

Resource Booklet
MUSIC
2019 - 2020

Professional conversations today will focus on...



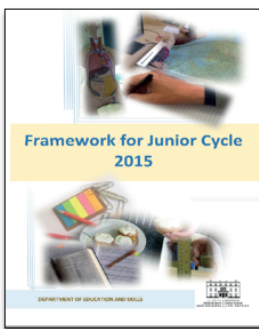
Nurturing
Creativity



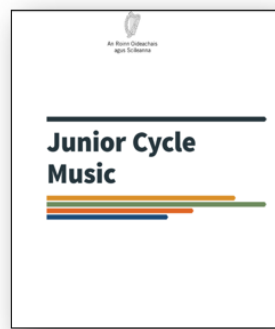
Individual
Teacher Planning



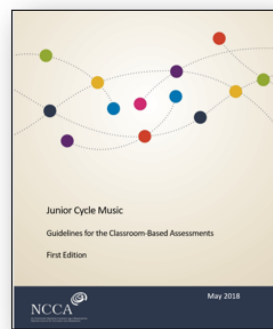
Key documents that inform all our work



Framework for
Junior Cycle (2015)



Junior Cycle
Music Specification



Junior Cycle Music
Assessment Guidelines



Circular 0055/2019
Department of Education
& Skills

NCCA Focus on Learning Booklets available on:

<https://www.ncca.ie/en/junior-cycle/assessment-and-reporting/focus-on-learning>

Working effectively together will involve...



Activity 1: What are the barriers and opportunities to working together?

Barriers	Opportunities
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

Activity 2: Consider the learning at the heart of this learning outcome and complete the task outlined below



1.4 Indicate chords that are suitable to provide harmonic support to a single melody line

Task: Create and present harmonic support to the tune 'Happy Birthday' based on a given mood

Rough Work:

Being Creative involves...



- ◆ imagining
- ◆ exploring options and alternatives
- ◆ implementing ideas
- ◆ taking action
- ◆ learning creatively
- ◆ stimulating creativity using digital technology

...Framework for Junior Cycle (2015), p.13



Rationale of our Specification

Activity 3: Find the opportunities in our rationale for nurturing creativity in students

'As a creative endeavour, music can facilitate the development of imaginative and exploratory experiences, where individuality and personality are provided with the opportunity to grow and be given a voice.'

The study of music offers lifelong opportunities to develop the imagination in unique ways, through listening to familiar and unfamiliar works, coming to know and understand sounds internally, creating sound pictures or stories and expressing feelings and emotions in sound.'



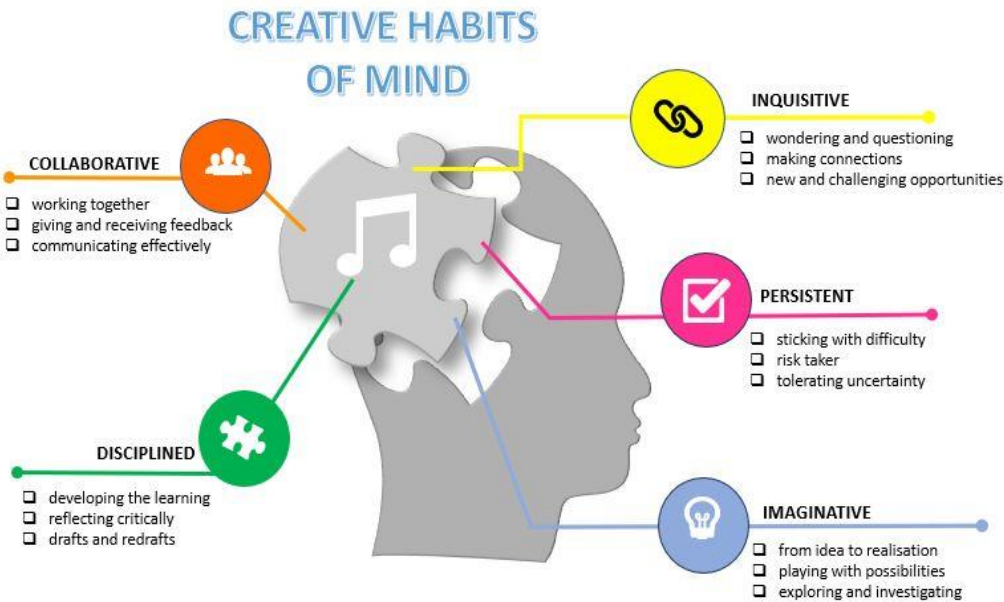
Nurturing Creativity



Activity 4: How do you nurture creativity in your classroom?

LET'S TALK

Nurturing Creativity - Student Voice



Activity 5:
Identify *Creative Habits of Mind* evident in our students' voice in this video

Adapted from: Lucas, Bill (2016): A Five-Dimensional Model of Creativity and its Assessment in Schools, Applied Measurement in Education

Nurturing Creativity



Always focus on the learning and embed the knowledge



Value students' efforts by acknowledging and praising the learning

By developing your students' key skills, you are developing them for their learning in the classroom and beyond school

Value the small steps and scaffold the learning to move the learning forward



Build confidence in students so they become more curious about their learning

Find and focus on the strengths, abilities and talents of all your students to drive their learning more



Instil a creative disposition in all your students where they are free to take risks and have every opportunity to explore and realise their true potential



Transcend the fear that blocks creativity. As students learn, confidence and capability will replace uncertainty

Pedagogic Strategies to Nurture Creativity

Part 1:
Introduction to
Composing

Part 2:
Composing
Projects

Part 3:
Song Writing

Part 4:
Improvising

Junior Cycle Music Specification – Rationale

'Music can provide an environment for the student where they are safe to explore, experiment and be allowed to take creative risks. As a creative endeavour, music can facilitate the development of imaginative and exploratory experiences, where individuality and personality are provided with the opportunity to grow and be given a voice. Through movement, sound, symbol and image, engaging with music can transform people's creative ideas into expressive works that communicate feelings, meanings and interpretations to a wider audience.'

