

MUSIC



**Seventh-day Adventist
Secondary Curriculum**

A Curriculum Framework for Seventh-day Adventist Secondary Schools

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It is our wish that teachers will use this document to improve their teaching and so better attain the key objectives of Seventh-day Adventist education.

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WHAT IS A FRAMEWORK?

A Framework

In the Adventist secondary school context, a 'framework' is a statement of values and principles that guide curriculum development. These principles are derived from Adventist educational philosophy which states important ideas about what Seventh-day Adventists consider to be real, true and good.

A framework is also a practical document intended to help teachers sequence and integrate the various elements of the planning process as they create a summary of a unit or topic.

The framework is not a syllabus.

The framework is not designed to do the job of a textbook. Although it contains lists of outcomes, values, issues and teaching ideas, the main emphasis is on relating values and faith to teaching topics and units.

Objectives of the Framework

1. One objective of the framework is to show how valuing, thinking and other learning skills can be taught from a Christian viewpoint. The Adventist philosophy of art influences this process.
2. A second objective is to provide some examples of how this can be done. The framework is therefore organised as a resource bank of ideas for subject planning. It provides ideas, issues, values and value teaching activities of art, so it is intended to be a useful planning guide rather than an exhaustive list of "musts".

The framework has three target audiences:

1. All music teachers in Adventist secondary schools.
2. Principals and administrators in the Adventist educational system.
3. Government authorities who want to see that there is a distinctive Adventist curriculum emphasis.

USING THE FRAMEWORK

LAYOUT

The framework is comprised of four sections — philosophy, the planning process, sample unit plans and appendices. The nature and purposes of each section are set out below.

It is suggested that you read this page describing these four sections now before attempting to use the document for the first time.

SECTION 1 — PHILOSOPHY

Section 1 is the philosophical section. This section contains a philosophy of music, a rationale for teaching music, and a set of outcomes which have a Christian bias.

This section is meant to remind teachers of the Christian perspective they should incorporate in their teaching. They may consult this section when looking at longer-term curriculum planning, and when thinking about unit objectives. They may also be adapted to form part of their program of work.

SECTION 2 — THE PLANNING PROCESS

Section 2 is the "how to" section of the framework. It explains a process teachers can follow when planning a topic or unit of work while thinking from a Christian perspective. It is followed by a sample summary compiled by working through the steps. Because it suggests an actual process for integrating ideas, values and learning processes, this section is the heart of the document.

SECTION 3 — PLANNING ELEMENTS

Section 3 contains lists of ideas, values, issues and teaching strategies that teachers may consult when working their way through Section 2 of the framework. It is a kind of mini directory of ideas to resource the steps followed in Section 2.

SECTION 4 — APPENDICES

Section 4 contains ideas for teaching which lie outside the domain of values and faith, but which could be useful as reminders of good teaching and learning practice.

SECTION 1

Philosophy

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PHILOSOPHY

Seventh-day Adventists believe that God intends music to be one means of fostering spiritual development. Musical understanding and expression help comprise the worship and faith that draw us to Him. Through the experience of carefully crafted music we may pursue a relationship with Him, and be helped to enter His eternal kingdom.

Music is an academic discipline that requires memory work, intellectual understanding and creative interpretation. The intellectual and creative are important elements working together in our educational development because they have the potential to bring balance to our learning experiences. This balance occurs because our listening and performance of music require emotional and moral sensitivity, intellectual effort, and spiritual experience.

Music is also valuable because its interpretation demands creativity. When we interpret and compose music, we need to portray feelings and moods, experiences, purposes, forms, styles and meaning, and synthesize these musical elements creatively.

Creating music for others involves effective communication. The activities of performing and discussing music draw on the ability to communicate a range of ideas and feelings to others, and to God.

Music is important to emotional development. Through understanding music, skill development and performance, we are exposed to a range of emotions, and we learn emotional sensitivity. As we learn how to refine and direct emotions, we find the sense of awe, inner harmony and calm that are part of personal balance.

