



An tSraith Shóisearach do Mhúinteoirí

Junior **CYCLE**

for teachers

Resource Booklet

MUSIC

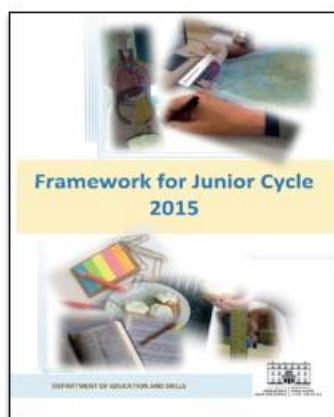
2018 - 2019

Activity 1: Consider the following statements and tick whether you agree or disagree with each one

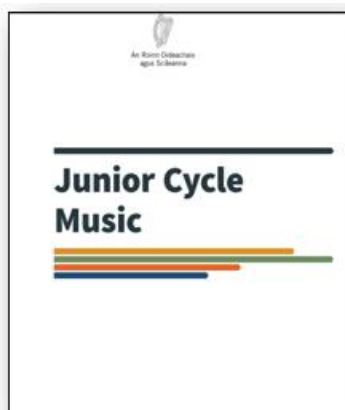
Teaching, Learning & Assessment in Music

Agree	Statement	Disagree
	Teach the thing before the sign (<i>Sound before Symbol</i>)	
	Leave out all exceptions and anomalies until the general rule is understood	
	Proceed from the known to the unknown	
	Let each lesson, as far as possible, rise out of that which goes before, and lead up to that which follows	
	Call in the understanding to help the skill at every step	
	Let the first impression be a correct one; leave no room for misunderstanding	
	Never tell a pupil anything that you can help him to discover for himself	
	Let the pupil, as soon as possible, derive some pleasure from his knowledge. Interest can only be kept up by a sense of growth in independent power	

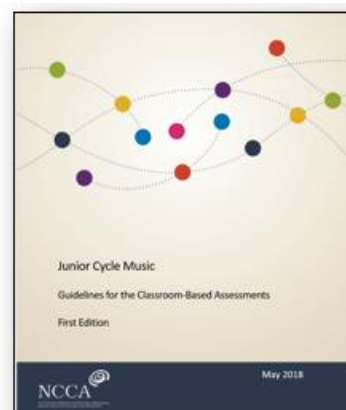
KEY DOCUMENTS



Framework for Junior Cycle (2015)



Junior Cycle Music Specification



Junior Cycle Music Assessment Guidelines

Junior Cycle Music Learning Outcomes

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>



Action VERBS

Definitions + Related Learning Outcomes

ADAPT 2.3
Make something suitable for new condition, use or purpose.

ANALYSE 2.8 3.3 3.8
Study or examine something in detail, break down something in order to bring out the essential elements or structure; identify parts and relationships, and interpret information to reach conclusions

ASSOCIATE 3.6
To connect or bring into relation; to fit together and cause to correspond

COMPARE 1.13 1.14 3.7
Give an account of the similarities and/or differences between two (or more) items or situations, referring to both/all of them throughout

COMPOSE 1.1 3.4
Write or create a work of art, especially music or poetry

CREATE 1.2 2.2 2.7
To bring something into existence; to cause something to happen as a result of one's actions

DEMONSTRATE 1.9
Prove or make clear by reasoning or evidence; illustrating with examples or practical application

DESCRIBE 3.3 3.7
Tell or depict in written or spoken words; to represent or delineate by a picture or other figure

DESIGN 1.3 2.6
Do or plan something with a specific purpose in mind

DEVELOP 2.10
Bring to a later or more advanced stage; to elaborate or work out in detail

DEVISE 3.5
Plan, elaborate or invent something from existing principles or ideas

DISCUSS 1.10 2.4 3.10
Offer a considered, balanced review that includes a range of arguments, factors or hypotheses: opinions or conclusions should be presented clearly and supported by appropriate evidence

DISTINGUISH 2.9
make the difference between two or more concepts or items clear

EVALUATE (information) 3.9
Collect and examine data to make judgments and appraisals; describe how evidence supports or does not support a conclusion in an inquiry or investigation; identify the limitations of data in conclusions; make judgments about ideas, solutions or methods

EVALUATE (ethical judgement) 2.11
Collect and examine evidence to make judgments and appraisals; describe how evidence supports or does not support a judgement; identify the limitations of evidence in conclusions; make judgments about ideas, solutions or methods

EXAMINE 3.2
Consider an argument, concept or object in a way that uncovers its assumptions, interrelationships or construction

EXPERIMENT 2.1
To try and test, in order to discover something new or to prove something

EXPLAIN 3.7 3.10
Give a detailed account including reasons or causes

EXPLORE 3.11
Observe, study, in order to establish facts

IDENTIFY 2.4 2.9
Recognise patterns, facts, or details; provide an answer from a number of possibilities; recognise and state briefly a distinguishing fact or feature

ILLUSTRATE 1.11 2.7
Use drawings or examples to describe something

IMPROVISE 1.3 2.1
Create and perform music spontaneously or without prior preparation; to produce or make something from whatever is available

INTERPRET 1.5 2.4 3.2
Use knowledge and understanding to recognise trends and draw conclusions from given information

INDICATE 1.4 1.12
To point out or point to; to direct attention to

INVESTIGATE 3.9
Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions

JUSTIFY 3.6
Give valid reasons or evidence to support an answer or conclusion

PRESENT 1.2 2.4 2.7 3.11
To bring, offer or give in a formal way; to bring before or introduce to a public forum