(Music Specification p.4-5)

1. Introduction to Composing

Strategy 1: Rhythmic Ostinati using Body Percussion Motifs

- Teach a basic rhythmic ostinato
- Students collaboratively create a body percussion motif to represent this ostinato
- Students then notate their body percussion motif on an A3 page using visual symbols they feel represent each beat
- Divide the class into groups, each group creates one other body percussion motif and designs visual symbols to represent their body percussion motif
- Each group rotates through the visual symbols created by the other groups and reads, interprets and performs each of the body percussion motifs at sight
- Class collaboratively places all the body percussion motifs in a specific order to illustrate a structure for one large body percussion composition
- The class then reads, interprets, rehearses, performs and records the composition using the full graphic score

Strategy 2: Using Digital Learning Technologies - Soundtrap

- Explore how sounds are layered through engaging with the 'One Man Choir' sample
- Investigate the influence of the processing effects used in the 'One Man Choir' sample
- Experiment through dragging and dropping parts of the individual tracks of the 'Dubstep' sample to create their own new adaptation of this sample

2. Composing Projects

Strategy 1: Using a stimulus – Silent Movie

- Research how music and sound effects are used in certain scenes in films
- Pick a silent film that has accompanying music to analyse with your students
- Create a worksheet that students will complete to support their analysis of this music

- Pick a film to which students can create their own track (www.openculture.com)
- Select a clip from the film for students to base their composition on
- Divide the class into groups and allocate each group a film clip
- Give students the choice and opportunity to create their composition using instruments, found sounds, digital learning technologies
- Students will then create a graphic notation of the composition for their film clip
- Students rehearse and perform their composition to the film clip

3. Song Writing

Strategy 1: Rhythm & Blues songs – for example ‘Gangsta’s Paradise’ by Coolio

- Underline stresses
- Perform / Speak
- Rewrite lyrics to suit school context
- Practise using syllables

Strategy 2: Song Writing

- Agree a topical issue
- Build key ideas for your song
- Brainstorm key words and compile lyrics
- Decide on chord progression (3 – 4 chords)
- Find the melody in your lyrics
- Arrange the structure for your song

Strategy 3: Theme ‘Let’s Celebrate’ using song type - Hymn

- Listen to and explore one or more hymns that could be performed at a special occasion
- Choose one hymn to rehearse and perform as a class
- Use the learning of this performance to analyse common compositional techniques e.g., structure, chords, melodic shape
- Use the learning of this performance to analyse the different types of accompaniment styles and instruments e.g., Guitars/ukulele/keyboards
- Research and discuss lyrics across many sources, e.g., hymnals, internet, live performances
- Select set of lyrics that will match your celebration
- Create three chords to represent the mood of these lyrics
- Explore the stresses and harmonic rhythm of these lyrics using these three chords
- Compose a melody to match these lyrics and chords

4. Improvisation

Strategy 1: Building the skills of improvising

Improvisation involves creatively using musical instruments and your listening skills to create and perform music spontaneously or without prior preparation

- Provide an accompaniment of Em – Em/D – Em-C# - Em/C played in semibreves as a backing loop
- Create a melody in semibreves to match this accompaniment
- Build on this melody by creating a ‘new’ melody in minims to match this accompaniment
- Build on this melody by creating a ‘new’ melody in crotchets to match this accompaniment
- Build on this melody by adding quavers to the melody
- Build on this melody by adding rests to the melody

Further Ideas

From our elective Webinar April 2019

‘Creating and Exploring Junior Cycle Music’



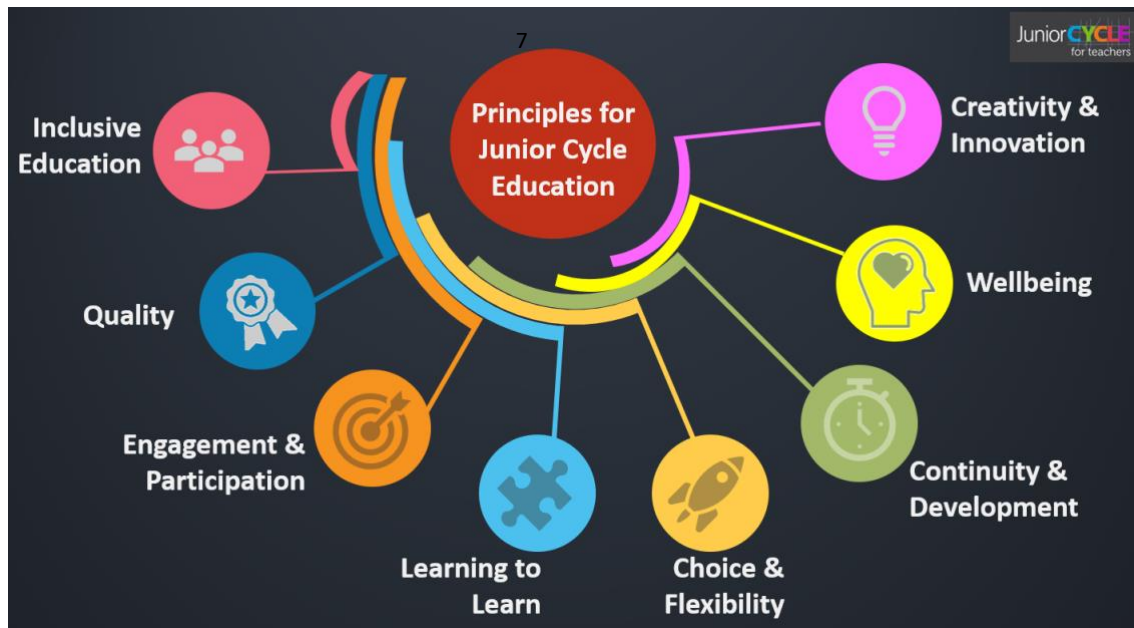
Learning Outcomes

Activity 6: Circle 2-3 learning outcomes that may have informed your chosen strategy