At times music appears to bypass reason and communicate directly with the feelings. It is therefore important that music education develop awareness of this possibility, with its power to influence the emotions and actions of students.

Overall, music helps us develop abilities such as creativity, communication, and emotional expression. Music education forms an indispensable part of our aesthetic development. It is a gift from God, designed to give us balance, to uplift us, and to lead us to Him.

OBJECTIVES

The principal aims of Adventist music education are to enable students:

1. To learn music through participation in musical activities.
2. To be actively involved in the continuous life-long process of learning about music.
3. To develop insights into how music functions, and to apply these insights in listening, performance and composition.
4. To understand the elements of music — melody, rhythm, style, expression, tone, colour, harmony and form.
5. To develop an understanding of musical style as it relates to culture, period, composer, and music traditions.
6. To be actively involved in making music by practicing, composing, performing, understanding and listening to music.
7. To respond to music with aural awareness and sensitivity through as wide an involvement in music activities as possible.
8. To find interest in, and enjoyment of music.
9. To understand the spiritual, emotional, moral and social implications of music.
10. To construct a hierarchy of Christian values which will enable them to judge musical value.
11. To discern quality and value, to make wise value judgments, to discriminate, and to select appropriate music.
12. To seek opportunities to use their music skills in ministering to others.

SECTION 2

The Planning Process

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STEPS IN PLANNING A UNIT

1. Consult the music syllabus, including the yearly planner for the school, if there is one.

Ask questions such as: What do I cover? How much time will I have? How will I subdivide my year into units? What important values and issues could be included? What is the detail? Where does this fit? List ideas (areas of study) of what you want to teach. Put these in order.

2. Gather information about the topic. Consult text books for ideas. Sort the information by referring to syllabus or planner.
3. Devise assessment tasks, both cumulative and summative.
4. List the most important outcomes (ideas, skills, values, knowledge etc). Some teachers will refer to outcomes which spread throughout a year and are cumulative.
5. Devise interesting teaching strategies/activities to assist learning. Some of these come from professional development and school visitation. Videos, internet and TV programs such as "Video Hits" are useful resources.
6. Look for resources to support the strategies. Book any equipment needed.
7. Fill in a planning grid, breaking the information into lessons.
8. Refine the teaching notes you have been making, or create notes.
9. Go back and evaluate during and after the teaching.
10. Throughout the whole process, remember the importance of teaching values and the valuing process.

Remember that the process is not a rigid step-by-step sequence. There is much coming and going between the points.

STEPS IN PLANNING A UNIT — AN EXAMPLE

African American Music

1. Consult the music syllabus and choose:

- The jazz elective
- African American music
- Twelve bar blues specifically

Ask questions such as: What do I cover? How much time will I have? What important values and issues could be included? What is the detail? Where does this fit? After seeing the key areas to be covered, add seventh chords.

2. Gather information about the topic. Consult text books and other resources like song collections for ideas. Sort the information by referring to the syllabus.
3. Devise assessment tasks, both cumulative and summative. Cumulative tasks could be composition, performance, listening and musicology. Summative tasks could be performance and composition.
4. List the most important outcomes. Examples are: recognise, play and compose with first, fourth and fifth chords, gain experience in improvising, and be able to successfully manipulate musical elements to produce a twelve bar blues structured composition.
5. Devise interesting teaching strategies to assist learning. In this topic ensure that students frequently do something practical. Plan to build on these practical tasks in successive lessons.
6. Look for resources to support the strategies. Resources here may include a history of black slavery as the context of the blues, working songs and songs such as *I've Been Everywhere Man*, a biography of a popular artist like Louis Armstrong, and performing media required.
7. Fill in a planning grid, breaking the information into lessons. See the grid on the following pages of this framework.
8. Refine the teaching notes you have been making. Inset new songs that you have found since starting to plan, and that could be suitable examples of the twelve bar blues form.
9. Go back and evaluate during and after the teaching.
10. Throughout the whole process, remember the importance of teaching values and the valuing process. Examples of values that could be emphasised in this topic are tolerance, sensitivity, teamwork, discipline, responsibility and mastery.