PROPOSE 2.9 2.11
Offer or suggest for consideration, acceptance or action

REFINE 2.5
To improve by inserting finer distinctions or musical elements

REHEARSE 1.8 2.4 2.5
Practise a play, piece of music, or other work for later public performance

TRANSCRIBE 1.6
Put thoughts, speech, data, into written or printed form; write out what is heard into characters or sentences

USE 1.9 2.10 3.7
Apply knowledge or rules to put them into practice

THREE STRANDS

Procedural Knowledge

Innovate & Ideate

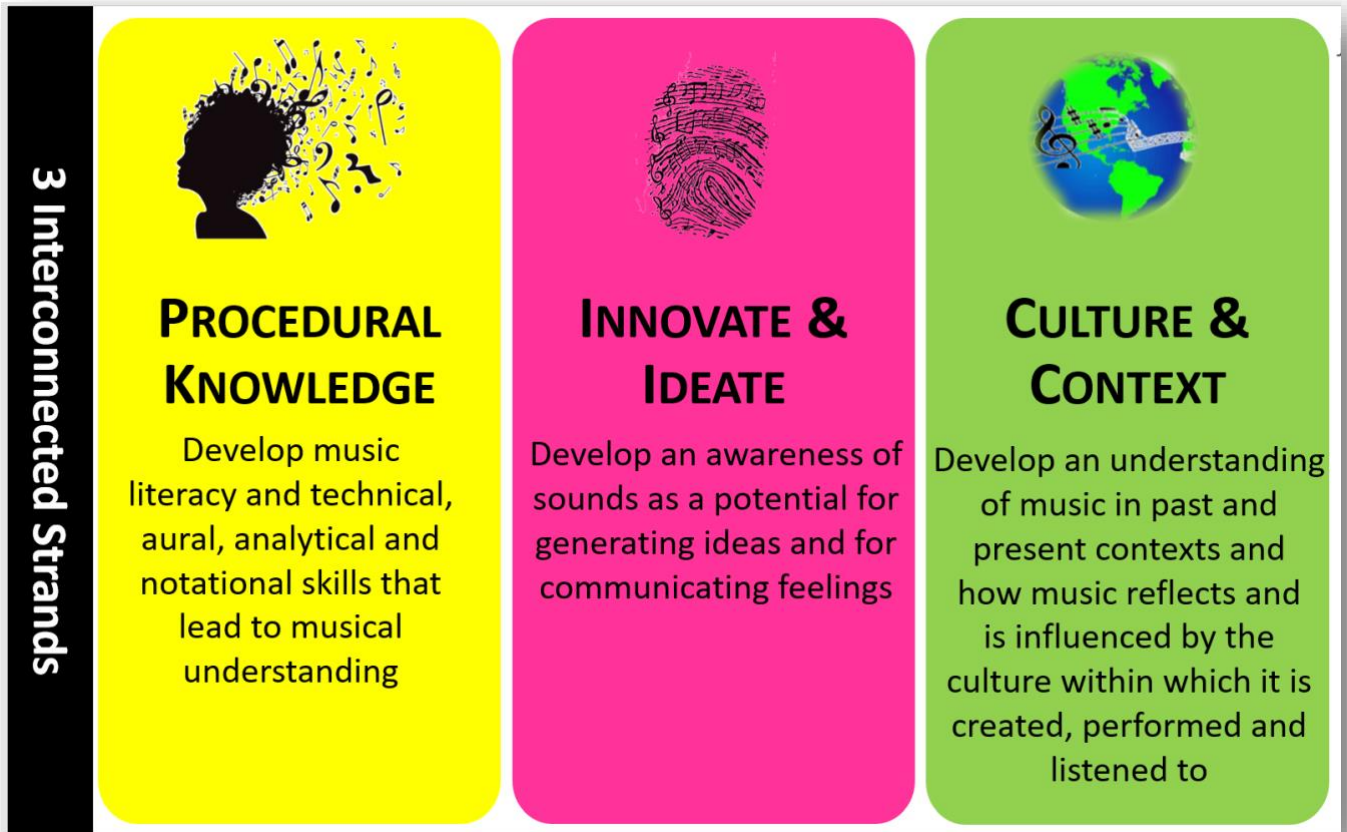
Culture & Context

Adapted from the Junior Cycle Music Curriculum Specification available at www.curriculumonline.ie

