

MMEA State In-Service Conference

February 11-13, 2016

Teaching Isn't Telling

Facilitating Student-Centered Learning in Music Classrooms

Sarah M. Minette

Minneapolis South High School

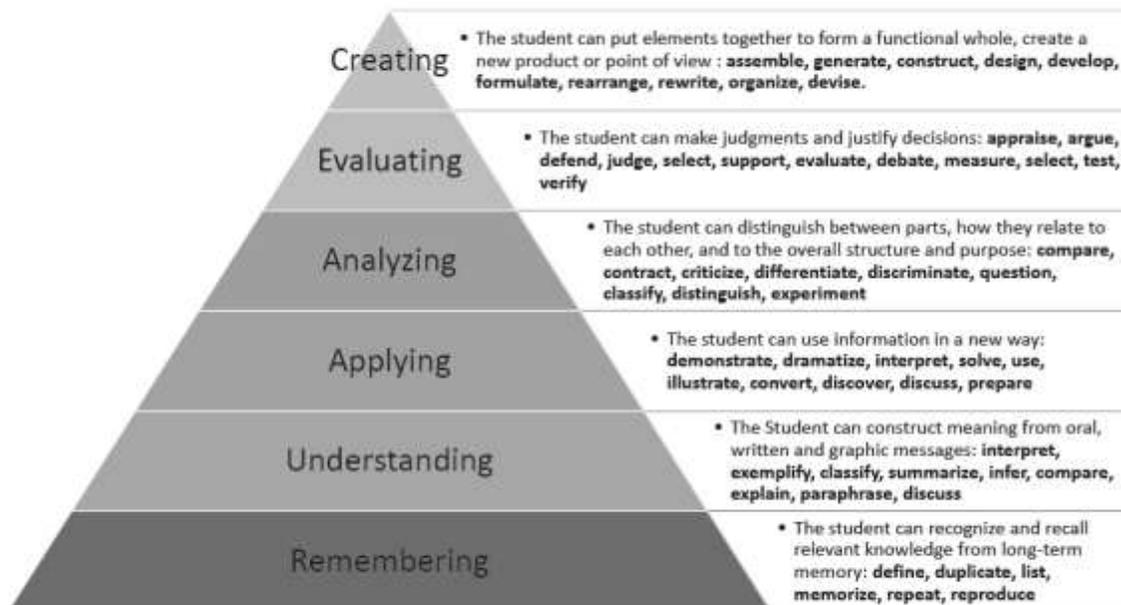
Arizona State University-Ph.D. Student-Music Education

Email: sarah.minette@asu.edu

Website: www.sarahminettemusic.com

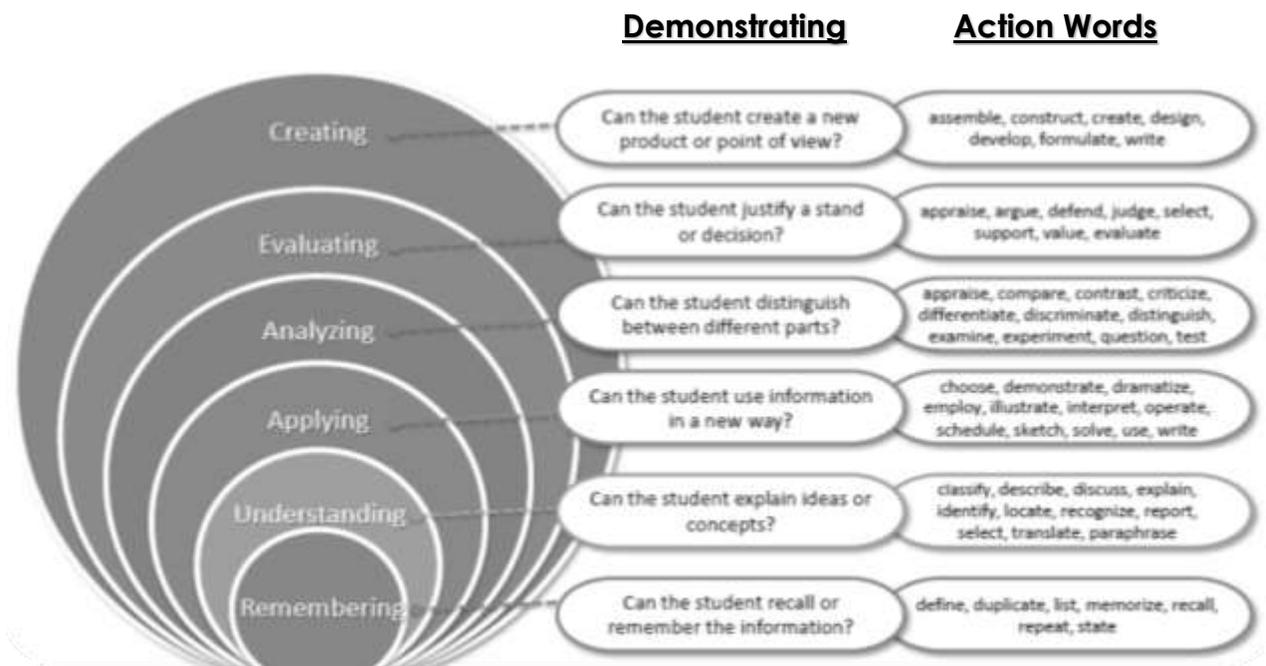
Turning statements into questions to promote higher level thinking among students.

