

Iowa CORE



Companion

Fine Arts Alignment with Iowa Core Universal Constructs

Instrumental Music and Vocal Music ~ Grades 5 - 12



Suggested Guidance

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Purpose

Iowa Core Companion documents are intended to fulfill the charge from the Iowa Department of Education that the “work” of implementing the Iowa Core is the responsibility of all educators in Iowa. *Iowa Core Companion* documents provide support and resources for educators wishing to identify connections to the Iowa Core. The information provided in the companion documents is not required of all schools or districts.

The Fine Arts Alignment with the Iowa Core Universal Constructs was written to illustrate how fine arts teachers can align their instruction to the universal constructs from the Iowa Core. By showing connections between the universal constructs and fine arts, the writing team was working toward the goal of demonstrating how the fine arts support the implementation of the Iowa Core. Fine arts are particularly well-suited in supporting students in developing the universal constructs important for success in the 21st Century.

Understanding and Using this Document

This document outlines the fine arts alignment with the Iowa Core and was developed to provide guidance with the Universal Constructs: Critical Thinking, Complex Communication, Creativity, Collaboration, Flexibility and Adaptability, and Productivity and Accountability. As school districts continue their work on implementation of the Iowa Core, this document makes apparent the important role that fine arts curriculum plays in student development of the universal constructs.

The emphasis here is not on telling teachers what to teach; it is more on HOW they teach it. An important point in this discussion continues to be that the Iowa Core is not a “curriculum,” but rather a set of standards and expectations for students. This framework enables fine arts educators to see their role in implementing the Iowa Core and ultimately in supporting students to develop 21st Century skills.

The following questions might be a place to start:

1. What do you want your students to know?
2. How are you going to know if they have learned/are learning the information?
3. What are you going to do if the students are not learning?
4. What are you going to do with the students who already know what is being taught?

These questions lead to discussions about content, assessment, and the Characteristics of Effective Instruction. It also helps teachers define exactly what they should be teaching and how instruction can be differentiated to satisfy the needs of all students in your classroom.

Here are some ideas from music educators around the state.

What do you want your students to know?

- Be able to read rhythm well in all compound and simple time signatures
- Play/Sing with a mature tone
- Possess basic knowledge on important composers
- Be able to play/sing scales including chromatic scale in tune
- Be able to sight read grade 3 music
- Develop real music literacy-when students can actually read a piece of music without having to be told how to count it
- Be able to play musically

How are you going to know if they have learned/are learning the information?

- Individual lesson rubric
- Rhythm exercises in large group and individual lessons
- Rhythm reading tests
- Quarterly scale playing tests
- Sight reading tests in lessons
- Sight reading music
- Have a physical check with thumbs up or down if they get it
- Ongoing assessment of their playing

What are you going to do if the students are not learning?

- Supplemental exercises
- Student self-evaluations (of recordings) so the student is more aware of what they need to work on
- Extra sight-reading exercises large group
- Conversations with feeder school directors to make sure the students are being prepared for the high school band or orchestra program (vertical articulation)
- Review and re-evaluation of teaching

What are you going to do with the students who already know what is being taught?

- Give more challenging lesson assignments
- Give more challenging sight reading tests
- Learn minor scales and modes
- Have those students tutor lower-achieving students (mentorship program)
- Have them lead a sectional or peer-teach and help other students
- Invite them to participate in honor festivals and all-state opportunities

Document Development Process

The Iowa Department of Education asked the fine arts educators to articulate the connection between the fine arts and the key skills from the Iowa Core content areas of mathematics, literacy, science and social studies.

Phase One:

The membership of the Music Iowa Core Fine Arts Writing team was identified through a survey seeking interested individuals to participate. Original team members included instrumental and vocal music educators from Iowa Bandmasters, Iowa Choral Directors Association, Iowa Music Educators and Iowa String Teachers Associations. The work was done via the ICN or through Skype chats. We also worked collaboratively on the documents using Google.docs.

The fine arts team was charged with the task of aligning their fine arts essentials skills and concepts under the broad categories of the Universal Constructs. (See chart on page 7.)

Previously, the Iowa Core 21st Century Skills Work Team had identified the Universal Constructs were through an analysis of the competencies and habits of mind necessary for future success. These constructs are universal because they can be applied in all curricular areas. As work began on the development of essential skills and concepts for instrumental music, it became very clear that the musical skills that are being taught and developed in the classrooms across our state align very clearly under these overarching constructs.