Jazz Topic: African American Music

Focus 12 Bar Blues

Year 9 – 12 lessons of 45 minutes

Key areas covered: Chords I IV V, History of Black slavery, working songs Q & A melodic call and response, Improvisation Pentatonic and Blues Scale, Performing Media, Popular Artists

Unit Outcomes

1. Recognise and play chords 1, 4, 5
2. Compose with chords 1, 4, 5
3. Have experience in improvising
4. Be able to successfully manipulate musical elements
5. Produce a 12 bar blues structural composition
6. Have an emerging knowledge of the historical context of 12 bar blues, including environmental influences and influential performers.
7. Have an understanding of the Christian roots of the blues
8. Develop an empathy for the African-American oppression

Resources

Step it Down – Bessie Jones and Bessie Lomax, *Listen to the Music Book 1* – Ian Dorrett, *Dancing in the Street* (Video)

Musicians: Ray Charles, Mills Davis, Duke Ellington, Beebee King, John Lee Hooker, Muddy Waters

African American Music

Twelve Bar Blues

Listening	Musicology	Performing	Composing	Homework
Lesson 1 Aural 1 IV V identification Play music	History African/American oppression Gospel and slavery Values: tolerance, sensitivity, emotional appropriateness	Singing the song Call and response Value: balance		Write the words to the song Find out about Louis Armstrong or other musicians of the era
Lesson 2 Using I IV V, teach the chords		Play chords as class, and break into smaller groups. Chords and words – C & R	Start thinking about words/topics	
Lesson 3 Rhythm New Song	Performing media	Improvisation rhythmically on chords Values: team work, creativity, participation, uniqueness	Improvisation rhythmically on chords	
Lesson 4 Introduce V7 Chord Resolution V7 – I Strong relationship	Performers Arpeggios	Add V7, and keep improvising with rhythm. Arpeggiating chords		

African American Music

Twelve Bar Blues (continued)

Listening	Musicology	Performing	Composing	Homework
Lesson 5 Add 17, IV7, V7	Value: Self-discipline	Walking bass	Create a walking bass line in a key allocated according to ability	Complete the bass line composition
Lesson 6 A minor blues scale	Structure of the blues scale A, C, D, D#, E, G	Play scale Improvise melodically Values: cooperation, confidence, blending	Write out 2 bar solos Work out call and response	
Lesson 7 Word setting syllabic	Values: perseverance, focus			Set composition task as performance
Lesson 8, 9, 10	Work on composition with close teacher supervision	Values: responsibility, diligence, motivation, focus, concentration		
Lesson 11	Performances	Value: mastery		
Lesson 12	Listening and musicology assessment			

SECTION 3

Planning Elements

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Guidelines for Selecting Music to Teach

Evaluation Criteria

1. Wise decisions about music come from the knowledge of its elements. Teach the elements of music to enable students to discriminate between higher and lower quality music within a style. State syllabi list useful variations of these elements. The six elements commonly cited are pitch (melody, harmony), dynamics and expressive techniques, duration (rhythm and tempo), tone colour, texture, and structure (form).
2. A useful criterion for evaluating a piece of music is to examine the balance between its major elements. Imbalance due to overemphasis or under emphasis of one element may lower the effectiveness of the music in the context it is presented in.
3. The elements of music express technical quality, emotional quality and, aesthetic quality. The balance within and between these larger aspects of music can indicate musical appropriateness.
4. The elements of music can be manipulated to fulfil the composer's purpose or performer's purpose. Sometimes it is necessary to know this purpose to evaluate the music.
5. Appropriateness is a useful criterion for making judgments about the worth or desirability of musical exposure and performance. We may ask "what is the function of the music in the situation it is performed in? Is it appropriate for the audience or the occasion?"
6. The musical environment influences the appropriateness of the music performed. If playing music in church for example, the performer needs to choose a particular style and etiquette to suit the context.
7. The function or purpose of music is important. The degree to which music fits its purpose is a useful criterion for evaluating it.
8. The intentions of the musicians may influence the appropriateness or worth of music at times.
9. We cannot say that music we perceive to be unsuitable or poor in quality in one instance or context is bad all the time.
10. Distortion in the dynamics of sound can cause physical harm to human hearing. On this basis, loudness in music can be seen as being unsuitable for its audience.