Strand Procedural Knowledge	Strand Innovate & Ideate	Strand Culture & Context
Creating and Exploring		
<p>1.1 compose and perform or play back short musical phrases and support these phrases by creating rhythmic/melodic/harmonic ostinati to accompany them</p> <p>1.2 create and present a short piece, using instruments and/or other sounds in response to a stimulus</p> <p>1.3 design a harmonic or rhythmic accompaniment, record this accompaniment and improvise over this recording</p> <p>1.4 indicate chords that are suitable to provide harmonic support to a single melody line</p>	<p>2.1 experiment and improvise with making different types of sounds on a sound source and notate a brief piece that incorporates the sounds by devising symbolic representations for these sounds</p> <p>2.2 create a musical statement (such as a rap or an advertising jingle) about a topical issue or current event and share with others the statements' purpose and development</p> <p>2.3 adapt excerpts/motifs/themes from an existing piece of music by changing its feel, style, or underlying harmony</p>	<p>3.1 collaborate with fellow students and peers to produce a playlist and a set of recordings to accompany a local historical event or community celebration</p> <p>3.2 examine and interpret the impact of music on the depiction of characters, their relationships and their emotions, as explored in instrumental music of different genres</p> <p>3.3 make a study of a particular contemporary or historical musical style; analyse its structures and use of musical devices, and describe the influence of other styles on it</p>
Participating and Music Making		
<p>1.5 read, interpret and play from symbolic representations of sounds</p> <p>1.6 listen to and transcribe rhythmic phrases of up to four bars and melodic phrases of up to two bars</p> <p>1.7 perform music at sight through playing, singing or clapping melodic and rhythmic phrases</p> <p>1.8 rehearse and perform pieces of music that use common structural devices and textures</p> <p>1.9 demonstrate an understanding of a range of metres and pulses through the use of body percussion or other means of movement</p>	<p>2.4 rehearse and present a song or brief instrumental piece; identify and discuss the performance skills and techniques that were necessary to interpret the music effectively</p> <p>2.5 prepare and rehearse a musical work for an ensemble focusing on co-operation and listening for balance and intonation; refine the interpretation by considering elements such as clarity, fluency, musical effect and style</p> <p>2.6 design a rhythmic or melodic ostinato and add layers of sound over the pattern as it repeats, varying the texture to create a mood piece to accompany a film clip or sequence of images</p> <p>2.7 create and present some musical ideas using instruments and/or found sounds to illustrate moods or feelings expressed in a poem, story or newspaper article</p>	<p>3.4 compose and perform an original jingle or brief piece of music for use in a new advertisement for a product, and record the composition</p> <p>3.5 devise and perform examples of incidental music that could be used in a variety of contexts or environments</p>
Appraising and Responding		
<p>1.10 discuss the characteristics and defining features of contrasting styles of music represented in the local school or community</p> <p>1.11 illustrate the structure of a piece of music through a physical or visual representation</p> <p>1.12 indicate where chords changes occur in extracts from a selection of songs</p> <p>1.13 compare different interpretations or arrangements of a piece of Irish traditional or folk music, paying attention to musical elements and other influences</p> <p>1.14 compare pieces of music that are similar in period and style by different composers from different countries</p>	<p>2.8 analyse the chordal structure of excerpts from a range of songs and compile a list of songs with similar chord structures and progressions</p> <p>2.9 distinguish between the sonorities, ranges and timbres of selections of instruments and voices; identify how these sounds are produced and propose their strengths and limitations in performance</p> <p>2.10 develop a set of criteria for evaluating a live or recorded performance; use these criteria to complete an in-depth review of a performance</p> <p>2.11 evaluate the impact that technology is having in how we access music; propose ways that their music, and that of their fellow students, can be shared to reach a global audience</p>	<p>3.6 associate/match music excerpts to a variety of texts (words, film, language) and justify the reasons as to why this piece of music was chosen to match the text</p> <p>3.7 compare compositions by two or more Irish composers or songwriters; use listening, background reading, and scores (where appropriate) to explain and describe differences and similarities in the compositions</p> <p>3.8 select a particular advertisement and analyse the role music plays in supporting the message and promoting the product</p> <p>3.9 investigate the influence of processing effects (e.g., distortion, reverb, compression) on the recording process; select some recordings and evaluate the use and effectiveness of such effects within them</p> <p>3.10 discuss the principles of music property rights and explain how this can impact on the sharing and publishing of music</p> <p>3.11 explore the time allocated to Irish artists and performers on a variety of local or national Irish media and present these findings to your class</p>

Curriculum Planning

Junior cycle is inclusive of all students and contributes to equality of opportunity, participation and outcome for all' ...Music Specification p.3

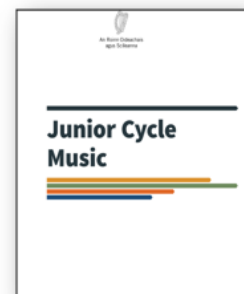


Linking the Learning: Level 2 and Level 3



LEVEL 2

'The subject teacher has primary responsibility for the progress and care of all students with special educational needs.'



