

Critical Thinking, 21st Century Skills, and the New National Core Arts Standards in the Intermediate Music Classroom

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<https://21stcenturymusiceducation.wordpress.com/>

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Session Goals:

- Name where critical thinking skills are expected in the National Core Arts Standards
- Provide possible definition for critical thinking in the classroom
- Share practical classroom activities and assessments for critical thinking for each artistic process: creating, performing, and responding
- Model possible gradual release of responsibility for critical thinking

National Core Arts Standards - <http://nationalartsstandards.org/>

Anchor Standards - <http://www.nationalartsstandards.org/content/conceptual-framework>

Creating - Conceiving and developing new artistic ideas and work.

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Performing - Performing: Realizing artistic ideas and work through interpretation and presentation.

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work. \

Responding - Understanding and evaluating how the arts convey meaning.

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting - Relating artistic ideas and work with personal meaning and external context.

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Enduring Understandings - Overarching (aka, “big”) ideas that are central to the core of the music discipline and may be transferred to new situations

Essential Questions - Question that is central to the core of a discipline –in this case, music – and promotes investigation to uncover corresponding enduring understanding(s)

Artistic Processes (Creating/Performing/Responding/Connecting) – A process that guides educators in providing a unified quality arts education for student in Pre-K through high school.

Artistic Process	Process Components	Performance Standards
Creating	Imagine Plan and Make Evaluate and Refine Present	Evaluate and Refine MU:Cr3.1.3 (Grade 3) – Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.

<p>Performing</p>	<p>Select Analyze Interpret Rehearse, Evaluate, and Refine Present</p>	<p>Interpret MU:Pr4.3.5 (Grade 5)</p> <ul style="list-style-type: none"> - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style). <p>Evaluate and Refine MU:Pr5.1.4 (Grade 4)</p> <ul style="list-style-type: none"> - a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. - b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
<p>Responding</p>	<p>Select Analyze Interpret Evaluate</p>	<p>Analyze MU:Re7.2.4 (Grade 4)</p> <ul style="list-style-type: none"> - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural). <p>Interpret MU:Re8.1.3 (Grade 3)</p> <ul style="list-style-type: none"> - Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent. <p>Evaluate MU:Re9.1.5 (Grade 5)</p> <ul style="list-style-type: none"> - Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Model Cornerstone Assessment –

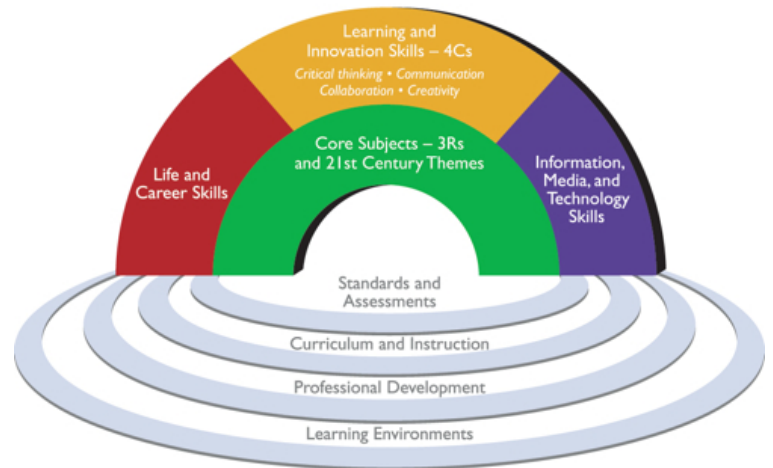
http://www.nationalartsstandards.org/sites/default/files/Music_MCA_Grade_5_GenMus_Performing.pdf

- Procedures, knowledge and skills, key strategies, differentiation, resources, assessment tasks, assessment tools (self assessment and teacher assessment), Common Core ELA connections, student worksheets, exit slips, classroom activity ideas, rubrics (singing, recorder, mallet), and templates for students/collaboratively developed rubrics.

Classroom Resources – See my blog - <https://21stcenturymusiceducation.wordpress.com/>

- What Do Musicians Do? (outline of artistic processes, process components, and essential questions)
- Word Wall with elements of music listed at the top (elements = core vocabulary)

21st Century Student Outcomes and Support Systems



21st Century Skills –

Learning and Innovation Skills – 4Cs

- Critical Thinking and Problem Solving
- Communication
- Collaboration
- Creativity and Innovation

Source: <http://www.p21.org/our-work/p21-framework>

Critical Thinking -

- the objective analysis and evaluation of an issue in order to form a judgment.
 - o (according to google)
- disciplined thinking that is clear, rational, open-minded, and informed by evidence
 - o (<http://dictionary.reference.com/browse/critical+thinking>)
- Critical thinking is self-guided, self-disciplined thinking which attempts to reason at the highest level of quality in a fair-minded way. People who think critically consistently attempt to live rationally, reasonably, empathically.
 - o (<http://www.criticalthinking.org/pages/defining-critical-thinking/766>)

Critical thinking skills can include (but is not limited to):

- being curious
- using noticing, not judging language
- gathering information
- asking questions of self and others
- seeing multiple perspectives
- viewing the evidence objectively

How do we support critical thinking in the classroom?