Emotion

1. Be aware that music creates emotion, and that this emotion can be negative or positive in its effects.
2. While we realise that musical style is subjective, we should be aware of how style influences emotions, and of how it can produce different emotions for different people
3. Overdoing any musical style through distortion of some kind can manipulate emotions in a negative way.
4. The techniques of composition or performance affect the emotional status of the listener or the listening environment. Listeners need to know what the music is doing to them.

Morality

1. Avoid pushing the idea that a particular rhythm or style of music is immoral. Style itself does not constitute bad music.
2. Lyrics are an important element of music. They can be immoral. Conversely they can help determine the effectiveness of the music they help comprise.
3. The connotations of music due to its origin can associate it with immorality or make it offensive.
4. Teach evaluation of music in a controlled environment. Do not allow listening to music or performance of music that is clearly morally offensive or questionable in your view, because you are responsible for what happens in your class.
5. In choosing music to teach, research carefully and use criteria of its quality that you can justify to yourself, the students, the parents, the school administration, and the wider church community.

Subjectivity

1. Be aware that music is always subjective and biased by age and culture.
2. Sometimes the suitability of the music depends on what the listener does with it mentally and emotionally.
3. When students express affirmation of, or dislike for music, they can be asked to give reasons for their opinions.

SUGGESTIONS FOR EMPHASIZING THE VALUING PROCESS IN TEACHING MUSIC

This section of the framework outlines some strategies for teaching positive ideas and developing the valuing process in music teaching.

- 1 **The valuing process** involves at least four basic aspects — identifying values, clarifying values, making judgments or decisions, and applying values in performance and lifestyle. These parts of the valuing process are outlined below:
 - A Constantly examine and identify the values expressed and implied in all aspects of music. Some possible questions to ask are:
 - What is the message and value expressed in this music?
 - What is the style and origin of the piece?
 - What emotional responses are evoked?
 - How does this music reflect the values of the church?
 - What values are neglected in this choice of music?
 - B Help students clarify their value positions shown in their own and others' composition and performance. Clarifying questions could include:
 - What did you have in mind when you chose to listen to or play this piece of music?
 - Why did you express yourself like this?
 - What do you mean by your comment about the value of the lyrics here?
 - Why do you hold that position about this piece of music?
 - What are you going to do in response to this composition?
 - C Help students make value judgments and decisions about choice of musical listening and performance. We may continually assist students to both identify and form criteria for judging the worth of these activities and choices. Sample questions may include:
 - Is your decision to perform this music in this context a good one?
 - On what basis do you make your judgment?
 - What are the criteria for judging the quality of this music?
 - What do you think of the merit of the lyrics?
 - How does this music relate to your own value priorities?
 - What do you personally get out of this music emotionally and spiritually? Why is this so?

Help students make informed decisions about music. One tactic involves the type of value analysis which examines the consequences of selecting a style of music for listening, playing or singing, and its effect on the family, school, peer group relationship and oneself. These decisions are then implemented with certain outcomes, and they result in goal achievement. Students need to be aware of all of these steps in decision making. The following questions illustrate this tactic:

- If you chose this type of music, what might be short- and long-term consequences (both positive and negative) for you, for other family members, for the church?
- What evidence is there from the past, from scripture or from other sources that the sorts of consequences generated above would happen?
- Should we therefore choose music like this?

D Create opportunities for students to apply Christian ideas and values in their own performance. Opportunities occur in situations such as church services and play outs for needy community groups.

