

WPT Project for 2017 WMEA Music Standards – Leyla Sanyer

No. 3 – Secondary Ensemble

We Learn by Teaching/We Teach by Learning --

When teachers begin their teaching careers it may be difficult to understand how we are learning through the act of teaching. The idea then was to be in control of everything that happened in the classroom. We needed to maintain order, lecture through wisdom and demonstrate with skill. As we grew in our teaching role, it became evident that a student-centered classroom generates better learning and more retention of material and ideas. How do we pass this concept on to our students while bringing them into a new educator role themselves?

Target: Elementary through Secondary Ensemble
(also could be General, Guitar-Keyboards-Harmonizing)

Descriptive Paragraph:

The performances used as a basis for this activity guide come from video of the East High Hip Hop Choir and their teacher Luke Hrovat-Staedter recorded by Wisconsin Public Television (see additional resources below). These videos give teachers ideas on how students can be involved in the process of creating music, but they can also give students ideas on how they can learn. Through the act of teaching, whether it is through peer tutoring, coaching, conducting, class preparation, or organized clinic work, students develop an appreciation for their own study as well as window into the exciting work of teaching. In this time of need in classrooms all over our country, it is more critical than ever that we share the joys of teaching with our students by giving them opportunities to plan, share, and teach.

WMEA Music Standards:

This curriculum guide corresponds with the following WMEA Music Standards:

Artistic Process PERFORMING:

Enduring Understandings –

Performers make interpretive decisions based on their understanding of context and expressive intent.

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.

Musicians judge performance based on criteria that vary across time, place, and cultures.

Performance standard (sample): REHEARSE, EVALUATE, AND REFINE

Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr5.1.E.1a

Other performance standards to consider:

Select: MU:Pr4.1.E.8a

Analyze: MU:Pr4.2.E.IIa

Interpret: MU:Pr4.3.E.IIIa

Present: MU:Pr6.1.E.5a

Artistic Process: RESPOND :

Enduring Understandings -

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

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

The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

Performance standard (sample): ANALYZE

Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

MU:Re7.2.E.IIIa

Other performance standards to consider:

Select: MU:Re7.1.E.Ia

Interpret: MU:Re8.1.E.8a

Evaluate: MU:Re9.1.E.5a

Artistic Process: CONNECT:

Enduring Understandings -

Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

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

Performance standard (sample): BROADEN

Exhibit understanding of the two-way relationship between music and people of various cultures, ethnicities, locales, and eras through an exploration of musical and extra-musical components.

MU:Cn11.1.E.8c-WI

Other performance standards to consider:

Personalize: MU:Cn10.1.E.IIc-WI

BACKGROUND INFORMATION:

Historically the image of a classroom in the U.S. has been that of a teacher in front of the room with students either lined in rows or gathered around the teacher seated. In music education, this often translates to a conductor or director in front making all the decisions and the students executing them. The modern music classroom is changing and it is time to share the act of teaching with our students. How might this look and what is the value long term? Our students may become teachers. They will learn more about themselves. They will learn to better work in collaboration, analyze progress, and make judgments about musical performance, planning, and practice.

GETTING STARTED:

- Choose a simple tune or comfortable piece being studied and begin a class discussion about how to rehearse it.
- Using one technique or element of music, transfer the learning to the tune.
- Take a survey on learning styles.

STRATEGIES:

Share a teaching plan for a piece of music being studied in class with outcomes, background and analysis explained

- Institute a plan for individual practice
 - Instead of a practice chart or record, use a goal oriented plan
 - Ask student to set a goal, practice toward goal, report out on results, set a new goal
- Peer coaching
 - Divide the class into pairs
 - Ask students to help each other with a tough passage in the music or learning a new technique
 - Report out on paper or in class how the experience felt and worked
- Student conductors
 - Give all students conducting lessons in class
 - Ask them to design a lesson using music being studied
 - Give those who are interested an opportunity to rehearse the large ensemble or coach a chamber music ensemble.
- Tutoring younger students
 - Organize an opportunity for older students to visit different level schools to shadow teachers and help with small group learning (technique, chamber music, sectionals, and individual time)
 - Design a program to help interested students set up private studios

- Organize an evening or Saturday opportunity for high school students to teach mini-classes in a clinic setting.
Students choose subject areas (ie. technical development, music history, creative work, conducting, state presence, improvisation, art and music, alternate instruments, vocal technique, etc.)
Students design the schedule and publicize the event.
Younger students and their families choose their interests.
Older students assign participants to slots and request materials for teaching.
Give teachers opportunity to debrief and discuss their experiences.

ADDITIONAL RESOURCES (Video/Audio/Print):

East High Hip Hop

<https://wisconsinperforms.org/east-high-school-hip-hop-choir/>

Randy Sabien

<https://wisconsinperforms.org/improvising-by-ear/>

Orange Crush

<https://wisconsinperforms.org/burlington-high-school-pep-band/>

A Better Day

<https://www.youtube.com/watch?v=DOnU1tzujzc&feature=youtu.be>

ASSESSMENTS:

Performance – Concert preparation, reflection, and assessment

Projects – Completion of a peer tutoring or teaching project

Discussion – Involvement in classroom discussion, critiques and decisions

Writing – Response to questions, short writing, 3 x 5 card responses