After the first year of work we submitted the following document as a point of discussion.

Universal Constructs Alignment to Fine Arts Concepts and Skills					
Complex Communication	Productivity and Accountability	Critical Thinking	Creativity	Collaboration	Flexibility and Adaptability
WHAT					
This was discussed as what we teach, verbs taken from the National Music Standards.					
Playing Listening Reading Composing Improvising Analyzing Notating Understanding relationships	Playing notating Composing Arranging Listening	Analyzing Understanding relationships Arranging Listening Interpreting Evaluating Improvising Composing Comparing	Playing Composing Arranging Improvising Synthesizing Problem-solving	Playing Arranging Composing Listening Problem-solving	Playing Listening Arranging Improvising Composing Monitoring Analyzing
HOW					
<p>The next step was to make our document specific to instrumental music. These phrases seemed to be a place to start. We could show how instrumental music and vocal music can specifically address these concepts and skills. During this process we also considered these questions:</p> <ul style="list-style-type: none"> Besides the affective response of music, what else unique to the arts needs to be included? Where does assessment fit in this work? Should it be considered? Included as we go? <p>Phrases listed here lead to good teaching and to good teaching strategies. We want to show how instrumental music teaching addresses and aligns to these concepts and how we incorporate them into teaching music. Formative assessment is also already a big part of our teaching (a fundamental of the Iowa Core process). It is what we do every day.</p>					
Describing, analyzing reflecting on ... Comparing and contrasting various types of...	Understand and apply knowledge, relate new info to prior knowledge and experience	Understanding organization, structure and elements of	Fluently composing, solving and creating	Generating informed examples...	Recognizing and analyzing alternative explanations and predictions
Using the language of... to express...ideas precisely	Understanding music and artistic creations are expressions of culture	Activating prior knowledge Making predictions and drawing inferences	Using graphic cues Creating visual images	Relating arts to other disciplines Setting goals	Understanding the influences of... Informed performances of various cultures

Phase Two:

Next all of the fine arts writing teams (music, visual arts, speech and drama) met at the Department of Education. We all shared our documents and discussed next steps. This discussion highlighted the need to come to consensus about the fine arts essential skills surrounding the Universal Constructs in general. Consensus for discipline specific alignment will then follow.

During this process the Common Core standards were released and eventually adopted and integrated into the Iowa Core. Additionally, the Partnership for 21st Century Skills released a document called *21st Century Skills Map for the Arts*.

The following chart was the product of the discussion.

Complex Communication	Productivity and Accountability	Critical Thinking	Creativity	Collaboration	Flexibility and Adaptability
Perform Plan Interpret Refine	Meet deadlines Rehearse Create in a timely manner Self-evaluate Reflect Self-motivate Fulfill one's role and responsibility	Analyze Evaluate Compare/Contrast Listen Interpret Synthesize Reflect Value	Improvise Compose Create Imagine Plan Design Problem-solve	Perform Arrange Organize Listen Show Respect Accept responsibility Share	Listen Revise Modify Interpret Follow directions Follow leaders Experiment

Once consensus had been reached, the task was delivered back to the specific disciplines to create essential skills and concepts related to the areas of the Universal Constructs with the aligned verbs. The documents were submitted to the leadership of the Department of Education and the Iowa Core Team.

Phase Three:

December 2012

After collaborative review by the vocal and instrumental music writing chairs, it was decided to combine the two documents for a clearer, more concise version to present to educators.

Universal Constructs: Essential for 21st Century Success

The universal constructs were identified following an analysis of the competencies and habits of mind needed for future successes in careers, college and citizenry. A team of educators and business representatives conducted a literature review of multiple sources including the P21 Framework for 21st Century Learning, the Definition and Selection of Key Competencies by NCREL/Metiri Group, Cross Disciplinary Proficiencies in the American Diploma Project by Achieve, Global Achievement Gap by Tony Wagner, Born Digital by Palfrey and Gasser, and Describing the Habits of Mind by Arthur Costa. The universal constructs apply all aspects of an individual's life and across all curricular areas.

The next step in the process was to expand the construct definitions in order to examine their complexity and identify the embedded concepts. Given the elaborated definitions and supporting instructional and professional development materials, teachers will be able to integrate the constructs into content and instructional practice, using a new, 21st century lens.