- If we constantly tell our students what to do, what to fix, how to fix the problem, what to listen for, we aren't giving the students a chance to construct their own learning.
- Asking students questions about their learning allows the students to put terms into their own context. Students are constructing their own knowledge, and will be better equipped in the future to apply concepts to new situations.
- Consider Blooms Revised Taxonomy as a starting point



This is the revised version of Bloom's which added "creating" to the top.

If we focus on telling our students, and asking our students yes and now questions, we are focusing only on "Remembering" or regurgitating facts. Through proper scaffolding students should be able to evaluate a particular situation and possibly create a solution to fix a problem.



Under the demonstration column you notice that the word 'can' is being used. How might this constrict differentiation for students to demonstrate their learning? You may want to consider rephrasing to "How might the student create..."

The action words are potential ways that students may be able to demonstrate their learning to you beyond verbally describing or playing for you. Consider the possibilities!

Keeping those questions



Higher Order Thinking

Possible Scenarios, or create your own:

Elementary Music-Some of your students are struggling to remember where ‘sol’ and ‘mi’ are the metallophone.

Beginning Strings- you are embarking on a unit that teaches tuning. Your students are struggling to hear if they are in tune or not.

High School Band-You and your students are embarking on compound meter and they are struggling to get the feel of 7/8 time.

High School Choir-you and your students are working on a piece with strong and emotional text. The students are quite ‘emoting’ in the way that reflects the text.

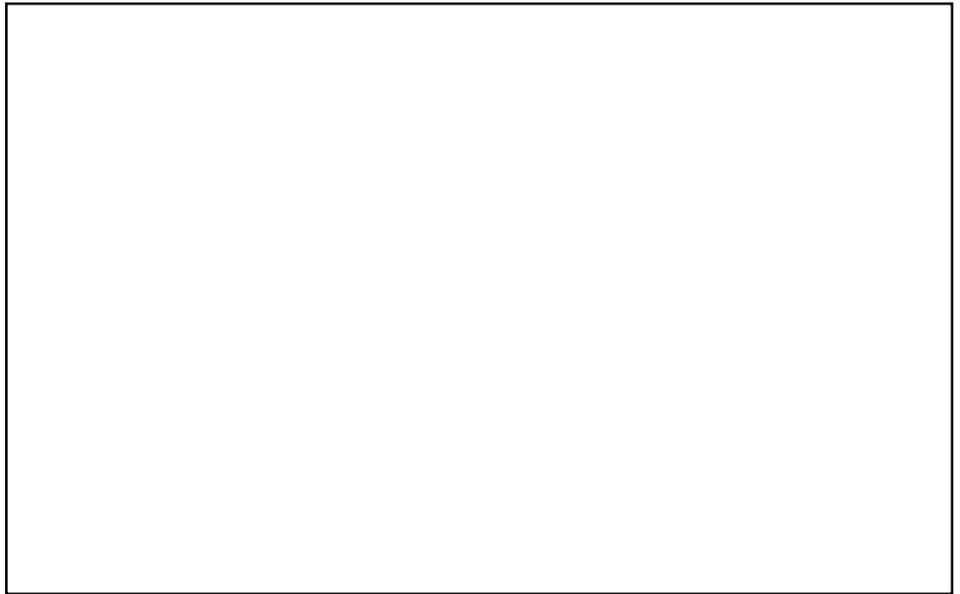
Beginning Band-the clarinet section is struggling to remember the difference between B-flat and B-natural.