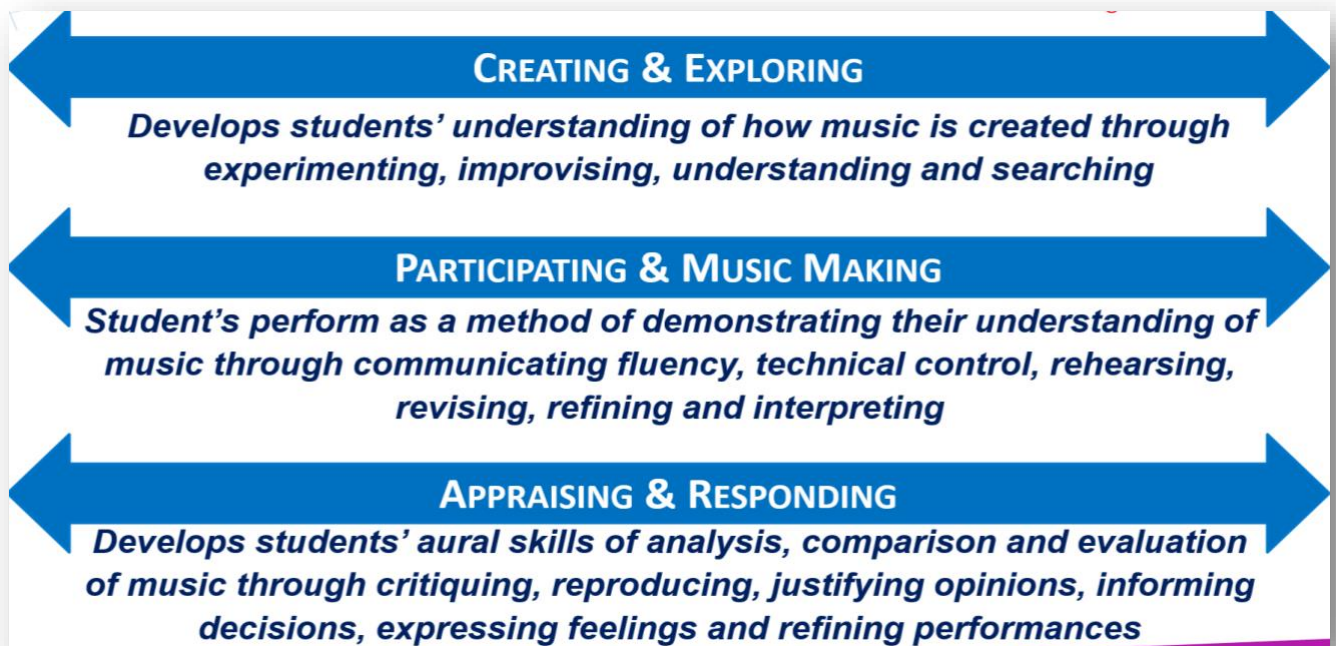
More music resources available at www.ict.ie/music/music

PLANNING FOR LEARNING USING THE SPECIFICATION

Across the 3 Interconnected Strands



Through the 3 Integrated Elements



OVERVIEW of PLANNING FOR LEARNING

Department
Planning

LEARNING OUTCOMES IN FOCUS

With the list of linked 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

Is the learning students will be able to demonstrate at the end of this unit of learning

EVIDENCE OF LEARNING

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

LEARNING EXPERIENCES

Are the learning activities that students will participate in to realise the intended learning

Teacher
Planning

LEARNING INTENTIONS

Are statements, for a lesson or series of lessons, which describe what the teacher wants the students to know, understand and be able to do as a result of the learning and teaching activities

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

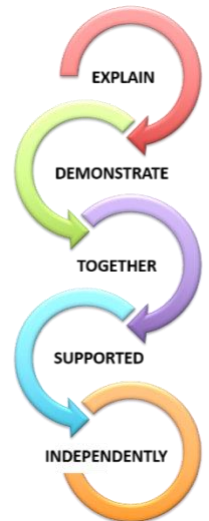
REFLECTION

*Did the learning take place? What worked well?
Challenges? Opportunities?
What? So What? Now What?*

PLANNING FOR LEARNING: DEPARTMENTAL LEVEL

Learning Intention: Working together today, we will ...

♪ Develop an understanding of effective planning at departmental and individual levels



Activity 2: Learning Outcomes in Focus
Identify the parts of the Learning Outcomes which informed the learning in this learning experience

Hallelujah!

1

2

3

4

5

LEARNING OUTCOMES IN FOCUS

The list of linked Learning Outcomes taken from the Learning Outcomes Organiser. Identify the parts of these learning outcomes that will form the learning in this unit.

INTENDED LEARNING – WHAT is the learning?

The learning that students will be able to demonstrate at the end of this unit.

LEARNING EXPERIENCES – HOW will this learning take place?

Learning Activities that students will participate in to realise the intended learning

Elements:

Action Verbs:

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

The opportunities we give students to demonstrate what they know, understand and are able to do with the intended learning.

RESOURCES

Pieces of music, exercises, instrument, technology, software etc.,

REFLECTION

*Did the learning take place?
What worked well?
The challenges?
The opportunities?*

What Unit of Learning will the students engage with next?

LEARNING OUTCOMES IN FOCUS

1.5 read, interpret and play from **symbolic representations of sounds**
1.6 listen to and transcribe rhythmic phrases of up to four bars and **melodic phrases of up to two bars**
1.7 perform music at sight through playing, **singing** or clapping **melodic** and rhythmic **phrases**
1.9 demonstrate an understanding of a range of metres and pulses through the use of body percussion or other means of movement
2.3 adapt excerpts/motifs/themes from an existing piece of music by **changing its feel, style, or underlying harmony**
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
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
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

INTENDED LEARNING – WHAT is the learning?**LEARNING EXPERIENCES – HOW will this learning take place?****Elements:****Action Verbs:****EVIDENCE OF LEARNING – How do I KNOW the learning has taken place?****RESOURCES****REFLECTION**

What Unit of Learning will the students engage with next?

PLANNING FOR LEARNING: INDIVIDUAL TEACHER

Learning Intentions Definition

‘A learning intention for a lesson or series of lessons is a statement, created by the teacher, that describes clearly what the teacher wants the student to know, understand, and be able to do as a result of the learning and teaching activities.’



Learning Intentions will...

- Focus on the learning not the doing
- Always be linked to the intended learning
- Be written in student-friendly language
- Be SMART
- Focus on what the students will have learned by the end of the lesson
- Be broad enough so that they do not limit the wide range of learning experiences



Possible Learning Intentions are...

