

'Me and My Music'

A collaboration between Junior Cycle for Teachers (JCT), Irish Music Rights Organisation and Sing Ireland

Preparation and Planning Booklet

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Rialtas na hÉireann
Government of Ireland



An tSraith Shóisearach do Mhúinteoirí
JuniorCYCLE
for teachers



Cumann Ionaid Mhúinteoirí / Oideachais in Éirinn
Association of Teachers' Educations Centres Ireland



Clár Éire Ildánach
Creative Ireland
Programme
2017-2022



'Me and My Music'

Collaborative Planning Project Information

Please share all relevant and important details below



Teacher:

Teacher Name

Contact Number

Email

Preferred method of communication & times

Teacher area of speciality

Preferred method of communication & times



Visiting Musician:

Musicians Name

Contact Number

Email

Preferred method of communication & times

Musicians area of Speciality



Students:

Class Group

Class Size

Any Special requirements or Supports needed



School:

School Name

Principal Name

Contact Number

Email

'Me and My Music'

'Me and My Music' is an Arts in Junior Cycle initiative in collaboration with the Irish Music Rights Organisation (IMRO) and Sing Ireland. This initiative aims to support the integration of the principles and key skills which underpin the Framework for Junior Cycle (2015), the Arts in Education Charter and the Creative Ireland Programme (2017-2022), Pillar 1 Creative Youth. As part of this initiative, we wish to document, celebrate and promote creativity in music at Junior Cycle.

The Creative Ireland Programme is guided by a vision that every person in Ireland will have the opportunity to realise their full creative potential. It is a five-year all-of-Government initiative, from 2017 to 2022, to place creativity at the centre of public policy.

Junior Cycle for Teachers (JCT) is a dedicated continuing professional development (CPD) support service of the Department of Education and Skills. Our vision is to inspire, support and empower teachers in the transformation of junior cycle education in Ireland through the provision of appropriate high quality CPD for school leaders and teachers.

The **Irish Music Rights Organisation (IMRO)** is responsible for protecting, promoting and developing the collection and distribution of royalties. Our aim is to foster music creation and to promote the value of music to the creative cultural and business communities in Ireland.

Sing Ireland is the national representative organisation that develops and supports all forms of singing groups and choirs in Ireland. It does this by providing quality experiences through activities led by Sing Ireland and by supporting the work of our members and the wider choral sector.

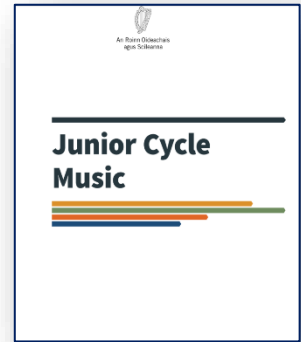
The emphasis in *'Me and My Music'* is on the creative process working towards the creation of a music artefact. The music teacher together with the visiting musician will aim to instil in students a creative disposition where they are free to experiment, allowed to take risks, encouraged to explore new and challenging opportunities and reflect on the creative process. This learning will support first-year students, music teachers and visiting musicians to engage with their own creativity and will support their understanding of Junior Cycle Music.

Participating schools/Music teachers have agreed to:

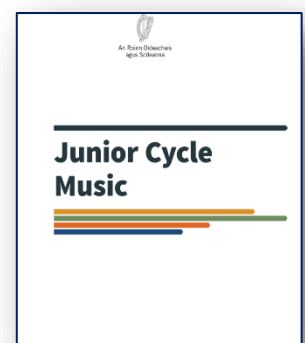
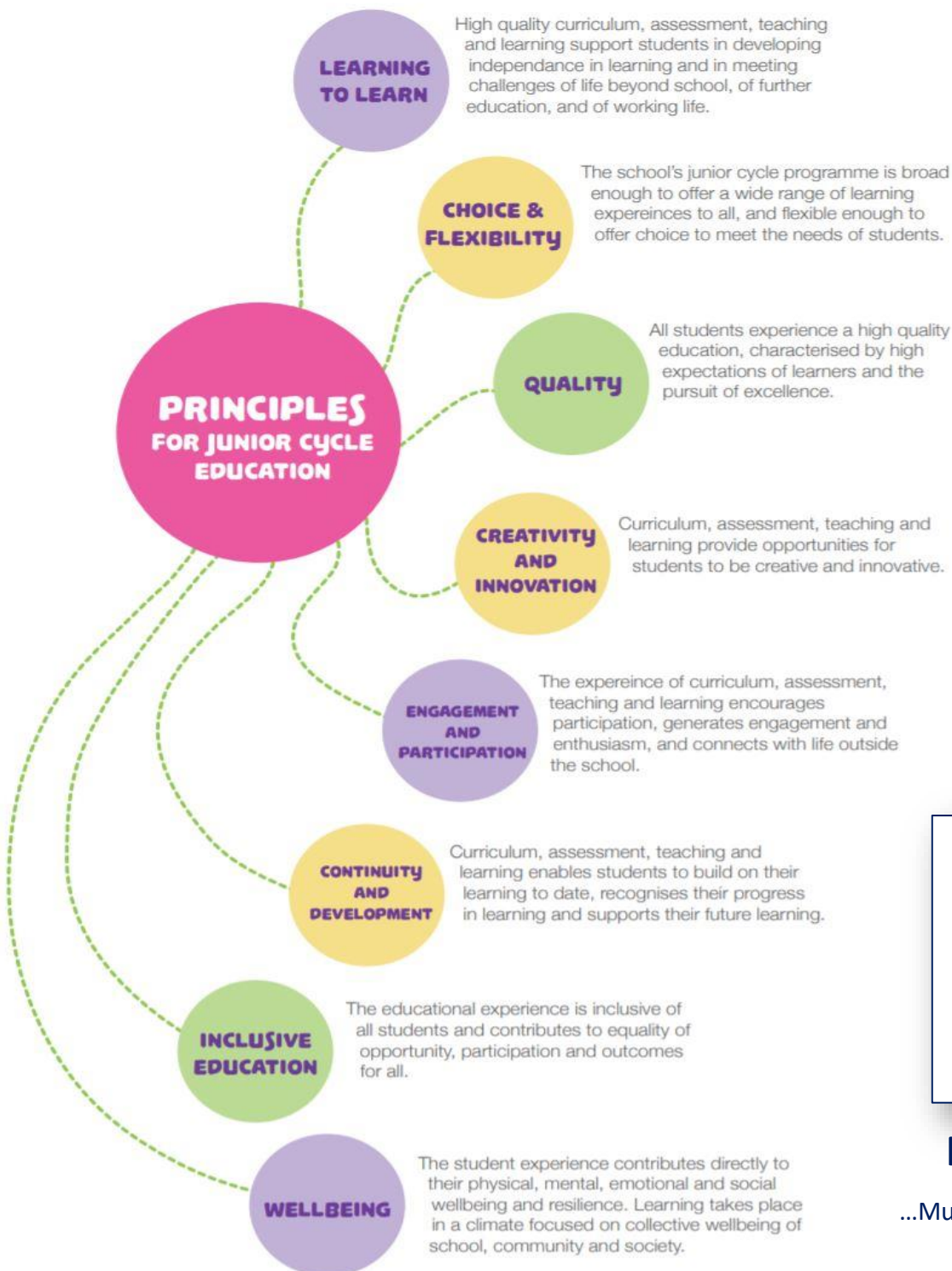
- undertake a partnership approach to the initiative, where the visiting musician and music teacher have shared responsibility for its planning and delivery
- attend the collaborative preparation and planning day
- be present at all times during the class contact time of up to six hours
- complete a short online evaluation report and attend an evaluation event in June
- secure all permissions in relation to recording and documenting by photographing/audio/video of the students at work and their work
- submit the music artefacts created as a result of this initiative to meandmymusic@jct.ie by 16th May 2019. These artefacts may be used by JCT in further Continuous Professional Development workshops for music teachers
- Creative Ireland, JCT, IMRO and Sing Ireland been credited on any promotional material that may be used in connection with this initiative (e.g., local press, school newsletter etc)

JUNIOR CYCLE MUSIC AIMS TO...