Critical Thinking

Critical thinking is the ability to access and analyze key information to develop solutions to complex problems that may have no clear answer. It incorporates reflective and visionary processes. Critical thinking utilizes abstractions and non-rules based strategies to guide decisions, behaviors and actions. Twenty-first century critical thinking reflects:

- thoughtful questioning that challenges assumptions, promotes higher order thinking, leads to new insights, and validates perceptions
- metacognition that supports reflective practice
- processes that analyze, select, use, and evaluate various approaches to develop solutions
- frame critical issues to develop innovative responses
- analysis and synthesis of multiple sources and points of information
- intentional use of disciplinary frameworks to analyze complex issues and information
- suspension of judgment while collecting evidence to make determinations

Complex Communication

Complex communication is based on the successful sharing of information through multiple means, including visual, digital, verbal, and nonverbal interactions. The message is purposeful, clear and concise leading to an accurate exchange of information and ideas. Twenty-first century complex communication reflects:

- negotiation processes that generate mutually satisfactory solutions
- managing and resolving conflicts
- interacting effectively with people of different cultures
- selection and integration of various communication processes
- integration of appropriate forms of information communication technology
- understanding the interactions among modes of communication
- meaningful and engaging interactions
- focus, energy and passion around the key message
- navigation through nuances of effective communication

Creativity

Creativity incorporates curiosity and innovation to generate new or original thoughts, interpretations, products, works, or techniques. Creativity is nurtured, advanced, and modeled through numerous approaches, including inquiry-based learning, abstract thinking, and student-focused learning. Twenty-first century creativity reflects:

- a disciplined process that includes skill, knowledge, imagination, inspiration and evaluation
- capturing or collecting new ideas for current or future use
- combination of seemingly unrelated ideas into something new
- respectful exchange of ideas
- engagement in formal and informal learning experiences
- divergent thinking
- entrepreneurial thinking that encourages unique thoughts and applications
- a comfort level with open-ended challenges that reflect multiple approaches and results
- reconfiguration of current thought within a new context
- pattern recognition across disciplines resulting in an innovative outcome

Collaboration

Collaboration is working among and across personal and global networks to achieve common goals. It requires cultural competence and personal and civic responsibility in all environments. Collaboration also requires open and flexible approaches to leadership. Twenty-first century collaboration reflects:

- non-hierarchical leadership based on individual skill sets
- respect for a complex process that requires individuals to contribute and participate in meaningful interactions
- the belief that group synergy enhances productivity
- understanding and application of effective group processes to solve problems
- productive group interactions
- respectful disagreement

Flexibility and Adaptability

Flexibility and adaptability include responding and adjusting to situational needs, and changing to meet the challenges of new roles, paradigms and environments. Flexibility and adaptability include the thoughtful balance between an individual's core beliefs and appropriate reaction to change. These dispositions are nurtured through life-long learning and continuous improvement. Twenty-first century flexibility and adaptability reflect:

- engagement in innovation and creativity
- intellectual agility
- embracing change
- expecting and accepting the emotions inherent in change while supporting those involved
- respect for unique qualities of others and self
- purposeful and thoughtful response to disruptions
- acknowledging and responding to dissonance in productive ways
- reflecting on positive and negative outcomes of risk-taking
- proactive and reactive approaches to change
- acknowledging ambiguity inherent in a changing environment

Productivity and Accountability

Productivity is prioritizing, planning, and applying knowledge and skills to make decisions that create quality results in an ever-changing environment. Individuals and teams demonstrate initiative, self-direction, and personal responsibility to add value to the world around them. Individuals demonstrate accountability through efficient time management, appropriate resource allocation, personal integrity, and self-monitoring to meet the demands of productivity. Individuals and teams recognize the interconnectedness of their actions at all levels. Twenty-first century productivity and accountability reflect:

- ability to acquire new learning on one's own
- application of appropriate processes and tools to facilitate task completion
- self-sufficiency as required in a complex environment
- identification of available opportunities
- motivation and commitment to achieve
- assuming leadership roles
- building on prior learning and experience to apply knowledge and skills in a variety of contexts
- self-confidence and self-respect

Key References

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How to Read This Document

21st Century Universal Construct

Skills from the Iowa Core that aligns to Fine Arts

Examples of Fine Arts instructional strategies aligned to the Universal Constructs

Skills	Strategies for Vocal and Instrumental Music
Analyze	<ol style="list-style-type: none"> 1. Identify the theme (and variations if relevant) 2. Determine the form 3. Determine key, recurring themes/ideas, etc. 4. Analyze "why" the composer might have chosen certain elements 5. Identify style, or cultural region of a piece 6. Analyze specific performances by listening to recordings 7. Develop a value judgment about a performance 8. Discuss the composer's intent for specific elements
Evaluate	<ol style="list-style-type: none"> 9. Determine difficulty level 10. Discuss the quality of the composition 11. Critique a performance