LEVEL 3

...Guidelines for Post-Primary Schools-Supporting Students with Special Educational Needs in Mainstream Schools 2017, p.5

Planning for Learning: Aligning Assessment Check-ins

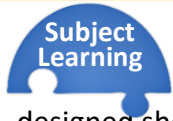
'Front-ending' assessment is a deliberate action to connect curriculum planning, assessment, task design and evidence collection in the classroom'

(Klenowski, Valentina and Wyatt-Smith, Claire, (2013) (p.50)
'Assessment for Education: Standards, Judgement and Moderation'

'A valid assessment is one which measures that which it is supposed to measure... It is important when designing an assessment that you consider whether it does actually assess what you intend it to'

(McAlpine, Mhairi Principles of Assessment 2002)

Sample Approach to Planning a Unit of Learning for Second Years



This unit is for a mixed ability group (L2LP & Level 3) of second years who achieved the following learning from this same unit of learning in first year:

- designed short rhythmic ostinati and then layered them to create a short piece of music
- listened and responded to a variety of musical excerpts through discussion and identification of possible stimulus for these excerpts
- presented their rhythm pieces through performance and provided an outline of the purpose of the piece
- investigated and compared the use of reverb in different pieces of music

Departmental Planning Conversation – Building on this learning for second years

LEARNING OUTCOMES IN FOCUS

Students should be able to:

- 1.2 create and present a short piece, using instruments and/or other sounds in response to a stimulus**
- 2.6 design a rhythmic or melodic ostinato and add layers of sound over the pattern as it repeats, varying the texture to create a mood piece to accompany a film clip or sequence of images**
- 3.5 devise and perform examples of incidental music that could be used in a variety of contexts or environments**
- 3.9 investigate the influence of processing effects (e.g., distortion, reverb, compression) on the recording process; select some recordings and evaluate the use and effectiveness of such effects within them**

L2LP Priority Learning Unit: Communication and Literacy

- 1.25 listen to a range of music and respond by discussing thoughts and feelings**
- 1.22 participate in a performance or a presentation**

INTENDED LEARNING:

<p>Activity 7: <i>What is the learning students will be able to demonstrate at the end of this unit of learning?</i></p>	
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EVIDENCE OF LEARNING: Task – Assessment Check-in

<p>Activity 8: <i>Design a task that will give every student the opportunity to realise the learning in this unit</i></p>	
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Individual Teacher Planning: Making the Connection

Learning intentions

describe clearly what the teacher wants the student to know, understand and be able to do as a result of the learning and teaching activities

Success Criteria

describe what success *looks like*. They help the teacher and student to make judgements about the quality of student learning

Learning intentions will...

- focus on the learning not the doing
- always link to the learning outcomes
- be written in student-friendly language
- outline what the students will have learned by the end of the lesson
- be broad enough to include a wide range of learning experiences

Success Criteria will...

- link to the learning intentions
- be co-created with the students
- provide the basis for feedback, peer and self-assessment
- be specific to the learning experiences
- scaffold the learning during, before and after

Activity 9: Consider how the learning in this sample unit might suit your school context.

Add 2-3 learning intentions and success criteria below for your students

Do these Learning Intentions align with the Learning Outcomes?

Shared Learning Intentions

We are learning to...

- experiment with different sounds on our instruments
- organise our musical ideas into a short piece of music with a clear structure
- _____
- _____
- _____

Evidence of Learning – Assessment Check-in

Create and perform a short piece of music based on a response to a stimulus

Is there alignment between the task and the learning intentions?

Co-created Success Criteria

- SC1: I can use a variety of sounds on my instrument to respond to a stimulus
- SC2: I can put a clear structure on my piece of music
- SC3: _____
- SC4: _____
- SC5: _____

Do the Success Criteria link to the learning intentions and the task?

Departmental and Individual Teacher Planning for Learning

DEPARTMENT PLANNING

LEARNING OUTCOMES IN FOCUS

Link the learning outcomes across the three interconnected strands, identify the parts of these learning outcomes that will form the learning for the age and stage of learning of your students

INTENDED LEARNING

What is the learning students will be able to demonstrate at the end of this unit of learning?

EVIDENCE OF LEARNING – How do I know the learning has taken place?

Are the opportunities we give every student to demonstrate what they know, understand and are able to do with the intended learning

Is there alignment between the task and the learning intentions?

LEARNING EXPERIENCES – How will this learning take place?

Are the learning activities that every student will participate in to realise the intended learning?

TEACHER PLANNING

LEARNING INTENTIONS

Are statements, for a lesson or series of lessons that describe clearly what the teacher wants the student to know, understand and be able to do

Do the learning intentions align with the learning outcomes?

