

Differentiated Instruction Teaching/Learning Examples



GRADE 8 ARTS: MUSIC—EXPRESS YOURSELF! CRITICAL ANALYSIS PROCESS

Three 40-minute periods

1. Extended Name Tag
2. One Stays Others Stray, Numbered Heads (Cooperative Learning)*—
Music Elements Chart
3. Guided Practice—Critical Analysis Process
4. Cubing Centres** (Questions, Cues and Advance Organizers)*
5. Peer and Self-assessment Exit Card (Setting Objectives and Providing Feedback),*
6. Learning Contract**—Responding to a Piece of Music

*Marzano's Categories of Instructional Strategies (See Resources, below.)

**Differentiated Instruction Structure

DIFFERENTIATED INSTRUCTION DETAILS

Knowledge of Students

Differentiation based on student:

- Readiness Interests Preferences: Styles Intelligences Other (e.g., environment, gender, culture)



Need to Know

- Students' learning style preferences to inform the options provided in the Learning Contract: Analysis and Interpretation of a Musical Selection (Appendix E)

How to Find Out

- Students' completion of learning styles inventory, teacher observation, class discussion (see Materials and Resources section at the foot of this page)

Differentiated Instruction Response

- Topic, Entry Point (content) Ways of learning (process) Ways of demonstrating learning (product) Learning environment

CURRICULUM CONNECTIONS

Overall Expectation: Reflecting, Responding, and Analysing

C2. Apply the critical analysis process to communicate their feelings, ideas and understandings in response to a variety of music and musical experiences

Specific Expectation: Reflecting, Responding, and Analysing

C2.1 Express analytical, personal responses to musical performances in a variety of ways

Learning Goal:

Demonstrate an analytical, personal response to a musical performance that reflects the three stages of the critical analysis process

ASSESSMENT AND EVALUATION

Assessment/Success Criteria

Thinking

- Uses the critical analysis process to analyze and interpret a piece of music:
 - States his/her initial impression of the music
 - Describes the elements of music that are the most obvious
 - Explains how the elements of music work together to create the intended message/effect of the music

Communication

- Communicates a personal response to a piece of music:
 - Represents the elements of music that work together to create the composer's desired effect
 - Organizes presentation ideas and components

Assessment Tools:

- Anecdotal Comments
- Rubric

PRIOR LEARNING

Prior to this lesson, students will have:

- Knowledge of the elements of music
- Some experience with various musical forms

MATERIALS AND RESOURCES

Materials:

Large index cards—one per student
 Audiotapes of music (CDs, MP3s, etc.)
 Cubing Centres—large cube/die; recorded selection of music; materials related to students' learning style preferences (i.e., flipchart paper, markers, audio recorder)—one set per group of six
 Sticky notes for Exit Cards

Appendix A: Understanding Musical Form through Learning Styles (Teacher Reference)

Appendix B: Music Elements Chart—one per student

Appendix C: Cubing Centres—one per student

Appendix D: Express Yourself Rubric—one per student

Appendix E (pp. 1 & 2): Learning Contract: Analysis and Interpretation of a Musical Selection—one per student

Internet Resources:

Ministry of Education (2003). *Think Literacy, Subject-Specific Examples, Music, Grades 7–9*
www.edu.gov.on.ca/eng/studentsuccess/thinkliteracy/files/ThinkLitMusic.pdf

Resources:

Bennett, Barrie and Rolheiser, Carol (2001). *Beyond Monet: The Artful Science of Instructional Integration*. Toronto, ON: Bookation.

Hume, Karen (2008). *Start Where They Are: Differentiating for Success with the Young Adolescent*. Toronto, ON: Pearson Education Canada.
 (Chapter 4 on learning styles/learning styles inventories)

Kagan, Spencer (1994). *Cooperative Learning*. San Clemente, CA: Kagan Publishing. (Numbered Heads)

Marzano, Robert J., Pickering, Debra and Pollock, Jane E. (2001). *Classroom Instruction that Works: Research-Based Strategies for Increasing Student Achievement*. Alexandria, VA: ASCD.

Ministry of Education (2009). *The Ontario Curriculum, Grades 1–8, The Arts*.

Teaching/Learning Sequence: Grade 8 Arts: Music—Express Yourself! Critical Analysis Process

MINDS ON

- Establishing a positive learning environment
- Connecting to prior learning and/or experiences
- Setting the context for learning

Prior to this lesson, initiate a discussion with students about learning styles (e.g., visual, auditory, kinesthetic) and their particular preferences. Students may complete a learning styles inventory (see Karen Hume's *Start Where They Are* in the Materials and Resources section on the reverse of this folder for sources) to enrich the discussion and to raise awareness of students' learning style preferences.

Whole Class/Individuals → Extended Name Tag

Indicate that, in order for students to talk about a piece of music or to express their personal interpretation of a piece of music, it is important to have a common understanding of the elements of music and the vocabulary that is used to describe them. Explain to students that the first part of the lesson will focus on this as well as providing an opportunity for students to reflect on how they prefer to learn.