2. Provide an environment that encourages students to value their own composition and performance. Teachers may assist by constantly looking for opportunities to appraise work in a positive way, by encouraging, and by avoiding the use of negative terms. They need to be well aware of student aptitudes in order to do this.
3. Continually encourage students to value others' musical performance and affirm them.
4. Encourage students to express themselves freely about their views of music. Seek their opinions and foster open discussion in an accepting, safe environment.
5. Use opportunities to discuss value-laden issues that arise, and that impact on students. Examples of such issues are how to decide on the appropriateness of music to perform, commitment to being involved musically, how to balance graciousness with self-confidence, and how to avoid false expectations gained by overexposure to refined productions.
6. Help students explore their feelings through listening, discussion and performance. They can be encouraged to express emotional reactions to music through writing, creating shapes, painting in different ways etc. Examples of questions or statements to develop emotional sensitivity are:
 - What feelings do you experience as you listen to this music? List as many as you can.
 - What is it about this music that leads you to feel intense feelings of praise, joy, sorrow etc?

- Try to pour out your joy in these words as you sing. Think about the reasons for your joy, the depth of joy etc.
 - What do you feel as you sing this? Here is how you can you portray more imagination in your performance.
7. Provide an environment where the positive values and attitudes of the teacher are conveyed both intentionally and incidentally to students. Your own genuine interest, professionalism and competence will create an enthusiastic desire in the students to pattern their musicianship accordingly. Select material that will act as a guide by which students can make positive and independent music choices. Also open up opportunities to explore issues without intruding your own opinions and bias.
 8. Show students how to pursue positive attitudes as they develop their musical skills. Help them for example to accept responsibility for their choices and performance standards, to develop musicianship skills to their full potential, to set priorities, and to persevere.
 9. Use biographies of musicians to raise issues and awareness of values. For example teachers may show how composers model or deny the values in their music, they may look at the influence of a life and what has influenced it, or they may look at how religious music has affected people over time.
 10. Debate is an effective way to have students think about what they listen to. For example after listening to music of twelve bar blues, have them debate the merits of this musical style form for them.
 11. Show awareness of the current music industry in your teaching. Make reference to topics such as its standards, its technology, its new recording techniques, rates of pay, administration of business, and issues for Christians in these topics. Show how the moral standards of musicians can give them credibility in the industry.
 12. Create opportunities for students to experience the absolute beauty of music. For example have them develop a sense of awe or wonder in singing works such as classical canons or six part harmonies, or in listening to beautiful music of various styles.
 13. Create opportunities to explore contrasting approaches to the expression of religious faith in music. Visit churches of other denominations to see how they use music. Invite a rabbi to speak, experience the singing of the Torah, discuss what has influenced the rise of charismatic music, or show how a range of emotional responses are evoked through different styles of religious music.
 14. Plan to explore how family culture may influence students' perceptions of music. Religious and other beliefs can be discussed.

15. Involve parents in the performance and evaluation of music. Parents can be involved in supporting student performances. They can also be interviewed about what influences their tastes, and they can assist their teens to evaluate music in homework.

VALUES

Listed below are a group of values that are important to music teachers. The list is not exhaustive, and will doubtless be added to over time.

Aesthetic:

Alternation
Balance
Beauty
Clarity
Complexity
Composition
Contrast
Creativity
Design
Discord
Diversity
Economy
Fluidity
Form
Gradation
Grandeur
Harmony
Impact
Integration
Originality
Repetition
Rhythm
Simplicity
Spontaneity
Subtlety
Symmetry
Uniqueness
Unity
Variation

Moral:

Appropriateness
Balance
Integrity
Loyalty
Purity
Respect
Responsibility
Sensitivity
Tolerance

Emotional:

Appropriateness
Awe
Control
Direction
Diversity / range
Expressiveness
Intensity / depth
Involvement
Passion
Sensitivity
Sub-conscious stimulation
Sympathy

Intellectual:

Acceptance of challenge, standard
Adaptation
Abstraction
Analysis
Awareness of music elements
Concentration
Confidence
Enthusiasm
Excellence
Flexibility
Gradation
Inner hearing
Memory
Organization
Perseverance
Problem solving, orientation
Reliability
Responsibility
Self-discipline
Self-motivation

Performing:

Balance
Blend
Common sense
Competence
Concentration
Confidence
Cooperation
Creativity
Diligence
Efficiency
Empathy
Enjoyment
Enthusiasm / energy
Excellence
Expressiveness
Flexibility

Independence
Interpretation
Leadership
Loyalty
Mastery
Ministry
Motivation
Participation
Perseverance
Respect
Responsibility
Sensitivity
Tolerance

ISSUES

Whatever aspects of music we teach, it is evident that issues of all kinds will arise. Issues are points of contention, so discussion about them is a good way to focus on values. The issues listed below are categorized into nine groups.