21st Century Universal Construct ~ Critical Thinking

Skills	Strategies for Vocal and Instrumental Music Grades 5 – 12
Analyze	<ol style="list-style-type: none"> 1. Identify the theme (and variations if relevant) 2. Determine the form 3. Determine key, recurring themes/ideas, compositional devices 4. Analyze “why” the composer might have made certain choices/how the piece works 5. Identify style, or cultural region of a piece 6. Analyze specific performances by listening 7. Develop a value judgment about a performance and offer solutions for improvement 8. Discuss the composer’s intent for specific compositional techniques
Evaluate	<ol style="list-style-type: none"> 9. Determine difficulty level 10. Discuss the quality of the composition 11. Critique a performance 12. Evaluate a recording of a rehearsal or performance 13. Address essential question: What are components of exemplary music? 14. Evaluate performances using Iowa High School Music Association criteria
Compare/Contrast	<ol style="list-style-type: none"> 15. Compare two pieces of music 16. Examine two performances 17. Compare two recordings of the same piece of music 18. Perform the same music different ways (e.g., alter dynamics, phrasing, balance) and choose most effective 19. Use rehearsal/performance recordings that are a week apart and what improved. Ask: What needs more work?
Listen	<ol style="list-style-type: none"> 20. Listen to recordings of advanced ensembles 21. Listen to recordings of one’s own ensemble 22. Create listening activities targeted within one’s ensemble: balance/blend/style, etc.
Interpret	<ol style="list-style-type: none"> 23. Discuss the composer’s intentions or message 24. Reflect on personal feelings when hearing a particular song 25. Perform the composer’s intent (i.e., dynamics, articulations, and rhythms) 26. Interpret a specific musical style 27. Interpret specific musical markings in several different languages (e.g., Italian, German, French)
Synthesize	<ol style="list-style-type: none"> 28. Synthesize understanding of style, form, etc. by classifying music elements in a composition 29. Discuss how you would employ those elements in writing music 30. Write a melody over a given chord progression by using melody writing skills and knowledge of chord structure 31. After listening to a recording, have the students synthesize by saying...if you were the director/judge, what would you tell the ensemble?
Reflect	<ol style="list-style-type: none"> 32. Reflect on how would you perform a particular song differently the next time 33. Reflect on what students learn from musical experience 34. Reflect on what makes a specific composer’s music recognizable 35. Reflect on how students have grown as musician, during this rehearsal? For this concert? This school year? 36. Critique of performances (solo, small ensemble, or large ensemble) 37. Self-evaluate recordings of personal rehearsals/performances
Value	<ol style="list-style-type: none"> 38. Describe why would you recommend a particular piece to another ensemble 39. Describe the contribution the student makes to the ensemble 40. Value the intrinsic qualities in music

21st Century Universal Construct ~ Complex Communication

Skills	Strategies for Vocal and Instrumental Music Grades 5 – 12
<i>Perform</i>	<ol style="list-style-type: none"> 1. Convey composer’s intention/message/feelings to the audience 2. Perform complex rhythm, meter, notation specific to age level 3. Perform in large ensembles, small ensembles and as a soloist 4. Perform at lessons (formative assessment techniques)
<i>Plan</i>	<ol style="list-style-type: none"> 5. Organize practice sessions, sectionals 6. Set goals for personal growth 7. Prepare for a performance 8. Set goals for a performance or audition 9. Determine type of practice necessary for preparation of complex musical passage
<i>Interpret</i>	<ol style="list-style-type: none"> 10. Correctly perform based on interpretation of conductor 11. Interpret all of the composer’s instruction 12. Interpret musical terms in different languages 13. Demonstrate the effect tempo has on interpretation of music symbols 14. Solicit individuals or group ideas in musical decisions and interpretation 15. Organizing sectionals 16. Set goals for a performance or audition 17. Set rehearsal times for sectionals, evening rehearsals 18. Interpret the music to produce a meaningful musical experience