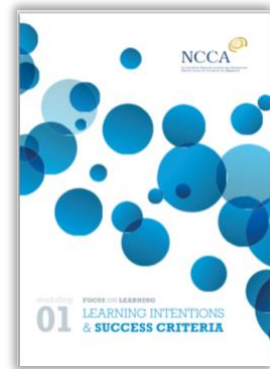
We are learning to ...

- Develop and change the feel of an existing piece of music
- Play something we hear
- Write, read and perform a variety of rhythms and melody
- Recognise and use patterns in our music
- Work together to rehearse and present a piece of music
- Develop the performing skills necessary to interpret my music
- Identify features associated with a style of music, develop an awareness and an appreciation of music from the past and the present
- Use appropriate vocabulary to present our opinion and discuss our work
- Input music data and Use the record and playback function in our DLT

PLANNING FOR LEARNING: INDIVIDUAL TEACHER

Success Criteria Definition

‘Success criteria are linked to learning intentions. They are developed by the teacher and/or the student and describe what success looks like. They help the teacher and student to make judgements about the quality of student learning.’



Success Criteria will...

- Always link to the learning intentions
- Be Specific to an activity
- Be co-created with the students
- Scaffold the learning during the activity
- Form a basis for feedback, peer and self-assessment

Activity 3: Create TWO possible Success Criteria for our Hallelujah Learning experience.

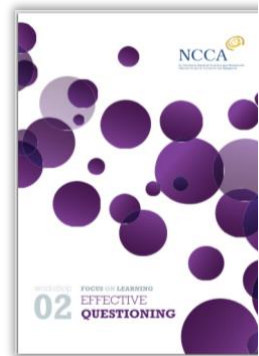
I can ...

I can ...

FORMATIVE ASSESSMENT IN OUR MUSIC CLASSROOM

Effective Questioning is designed to

- Identify the present level of understanding
- Extend and deepen learning
- Inform future planning



Effective Questioning involves:

- ...asking better questions
 - Ask fewer questions
 - Ask more 'open' questions
 - Differentiated questions
 - Sequence questions
 - Prepare Key questions
- ...asking question in a way
 - Learner explains and justifies answer
 - Involve the whole class
 - Think, Pair, Share
 - Provide think time
 - 'No Hands Up'

Assessment Conversation

- Student's become aware of the learning intentions and success criteria
- Involves goal setting, monitoring, reflecting and feedback on progress
- Supports students' ownership and responsibility for learning
- Occurs throughout the learning process from the outset to the summative moments
- Gathered in many different ways, portfolios, observations, tasks
- Emphasizes strengths, identifies challenges and points to next steps
- Enables teachers to adjust their teaching to keep students on track

Activity 4: Answer the following questions

- Give an example of how you use formative assessment in your music classroom?







- In what way does this support student learning?

- How does it differ from summative assessment?



EFFECTIVE QUESTIONING IN THE MUSIC CLASSROOM

These questions are NOT exhaustive or prescriptive

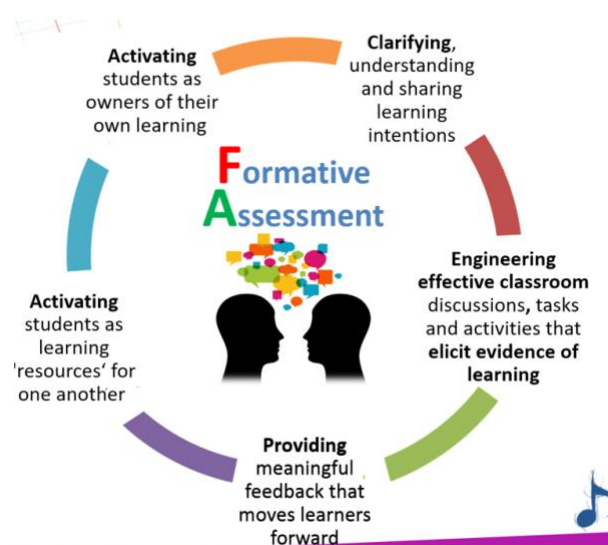
LEARNING IN THE MUSIC CLASSROOM			
Cognitive Objective	Possible Action Verbs	Links to Thinking	Possible Questions
KNOWLEDGE  <i>Remembering</i>	Associate Describe Identify Match	Students are more likely to retain information if it is needed for a specific task and linked to other relevant information. Do your questions in this area allow students to link aspects of knowledge necessary for the task?	<ul style="list-style-type: none"> Name the instruments playing the melody What is a repeated pattern called? Where on the score would find the time signature? Who is the intended audience for this piece of music? What type of instrumental or vocal piece is this? Who is the composer/songwriter of this piece?
COMPREHENSION  <i>Understanding</i>	Demonstrate Discuss Explain Indicate Interpret Illustrate	Comprehension questions require students to process knowledge they already have to answer the question. They demand a higher level of thinking and information processing than do knowledge questions.	<ul style="list-style-type: none"> What are features of the Baroque period? Why is reverb often added to vocals in a pop song? Why do you think all the violinists sit together in the orchestra? What kind of notation/sound symbols will be most suitable? Why did the composer/songwriter write this music?
APPLICATION  <i>Applying</i>	Apply Investigate Present Refine Use	Questions in this area require students to use their existing knowledge and understanding to solve a new problem or to make sense of new learning. Students are more likely to be able to apply knowledge to a new context if it is linked to prior learning experiences.	<ul style="list-style-type: none"> Where else could we develop the use of the ostinato pattern in our piece? Is it possible to use some of the verse or chorus as an introduction? What other chords could we use with this melody? What processing effects could be added to your composition? Who are some famous exponents of this type of traditional or folk music?
ANALYSIS  <i>Analysing</i>	Analyse Compare Distinguish Explore Examine Rehearse	Analysis questions require students to break down what they have already learned and reassemble it to help them solve a problem. These questions are linked to more abstract, conceptual thought, which is central to the process of creativity.	<ul style="list-style-type: none"> What is the function of the ostinato in this dance music? Why does the composer modulate to the relative minor in this piece of music? What structural approach is the most suitable for your composition? What was happening in the composer's country at the time of this composition?
SYNTHESIS  <i>Creating</i>	Create Compose Design Develop Devise Propose Transcribe	Synthesis questions demand that students combine and select from all their learning to respond to a new context. There is likely to be a great diversity of responses.	<ul style="list-style-type: none"> Can you suggest a different ending within the melody of this piece? Can you reorganise the form of this piece? Will the composition focus on melodic, harmonic, or rhythmic concepts? Is this piece typical of the time it was written or collected in? What do I want the attention of the listener to be guided towards?
EVALUATION  <i>Evaluating</i>	Appraise Evaluate Improvise Justify	Evaluation questions expect students to use their knowledge to form judgements and be able to defend the positions they take. Evaluation questions demand complex thinking and reasoning.	<ul style="list-style-type: none"> Can you justify why you have finished your piece so abruptly? What style or genre best matches your composition? What is the most interesting moment in this piece for me? What is or where is my favourite section of this piece?