SUCCESS CRITERIA

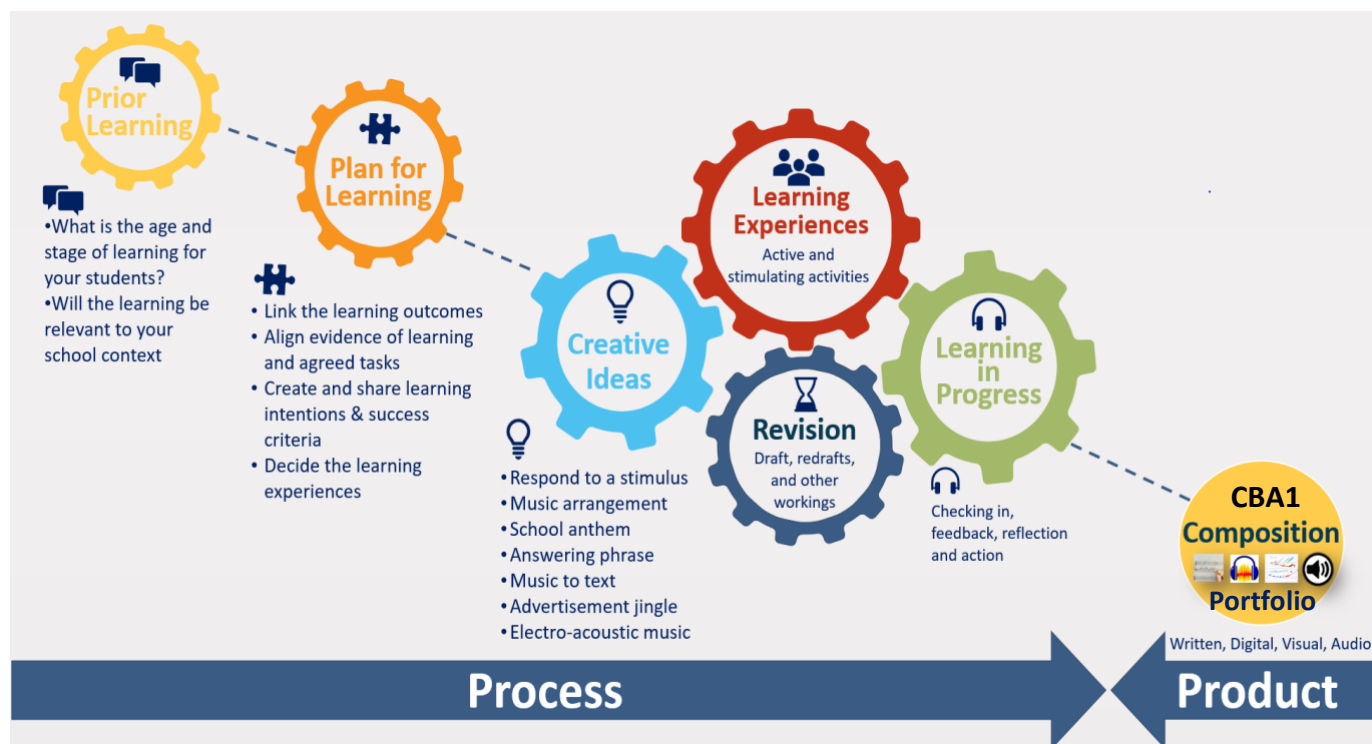
Are statements developed by the teacher and/or students and describe what success looks like. They also help the teacher and student to make judgements about the quality of student learning

Do the success criteria link to the learning intentions and the task?

REFLECTION AND ACTION

Did the learning take place? What worked well? Challenges? Opportunities? What? So what? Now what? Even better if...

Enabling Conditions for Creative Learning



'Evidence of Learning = Artefacts + Reflections + Feedback'

...Helen Barrett 2006

Sample Reflection Questions

- What are the learning outcomes for this task?
- What is the task students will need to complete to realise this learning?
- Will this task give every student the opportunity to engage with the learning?
- How will this task be presented?
- Which is more important, the creative process or creative product or both?
- What prior learning will students need to have engaged with?
- How will this task become prior learning for a later unit of learning?
- For how long will this task take place? Lesson? Over three weeks? Full unit?
- How will you set targets?
- Will these targets relate to the process? Ways of working together? Quality of the ideas?
- Will these targets relate to the product? Fulfil success criteria? Task completion?
Meeting the deadline?
- How will you engage with formative assessment? As you circulate? At identified times?
- How and when will you give feedback? Verbally? Written? Both? Throughout? at the end? Both? Individually? As a group?
- Will there be any summative assessment involved?

Notes: _____

Making the Learning Visible

Activity 10: Divide into groups and complete the task from our sample unit of learning for second year on pages 9 - 10

Stimulus

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.



STORM

1. Poem

2. Image

3. Word

Key learning in designing a task

- ♪ Every student has the opportunity to learn
- ♪ Multi-modal engagement and representation
- ♪ Collaborative composition
- ♪ Composing is messy
- ♪ Process not the product

Embedding Digital Learning

Students will explore innovative approaches to engage with classroom activities; e.g., through visual thinking, creative use of technology and taking risks Specification P.9

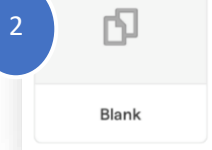
Open www.soundtrap.com or download the Soundtrap app from your App Store.

Choose **Join Now** if you do not have an account or **Log In** if you've used the service before

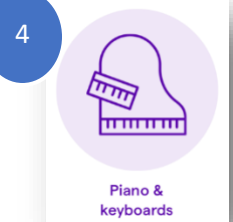
Creating an account in SoundTrap gives you the option of using your schools Google Apps for Education login, your Gmail login or your schools Office 365 login.

1 Enter studio

Click **Enter Studio** to begin

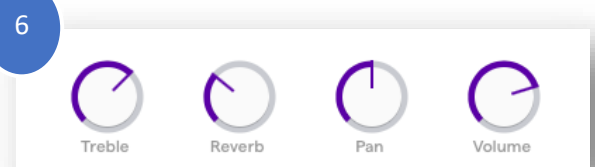
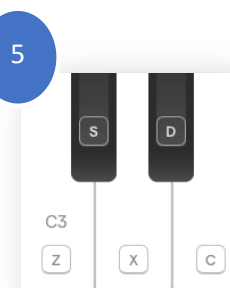


3 Add New Track



On a **touchscreen** device, simply tap the keys.



On a **keyboard** device, use the identified letter keys to play the corresponding note values (Z = C etc.)

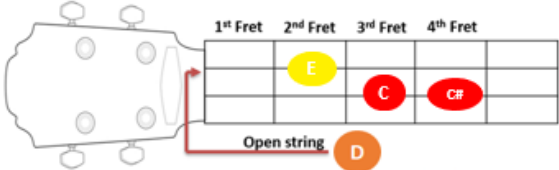


Adjust the processing effect by tapping and changing the effect level.