Choice Guidelines:

- Appropriateness of performing media to the audience
- Avoidance of purely emotional response
- Cultural influence
- Generation differences in choice and taste
- Level of knowledge
- Peer group pressure
- Prejudices
- Purpose
- Socio-economic influence
- Taste versus morality

Creating Music:

- Acceptance of a variety of styles
- Appropriateness of function
- Awareness of limitations of creator and audience
- Confidence in creative ability

Involvement:

- Acceptance of new ideas
- Commitment
- Equal opportunities
- Financial limitations
- Mastery limitations

Morality:

- Appropriateness of emotional response
- Lyrics — meaning and direction, style and intent of origin
- Lyrics — subliminal messages
- Physical damage to the body
- Physical response
- Presentation — physical appearance and movement etc

Musicianship:

- Appropriateness of tone colour and volume
- Attention to detail
- Balance in structure
- Commitment to mastery
- Equipment care
- Presentation of self, work and books
- Pride in achievement
- Style and interpretation

Performance:

- Attitude to the performance, audience and occasion
- Balance between humility and self-confidence
- Dealing with rude audiences
- Graciousness
- Ministry
- Purpose
- Responsibility
- Self-esteem
- Suitability to place, audience, culture, age, education

Function of Music:

- Church
- Community
- Home
- Personal
- School

Role Model:

- Attitude to styles
- Enthusiasm
- Expression and appreciation irrespective of ability
- Flexibility
- Musical styles
- Professionalism
- Tolerance

Skills Development:

- Career options
- Need for competence
- Need for practice and presentation
- Organization
- Priorities in life
- Teaching methodology
- Working to potential

Assessing Values and Attitudes

1. Types of Tasks

- a Identify values present in the lyrics of songs, a critic's point of view, a performer's behaviour etc
- b Clarify values by doing the following kinds of things:
 - Explain criteria for why people make the musical choices they do.
 - Explain why a value priority is held in a given context or situation.
 - Explain what a value or belief means in a particular lyric or musical performance.
 - Explain how a value held relates to an assumption about music, or to a Christian or other world view.
- c Make aesthetic, ethical, and other music-related value judgments in a wide range of contexts. Reference can be made to clear criteria for making these judgments, and the strength of these criteria. Examples are:
 - The quality of a perspective, point of view, or idea in the lyrics of music.
 - The quality of a belief or value of a composer. For example students could identify which values Beethoven stood for.
 - The quality of a piece of music, with criteria given for the judgment. For example students could examine the lyrics of a song and discuss its worth as judged from the Christian perspective. They could be asked if the lyrics are congruent with the intent of the music.
- d Teachers can assess some elements of the decision-making process in learning music. They can look for the ways in which students show awareness of the context of the decision, the use of evidence to make decisions, the awareness of consequences of decisions, and the rationality of the reasons for decisions.

Sample question: Here is a rock song. On what basis would you choose to accept or reject it as being suitable for you? What musical elements are used? How are these connected?
- e Teachers can give students questionnaires which help reveal values and attitudes about activities, class work, the subject, teacher performance etc.

2. How can attitudes be assessed?

Attitudes can be seen as values revealed in action in the longer-term. They may be dispositions to behave in certain ways because of values held, or a group of a person's beliefs organised around situations, people or objects, and held over time. They are difficult to put marks to, so should be thought of in different ways to values when assessing students.

