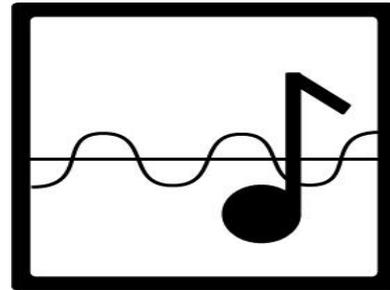


**2015-
2017**

**STANDARD
FOUR**

MUSIC

HANDBOOK



CONTINUOUS ASSESSMENT COMPONENT

Guidelines on the implementation of the CAC Music Programme and Assessment in academic year 2015
– 2016 for SEA 2017

CAC of SEA 2017: Visual and Performing Arts, Music

Overview of CAC Music, Standard Four

Music as a contributor to the Continuous Assessment Component of the Secondary Entrance Assessment is to be administered to all Standard Four pupils in all schools and those that are home-schooled. The programme of work for Music spans over Terms 1, 11 and 111 of academic year 2015-2016. It includes the exploration of two musical elements: Melody and Timbre, through the four major organizers in Music: Listening and Responding, Creating/Composing, Reading/Writing, and Performing (singing and playing instruments). The following knowledge, skills and attitudes, including twenty-first century skills form an integral part of the programme.

- Emotional expression
- Entertainment
- Symbolic representation
- Critical thinking
- Enforcement of conformity to social norms
- * Aesthetic enjoyment
- * Communication
- * Physical response
- * Problem-solving

In the final analysis, at the end of the music programme (three terms), pupils would be able to apply the knowledge and skills learnt and practiced in composing a short melodic piece and scoring their melodies using line notation.

Assessment

The score of twenty (20) that contributes towards S.E.A. 2016 comprises of two aspects and three components as illustrated below:

Assessment	Assessment Detail	Score	Timeline
(1) Product: Pupil's Music Portfolio	(a) One written activity on melodic contour	5 marks	March 7 th – 11 th , 2016
	(b) Music journal as evidence of the pupil's involvement in the process	5 marks	September 2015 – June 2016
(2) Performance task	Demonstration of melodic contour by singing and hand movement	10 marks	April 18 th – 22nd, 2016

The assessments will be conducted and marked by the class teacher and moderated internally by CPDD-designated Officers.

RATIONALE

The concepts of Melody and Timbre are selected because they are basic concepts in music that should be taught at a beginning music education programme or where there is little or no previous experience in music education, as is the case in many of our primary schools. In addition, fundamentals teaching follow international standards and practice.

While these elements may seem simple enough, they entail intricate skills and understandings that are challenging enough to be conducted as an assessment for a “high-stake exam”. Some of the research with regards to pitch and melody suggest as follows: 🎵 Pitch is the most important perceptual dimension of Western music and promotes advantages in musical tasks--such as singing in tune or composing and arranging music. 🎵 The processing of pitch combinations is essential to the experience of music (National Institute of Health, 2008).

The element of Melody begins with a basic understanding of the concept of high and low sounds (Pitch) but progresses to applying that concept in more complex situations that require higher order skills such as processing, analyzing, synthesizing and problem-solving. For example, for one to identify and demonstrate melodic contour (shape of a melody/movement of pitches) one has to listen carefully, compare and discriminate pitches as being higher or lower than another. The process also involves hearing those pitches with the brain internalizing the sounds and analyzing whether those pitches move upwards or downwards or whether they maintain the same level in a melody (series of pitches). The results can be represented physically by imitating the movement of pitches by moving the hands at appropriate levels or written by drawing lines or a graph. Another advanced activity would be to match what is heard with the symbolic visuals (notation) to correctly place a melody in order.

All of these are complex skills involving aural discrimination, problem-solving and creating/composing. The activities and projects further challenge pupils to apply their understanding of the concepts in new and relevant settings i.e. related to everyday life. Furthermore, the pupils’ exposure to this programme begins the process of composing melodies. Composer, arranger and scorer are important jobs in the music and cultural industries.

OBJECTIVES

General Curriculum Objective

Explore the elements of Melody and Timbre through singing, playing instruments, listening and responding and creating/composing.

Specific Curriculum Objectives

Melody

Pitch: High-Low

- Become aware of high and low notes in a song
- Reproduce high and low sounds with speaking and singing voice and instruments
- Identify a high-to-low pattern (or vice versa) in a song

Upward-Downward

- Respond to melodic direction (contour) with body movement
- Experience movement of melody in graphics, movement and sound
- Recognize by ear and eyes, notes that move upward or downward or are stagnant (same)
- Describe melodic movement in terms of up, down, same, higher, lower

Melodic Contour

- Associate line notation and contour line with melodic direction
- Use melodic contour lines and line notation to represent melodic direction
- Sing short melodic patterns to reinforce awareness of melodic movement
- Create/compose a melody using knowledge of pitch and melodic contour

Timbre

- Classify musical instruments according to physical properties and method of producing sound
- Create sound effects to a story

Other Outcomes - Social Competencies:

1. Self-expression, opportunity to make music
2. Enjoyment: respond aesthetically, emotionally, intellectually
3. Transmit cultural heritage
4. Enrichment for life: prepare for leisure-time activities as adults. Create discriminating individuals
5. Literacy: use of vocabulary and notation in music
6. Make connections with other curriculum areas

METHODOLOGY

The design of the Music programme considers principles and theories in education specifically for children at the primary level. Each lesson progressively builds upon the other creating a scaffold curriculum. The suggested methodologies or teaching/learning strategies model Bruner’s theory of Modes of Representation (Enactive, Symbolic and Iconic). As the approach suggests pupils would be actively involved so as to **experience** the concept (psychomotor) before using symbols and working in an abstract manner (cognitive). This method also supports a basic principle in music education of “sound before sight”. Pupils are also given an opportunity to construct their own knowledge by teachers providing appropriate guidance thus adhering to the inductive method and Constructivism (affective).