Remembering

Who was...?
Where was...?
When did...?
How did...?
What is...?
Why did...?
Which one is...?
Name the...
Find the...
List the...
How would you describe...?
Define...
Identify...
What happened when...?
How much...?
How many...?

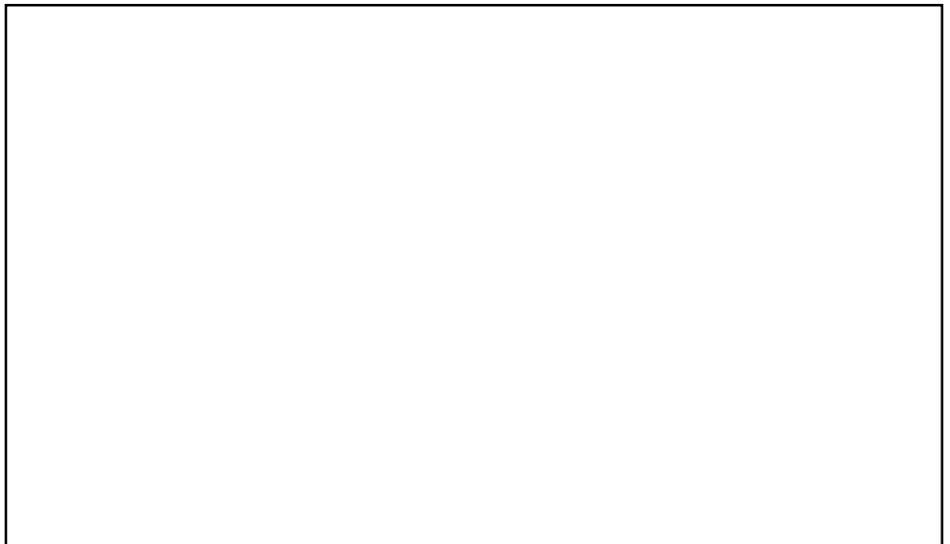
Understanding

- Explain in your own words...
- How are...alike?
- How are...different?
- What part doesn't fit with...?
- Give me an example of...
- What would happen if...?
- Explain why...
- What will probably happen...?
- What could happen if...?
- Who do you think will...?
- What does this represent?
- Which statements support...?
- Summarize the...



Analyzing

- What is the relationship between...?
- What is the function of...?
- Are there any inconsistencies in...? If so, what?
- Describe the parts or features of...?
- Why did these changes happen?
- Identify the turning point in...
- What are some of the problems with...?
- What was the underlying theme?
- What other outcomes are possible in this situation?
- Can you distinguish between...?



Applying

What would you change...?
What are the effects of...?
What would result if...?
How much change would there be if...?
How is...related to...?
Why is...important?
Could this have happened if...?
How is this an example of...?
How would you solve this problem?
How would you apply what you have just learned to...?

Evaluating

Find the errors in...
Do you agree with...? Why or why not?
What do you think about...?
What is the most important...?
Is there a better solution to that problem?
How would you feel if...?
What influence will that have on...?
What are the alternatives?
Who will gain and who will lose by this?

Creating

What would be a solution to...?
If you had these resources, how would you deal with...?
Devise new ways to....?
What is an alternative to...?
How would you find out if...
Create a...
Develop a...

Additional Resources

These resources have been helpful in coming up with assessments that are based on students demonstrating their understanding and growth as a musician. Additionally, some of these sources provide ideas on creating a student-centered rehearsal space. This is only a starting point and these resources are not the be-all, end-all. Pick what works for you and your students!

Farrell, S. (1997). *Tools for Powerful Student Evaluation*. Meredith Music Publications.

Kimpton, P. & Harnisch, D. (2008). *Scale Your Way to Music Assessment: The Ultimate Guide to Creating a Quality Music Program*. GIA Publications

Kimpton, P. & Kimpton, A. (2012). *Grading for Musical Excellence: Making Music an Essential Part of Your Grades*. GIA Publications

O'Toole, P. (2003). *Shaping Sound Musicians: An innovative approach to teaching comprehensive musicianship through performance*. GIA Publications.