National Core Arts Standards in the Music Classroom
Focus: Instrumental/Ensemble Classrooms

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National Coalition for CORE ARTS Standards

https://nccas.wikispaces.com
www.nationalartsstandards.org
http://musiced.nafme.org/musicstandards/

** The language throughout this presentation and handout was accessed and utilized via the NCCAS documentation provided to the public-at-large at the above website.*
** This clinic/handout is based upon the **DRAFT** documentation provided by NCCAS. Information and details were gleaned from the released public drafts in Fall 2013, and are subject to change as input from reviewers and those in the field who have contributed to the process are incorporated.*

GOALS of the NCCAS Updates:

To provide equitable and accessible arts education for all students
To advance college, career and life readiness for our students through arts education
To establish the rigor and relevance of arts education using current educational design practices
To substantiate the role of the arts in education: local, state, federal

PURPOSE:

"The central purpose of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning."

"Standards embody the key concepts, processes and traditions in each subject area, and articulate the aspirations of those invested in our schools."

Similarities and Differences of 1994 National Music Education Standards and the 2013 CORE ARTS Music Standards

1994 National Music Education Standards	**2013 CORE ARTS Music Standards**
Standards defined what students should know and be able to do	*Design is to guide delivery of music education*
Original 9 Music Education Standards	*Standards as measurable and attainable learning events based on musical goals*
Defined what high quality music education provides	*Promoting high quality music education, equitable opportunities, and comprehensive expectations*
Established the value of rigor in music education	

METHOD:

"A voluntary re-imagining of our standards foundation…
to guide music education curriculum, instruction and assessment…
with an emphasis on the process-oriented nature of music and musical learning."

FRAMEWORK:

Understanding by Design… backward design with the end in mind.
Begin by identifying essential outcomes of learning.
Determine acceptable evidence.
Design a framework to achieve desired results.

"The strategies by which the new arts standards are being constructed suggest that they are learning events, progressing across grade levels to create a sequential, standards-based approach to arts education."

2013 definition of "standards-based" learning rooted in
THREE ARTISTIC PROCESSES
Creating – Performing – Responding
(Original 9 standards are embedded in the three processes… not overtly, but conceptually)

THREE (student-centered) ARTISTIC PROCESSES for Music Education

CREATING:
"Conceiving and developing new artistic ideas and work."

PERFORMING:
"Realizing artistic ideas and work through interpretation and presentation."

RESPONDING:
"Interacting with and reflecting on work and performances to develop understanding."

PROCESS of DESIGN:

THREE ARTISTIC PROCESSES
(Creating – Performing – Responding)

PROCESS COMPONENT
"A subset of actions that support and illuminate each artistic process."

11 Common ANCHOR STANDARDS across all Artistic Disciplines
"The concrete educational expression of the process component."

ENDURING UNDERSTANDING
"Statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom."

ESSENTIAL QUESTIONS
Stimulate thought, provoke inquiry, spark more questions, not easily answered, promote debate and discussion

PERFORMANCE STANDARDS
The grade-by-grade articulation of student achievement

SKILLS, VOCABULARY, RESOURCES GLOSSARY
"Knowledge and skills are the MEANS to understanding, when learning is uncovered."

***Model* CORNERSTONE ASSESSMENTS**
These assessments are "models" and not mandates and provide a means to assess.

***Connections to* COMMON CORE STATE STANDARDS**
- Key verbs form CCSS ELA and Math
- References to Social, Cultural, and Historical Connections and 21st Century Skills (p21.org)

WHY?

In today's educational arena, it is imperative to connect MUSIC *to* EDUCATION.
Students need to do AND think in order to understand…
and we need to make evident HOW music enables/activates thinking/understanding.
METACOGNITION is key to creativity and musical development.
THINK BLOOM'S TAXONOMY!

HOW?

Through the ***THREE ARTISTIC PROCESSES!***
(The following section is excerpted from the NCCAS wiki documents)

PROCESS COMPONENTS were developed to *illuminate* each artistic process.

Creating	Performing	Responding
Process Component: Imagine	**Process Component:** Select	**Process Component:** Select
Process Component: Plan and Make	**Process Component:** Analyze	**Process Component:** Analyze
Process Component: Evaluate and Refine	**Process Component:** Interpret	**Process Component:** Interpret
Process Component: Present	**Process Component:** Rehearse - Evaluate - Refine	**Process Component:** Evaluate
	Process Component: Present	

EXAMPLE:

DISCIPLINE: *Music Education*

ARTISTIC PROCESS: *Performing*

PROCESS COMPONENT: *Rehearse, Evaluate Refine*
Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Common ANCHOR STANDARD #5:
Develop and refine artistic techniques and work for presentation.

ENDURING UNDERSTANDING: *To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.*

ESSENTIAL QUESTION: *How do musicians improve the quality of their performance?*

*The **PROCESS COMPONENTS** are implemented via **PERFORMANCE STANDARDS.***
The ***PERFORMANCE STANDARDS** are designed in rubric format in five domains for each **PERFORMANCE STANDARD**:*
NOVICE – INTERMEDIATE – PROFICIENT – ACCOMPLISHED - ADVANCED
TRANSFER is key!
The rubrics move from teacher guided (novice) to student centered (intermediate through advanced with increasing sophistication) standards of learning…
Growth of maturation and independence of metacognition:
Personal AND ensemble musical awareness.

WHY DESIGN MUSICAL LEARNING IN THIS WAY?

Musical learning moving from a teacher guided to student-centered focus is KEY to life-long learning and transfer of understanding.

Guided practice to individual practice…
Selecting, self-monitoring, reflecting…
What and where do I need to improve, for myself and in relation to others (the ensemble)?

Develops student musicians that are…

HANDS-ON: *the "doing"… aka the actual playing*

MINDS-ON: *the cognitive and intellectual capacity to engage musical foundations and apply to our playing and performing*

EARS-ON: *the ability within ensemble playing, to listen and engage our musical decisions through what we hear… for the benefit of the ensemble*

ASSESSMENT-ON: *The opportunity to measure student growth and development…*
(1) To advance individual student musical achievement, for the benefit of the student's evolution as a musician and as a contributor to a larger entity (in this case, the ensemble… in life… the possibilities are endless!!!), so that they know HOW they are progressing and WHERE more work needs to be done (think 21st century skills here!!!)
(2) To tangibly measure student growth to make evident TO OTHERS that a sequential and well-articulated musical ensemble program is KEY to this educational community, and…
(3) To inform our teaching capacity so that WE can make decisions about HOW our teaching is supporting student growth… OR where WE need to make improvements… teaching is an art form too.

OUR WORK AHEAD…

What does this mean for us, personally in our ensemble classrooms, and within our music education ensemble programs?

How do we align our curricula with the framework?

How do we align the framework with our curricula?

It is not recreating the wheel… it is evolving what we do, it is shifting the paradigm to utilize new tools, it is tweaking how we document what students are learning, and how we assess what students know and understand…

It is also HOW we approach the teaching and learning process in our ensemble classrooms.

We empower students to value their learning,
and to become active and engaged thinking musicians.

We advance our contributions to the lives of our students cognitively, musically, collaboratively, communicatively and aesthetically.

We define, articulate, sequence, connect, develop, empower, and substantiate music IN education… through evidence of what we do and what students know.

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