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National Core Arts Standards in the Music Classroom

Focus:
Instrumental/Ensemble Classrooms

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National Core Arts Standards in the Music Classroom

<https://nccas.wikispaces.com>

** The language throughout this presentation and handout was accessed and utilized via the NCCAS documentation provided to the public at large at the above website.*

** This clinic/handout is based upon the DRAFT documentation provided by NCCAS. Information and details were gleaned from the released public drafts in Fall 2013, and are subject to change as input from reviewers and those in the field who have contributed to the process are incorporated.*

GOALS OF THE NCCAS UPDATES:

- To provide equitable and accessible arts education for all students
- To advance college, career, and life readiness for our students through arts education
- To establish the rigor and relevance of arts education using current educational design practices
- To substantiate the role of the arts in education: local, state, federal

PURPOSE:

“The central purpose of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning.”

“Standards embody the key concepts, processes, and traditions in each subject area and articulate the aspirations of those invested in our schools.”

SIMILARITIES AND DIFFERENCES OF 1994 NATIONAL MUSIC EDUCATION STANDARDS AND THE 2013 CORE ARTS MUSIC STANDARDS

1994 National Music Education Standards	2013 CORE ARTS Music Standards
Standards defined what students should know and be able to do	Design is to guide delivery of music education
Original 9 Music Education Standards	Standards as measurable and attainable learning events based on musical goals
Defined what high-quality music education provides	Promoting high-quality music education, equitable opportunities, and comprehensive expectations
Established the value of rigor in music education	

METHOD:

“A voluntary re-imagining of our standards foundation...
to guide music education curriculum, instruction, and assessment...
with an emphasis on the process-oriented nature of music and musical learning.”

FRAMEWORK:

- Understand by Design...backward design with the end in mind.
- Begin by identifying essential outcomes of learning.
- Determine acceptable evidence.
- Design a framework to achieve desired results.

“The strategies by which the new arts standards are being constructed suggest that they are learning events, progressing across grade levels to create a sequential, standards-based approach to arts education.”

2013 definition of “standards-based” learning rooted in

THREE ARTISTIC PROCESSES **Creating – Performing – Responding**

(Original 9 Standards are embedded in the three processes...
not overtly, but conceptually)

THREE (STUDENT-CENTERED) ARTISTIC PROCESSES **FOR MUSIC EDUCATION:**

CREATING

“Conceiving and developing new artistic ideas and work.”

PERFORMING

“Realizing artistic ideas and working through interpretation and presentation.”

RESPONDING

“Interacting with and reflecting on work and performances to develop understanding.”

PROCESS of DESIGN:

THREE ARTISTIC PROCESSES
Creating – Performing – Responding

PROCESS COMPONENT

“A subset of actions that support and illuminate each artistic process.”

ANCHOR STANDARD

“The concrete educational expression of the process component.”

ENDURING UNDERSTANDING

“Statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom.”

ESSENTIAL QUESTIONS

Stimulate thought, provoke inquiry, spark more questions, not easily answered, promote debate and discussion.

PERFORMANCE STANDARDS

The grade-by-grade articulation of student achievement.

SKILLS, VOCABULARY, RESOURCES *(not yet released)*

“Knowledge and skills are the MEANS to understanding, when learning is uncovered.”

MODEL CORNERSTONE ASSESSMENTS *(not yet released)*

These assessments are “models,” not mandates, and provide a means to assess.

CONNECTIONS TO COMMON CORE STATE STANDARDS

- Key verbs from CCSS ELA and Math
- References to Social, Cultural, and Historical Connections and 21st-Century Skills (p21.org)

WHY?

In today’s educational arena, it is imperative to connect MUSIC *to* EDUCATION.

Students need to do AND think in order to understand...

and we need to make evident HOW music enables/activates thinking/understanding.

METACOGNITION is key to creativity and musical development.

THINK BLOOM’S TAXONOMY!

HOW?

Through the **THREE ARTISTIC PROCESSES!**

(The following section is excerpted from the NCCAS wiki documents.)

PROCESS COMPONENTS were developed to *illuminate* each artistic process.

Creating	Performing	Responding
Process Component: Imagine	Process Component: Select	Process Component: Select
Process Component: Plan and Make	Process Component: Analyze	Process Component: Analyze
Process Component: Evaluate and Refine	Process Component: Interpret	Process Component: Interpret
Process Component: Present	Process Component: Rehearse – Evaluate – Refine	Process Component: Evaluate
	Process Component: Present	

EXAMPLE:

DISCIPLINE:	Music education
ARTISTIC PROCESS:	Performing
PROCESS COMPONENT:	Rehearse, evaluate refine
ANCHOR STANDARD:	Develop, evaluate, and refine personal or ensemble performances, individually or in collaboration with others.
ENDURING UNDERSTANDING:	To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through planned practice, feedback, reflection, and collaboration.
ESSENTIAL QUESTION:	How do musicians improve the quality of their performance?

The **PROCESS COMPONENTS** are implemented
via **PERFORMANCE STANDARDS**.

