music standards.
- aligns to former standards 1 (sing), 2 (play), and 5 (read).
- is the major work of the discipline in the areas of Instrumental & Vocal Music (e.g., Traditional/Emerging Ensembles).
- includes reading and writing music notation.
- includes improvisation.
- allows for students to have a role in selecting repertoire as age appropriate.
- adds challenges of analyzing, interpreting, developing, refining, and conveying meaning through performance.

# Create

- **Create:**

- Encompasses former standards 3 (improvise) and 4 (compose).
- Includes more specific creative processes:
  - Improvising and composing
  - Generating and conceptualizing
  - Organizing and developing
  - Refining and completing

# Respond

- **Respond:**
  - Encompasses former standards 6 (listen) and 7 (analyze)
  - Includes additional creative processes:
    - Perceive and analyze
    - Interpret intent and meaning
    - Apply criteria for evaluating



# Connect

- **Connect:**

- Encompasses former standards 8 (connect) and 9 (historical applications)
- Includes specific creative opportunities to:
  - Synthesize and relate knowledge/personal experiences.
  - Relate ideas and works with societal, cultural, and historical contexts.

# Elementary Focus

- Incorporation of movement as a means of instruction and assessment of student learning
- Designed to engage students musically
  - Examples are embedded within the standards
- Provides more teacher flexibility
- Enhances student choices

# Vocal

- Grade levels are not intentionally paired with ability level in 9-12 vocal music.
- High school choral settings are flexible.
  - Students may enter the program as seniors and still be HS1 or HS2 level.
  - The ensemble and/or individual differences are recognized and considered.

# Music Theory

- One level of music theory in the 9-12 grade band
- Provides a clearer delineation and differentiation between standards for performing ensembles, general music, and music theory classes

# Pit Stop Two - Discuss

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).

# Pit Stop Two - Review

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).

## **3.GM.R1.B**

# Break Time One

Take 15.



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# Mindset and Pedagogy

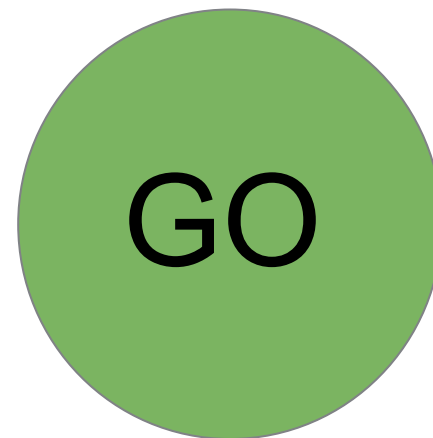


# Mindset

**FIXED  
MINDSET**



**GROWTH  
MINDSET**



# Pedagogy

## Fixed Mindset

- Student 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

## Growth Mindset

- Skill development or work ethic is the focus
- Intelligence becomes the starting point
- Creates motivation and productivity
- Provides more opportunities for differentiation for student achievement (SPED)

# Think Like A Musician

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 playing 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.

