

Focus on What You Can Do, Not on What You Can't: Modifying Your Music Curriculum in Meaningful Ways

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- Planning for Your Specific Teaching Situation
 - Identify the challenge
 - Decide where change is needed to meet the challenge
 - Modification: Do you need to change your typical curricular goals/objectives?
 - Accommodation: Can you keep your current curricular goals/objective but will you need to change how you typically accomplish them?
 - Make your game plan
 - Brainstorm
 - Research
 - Collaborate
- Examples of Scenarios where Adaptive Practices are Needed
 - Pandemic Related Examples
 - Improvising or composing activities involving percussion instruments or compositional software
 - Moving traditional, indoor music making outside
 - Taking a more audible breath when giving preparatory gestures
 - Using alternate methods to assign instruments to beginners rather than mouthpiece testing
 - Alternate Methods of Instruction (AMI) Day Examples
 - Making resources for students to use at home to aid in the learning of select skills they might have received from regular ensemble participation
 - Having a class zoom to group listen or reflect
 - Giving a listening assignment
 - Critiquing an ensemble rehearsal recording
 - Comparing and contrasting two different recordings of a piece the group is working on
 - Large Ensemble with Low Enrollment Examples
 - Focusing on chamber music instead of large ensemble works
 - Programming flex arrangements
 - Performing duets, trios, and quartets with multiple individuals on each part
 - Ensembles with Limited or Atypical Instrumentation Examples
 - Rearranging a work to fit the instrumentation of the group

- Running a composition unit in which the final project is writing a piece for the group's specific instrumentation
 - Programming music with fewer part divisions and finding other ways in warm up or through supplemental activities to expand the technique of the group
 - Extended Interruptions within a Concert Cycle Examples
 - Using a combination of virtual and in-person instruction with synchronous and asynchronous content
 - Replacing a tune that is more attainable in the given circumstances and using warm up or supplemental activities to expand the technique of the group
 - Pivoting the focus off of performing for a unit to focus on creating, responding or connecting using performance elements (*the other Artistic Processes from the National Core Music Standards*)
 - Teaching a Course that is Not Your Professional Focus or Background
 - Incorporating performing elements into elementary or general music classes
 - Body percussion
 - Orff percussion
 - Recorder
 - Using the class to pilot supplemental creating, responding, and connecting activities that you may want to incorporate into your ensemble classes
- Assessing and Reflecting
 - Give yourself a bit a grace for trying something new
 - Be honest with yourself and your students about what is and is not working for the specific situation
 - If something isn't working, pivot instead of giving up
 - Mistakes are how we learn!
 - Evaluate what could/should be integrated into more regularly occurring practices
 - Get student feedback through informal discussions or surveys
 - Critically think about what you want your students to leave your classroom being able to know and do
 - Collect evidence of students' growth and reflection during the instruction period
 - Keep this for reference during future scenarios that impact operations
 - Keep this to potentially use an advocacy tool in the future
 - Share your experience with others
 - Facebook groups or forum discussions
 - Articles or presentations
 - Celebrate successes of any size!

Teaching Cycle