Visual Learning


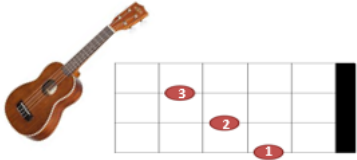
Note-bank G A B D E

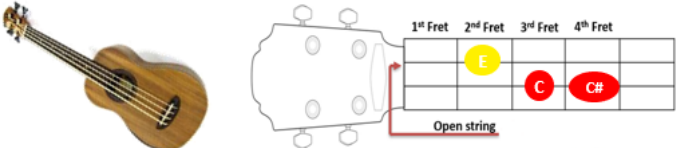
Chord  

Bassline 


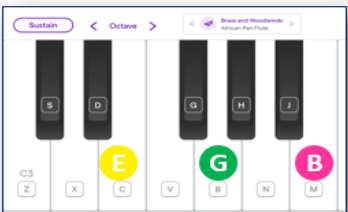

Learning using Instruments

MELODY G A B D E 

ACCOMPANIMENT  



Learning using Digital Learning Technologies

Note-bank **Chord** **Bassline**



Effective Feedback

'Providing focused feedback to students on their learning is a critical component of high-quality assessment and a key factor in building students' capacity to manage their own learning and their motivation to stick with a complex task or problem'

... Music Specification, p.19

Feedback is designed to...

- make the learning more visible
- improve student learning

Feedback is effective when it...

- Identifies success and achievement
- Sets goals for improvement
- Provides steps to attaining these goals
- Relates to learning intentions and success criteria

Activity 11: Consider these possible Success Criteria for our learning sample. Use the table below to provide feedback on each of the pieces presented

Possible Success Criteria

SC1: I can use a variety of sounds on my instrument to respond to a stimulus

SC2: I can create short rhythmic and melodic ostinati

SC3: I can add layers of sound to my ostinati

SC4: I can put a clear structure on my piece of music

SC5: I can describe many uses for my piece of music

SC6: I can perform my composition for the class

SC7: I can reflect on what I have learned

SC8: I can use two processing effects to alter the sound of my music

SC#	(Group 1) FEEDBACK COMMENTS
SC#	(Group 2) FEEDBACK COMMENTS
SC#	(Group 3) FEEDBACK COMMENTS

Deciding on the Level of Achievement

- There are four level descriptors of achievement
- ‘On-balance’ judgement – Start with the *Yet to meet expectations* and decide on the descriptor that best describes the work being assessed
- Evidence for the award of Exceptional should closely match the criteria for that level
- ‘Best fit’ approach – where it is not clearly evident, select the descriptor that best matches the individual student’s work overall

Descriptor	Judgement
Exceptional	Describes a piece of work that reflects the <i>success criteria</i> to a very high standard. While not necessarily perfect, the strengths of the work far outstrip its flaws, which are minor. Suggestions for improvement are easily addressable by the student.
Above expectations	Describes a piece of work that reflects the <i>success criteria</i> very well. The student shows a clear understanding of how to complete each area of the task. Feedback from the teacher might point to the necessity to address some aspect of the work in need of further attention or polishing, but on the whole the work is of a high standard.
In line with Expectations	Describes a piece of work that reflects most of the <i>success criteria</i> well. It shows a good understanding of the task in hand and is free from significant error. Feedback might point to areas needing further attention or correction, but the work is generally competent and accurate.
Yet to meet expectations	Describes a piece of work that falls somewhat short of the demands of the task and its associated <i>success criteria</i> . Perhaps the student has made a good attempt, but the task has not been grasped or is marred by significant lapses. Feedback will draw attention to fundamental shortcomings that need to be addressed.

Language of Creativity in our Features of Quality

Original

Skilful

Sophisticated

Imaginative



SUBJECT LEARNING and ASSESSMENT REVIEW (SLAR)



*'A Subject Learning and Assessment Review meeting is where teachers will **build a common understanding** about the quality of student learning and **share and discuss** samples of their assessment of students' work'*

...Framework for Junior Cycle (2015)

Professional Discourse



SLAR: In a school with one music teacher

- discuss the arrangements with your school facilitator and/or management
- co-ordinate with teachers from nearby schools
- agree a date for SLAR with your colleagues
- participate in the SLAR in another school
- participate in the SLAR meeting in an Irish-medium school
- explore the potential of technology to support the SLAR

SUBJECT LEARNING and ASSESSMENT REVIEW PROCESS

Role of the Music Teacher

BEFORE	DURING	AFTER
<ul style="list-style-type: none"> • Be familiar with the Features of Quality • Review relevant NCCA – annotated examples of student’s work • Using the Features of Quality, award a provisional descriptor for your student’s work • Make a note of the descriptor allocated to each student • Select one sample of student’s work for each descriptor, where feasible, for discussion at the meeting 	<ul style="list-style-type: none"> • Introduces piece of work at Yet to Meet Expectations, where feasible • The group reviews this work • Discussion is led by facilitator • Focus is on a best-fit approach and on-balance judgment • This process is repeated in turn for a sample at each of the other descriptor levels • Notes the implications of the decisions made during the meeting for the rest of their student’s work already assessed 	<ul style="list-style-type: none"> • Considers the assessment of their students’ work based on the outcomes of the meeting and where necessary makes the appropriate adjustments • Finalise descriptors for the class and report on them • Reflect on the SLAR process