Activity 5: Consider the last first year music class you taught and answer the following questions...

Intended Learning	Questions asked	Impact on Learning
Melodic Features	What is the name given to a repeated melodic pattern?	Recall information on music features learnt in the last class

Activity 6: Consolidate our understanding of the importance of Formative Assessment to support learning

Mention one further way you might use Formative Assessment in your classroom...



TRANSLATING THE CLASSROOM-BASED ASSESSMENTS INTO PRACTICE

Classroom-Based Assessment 1: Composition Portfolio

Celebrate achievements as creators of music

Bring idea from concept to realisation

Take risks, explore new opportunities

Reflect on the creative process

Two pieces from their portfolio will be selected

Any musical style/genre, instrument or voice and solo and/or group performance

Presented written, digital, visual or audio

Student reflection

Preparing Students/Making Choices/Questions for students to consider:

Who is the intended audience?

What kind of notation/sound symbols will be most suitable?

What instruments or voices will best suit?

What style/genre will best match?

Will the composition focus on melodic, harmonic or rhythmic elements?

What structural approach is most suitable?

What kind of processing effects, or vocal effects could be added?

Activity 7: Share your thoughts...

CBA1: Composition Portfolio	
Opportunities	Challenges

LEARNING OUTCOMES IN FOCUS

Activity 8: Underline the learning from these Learning Outcomes that can be heard in this composition

Procedural knowledge	Innovate and ideate	Culture and context
<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>2.1 experiment and improvise with making different types of sound 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 statement's purpose and development</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> <p>3.9 investigate the influence of processing effects (e.g. distortion, reverb, compression) on the recording process; select some recordings and evaluate the</p>
<p>1.4 indicate chords that are suitable to provide harmonic support to a single melodic line</p> <p>1.12 indicate where chord changes occur in extracts from a selection of songs.</p>	<p>2.3 adapt excerpts or motifs/themes from an existing piece of music by changing its feel, style or underlying harmony</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>use and effectiveness of such effects within them.</p>

CBA 1: COMPOSITION PORTFOLIO: Features of Quality

Activity 9: Create effective feedback for this composition using aspects of the features of quality for CBA1

Features of Quality: Music – Composition Portfolio

Exceptional

- Melodic, rhythmic or harmonic concepts are very highly developed in a thoroughly skilful and sophisticated way, resulting in compositions that are highly original and imaginative
- There is very strong evidence of an understanding of the appropriateness of the chosen instruments/effects/medium/genre
- The pieces of music are shaped to a very clear purpose, and fully realised for their intended receiver/audience.

Above expectations

- Melodic, rhythmic or harmonic concepts are very well developed in a skilful and sophisticated way, resulting in compositions that are original and imaginative
- There is strong evidence of an understanding of the appropriateness of the chosen instruments/effects/medium/genre
- The pieces of music are shaped to their intended purpose, and realised very well for its intended receiver/audience.

In line with expectations

- Melodic, rhythmic or harmonic concepts are well developed resulting in compositions that have evidence of some originality and some imagination
- There is an adequate understanding of the appropriateness of the chosen instruments/effects/medium/genre
- The pieces of music are shaped to a purpose and realised well for its intended receiver/audience.

Yet to meet expectations

- Melodic, rhythmic or harmonic concepts are insufficiently developed resulting in compositions that are lacking in originality and imagination
- There is lack of evidence of understanding and inconsistency in the appropriateness of the chosen instruments/effects/medium/genre
- The pieces of music are lacking a purpose, and show limited consideration or awareness of the intended receiver/audience.

Classroom-Based Assessment 2: Programme Note

Inform an audience on the content of their upcoming performance in the (Practical Examination)

Illuminate the content of their performance

Background information on the composer or songwriter

Musical context

Aural Signposts

Flexibility in structure

Student's role in a group performance

Activity 10: Consider the practical performance of our student guitarist and answer the following questions

Who is the composer/songwriter of this piece? _____

Why did they write this music? _____

What type of instrumental or vocal piece is this? _____

Who are some famous exponents of this type of traditional or folk music?