'contribute to the development of artistic awareness and understanding, self-expression, self-esteem, imagination and multicultural sensitivity, and therefore, to the development of the whole person. Students will develop the knowledge, skills and understanding necessary to produce and engage with authentic and original music, that is both theirs and the music of others. In doing so, they will develop the music literacy, critical skills and language necessary to engage with today's musical world.'



...Music Specification, p.18



RATIONALE

...Music Specification, p.4-5

STATEMENTS OF LEARNING

The twenty-four statements of learning, underpinned by the eight principles, are central to planning for the students' experience of the junior cycle programme.

| Statement of Learning | Examples of relevant learning |
|--|--|
| SOL 3: The student creates, appreciates and critically interprets a wide range of texts. | Students will explore the creation, appreciation and interpretation of musical texts in various notated formats, including staff notation, graphic notation, using technological means and other appropriate formats. |
| SOL 4: 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. |
| SOL 8: The student values local, national and international heritage, understands the importance of the relationship between the past and current events and the forces that drive change. | Students use their musical ideas and outputs to reflect life and living in their own community and the broader context; they consider the role and impact of the past in their musical choices. |
| SOL 16: The student describes, illustrates, interprets, predicts and explains patterns and relationships. | Students understand patterns and relationships in music through exploring tonalities, chords, keys and time signatures in a variety of musical experiences. |
| SOL 23: The student brings an idea from conception to realisation. | Students work out a creative concept and decide how to bring it to fruition. This process involves moving through brainstorming, researching, practising, presenting, capturing, evaluating and reflecting. |
| SOL 24: The student uses technology and digital media tools to learn, communicate, work and think collaboratively and creatively in a responsible and ethical manner. | Students can use technological and digital media to create collaborative compositions; record and critique group performances and explore the works of composers, while being aware of issues related to copyright and plagiarism. |

REFLECTION

Activity: Select 1-2 statements from the list above and together reflect on how this learning might be evidenced through this initiative.

KEY SKILLS

There are eight key skills required for successful learning by students across the curriculum and for learning beyond school.

COMMUNICATING

Students will get opportunities to explore and express emotions through a performance or presentation. They will make decisions about how best to communicate with an audience. Through listening and observing others communicate, students develop an understanding of how to communicate their ideas through different and appropriate media.

BEING LITERATE

Students can create music in response to different stimuli, such as images, texts, abstract ideas / moods / emotions or other melodic forms and fragments.

MANAGING MYSELF

Students learn to identify and reflect on personal strengths and weaknesses; consider their choices and decisions; and seek help and be open to feedback in a way that facilitates revision and improvement.

WORKING WITH OTHERS

Students will learn to negotiate relationships with peers and teachers during rehearsals and other group activities; they will spend time actively listening to each other and sharing ideas honestly and sensitively; they will learn to respect and incorporate the views/ideas of others.



STAYING WELL

Students develop confidence as they contribute to decisions within group music making activities and collaborative creative endeavours. They develop resilience in the face of difficulties and a sense of satisfaction in the achievement of goals.

BEING CREATIVE

Students will explore innovative approaches to engage with classroom activities; for example through group discussion, movement, visual thinking, peer teaching, creative use of technology and taking risks.

BEING NUMERATE

Students can explore the relationship between different genres/styles and identify similarities and differences through listening and composing activities.

MANAGING INFORMATION & THINKING

Students can use digital devices to record their individual or group performances, to share this content with each other and develop a portfolio of performance development.

QUALITY LEARNING EXPERIENCES – KEY SKILLS

WORKING WITH OTHERS



Work independently and/or as part of a team. Collaborate with others in the completion of tasks

BEING CREATIVE & COMMUNICATING



Present and perform in a variety of modes. Be creative and innovative

BEING LITERATE



Communicate & critically respond to text & dialogue

MANAGING MYSELF STAYING WELL



Think critically and reflect on their learning



MANAGING INFORMATION & THINKING

Apply their learning in a number of different contexts

BEING NUMERATE



Think analytically and solve problems

WHAT IS A LEARNING OUTCOME?