Role of the SLAR Facilitator

BEFORE	DURING	AFTER
<ul style="list-style-type: none"> • Two hours are allocated to prepare and co-ordinate the SLAR meeting • May collect samples of students work • Develop a running order for the SLAR meeting • Organise the set-up of the room where the SLAR will take place 	<ul style="list-style-type: none"> • Explain the purpose of the SLAR • Review norms and protocols • Lead the discussion and model effective questioning focusing on how well students’ work matches the Features of Quality • Enables the teacher to introduce the first sample of students’ work they have assessed as <i>Yet to Meet Expectations</i>, where feasible • Ensure every teacher is given opportunity to contribute • Look to establish consensus with the emphasis on development teachers’ professional knowledge and skills rather than on seeking unanimous agreement over every Feature of Quality • Keeps the record of decisions made for report 	<ul style="list-style-type: none"> • Complete and submit (Appendix C) to Principal • Reflect on the SLAR • May also ask teachers, should they wish, to contribute student work to support <ul style="list-style-type: none"> - induction of new teachers - future SLARs - parents and students understanding of standards

Possible Questions for SLAR Meeting

These are NOT exhaustive or prescriptive

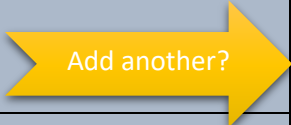
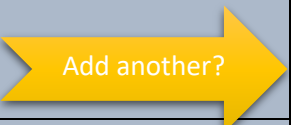
- ♪ Could the teacher of this sample please introduce this piece?
- ♪ Will you talk us through how you applied that descriptor?
- ♪ Can everyone take time to individually consider the level of achievement and feedback to the group?
- ♪ What are the strengths of this piece of music?
- ♪ Where did the ideas originate for this piece?
- ♪ What are the areas for development?
- ♪ Is the learning apparent here?
- ♪ How could this piece be improved?



Further documentation and video of a SLAR meeting can be found on: <https://www.ncca.ie/en/junior-cycle/assessment-and-reporting/slar-meetings>

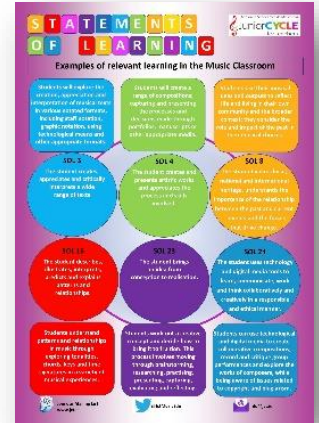
Sample Facilitator's Report

These possible reflection questions are **NOT** exhaustive or prescriptive

Subject:	Date/time
Attendance	
Key decisions taken	<p>Possible reflection questions</p> <ul style="list-style-type: none"> Were there any modifications to the descriptor provisionally awarded considering our discussions at the meeting? Was a sample for each descriptor discussed? Was consensus reached on all samples? Did every teacher have at least one of their samples discussed at the meeting?
	
Points of note for future review meetings	<p>Possible reflection questions</p> <ul style="list-style-type: none"> Any considerations for planning? Any points around teaching, learning, assessment and reporting to be considered? Was there adequate technology in the room to accommodate all samples of work? Did every teacher have an opportunity to contribute to the discussions?
	
Any further outcomes?	<p>Possible reflection questions</p> <ul style="list-style-type: none"> What possible actions are there for your music department going forward? Are there any key areas that may need to be addressed by the department? Was suitable time allowed for discussing each sample?
<p>Report will be shared with principal(s) after the meeting</p>	
<p>Facilitator Signature: _____</p> <p>Date: _____</p>	

Classroom-Based Assessment 1: Composition Portfolio

Statement of Learning 4	Example of relevant learning
The student creates and presents artistic works and appreciates the process and skills involved	Students will create a range of compositions; capturing and presenting the processes and decisions made through portfolios, manuscripts or other appropriate media



Consider the purpose of a Portfolio

- Track the learning journey
 - Assist students to better understand their learning
 - Focus on the process
 - Accommodate different learning styles
 - Develop self-esteem
 - Support reporting to parents
- Ian Fox, (2008) *ePortfolios: A Personal Space for Learning*

Developing our Composition Portfolio



Student Reflection = Reflection & Action

These questions are NOT exhaustive or prescriptive but serve to guide students in reflecting on their own learning and acting on these reflections.



Remembering

What did I learn about?
What was the most important thing that I learned about?

I remember...



Understanding

Things that helped me to understand were...? Difficulties I met were?
One thing I didn't really understand was?
My top three tips for today's learning are? Based on today's learning my starting question for the next lesson is?

I understand....



Analysing

What musical ideas did I create? How did I put together my piece of music? What is the function of my piece of music?

I can hear...



Applying

Where might I be able to use this learning again? The next time I try this I will?

I will apply this new learning when I...



Creating

Where would I like to go next in my learning? What else might I add to this learning?

I have created...



Evaluate

I worked well at...? I will act on my teachers' feedback by...?
What was the most interesting part of this learning for me? What was the most important thing that I learned about?

For my work on this task I would give myself the following comment...

Classroom-Based Assessment 2: Programme Note

‘Programme Note will need to include... some facts on the composer or the songwriter, some interesting points about the purpose behind the composition and some musical highlights so that the audience or the listener can be alerted to and be aware of the context of the pieces for the practical examination.’

...Assessment Guidelines, p.21

Activity 13: How might the skill of research enable the learning in these learning outcomes?