Students:

- Write their name in the centre of an index card to create an Extended Name Tag
- Attend as the teacher demonstrates the form of a simple piece of music (e.g., "Twinkle, Twinkle, Little Star") three times—once for each learning style: visual, auditory, kinesthetic. See Understanding Musical Form through Learning Styles (Teacher Reference) (Appendix A).
- Note the form of the song in the upper left corner of the Extended Name Tag
- Write or draw their preferred style of demonstration of musical form in the top right corner of the Extended Name Tag (e.g., visual, auditory, kinesthetic)
- Meet with a partner, share these two responses and prepare to share with the class if asked

Have students move to a corner of the room to join others based on their stated learning style preference. Students should divide into triads within their preference grouping.

Note: Make sure students understand that preferences may change based on experience and context.

Groups of Three → One Stays Others Stray/Numbered Heads—Music Elements Chart

Students form groups of three with others of their learning preference and:

- Complete the Music Elements Chart (Appendix B) by defining each element and providing an example using the learning style preference of the group
- Send two of the group members to talk with other groups and examine their definitions and examples, return to their home group of three and then refine their own work as needed based on their "research"
- Help each other understand each of the elements so that, if called upon, each student in the group is able to explain each element

Have students number off from one to three in groups and call upon one student (by number) in each group to share their group's definition and example of a musical element. Facilitate discussion as necessary to clarify elements.

Students:

- Write in the bottom right corner of the Extended Name Tag which element they most confidently understand, and in the bottom left corner, which element they find most confusing

Collect the Extended Name Tags and use them to determine next instructional steps—individual, group or whole class learning based on students' current understanding of the elements (e.g., if all have difficulty with the same element, re-teach it, or set up centres for specific elements (e.g., one student could pair with another student or conference with individuals).

CONNECTIONS

L: Literacy
ML: Mathematical Literacy
AfL, AoL: Assessment for/of Learning

L: Using subject-specific vocabulary/One Stays Others Stray

AfL: Extended Name Tag/
Anecdotal Comments

**ACTION**

- Introducing new learning or extending/reinforcing prior learning
- Providing opportunities for practice and application of learning (guided → independent)

Whole Class → Guided Practice: Critical Analysis Process

Introduce the first three phases of the critical analysis process (initial reaction, description and analysis) by:

- Displaying an item (e.g., a chair, skateboard, trumpet) or picture of an item
- Asking students to examine the item and providing responses to the following questions:
 - Initial Impression: What is your first impression?
 - Description: What do you see? What aspect of the item is most evident?
 - Analysis/Interpretation: What parts go together to make up the item?
What is the purpose of the item (function and style)?
How do the parts work together to achieve the purpose?

Students share their responses. Debrief by defining these three stages of the critical analysis process. Indicate that the information provided by these three stages is required for one to critique, judge or express an informed point of view (the fourth stage). Explain that this lesson will focus on the first three stages, which will provide them with ideas and information to create and present/perform a response to a piece of music. Note the three stages on chart paper and post as an Anchor Chart for reference throughout the lesson.

Groups of Six → Cubing Centres

Have students meet in groups of six based on their learning style preference. Provide each group with a die, copies of Cubing Centres (Appendix C) and a recorded selection of music.

Note: Music could be played for the class as a whole, or provided to each group with separate playback devices if available.

Explain to students that they will be using the first three steps of the critical analysis process to analyze and interpret a piece of music and then, as a group, will communicate or present their interpretation using their preferred learning style (e.g., kinesthetic learners will use movement and visual learners will use a collage, sketch, chart, or diagram).

Review Cubing Centres (Appendix C) with students to ensure that the steps are clear. Facilitate a discussion on the assessment criteria for the analysis and interpretation presentation with the group. Refine the criteria for the Express Yourself Rubric (Appendix D) based on student input.

Individuals → Peer and Self-assessment Exit Cards

After the presentations, students answer the following questions on an Exit Card (e.g., sticky note): Based on the criteria in the Communication category of the Express Yourself Rubric (Appendix D), which presentation most effectively communicated an analysis and interpretation? How effective was your own group in communicating their analysis and interpretation of the music?



L: Organizing ideas/Analysis process

AfL: Cubing Centres/Rubric

AfL: Exit Card/Anecdotal
Comments

CONSOLIDATION AND CONNECTION

- Helping students demonstrate what they have learned
- Providing opportunities for consolidation and reflection

Individuals → Learning Contract—Responding to a Piece of Music

As a final assessment task, students:

- Individually, select a piece of music from a culture, time period or genre of choice
- Follow the steps outlined on the Learning Contract: Analysis and Interpretation of a Musical Selection (Appendix E) to describe, analyze and interpret the selection using the first three stages of the critical analysis process
- Submit their response to the teacher for evaluation based on the Express Yourself Rubric (Appendix D)



L: Organizing ideas, using
subject-specific vocabulary/
Learning Contract

AoL: Learning Contract/Rubric