- Creating space for seeing without judgment – it starts with language!

Daily Teacher language

Sentence Starters for Teachers		
Mirror - <ul style="list-style-type: none"> • I notice . . . • I observed . . . • I hear . . . • I see . . . 	Cause and effect – <ul style="list-style-type: none"> • Why do you think . . . • What’s another way . . . • How else might we . . . 	Elaborate/shift/change <ul style="list-style-type: none"> • I wonder . . . • It helps . . . • What can we do . . . • Our rules say . . . • We agreed that . . . • It’s time to . . . • Remind me . . . • Tell us about . . . ** I admire the way . . .

Daily Student Activities

Reflecting on class behavior/process – both the positive and the negative (room for improvement)

- What did you notice about our transition? (It was noisy.) How did that impact our learning?
- What did our singing sound like? (It was light and in tune.) That matches the style of the piece we are singing.

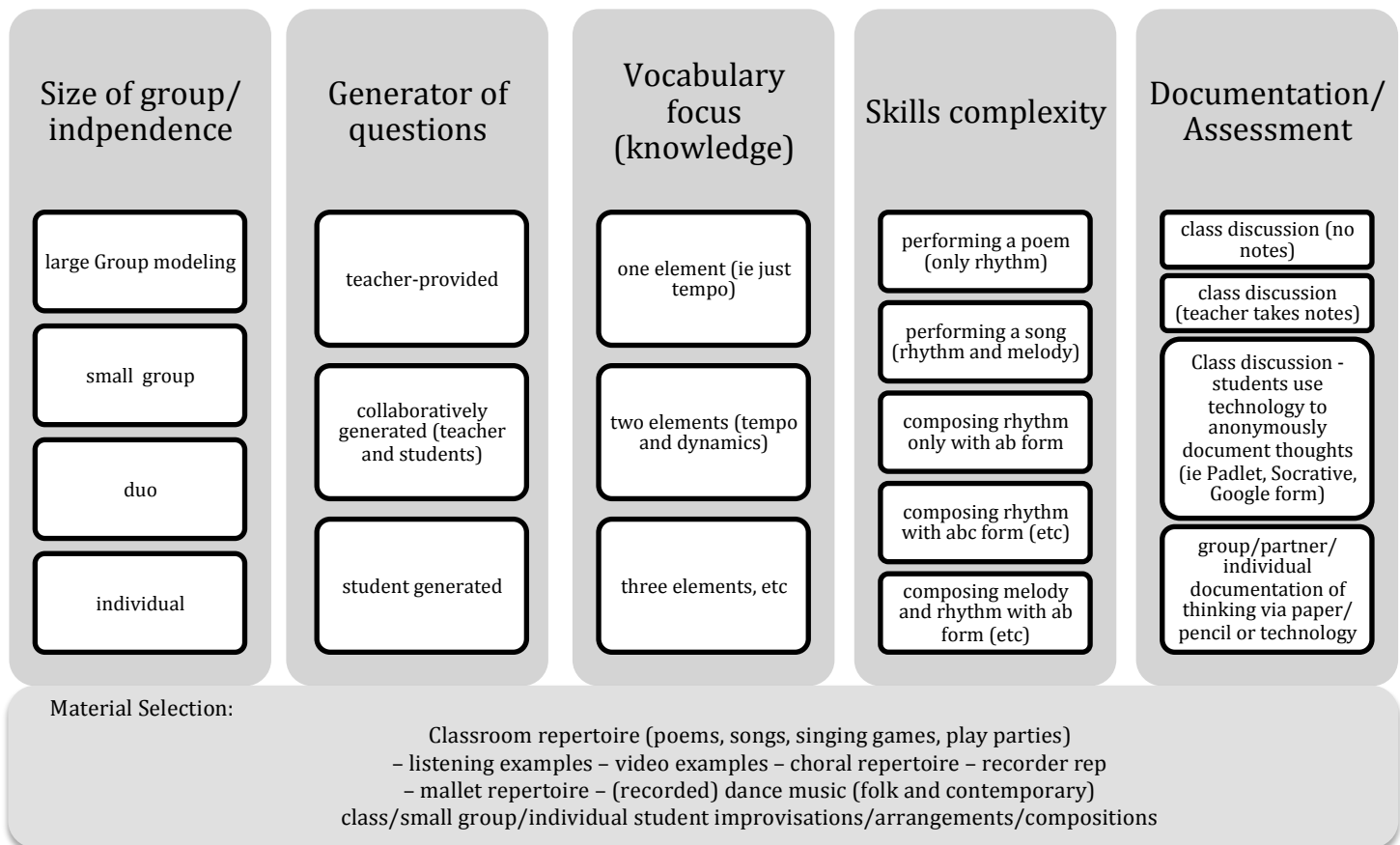
Descriptive Review

Listen to a piece of music, view a video, perform a piece in class and have the students respond with (some/all of the following):

- I notice . . .
- I wonder . . . (Ask questions.)
- I speculate . . . (What do you think the purpose of the music was? What did the composer/performer intend?)