A Learning Outcome is what you want your students to **know** (knowledge, understand), to be able to **do** (skill) and to **appreciate** (value) having studied music in your classroom

PLAN FOR LEARNING USING THE SPECIFICATION

Across the 3 Interconnected Strands



PROCEDURAL KNOWLEDGE

Develop music literacy and technical, aural, analytical and notational skills that lead to musical understanding



INNOVATE & IDEATE

Develop an awareness of sounds as a potential for generating ideas and for communicating feelings



CULTURE & CONTEXT

Develop an understanding of music in past and present contexts and how music reflects and is influenced by the culture within which it is created, performed and listened to

Through the 3 Elements

CREATING & EXPLORING

Develops students' understanding of how music is created through experimenting, improvising, understanding and searching

PARTICIPATING & MUSIC MAKING

Students perform as a method of demonstrating their understanding of music through communicating fluency, technical control, rehearsing, revising, refining and interpreting

APPRAISING & RESPONDING

Develops students' aural skills of analysis, comparison and evaluation of music through critiquing, reproducing, justifying opinions, informing decisions, expressing feelings and refining performances

EXPLORING CREATIVITY THROUGH OUR LEARNING OUTCOMES

| | Procedural Knowledge | Innovate & Ideate | Culture & Context |
|------------------------------|----------------------|--|-------------------|
| Creating & Exploring | 1.1 | compose and perform or play back short musical phrases and support these phrases by creating rhythmic/melodic/harmonic ostinati to accompany them | |
| | 1.2 | create and present a short piece, using instruments and/or other sounds in response to a stimulus | |
| | 1.3 | design a harmonic or rhythmic accompaniment, record this accompaniment and improvise over this recording | |
| Participating & Music-making | 1.4 | indicate chords that are suitable to provide harmonic support to a single melody line | |
| | 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 | |
| | 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 | |
| | 2.3 | adapt excerpts/motifs/themes from an existing piece of music by changing its feel, style, or underlying harmony | |
| | 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 | |
| Appraising & Responding | 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 | |
| | 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 | |
| | 3.5 | devise and perform examples of incidental music that could be used in a variety of contexts or environments | |
| Appraising & Responding | 1.12 | indicate where chord changes occur in extracts from a selection of songs | |
| | 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 | |

WHAT IS THE KEY LEARNING AT THE HEART OF THESE LEARNING OUTCOMES

| | Learning Outcome | Key Learning |
|------------------------------|--|--------------|
| Creating & Exploring | 1.1 compose and perform or play back short musical phrases and support these phrases by creating rhythmic/melodic/harmonic ostinati to accompany them | |
| | 1.2 create and present a short piece, using instruments and/or other sounds in response to a stimulus | |
| | 1.3 design a harmonic or rhythmic accompaniment, record this accompaniment and improvise over this recording | |
| | 1.4 indicate chords that are suitable to provide harmonic support to a single melody line | |
| | 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 | |
| | 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 | |
| | 2.3 adapt excerpts/motifs/themes from an existing piece of music by changing its feel, style, or underlying harmony | |
| Participating & Music-making | 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 | |
| | 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 | |
| | 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 | |
| | 3.5 devise and perform examples of incidental music that could be used in a variety of contexts or environments | |
| Appraising & Responding | 1.12 indicate where chord changes occur in extracts from a selection of songs | |
| | 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 | |