21st Century Universal Construct ~ Creativity

Skills	Strategies for Vocal and Instrumental Music Grades 5 – 12
Improvise	<ol style="list-style-type: none"> 1. Perform freely and originally within a given set of parameters 2. Improvise on a given melody 3. Change dynamics to achieve balance 4. Change articulations in music depending on style
Compose	<ol style="list-style-type: none"> 5. Write an original theme 6. Create a variation for your original theme 7. Develop a context for your original theme 8. Write a song for small ensemble festival 9. Write riffs or backgrounds for jazz solos
Create	<ol style="list-style-type: none"> 10. Write melodies 11. Arrange an existing theme into a new setting 12. Write a story based on the music you are playing 13. Create jazz solos using simple blues progressions 14. Create videos, stories, slides, etc. to enhance the music you are performing 15. Create program covers for concerts 16. Create program notes for concerts
Imagine	<ol style="list-style-type: none"> 17. Perform musical storytelling, programmatic music 18. Use student’s adjectives to describe certain sections of music 19. Interpret composer’s thoughts in particular passages of music 20. Imagine the story the music implies 21. Determine expressive devices used by the composer to create the thought or idea
Plan	<ol style="list-style-type: none"> 22. Perform in student-led ensembles 23. Plan concert order, introduction of pieces, and/or creation of programs, through student leadership 24. Plan/schedule rehearsal or sectional times beyond regular class 25. Assign membership and/or literature of small ensembles through student leadership 26. Plan multiple practice/rehearsal session to have music ready by required date 27. Plan transitions from one performance ensemble to the next for an event with multiple performance events
Design	<ol style="list-style-type: none"> 28. Design thematic concerts or programs 29. Design lesson plan for class/sectional rehearsal 30. Design program covers for concerts 31. Design music web page for music program 32. Design movement or visual effects for performance groups
Problem-solve	<ol style="list-style-type: none"> 33. Solve ensemble performance issues through student-created solutions 34. Use practice strategies for learning difficult rhythms or technical passages 35. Determine appropriate practice techniques to learn difficult music 36. Create classroom rules with student input 37. Determine sequential steps necessary to learn difficult music
Refine	<ol style="list-style-type: none"> 38. Refine interpretation of music through listening to exemplary performances 39. Refine performances through rehearsal critique – in writing and group discussion 40. Practice/Perform/Listen/Refine (repeat the process) formative assessment

21st Century Universal Construct ~ Collaboration

Skills	Strategies for Vocal and Instrumental Music Grades 5 – 12
Perform	<ol style="list-style-type: none"> 1. Perform in small ensembles, solos, large group ensembles 2. Apply problem-solving skills in relation to group dynamics within all types of performance situations 3. Create framework for success within groups 4. Monitor group effectiveness through performance 5. Produce performance of highest quality possible
Organize	<ol style="list-style-type: none"> 6. Understand importance of having materials, correct seating, etc. 7. Employ effective time management skills to complete tasks 8. Establish deadlines and meet them 9. Identify purpose of group 10. Understand organization, structure and elements of group 11. Synthesize multiple tasks into quality performance
Listen	<ol style="list-style-type: none"> 12. Develop understanding of importance of listening within a group, both socially and musically 13. Listen across the group for the various parts (i.e., melody, harmony) 14. Listen to another student's performance 15. Listen to another student's point of view/interpretation 16. Contribute to the overall group by listening carefully and contributing accordingly, both socially and musically
Show Respect	<ol style="list-style-type: none"> 17. Critique another student's or group's performance 18. Model positive rehearsal habits/behaviors (listening, attentiveness, effort, etc.) 19. Demonstrate appropriate concert etiquette while attending a performance 20. Demonstrate respect for the teacher, conductor, judge, other students 21. Demonstrate respect for the event or process (All State, State Festivals)
Accept Responsibility	<ol style="list-style-type: none"> 22. Monitor group effectiveness 23. Demonstrate personal responsibility by attending lessons, performances, and practices individually 24. Demonstrate responsibility to group by attendance at performances, rehearsals, practice to learn their part, assist younger players in learning their parts 25. Prepare for lessons, auditions, and performances 26. Accept the decision of a contest/festival auditor 27. Demonstrate self-control within a group 28. Produce high quality work
Share	<ol style="list-style-type: none"> 29. Perform student interpretation of a piece of music (different dynamics, articulations, etc.) 30. Exchange audio or video performances of concerts with other school ensembles 31. Perform at other schools 32. Present public performances 33. Perform for other class/ensemble members 34. Appreciate other class/ensemble members for their talents and abilities 35. Discuss ideas of interpretation within group setting
Value	<ol style="list-style-type: none"> 36. Value the other performers in your ensemble 37. Value your own contribution to the ensemble 38. Value other arts/curricular subject, understand how they are connected 39. Value the event or opportunity