What was happening in the composer's country at the time of this composition? _____

Is this piece typical of the time it was written or collected in? _____

Was is the most interesting moment in this piece for me? _____

What do I want the attention of the listener to be guided towards?

What is or where is my favourite section of this piece? _____

CBA2: PROGRAMME NOTE: Features of Quality

Activity 11: What aspects of the features of quality could scaffold effective feedback?

Features of Quality: Music: Programme Note
Exceptional <ul style="list-style-type: none">▪ Programme Note offers, to a very high standard, concise, compelling and highly interesting details of the pieces that provide very detailed insights with comprehensive supports for the listener▪ In-depth and very detailed information is provided on the historical context or purpose of composition▪ The biographical details of the composer/songwriter/exponents of the style show evidence of a very high level of initiative in research.
Above expectations <ul style="list-style-type: none">▪ Programme Note offers concise, compelling and interesting details of the pieces that are very clear and provide detailed insights with very good supports for the listener▪ In-depth and detailed information is provided on the historical context or purpose of composition▪ The biographical details of the composer/songwriter/exponents of the style show evidence of a high level of initiative in research.
In line with expectations <ul style="list-style-type: none">▪ Programme Note adequately offers a few interesting facts and details of the pieces that are clear and provide some insights with good supports for the listener▪ Adequate information and background is provided on the historical context or purpose of composition▪ The biographical details of the composer/songwriter/exponents of the style show evidence of some level of initiative in research.
Yet to meet expectations <ul style="list-style-type: none">▪ Programme Note offers limited facts and details of the pieces and provides the listener with little or no insights to support them▪ Limited information and background is provided on the historical context or purpose of composition▪ The biographical details of the composer/songwriter/exponents of the style show a lack of evidence of research or independent reading.

FINDING THE MUSIC IN OUR LEARNING OUTCOMES

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



Der Erlkönig

Franz Schubert - music
Goethe - words

German

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel'ich mit dir;
Manch'bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

"Willst, fainer Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
"Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh'und Not;
In seinen Armen das Kind war tot.

English

Who rides, so late, through night and wind?
It is the father with his child.
He has the boy well in his arm,
He holds him safely, he keeps him warm.

"My son, why do you hide your face so anxiously?"
"Father, do you not see the Elfking?
The Elfking with crown and tail?"
"My son, it's a wisp of fog."

"You dear child, come, go with me!
Very lovely games I'll play with you;
Some colorful flowers are on the beach,
My mother has some golden robes."

"My father, my father, and don't you hear
What the Elfking quietly promises me?"
"Be calm, stay calm, my child;
The wind is rustling through the withered leaves."

"Do you want to come with me, pretty boy?
My daughters shall wait on you finely;
My daughters will lead the nightly dance,
And rock and dance and sing you to sleep."

"My father, my father, and don't you see there
The Elfking's daughters in the gloomy place?"
"My son, my son, I see it clearly:
There shimmer the old willows so grey."

"I love you, your beautiful form entices me;
And if you're not willing, then I will use force."
"My father, my father, he's grabbing me now!
The Elfking has done me harm!"

It horrifies the father; he swiftly rides on,
He holds the moaning child in his arms,
Reaches the farm with trouble and hardship;
In his arms, the child was dead.

PLANNING USING THE ACTION VERBS

'Each action verb is described in terms of what the learner should be able to do once they have achieved the learning outcome'

Music Specification, p.25

Activity 12: Action Verbs

Action Verb	Action Verb Definition	Learning Outcome
Refine	To improve by inserting finer distinctions or musical elements	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
Distinguish	Make the differences between two or more concepts or items clear	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

Activity 13:

How might the learning for one or both of these action verbs be exemplified in your music classroom?

ACCESSING AND SHARING MUSIC ONLINE

Spotify



Spotify is a music streaming service where users can create, edit, and share playlists and tracks on social media, and make playlists with other users.

Spotify provides access to more than 35 million songs. As of July 2018, it had 180 million monthly active users, including 83 million paying subscribers.

Unlike physical or download sales, which pay artists a fixed price per song or album sold, Spotify pays royalties based on the number of artists' streams (songs played).

SoundCloud



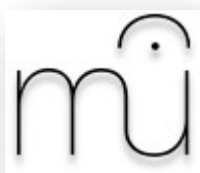
SoundCloud is an online audio distribution platform and music sharing website that enables its users to upload, promote, and share audio. It was originally intended to allow musicians to collaborate by facilitating the sharing and discussion of recordings, but later transformed into a publishing tool for music distribution.

YouTube



YouTube is a video-sharing website created in February 2005. YouTube allows users to upload, view, rate, share, add to favourites, report, comment on videos, and subscribe to other users. As of February 2017, there are one billion hours of content being watched on YouTube every day and as of August 2018, the website is ranked as the second-most popular site in the world.

MuseScore



MuseScore is a free scorewriter comparable to Finale and Sibelius, supporting a wide variety of file formats and input methods. It is free and open-source software. The MuseScore Connect feature allows MuseScore users to publish and share their music online through MuseScore.com

FINDING THE MUSIC IN OUR LEARNING OUTCOMES

Activity 13:

What learning outcome from our Innovate and Ideate strand is evidenced here? _____



Listen to the following excerpts and comment on the style of each one?

