







CEISTIÚ ÉIFEACHTACH SA RANG CEOIL

Níl an liosta ceisteanna seo uileghabhálach ná saintreorach

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?