

STRATEGIES!



ICMP 2016

STRATEGIES

who?, what?, when?, where?, *HOW?*!

HOW the students learn!

Strategies are all the activities, questions, and tools
involved in teaching the outcomes.

Where do we begin?



**KEEP
CALM**

AND

**BEGIN WITH THE
END IN MIND**

Ah, Poor Bird....

Ah Poor Bird

Please complete the poem above with 2 more lines / ideas of your own. (1-2 min)

Afterwards, please pair share with a neighbor (1-2 min)

next....

Ah, Poor Bird...

After reading the title above, what do you think this song will sound like? (1 minute)

Draw a picture, jot a few words, or actually come up with a tune

Please pair share (1 min)

What did you come up with on first task?

Share your poem.....



Let's see what the actual words are....



Ah, Poor Bird

Take thy Flight

Far above the sorrows of this sad night

Did you have something similar? Or different? *Slightly* similar? Or *Very* different?

What does it sound like?

What did you come up with on second task?

Let's now hear what it sounds like!

How does it sound?

Now let's hear it slightly differently.

How is that different? (pair share)

Which one is more suited to the text?

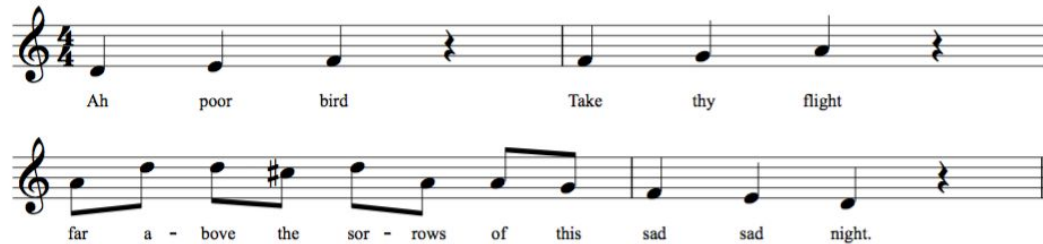
Debrief

How many strategies did you experience?

Here is our actual outcome...

Students will identify tonality (major, minor, neither) and its effect on musical mood.

Ah Poor Bird



The image shows a musical score for the song "Ah Poor Bird" in 4/4 time. The melody is written on a single treble clef staff. The lyrics are: "Ah poor bird Take thy flight far a - bove the sor - rows of this sad sad night." The music consists of two lines of notation. The first line contains the first six notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note C5, a quarter note B4, and a quarter rest. The second line contains the remaining notes: a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter rest. The piece ends with a double bar line.

What makes a strategy effective?

Pair Share with a neighbor on what you think makes a teaching strategy effective.

- They should be tied to outcomes
- They must address different learning styles: visual, aural, kinesthetic, verbal
- They should be student-centered
- They should be carefully scaffolded over time with one strategy leading to the next
- Be creative, don't limit yourself, don't be afraid to try something new and fail

Strategies tied to Outcomes

- Strategies not tied to Outcomes are only activities
 - They might be fun, but in the end will they be memorable for a deeper understanding?
 - Students need to know the 'why' and see the connection
 - Completing the poem has value, but no direct connection to outcome intended
- Do not write cool strategies just for the sake of doing them. They have to have a purpose and be intentional.
 - Ex: When planning warm-ups, start with outcomes in mind. It will be perceived more than mundane exercises, but rather strategies that lead them to better understanding, which when connected with richer music (music selection), leads to a more fruitful and cohesive rehearsal
- Scaffolding is important. Break down a strategy into smaller parts that progresses to an outcome. This is done over time and can be applied to other repertoire.

Strategies connected to learning styles

Students' learning preferences vary greatly. One strategy does not fit all.

Identify YOUR learning preference first! Create that environment as often as possible but work to strengthen the modalities in which you are weaker to vary teaching strategies in order for all students to be successful.

Visual learners learn best when they can see the information or visualize it (board, handouts, writing)

Auditory learners learn best when they hear the information. (playing, read-out-loud)

Kinesthetic learners learn best through movement. (clap, step, shape, tap, space)

KINESTHETIC



VISUAL / KINESTHETIC

Skill Outcome:

Students will perform antiphonal music with a proper sense of balance, while listening and adjusting to the ensemble

Strategy:

Melodic Balance Strategies

Balance Boards from PE

Tug of War

VISUAL / VERBAL

Knowledge Outcome:

Students will identify compositional techniques and their effect on musical mood, especially augmentation and chords with added tones.