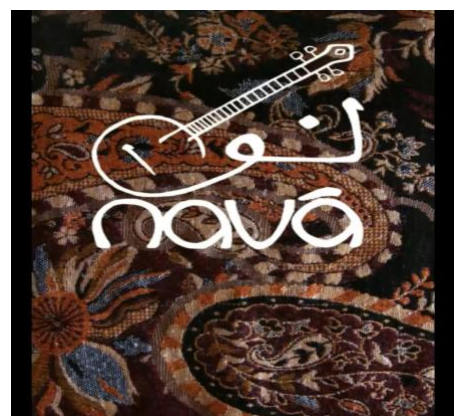
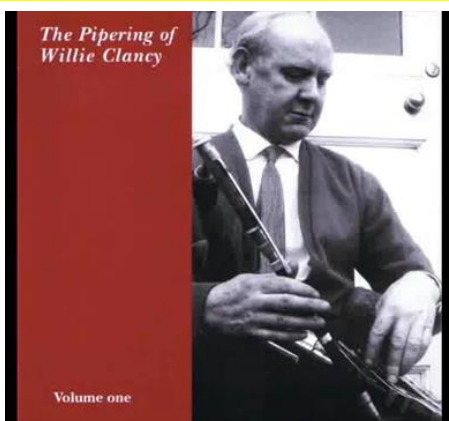


With thanks to our colleagues
in Lyric FM

Activity 13:

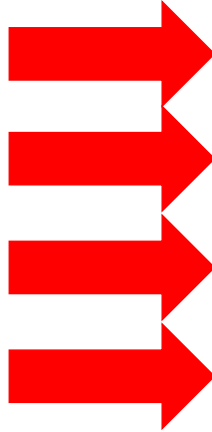
What is the learning at the heart of this learning outcome?

1.13 compare different interpretations or arrangements of a piece of Irish traditional or folk music, paying attention to musical elements and other influences



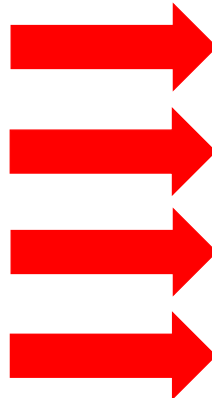
Activities continued: Link the Learning from the following learning outcome across the 3 interconnected strands to start compiling new units of learning.

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



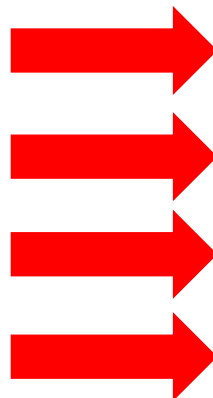
Link the Learning

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



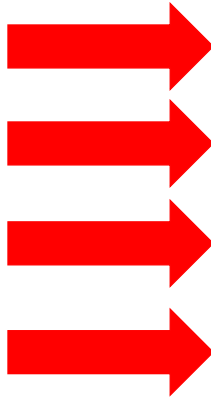
Link the Learning

2.3 adapt excerpts/motifs/themes from an existing piece of music by changing its feel, style, or underlying harmony



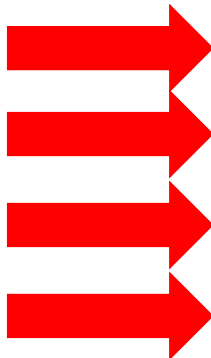
Link the Learning

1.13 compare different interpretations or arrangements of a piece of Irish traditional or folk music, paying attention to musical elements and other influences



Link the Learning

3.10 discuss the principles of music property rights and explain how this can impact on the sharing and publishing of music



Link the Learning

Notes

GLOSSARY OF TERMS

Classroom-Based Assessments (CBA)

Classroom-Based Assessments are best described as the occasions when the teacher assesses the students using the specific tasks set out in the subject specification. The tasks are clearly described, as are the criteria for assessment to support teacher judgement. The criteria are found in the features of quality linked to each Classroom-Based Assessment. Although the assessment is similar to the formative assessment that occurs every day in class, in the case of the Classroom-Based Assessment the teacher's judgement is recorded for Subject Learning and Assessment Review and is used in the school's reporting to parents and students.

Features of Quality (Music Specification p.30)

The features of quality support student and teacher judgement of the Classroom-Based Assessments and are the criteria that will be used by teachers to assess the student work.

Formative Assessment (Framework p.35 – 36)

The Junior Cycle will be underpinned by the further integration of formative assessment as a normal part of teaching and learning in classrooms. Formative assessment involves teachers and students reflecting on how learning is progressing and deciding next steps to ensure meaningful outcomes. A vital part of formative assessment is the feedback that teachers provide to their students. Through a range of assessment activities, the teacher helps the student to identify what has been achieved and where there is room for further learning and development. To facilitate the type of learning envisaged above, the role of the teacher and the dynamics of the teacher-student relationship will evolve. Teachers will place a greater emphasis on integrating assessment into their teaching, so they can better monitor students' progress in learning and identify how they can support students to reflect on and critically analyse their own learning.

Junior Cycle Profile of Achievement (Framework p.46)

The JCPA will reward achievement across all areas of learning as applicable: Subjects, Short Courses, Wellbeing, Priority Learning Units, other areas of learning. The JCPA will draw upon and report on achievement across all elements of assessment including ongoing, formative assessment; Classroom-Based Assessments; and SEC grades which include results from the state-certified written and practical examinations. The JCPA will have a nationally determined format. It will

be compiled by the school and received by students in the autumn following third year, when all assessment results from the SEC and the school are available and confirmed.