21st Century Universal Construct ~ Flexibility and Adaptability

Skills	Strategies for Vocal and Instrumental Music Grades 5 – 12
<i>Listen</i>	<ol style="list-style-type: none"> 1. Identify aural input in real time during rehearsal 2. Listen for balance of parts in rehearsals and performances 3. Create dynamic adjustments as a group 4. Listen and adjust to a soloist within the overall ensemble 5. Listen for proper execution of articulation markings 6. Listen to style characteristics of certain types of music 7. Listen for clues as to form/intent/harmonic progression in musical compositions 8. Listen to accompanist in solo performance
<i>Revise</i>	<ol style="list-style-type: none"> 9. Adjust contributions regarding all active elements of music 10. Change performance practice based on previous rehearsing 11. Adapt and adjust to improve the sound of the ensemble 12. Alter accompanying function within an ensemble contingent on soloist 13. Determine revisions needed to improve performance
<i>Modify</i>	<ol style="list-style-type: none"> 14. Adapt personal contributions to align with desired ensemble outcomes 15. Modify performance as an individual based on what is heard in real time 16. Change practice techniques, working alternate plans to achieve success
<i>Interpret</i>	<ol style="list-style-type: none"> 17. Perform interpretations of relevant aspects of music - e.g. dynamics, tempo, pitch 18. Interpret different conducting movements 19. Correctly perform written expressions on the music (dynamics, articulations) 20. Interpret musical markings depending on style, composer, speed of music, etc. 21. Develop personal interpretations of phrasing and articulate why the interpretation was chosen
<i>Follow Directions</i>	<ol style="list-style-type: none"> 22. Follow conducting gestures 23. Follow directions of section leader 24. Follow logistic directions at competitions and festivals (where do I go, what do I need, etc.) 25. Follow markings in the music or a musical score (D.S., Da Capo, repeats, 8va, etc.)
<i>Follow Leaders</i>	<ol style="list-style-type: none"> 26. Study role models and exemplary artists 27. Apply best practices 28. Follow the conductor's instructions and direction 29. Follow directions of small group leaders
<i>Experiment</i>	<ol style="list-style-type: none"> 30. Use new musical techniques and evaluate their effectiveness 31. Apply different concepts and philosophies 32. Interpret music in various ways and evaluate effectiveness of the music 33. Determine the best choice of various articulations, phrasing or dynamics 34. Discover musical styles that use experimentation in creating music

21st Century Universal Construct ~ Productivity and Accountability

Skills	Strategies for Vocal and Instrumental Music Grades 5 – 12
Meeting Deadlines	1. Complete lesson assignments on time 2. Plan preparation being mindful of target date during performance date 3. Prepare for lessons, auditions, concerts
Rehearse	4. Practice regularly, efficiently 5. Exhibit steady progress through rehearsals
Create in a Timely Manner	6. Monitor the pace and number of rehearsals leading up to performance 7. Prepare for performances 8. Develop of rehearsal plan for personal practice 9. Meeting deadlines
Self-Evaluate	10. Conduct formative and summative assessment of individuals and ensemble 11. Reflect on performance as a summative experience and determine what needs to improve as a group
Reflect	12. Reflect upon long term and short term progress and adjust future rehearsal sessions accordingly 13. Use formative assessment during rehearsal to alter instruction 14. Reflect on performance as a summative experience by asking, “How should preparation be altered in the future?”
Self-Directed Self-Motivated	15. Demonstrate responsibility for personal contributions to the whole group 16. Discuss intrinsic value that accompany rehearsals and performances 17. Discuss intrinsic value of self-motivation 18. Practice alone or in a small group outside of school 19. Understand teamwork (the sum of the parts is greater than the whole) 20. Distinguish between external rewards (ratings, chair placement, awards) and internal rewards (self-improvement, esprit de corps)
Fulfill One’s Role	21. Monitor quality and quantity of participation 22. Prepare your music for class, lessons, auditions, etc. 23. Realize your responsibility to yourself and to your ensemble 24. Appreciate being a role model for younger students in ensemble
Responsibility	25. Demonstrate leadership 26. Demonstrate personal accountability for required rehearsal items and preparation 27. Fulfill accountability for attendance at class, rehearsals and performances 28. Realize the importance of the individual and the group in achieving success