- First, students need to be aware of what desirable attitudes about musical study are, and why they are important.
- It is important to look for changes in attitudes if students' attitudes are different to the intended ones early in the year.
- Assessment of attitudes can be based on observation of students over the whole of the course, not just on isolated incidents.
- Observation of students' attitudes needs to occur in contexts where students are likely to display their attitudes —practical performances, projects, discussions, and records kept by using rating scales and/or criteria listings.
- Teachers can build an attitude profile of students over a period of time. They can compile a list of attitudes and check off student progress in developing these attitudes. A mark could be given to the profile if desired. Attitudes could include: enthusiasm; punctuality; cooperation; attitude to mastery; acceptance of evaluation; self-evaluation; tolerance; cleaning of instrument etc.
- Observation of students' attitudes can be done by:
 - Teacher assessment — the standard method.
 - Self-assessment — here students assess themselves. Students can be surprisingly honest and perceptive about their own attitudes.
 - Peer assessment — here a student is assessed by his/her peers. This can bring out some revealing insights that may not have been apparent to the teachers. However, care must be taken here.
- Besides being observed, student attitudes can be assessed by expressing their opinions on a continuum. An example is to use a song, a composer, a style etc by using the statements of a Likert scale.

Sample question: What do you think of this style of music? Mark the place on the line which approximately shows your position.

Poor

Excellent

3. How can students' attitudes be recognised and reported?

- *Marks*— Attitudes could be given a weighting when compiling the overall course mark (for example 10% or less). This could be as part of a test or as part of continuous assessment.
- *Profiles* — A listing of desired attitudes could be made and then either:
 - Indicate on a check list those which are observed (based on reflection or impressions over the term, or accumulated check lists);
 - Report only those observed (based on reflection or impressions over the term, or accumulated check lists); In this way teachers can build a description of a set of attitudes students hold about history.
- *Rating Scales* — Use a four or five point rating scale (based on reflection over a timeframe such as a whole term).
- *Descriptive statements*—Assessments could be referred to when completing reports or testimonials which describe students more subjectively.

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THE INTEGRATION OF VALUES WITH TOPICS

One of the main objectives of this framework is to help you integrate values, teaching approaches, issues and skills with your topic planning. With this objective in view, we have developed a brief example summary of a topic below.

SINGING

Broad Objectives:

- To have student actively involved in making music through singing and stimulate their interest and enjoyment in it.
- Develop music ministry and presentation skills.
- Maintain melody and harmony with true intonation.
- Develop breath control, phrasing, clear vocal tone and diction.
- To prepare the music for a sensitive and expressive presentation.

Issues:

- Purpose of choice and presentation of music
- Attention to detail
- Commitment to mastery
- Pride in achievement

Values:

- Performance (see list). Examples are expressiveness, diligence, mastery.
- Aesthetic (see list). Examples are clarity, balance, rhythm, impact.

Suggested Teaching Approaches:

- If available, play a recording of the arrangement. Alternatively, get accompanist to play vocal parts.
- Encourage students to be aware of the interaction within parts.
- Encourage aesthetic appreciation of the musical elements through explanation, listening and discussion.
- There are many opportunities to teach responsibility here. For example:
 - Show respect to other sections of the group as they rehearse parts.
 - Delegate section leaders for attendance, peer group teaching, and organizational matters.
- Encourage students to respond to the values of the lyrics.
- In presentation preparation encourage attention to detail including dynamics, intonation, breathing, phrasing, posture, enunciation etc.
- Encourage students to see value in a variety of introductions to a performance of a work. Examples are puppets, drama groups, audio-visuals, and verbal introductions.

Skills Emphasized:

- Clear diction
- Pitch control/intonation
- Expression/sensitivity
- Maintain melody and harmony
- Breath control and phrasing
- Vocal tone and quality, clear diction
- Interpretation
- Presentation

LISTENING

A piece of music - In the Hall of the Mountain King - Peer Gynt Suite - Edward Greig.

Objectives:

- Understand a story line.
- Appreciate musical and historical subtleties.

Issues:

- Normality - truth and honesty.
- Musicianship - portrayal of story line by musical style.

Values:

- Conflict between good, evil
- Integrity
- Respect for fellow humans

Approach:

- Ask whether good values justify the use of myths and legends.
- Ask whether Peer Gynt should be let off.
- Discuss how cultural values influenced the story line and the music.
- Identify the values in the conflict.
- Discuss what students can learn from the music in relating to other people.