Learning Intentions and Learning Outcomes

(NCCA Glossary of Terms)

Learning Intention:

A learning intention for a lesson or a series of lessons is a statement, created by the teacher, which describes clearly what the teacher wants the students to know, understand and be able to do as a result of the learning and teaching activities.

Learning Outcome:

Learning outcomes are statements in the curriculum specifications to describe the knowledge, understanding, skills and values students should be able to demonstrate after a period of learning.

Subject Learning and Assessment Review (SLAR)

(Framework p.39-40)

In Subject Learning and Assessment Review meetings, teachers will share and discuss samples of their assessments of student work and build a common understanding about the quality of student learning. Each Subject Learning and Assessment Review meeting will be subject-specific and will focus on the Classroom-Based Assessments undertaken by the particular year group.

Success Criteria

Success criteria are linked to learning intentions. They are developed by the teacher and/or the student and describe what success looks like. They help the teacher and student to make judgements about the quality of student learning.

Summative Assessment

Assessment is summative when it is used to evaluate student learning at the end of the instructional process or a period of learning. The purpose is to summarise the students' achievements and to determine whether and to what degree the students have demonstrated understanding of that learning by comparing it against agreed success criteria or features of quality.

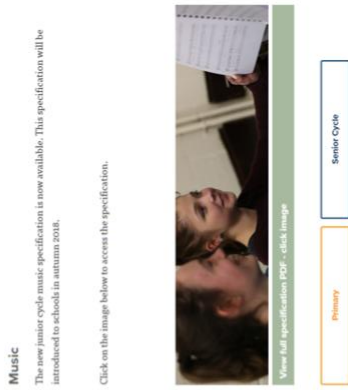
Unit of Learning

A unit of learning links learning outcomes which clearly set out what the students should know, understand, and be able to do as a result of the learning and teaching activities within that unit

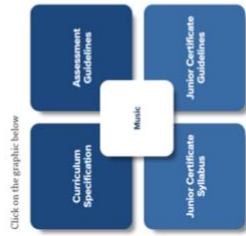
Key Websites Referenced in the Workshop



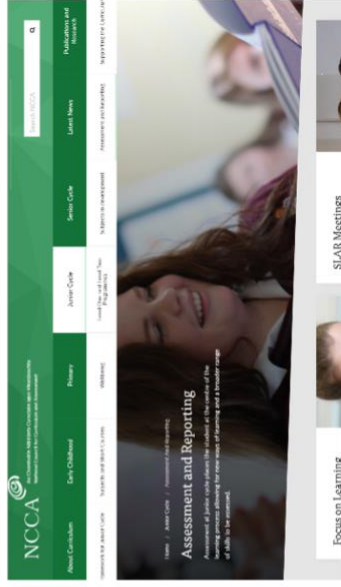
www.jct.ie is the home website for the Junior Cycle for Teachers support service. On the landing page for Music, you will see six titles. Key Document's contain links to the **Framework for Junior Cycle 2015**, the **Junior Cycle Music Specification**, **Assessment Guidelines** and the **NCCA – Focus on Learning** Series. CPD Workshops link to all PowerPoints and resources utilised in our CPD workshops and our elective Webinars and Digital Learning Technologies workshops. Planning, Assessment and Resources will continue to be populated with materials as they are created.



On www.curriculumonline.ie website you will find the new **Music specification** and the **Assessment Guidelines for the two Classroom-Based Assessments**. This is also where the **annotated examples of students' work will reside when available**.



Click on the graphic below



On www.ncca.ie website you will find the **Focus on Learning Ongoing Assessment Booklets** for Junior Cycle. These booklets include a range of assessment supports, advice and guidelines which will further support music teachers in their formative assessment classroom practice. There is also information and guidelines on Reporting and SLAR meetings.

Acronyms Explained

- AOIC** – Association of Irish Choirs
- CBA** – Classroom Based Assessment
- DES** – Department of Education and Skills
- DLT** – Digital Learning Technologies
- IMRO** – Irish Music Rights Organisation
- JCPA** – Junior Cycle Profile of Achievement
- JCSP** – Junior Certificate School Programme
- JCT** – Junior Cycle for Teachers
- L1LP** – Level 1 Learning Programme
- L2LP** – Level 2 Learning Programme
- LAOS** – Looking at our Schools 2016
- NCCA** – National Council for Curriculum and Assessment
- NIPT** – National Induction Programme for Teachers
- NQT** – Newly Qualified Teacher
- OAL** – Other Areas of Learning
- PDST** – Professional Development Service for Teachers
- PLE** – Professional Learning Experiences
- PPMTA** – Post-primary Music Teachers' Association
- SEC** – State Examinations Commission
- SLAR** – Subject Learning and Assessment Review
- SOL** – Statements of Learning
- SSE** – School Self-Evaluation

Digital Learning Technologies utilised today include ...

DLT	Application
Padlet	Can capture the student voice instantly, provide a platform for effective feedback and organise the collective ideas of a group
QR Codes	When sharing links to online resources QR codes make it easy. Works with any device that has a camera (may need an additional app to work)
Videoscribe	Communicate your message as if it was being hand drawn in front of you
MuseScore	Prepare and present your music scores using this multiplatform tool (PC or Mac) and hear it played back immediately. Supports most forms of notation and TAB
iMovie (Mac/iPad) or Windows Movie Maker (PC)	Easily crop/edit your videos and add text, animations or music to them



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