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

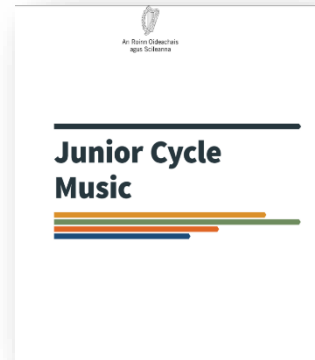


| ACTION VERB | DEFINITION | RELATED LEARNING OUTCOME |
|-------------------------------------|--|--------------------------|
| Adapt | make something suitable for new condition, use or purpose | 2.3 |
| Compose | write or create a work of art, especially music or poetry | 1.1, 3.4 |
| Create | to bring something into existence; to cause something to happen as a result of one’s actions | 1.2, 2.2, 2.7 |
| Design | do or plan something with a specific purpose in mind | 1.3, 2.6 |
| Devise | plan, elaborate or invent something from existing principles or ideas | 3.5 |
| Evaluate (ethical judgement) | Collect and examine evidence to make judgements and appraisals; describe how evidence supports or does not support a judgement; identify the limitations of evidence in conclusions; make judgements about ideas, solutions or methods | 3.9 |
| Experiment | to try and test, in order to discover something new or to prove something | 1.12, 2.1 |
| Illustrate | use drawings or examples to describe something | 2.7 |
| Improvise | create and perform music spontaneously or without prior preparation; to produce or make something from whatever is available | 1.3, 2.1 |
| Indicate | to point out to; to direct attention to | 1.4, 1.12 |
| Investigate | analyse, observe, study, or make a detailed and systematic examination, in order to establish facts or information and reach new conclusions | 3.9 |
| Present | to bring, offer or give in a formal way; to bring before or introduce to a public forum | 1.2, 2.7 |

EVIDENCE OF LEARNING

'The junior cycle places a strong emphasis on assessment as part of the learning process...

*Essentially, the purpose of assessment and reporting at this stage of education is to **support learning.**'*



...Music Specification, p.19

Composition Portfolio

Classroom-Based Assessment 1

Collection of their musical compositions, ideas or motifs

Celebration of their achievements as creators of music

- Any musical style/genre
- Any instrument or Voice
- Solo and/or Group composition
- Format for presentation – written, visual, digital, audio, other
- Student Reflection for each piece
- Two pieces will be selected



Written



Visual



Digital



Audio

**Presentation of
Composition Portfolio**

PLANNING FOR 'Me and My Music'

The emphasis in 'Me and My Music' is on the process and creation of a musical artefact.

Agree the areas of learning to be engaged with during this initiative. Consider the age, stage, interests and abilities of your first-year students.

Identify the learning outcomes to be focused on in this Unit of Learning:

Intended Learning: *(What will the learning be about?)*

Evidence of Learning: *(How will you know this learning has taken place?)*

Quality Learning Experiences: *(This learning will take place through?)*

HELPING STUDENTS TO REFLECT ON THEIR LEARNING

This is intended to give students the opportunity to set out a brief statement on the purpose or intention for the creative idea and asks the student to indicate what they have learnt from the creative process. It also offers the student the space to consider what they might do differently on a subsequent occasion.

| | |
|---|---|
| STUDENT NAME: | SCHOOL: |
| Title of my composition: | |
| Where did I get the ideas for this composition? | My composition could be used for... |
| What style did I choose and why? | Who are some famous performers of this type of music? |
| What instruments did I choose and why? | What processing or recording effects could be added to my music? |
| MY ASSESSMENT OF MY WORK: | |
| What or where is my favourite section of this piece? / What is the most interesting moment in this piece for me? | What do I want the attention of the listener to be guided towards? |
| What I learned from creating this composition: | |
| What I would do differently next time: | |

PLANNING & SCHEDULING

Timetabling:

| | | | | | | |
|-----------------------------|--|--|--|--|--|--|
| Number of sessions | | | | | | |
| Date/Times of visits | | | | | | |

Sessions:

Session 1: Brief outline of what will happen e.g. will the musician share their practice/process with the students? Will the teachers and musician facilitate a brainstorming session in session 1 with the students or will this be done in advance by the Music teacher?

Agreed areas to be covered in remaining sessions.
Session 2

Session 3:

Session 4:

Session 5:

Teachers Timetable

| Class Time | Mon | Tue | Wed | Thu | Fri |
|------------|-----|-----|-----|-----|-----|
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