*** If a student uses judging language (good /bad/right/wrong) ask, “What makes you think that? What did you see or hear that made you come to that conclusion?” until they can articulate specific vocab and example.

Possible continua to deepen critical thinking opportunities in the classroom:



Creating - Evaluate and Refine

MU:Cr3.1.3 (Grade 3)

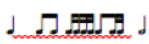
- Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.

Rhythmic and Melodic Composition

Name _____

Class _____

iPad # _____

Rhythm Planning/Making	Melodic Planning/Making
<p>___ I only used </p> <p>___ I created a form using a, b, and c.</p> <p>___ I ended with one long sound.</p> <p>___ My handwriting it neat and clear.</p> <p>___ My friend _____ read my rhythm pattern back to me.</p>	<p>___ I used only do re and mi</p> <p>___ I created a form using a, b, and c.</p> <p>___ I always put do in the first space.</p> <p>___ I always put re on the second line.</p> <p>___ I always put mi on the second space.</p> <p>___ I ended on do.</p> <p>___ I went to Menu → Show/Play Full Score and changed my title in BOTH places - top and middle.</p> <p>___ I went to Menu → Show/Play Full Score and changed the composer line to my name.</p>

Evaluating and Revising
<p>1) My favorite part of my piece is _____</p> <p>_____</p>
<p>because _____</p> <p>_____</p>
<p>2) One part I would like to change is _____</p> <p>_____</p>
<p>because _____</p> <p>_____</p>
<p>3) I changed it by _____</p> <p>_____</p>

Presenting
<p>I presented my composition to _____</p>

Performing - Interpret

MU:Pr4.3.5 (Grade 5)

- Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

These questions could

- 1) Guide a class discussion after listening to/watching a video.
- 2) Be conversation prompts for small groups.
- 3) Be a station in a rotation.
- 4) Be partner work for discussion.
- 5) Be asked of individual students (as a pretest or as a summative assessment) to be answered via worksheet or technology tool.

Possible questions for deepening noticing and evidence for critical thinking (also see pg 7 for more ideas):

- What did you notice about the _____ (insert element of music – ie dynamics) of the music?
- What did the dynamics make you think of or feel?
- What was the performer's intention in using the dynamics?
- How did the composer make you feel that way/think that/give you that idea?
- What would happen if the composer/performer did _____ instead of _____?
- What makes you think that?

Performing - Evaluate and Refine

MU:Pr5.1.4 (Grade 4)

- a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

Consider a collaboratively-generated rubric. Complete the blanks with kids.

	1/rarely	2/sometimes	3/most of the time	4/always
dynamics				
tempo				
vowels				
mallet technique				

Another totally different collaboratively-generated rubric template on page 34:

http://www.nationalartsstandards.org/sites/default/files/Music_MCA_Grade_5_GenMus_Performing.pdf

Responding - Analyze

MU:Re7.2.4 (Grade 4)

- Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Responding - Interpret

MU:Re8.1.3 (Grade 3)

- Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

Responding - Evaluate

MU:Re9.1.5 (Grade 5)

- Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Possible teacher questions or discussion prompts:

Responding to Creating

- What did you notice about the music/composition?
 - What did you notice about the _____ (insert element of music) in the music/composition?
- What did the music make you think of/feel?
- How did the composer/performer make you feel that way/think that/give you that idea?
- What would happen if the composer did _____ instead of _____?
- How else could the composer have gotten the same effect? What else could the composer have done to make you feel/think the same thing?
- How could the composer have made you think/feel the opposite?
- What was the composer's intention?
- Did s/he achieve that intention? If so, how? If not, why not?

Responding to Performing

- What did you notice about the music/performance?
 - What did you notice about the _____ (insert element of music)?
- What did the music make you think of/feel?
- What did the perform do to make you feel that way/think that?
- How did the performer make you feel that way/think that/give you that idea?
- What would happen if the perform did _____ instead of _____?
- How else could the perform have gotten the same effect? What else could the performer have done to make you feel/think the same thing?
- How could the perform have made you think/feel the opposite?
- What was the performer's intention?
- Did s/he achieve that intention? If so, how? If not, why not?