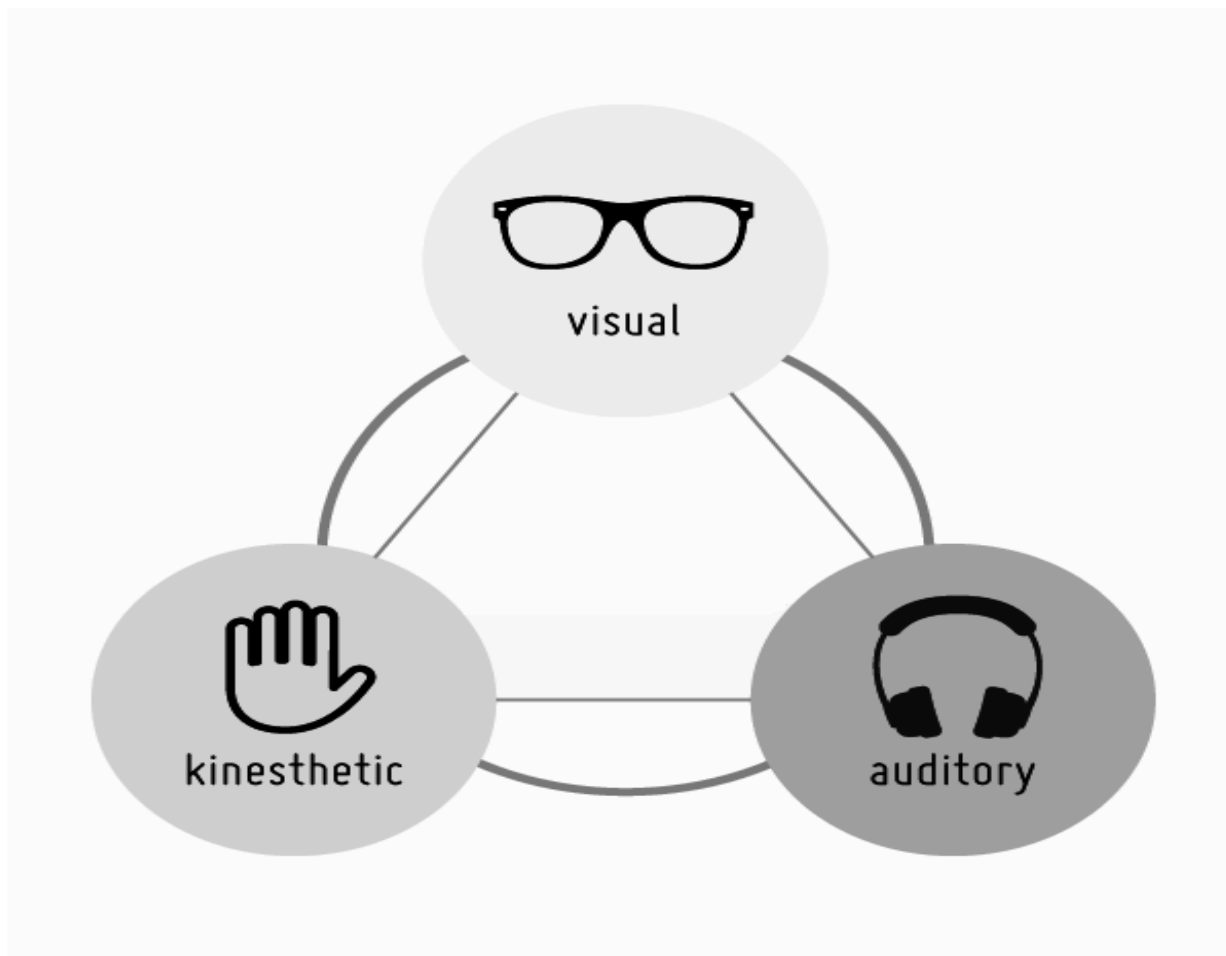
# Literacy in Music

- Literacy is an important concept in all academic areas.
- Students are enabled to learn music content efficiently and express themselves effectively.
  - Vocabulary is specific to the discipline of music.
  - Primary sources are reviewed in the context of the content.
- Literacy is particularly evident in the “Respond” and “Connect” domains.

# Literacy in Music: Language Learning



# Literacy in Music: Balance



# Artistic Literacy

- Artistic literacy includes:
  - Visual
  - Aural (audiation)
  - Kinesthetic
- The priority of instructional time should be for the music standards.
- Synergy is created toward the multiple strategies and meanings of literacy instruction.

# Housekeeping

- Lunch: 11:30 p.m.-12:45 p.m.
- Afternoon sign-in will be in our room.
- There are several fast food restaurants in the area.
- Remember to add Post-its to the parking lot if questions or thoughts come to mind while you are eating lunch.
- Other important announcements?



# Lunch

**11:30 am-12:45 pm**



# Welcome back!

**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.

Can you state the “**K**now,” “**U**nderstand,” and “**D**o” of this standard?

# Pit Stop Three - Discuss

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.

# Pit Stop Three - Review

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.

## 7.GM.Cr2.A

# For Your Consideration

- What about instructional time?
  - National Opportunity to Learn Standards
  - Local district decisions
  - CMA “State of the Arts” initiative
- Are these standards permanent?
  - State Board revision cycle
  - Continuous improvement
  - Importance of stakeholder feedback

# Deconstructing a Standard

**Domain:** Respond

**Foundation:** Apply criteria to evaluate artistic work.

**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 the student **know**?
- What will the student **understand**?
- What will the student **do**?

# Connections to Planning - ADDIE

- A.D.D.I.E
  - Analysis
  - Design
  - Development
  - Implementation
  - Evaluation

# ADDIE Application in Planning

- Choose a standard which would be introduced early in the year/semester.
- Map it on the KUD worksheet.
- Apply the ADDIE model.



# Connections to Planning - UbD

- Understanding by Design (UbD) model - Begin with the end in mind.
- Backward planning: Intended results-assessment-activities/instruction
- Activity - Select a standard in your instructional area, deconstruct the standard, and using the UbD model, sketch out a lesson plan for the standard.

# Formative Assessment

- Assessment **OF** is summative.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.
- Assessment is **ongoing**, continues to inform instruction, and is not the end goal.

# Formative Assessment Continued

- Two forms
  - Pre-Assessment - establishes a baseline
  - Ongoing - continues to inform instruction
- Helps students/teachers change course to improve instructional outcomes
- <http://nationalartsstandards.org/mca/music>:
  - Includes many examples of appropriate forms of assessment and rubric details

# What does it look like?

- What does formative assessment look like, sound like, and feel like in a fine arts classroom?
- How do you know when a student has mastered a standard or set of standards?

# Assessment Planning Activity

- Assessment **OF** is summative – a judgement.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.

# Mindset and Pedagogy Reflection

1. How do fixed and growth mindsets impact learning?
2. How can music teachers encourage a growth mindset in their students?
3. Why is deconstructing the standards important to student success?
4. How does backward instructional planning look and sound in the music classroom, and why is it necessary?

# Break Time Two

Take 15.



# Planning and Takeaways

- How do we get started?
- Where do we go from here?
- Helpful hints and strategies
- Next steps
  - Let's put our new strategies to work!



# Wrap Up

- 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 eleven foundations.
  - Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.
- KUD, Mindset, UbD, ADDIE

# Contact and Resources

- Tennessee Department of Education (TDOE)
- Tennessee Music Educators Association (TMEA)
- National Association for Music Education (NAfME)
- Tennessee Arts Academy
- Tennessee Arts Commission

# Contact and Online Websites

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



*Districts and schools in Tennessee will exemplify excellence and equity such that all students are equipped with the knowledge and skills to successfully embark on their chosen path in life.*

**Excellence | Optimism | Judgment | Courage | Teamwork**