Skills:

- Identify musical elements: tone colour, tempo, dynamics, instrumentation, repetition, variety.
- Listen analytically.
- Identify a time line related to history and culture.
- Respond emotionally and morally.

Evaluation:

- Questionnaire

SKILL GROUPS

This section of the framework sets out seven skill groups of music. These groups are a means of organizing topics and skills for planning purposes. They are a starting point, a way of showing that there are a range of skills to be taught.

Creating:

- Conducting
- Creating new sounds and new instruments
- Creating own compositions
- Experiencing a creative process
- Exploring range of musical expression
- Exploring variety of vocal, instrumental, body percussion and environmental sounds
- Improvising

History/Background/Theory/Musicianship:

- Basic notation
- Elements of music: rhythm, melody, harmony, style, form, tempo etc
- Timeline of musical historical periods

Listening:

- Aural discrimination to enhance performance
- Conducting
- Evaluating performance critically
- Identifying: timbres, melodies, themes, shapes in sounds
- Listening analytically
- Listening for enjoyment

Moving:

- Choreography in performance
- Conducting
- Responding to rhythm

Playing:

- Articulation
- Breath control and phrasing
- Confidence
- Control intonation
- Ensemble: playing, balance
- Interpretation: rhythm, tempo, dynamics
- Posture
- Quality
- With confidence, sensitivity, expression, correct technique, correct posture

Responding:

- By composing or performing
- Evaluation - intellectual
- With appropriate emotions
- With emotional discrimination

Singing:

- Conducting
- Confidence
- Control pitch and intonation
- Cultivating vocal tone and quality, clear diction, enunciation
- Developing breath control and phrasing
- Expression
- Improvising
- Interpretation - Obscurity, dynamics, rhythm, tempo
- Maintaining harmony
- Maintaining melody
- Posture
- Recognizing differences in harmony and parts ie high - low
- Sensitivity

Year 9 Music – B.A.C.

Aural Tape – Term 4

Name: _____

Assessment Criteria	A	B	C	D	E
C major diatonic scale in rhythm - Solfa - Letternames - Tuning - Rhythm					
Pentatonic Scales from “D” (lettername) base - d - r - m - s - l - Tuning - Solfa					
Play & Sing Chords I, vi, ii, V, I - C major - Key of choice - Solfa - Tuning					
Rhythm					
Rise up O Flame - Correct Solfa - Tuning					
Kodaly 2 part Number 7 - Solfa - Rhythm - Tuning					
Presentation - Assignment handed in on time					
Overall Grade					

Comments _____

Year 9 Music – B.A.C.

Performance

Name: _____

Assessment Criteria	A	B	C	D	E
Group Work <ul style="list-style-type: none">- Round- Tuning- Tempo					
Individual Work <ul style="list-style-type: none">- Rhythm- Beat- Memory- Chord Progression I, V, I, IV, V, V7, I- Solfa- Letternames- Question & Answer Original Composition					
Presentation <ul style="list-style-type: none">- - Organisation					
Overall Grade					

Comments _____

PERFORMANCE CHECKLIST

LISTENING GUIDES	RATING SCALE					COMMENTS
	Poor 1	Med 2	Good 3	V.G. 4	Exc 5	
Tightness of Group: <ul style="list-style-type: none"> • Start together • End together • Together on the beat 						
Accuracy: <ul style="list-style-type: none"> • Pitch • Rhythm • Tuning 						
Tempo: <ul style="list-style-type: none"> • Appropriate for piece • Appropriate for performers 						
Dynamics: <ul style="list-style-type: none"> • Appropriate for piece • Appropriate for style • Appropriate for performers • Appropriate for venue 						
Tone Colour: <ul style="list-style-type: none"> • Clearness 						
Balance Between Instruments: <ul style="list-style-type: none"> • Melody and accompaniment • Sections of piece 						
Overall Performance						
Your Impressions						

More specific questions and comments would need to be made according to the goals of the particular activity or unit.