Classroom-Based Assessment: Programme Note		
Procedural knowledge	Innovate and ideate	Culture and context
<p>1.10 discuss the characteristics and defining features of contrasting styles of music represented in the school or local community</p> <p>1.11 illustrate the structure of a piece of music through a physical or visual representation</p> <p>1.13 compare different interpretations or arrangements of a piece of Irish traditional or folk music,</p>	<p>2.4 rehearse and present a song or brief instrumental piece; identify and discuss the performance skills and techniques that were necessary to interpret the music effectively</p> <p>2.5 prepare and rehearse a musical piece for an ensemble, focusing on co-operation and listening for balance and intonation; refine the interpretation by considering elements such as clarity, fluency, musical effect and style</p>	<p>3.2 examine and interpret the impact of music on the depiction of characters, their relationships and their emotions, as explored in instrumental music of different genres</p> <p>3.7 compare compositions by two or more Irish composers or songwriters; use listening, background reading and scores (where appropriate) to explain and describe differences and</p>
<p>paying attention to musical elements and other influences</p> <p>1.14 compare pieces of music that are similar in period and style by different composers from different countries.</p>	<p>2.10 develop a set of criteria for evaluating a live or recorded performance; use these criteria to complete an in-depth review of a performance.</p>	<p>similarities in the compositions.</p>

Possible ways students can engage with research

Explore > Identify > Present > Reflect

- Choose a topic
- Listen to music
- Record information
- Use musical scores
- Background reading



- What questions arose from your research?

- Written
- Digital
- Visual
- Audio
- Other

- How did I learn best?
- What did I learn?
- What needs work?
- What are my next steps?



Key Documents

Key Documents

Framework for Junior Cycle 2015
Specification for Junior Cycle Music
Assessment Guidelines
NCCA Focus on Learning Assessment Booklets
Information Leaflet



CPD Workshops

CPD Workshops: Presentations, booklets and other resources from our CPD/PLE days
Elective Workshop
PPMTA Conference Materials, Webinar Materials and Digital Learning Technologies Materials



CPD Workshops



News/Events

News and Events

Latest News
Tweets
Updates
Join our Mailing List



Planning

Departmental Planning
Professional Time, JCSP Planning, L2LP Planning
Planning Resources
Units of Learning Planners, Suggested Planning Templates and Learning Outcomes Organiser
Planning Materials referenced on our CPD/PLE days



Planning



Assessment

Assessment

The Learning Journey
CBA information, Summative Assessment information
Formative Assessment
Moving the Learning Forward
Questioning Resource



Resources

Posters: Learning Outcomes, Key Skills, Action Verbs, Statements of Learning, Music Copyright, Music Industry
Bookmarks: Planning for Learning



Resources

Further Online Supports

National Council for Curriculum and Assessment – open www.curriculumonline.ie

- Provides...
 - Music Specification
 - Assessment Guidelines
 - Junior Certificate programme
 - Examples of Student Work and Sample Questions



State Examinations Commission – open www.examinations.ie

- Provides...
 - Junior Cycle Sample Papers (published Oct 2020)
 - Unprepared Tests: Choose Examination Material Archive > Music – Practical
 - Information Note for the Music Practical Choose Schools > Under the Oral, Aural and Practical Examinations section you will find reference to Music.

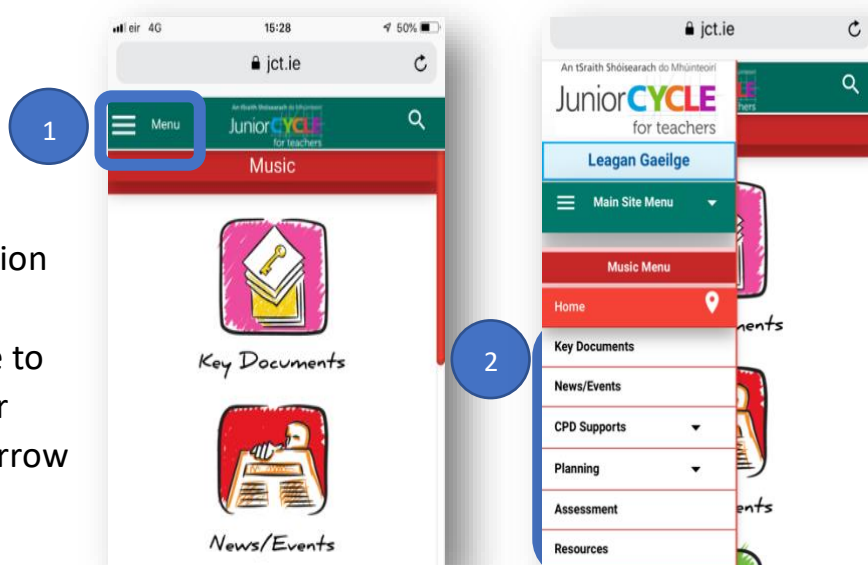


JCT on the Go! - open www.jct.ie

Top
Tip!

Quickly Find Site Sections

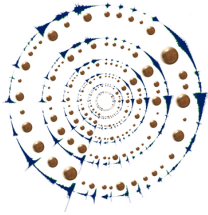
1. Tap the three bar Menu option
2. Choose your area of the site to visit by tapping on its title or tapping on the downward arrow next to its name



Examples of First-Year Student Work

Discuss examples of first-year student work that evidenced the learning in your music classroom

Sample A
Graphic Score



Sample B
MP3 / Digital



Sample C
Manuscript



Sample D
Programme Note



Key Dates for Classroom-Based Assessments 2019-2020

Fri 24th April 2020	earliest date for Composition Portfolio completion
Fri 15th May 2020	latest date for Composition Portfolio completion
Wed 20th May 2020	latest date for Award of the provisional descriptor by the teacher
Wed 27th May 2020	latest date for Completion of the Subject Learning and Assessment Review and for award of final descriptors by the teacher
October 2020	Sample Written Music Examination Paper will be published by State Examinations Commission

Next Steps

- Discuss your planning for CBA 1 and set a date for your SLAR
- Decide how best to plan your professional time and other opportunities for collaboration.
- Review existing units of learning and continue to collaborate to develop further units of learning.
- Review the NCCA examples of work and features of quality.
- Keep an eye on www.jct.ie/music, join our mailing list and follow us on Twitter @JctMusicEdu

Contact Details



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Keep the conversation going!