Strategy:

Ask students to decide 'who wrote this piece'. Discuss with students the difference between the work of a composer vs. an arranger. Do a Venn diagram or 2 column list of features of the piece that are properly the work of the composer and those of the arranger. Discuss who is more important in this piece: the composer or the arranger

VISUAL / AUDITORY

Affective Outcome:

Students will make informed opinions about what makes a piece "great".

Strategy:

Have students listen to the 9th Symphony Finale. Have Students find words to describe it. Try to choose the most expressive word possible. Explain to students the importance of the words to this piece. Have them sing the English translation. What makes this piece great? Some would say the text.

Also played the melody by ear first before analyzing (fav. Notes & phrases)

Strategies that are student - centered

Students come first ahead of the music. Students share in the decision making. Solicit input from students often. Create an interactive rehearsal.

Leading warm-ups & sectionals

interpreting text

evaluating rehearsals & performances

conducting a movement

offering constructive comments after listening

writing and sharing strategies

organizing and discussing events

Determine shape of phrases

Discuss in small groups

Creative Strategies in the Big Picture

Consider school initiatives: what's happening in your school or district right now, and how can I use the CMP model to understand it? Nearly all new school “programs” are about strategies.

What is the relationship between carefully planned strategies and classroom management?

What is the relationship between strategies and student motivation or engagement?

Consider differentiation in your strategy planning. How does your strategy account for your strongest students and your weakest students? (from CMP at a glance)

Take out the piece....

- With ascending thirds in the soprano part
- From *The Creation*
- With text from Walter de la Mare's poem
- With the ground bass
- That premiered in Dublin, Ireland
- From the Medieval time period
- With orchestral accompaniment
- That reminds us of life appearing again
- That was written during the civil war
- That was originally sung in protest
- In the language of French

Introducing a New Piece of Music

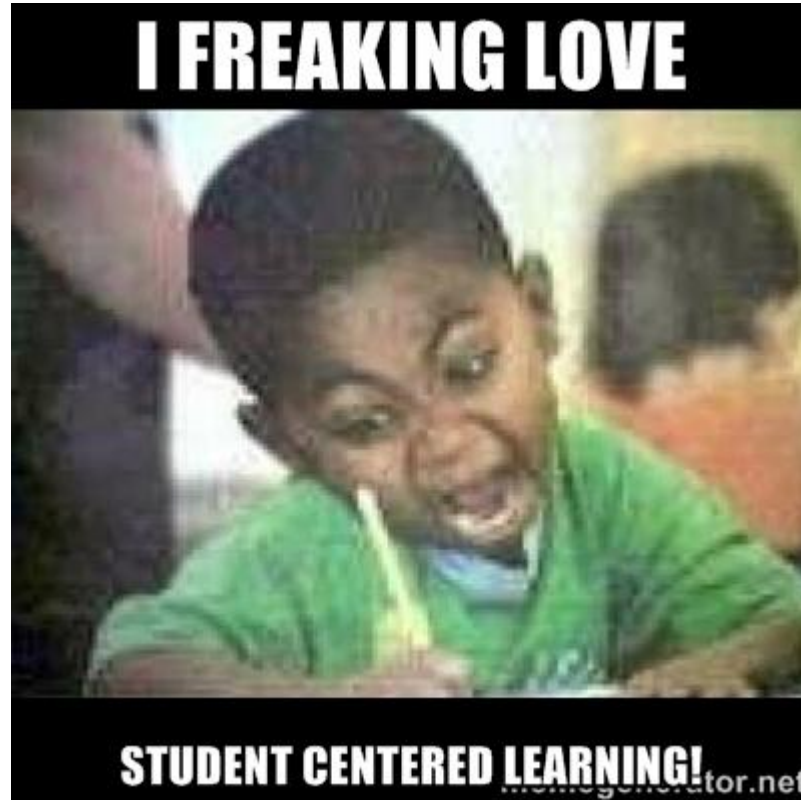
First impressions are lasting. Creatively introduce the music for better understanding! Usually comes from the heart - What hooked you?

Consider starting from the “friction point” - what is hard about this piece, what will make it difficult for kids to buy in

Possible Ways to Introduce

Come to the extension session at 1:30

Strategies Recap



Gratifying, Energizing, & Creative! STRATEGIES FOR LIFE!

Time Invested in the prep & delivery will give better long lasting results.

Design the creative journey students will take on the path to performing with greater understanding!

“Tell me and I’ll forget;
show me and I may
remember; involve me
and I’ll understand.”

—Chinese proverb