The **PERFORMANCE STANDARDS** are designed in rubric format
in five domains for each **PERFORMANCE STANDARD**:

NOVICE – INTERMEDIATE – PROFICIENT – ACCOMPLISHED – ADVANCED

(The **DRAFT** rubrics *were* available on the NCCAS wiki during the public review period.)
TRANSFER is key!

The rubrics move from teacher guided (novice) to student centered (intermediate through advanced with increasing sophistication) standards of learning...

Growth of maturation and independence of metacognition:
personal AND ensemble musical awareness

WHY DESIGN MUSICAL LEARNING IN THIS WAY?

Musical learning moving from a teacher guided to student-centered focus is **KEY** to lifelong learning and transfer of understanding.

- Guided practice to individual practice
- Selecting, self-monitoring, reflecting
- What and where do I need to improve, for myself and in relation to others (the ensemble)?

Develops student musicians that are:

HANDS-ON: The “doing” ... a/k/a the actual playing

MINDS-ON: The cognitive and intellectual capacity to engage musical foundations and apply to our playing and performing

EARS-ON: The ability within ensemble playing to listen and engage our musical decisions through what we hear...for the benefit of the ensemble

ASSESSMENT-ON: The opportunity to measure student growth and development...

- 1) To advance individual student musical achievement for the benefit of the student's evolution as a musician and as a contributor to a larger entity (in this case, the ensemble...in life...the possibilities are endless!!), so that they know **HOW** they are progressing and **WHERE** more work needs to be done (think 21st-century skills here!!)
- 2) To tangibly measure student growth to make evident **TO OTHERS** that a sequential and well-articulated musical ensemble program is **KEY** to this educational community
- 3) To inform our teaching capacity so that **WE** can make decisions about **HOW** our teaching is supporting student growth...**OR** where **WE** need to make improvements... teaching is an art form, too.

OUR WORK AHEAD...

What does this mean for us, personally in our ensemble classrooms and within our music education ensemble programs?

How do we align our curricula with the framework?

How do we align the framework with our curricula?

It is not recreating the wheel...it is evolving what we do, it is shifting the paradigm to utilize new tools, it is tweaking how we document what students are learning, and how we assess what students know and understand...

It is also **HOW** we approach the teaching and learning process in our ensemble classrooms.

- We empower students to value their learning, and to become active and engaged thinking musicians.
- We advance our contributions to the lives of our students cognitively, musically, collaboratively, communicatively, and aesthetically.
- We define, articulate, sequence, connect, develop, empower, and substantiate music **IN** education...through evidence of what we do and what students know.

Elizabeth Sokolowski is Head of the Music Education Division of the School of Music at the University of the Arts in Philadelphia, PA. She is responsible for the curricular components of the Music Education Program, and teaches graduate-level courses in K–12 Music Curriculum Design, Assessment, and Secondary Music Pedagogy. A graduate of Temple University with a Bachelor of Music in Music Education, she earned her master’s degree at St. Joseph’s University from the Educational Leadership and Educational Administrative and Supervisory Program. She holds a Pennsylvania Instructional II Teaching Certificate and a Pennsylvania Administrative and Supervisory Certificate.

She is a member of the Pennsylvania Music Educators Association (PMEA), the National Association for Music Education (NAfME), and the Association for Supervision and Curriculum Development (ASCD). In addition to her role at the University of the Arts, she provides professional growth opportunities and leadership training on Current Trends in Music Education, Music Technology Integration, Curriculum Design and Development, and 21st Century Learning and Creativity in Music Education. She is published in the Pennsylvania and Alabama Music Educators Association journals and TI:ME National publications. Her first book, entitled *Making Musical Meaning: Unlocking the Value of Music Education in the Age of Innovation* (Chicago: GIA Publications) is now available.

Making Musical Meaning

Unlocking the Value of Music Education in the Age of Innovation

Elizabeth Sokolowski

What inspires us to become musicians, teachers—and, ultimately, teachers of music? How can we best communicate that insatiable passion for music and musicianship to our students?

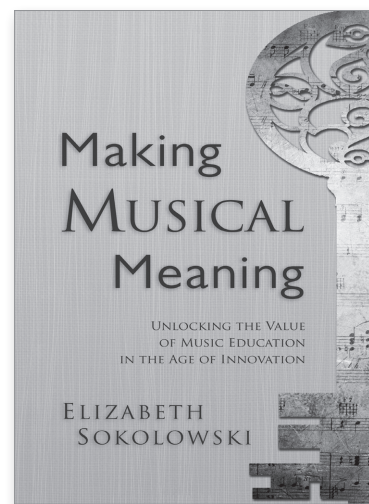
And is there a way to build that passion and meaning into our lesson plans, curricula, and programs?

This remarkable and compelling book by Elizabeth Sokolowski asks these big questions and serves as an important bridge between passion and practical implementation of music learning in the classroom.

Topics covered include rigor and relevance, a professional framework for teaching, leadership and advocacy, creativity and self-expression, lesson plan design, and inspiration.

Sokolowski defines the strong connection between rigorous educational teaching and the relevance of music in education. Ultimately, this book can serve as a foundation for developing any comprehensive K-12 music education program.

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