Since - according to the Multiple Intelligences theory - children possess various intelligences and therefore learn in different ways, the activities, for both learning and assessment, are varied and facilitate the three domains of learning - **affective, psychomotor and cognitive** (as suggested above). Opportunities are also afforded for practice in 21st Century skills, for example skilled communication, ICT, collaboration, real world problem-solving and innovation and self-regulation. Three major phases of the learning process of orientation, exploration and consolidation would be a good approach to planning lessons. Along the way, teachers must always bear in mind the values outcomes thus encouraging positive social competencies among their pupils. Most of all the lessons are designed for pupils to have fun while learning; and takes on a cross-curricula approach by incorporating strategies linked to other subject areas so that pupils will reap the benefits of integration and holistic education. See below:

Connections to other Curriculum Areas: Examples

Task/Activity in Music Programme	Related Curriculum Area	Music outcomes
Project: Motion Contour: choreograph movement to the contour of a song	Dance/ Creative Movement	Pitch: melodic contour
Project: Stimulus composition: Use a stimulus to compose a melody e.g. piece of art work, story, poem, live object	Visual Arts, ELA, Agricultural Science,	Composing, melodic contour
Game: Hills and Valleys	Science, Geography	Pitch: melodic contour
Activity: Voice intonation in scenarios	Drama, Science	Pitch: intonation
Activity: Pitch words: write pitch tracks	ELA	Pitch: intonation, line notation
Game: Catching, Rolling	Physical education	Pitch: concept of high, low
Project: Sound Effects to stories	ELA, Literature, Drama	Timbre: create sound effects
Project: Statistical Contour, plot a mood graph	Mathematics	Pitch: melodic contour
Activity: Music Ace Software: identify/demonstrate high, low	ICT	Pitch: concept
Task: Compose and notate a melody	ELA/ literacy	Melodic contour: composition

Implementation

Following is the schedule for implementation through stages and final product/ performance tasks:

SCHEDULE OF STANDARD FOUR CAC MUSIC ACTIVITIES (2015 – 2016)

TERMS	TEACHING/LEARNING	JOURNAL ENTRY/ SELF-ASSESSMENT	PROJECTS	GENERAL ASSESSMENT
TERM I 2015	Wks 1 – 5: Concept of Pitch	Wk 4		Wk. 6
	Wks 7 - 12: Pitch – Aural and Visual Discrimination	Wk 8	Wk 9	
		Wk. 12		Wk. 13
TERM II 2016	Wks 1 – 4: Melodic Contour - Line Notation	Wk. 4		Wk. 5
	Wks 6 – 9: Melodic Contour - Graph	Wk. 8	Wk 7	Wk. 10
TERM III 2016	Wks 1 – 5: Timbre	Wk. 1	Wk 5	Wk. 4
	Wks. 6 – 9: Reinforcement of all concepts (pitch, contour, timbre)	Wk. 6		Wk 10

ASSESSMENT DETAILS

The following information is relevant to the conduct of the assessment in Visual and Performing Arts, Music:

1. The **assessment** for Music is **continuous** throughout the year. It comprises aural, practical and written activities based on students' understanding of the musical elements of Melody and Timbre.
2. Many of the activities would be recorded in an activity book entitled Pupil's Music Portfolio. The Portfolio also contains a journal section where evidence of work done would be recorded by pupils in addition to their reflection throughout the process, including self-assessment of their performance and level of readiness in Music
3. The score that contributes towards S.E.A. 2017 is based on the following continuous assessments:
 - (1) Product: (a) One written activity selected from the Music Portfolio booklet, section on *My Journey in Exploring Pitch and Melody* – 5 marks
(b) Music journal as evidence of the pupil's involvement in the process – 5 marks
 - (2) Performance task: Demonstration of melodic contour by singing and hand movement – 10 marksAll three components of the Music Assessment amount to a total score of twenty (20).
4. All tasks and journal entries will be assessed by the class teacher or panel of teachers from the school and a mark awarded according to the scoring structure/rubric provided by the Curriculum Planning and Development Division.
5. Pupils would have acquired sufficient practice during the course of the programme as prescribed in the Teacher's Manual, Teacher's Assessment Guide and Pupil's Music Portfolio booklet. **All required activities and pieces for assessment should be familiar to pupils, once the programme is taught as outlined.**
6. The Assessments will be moderated internally, managed by CPDD.
7. All pupils' Performance Task Assessments are to be video-recorded using the camcorder provided for CAC. This should be done by a teacher trained in the use of camcorder by the MOE.
8. A sample of five students will be selected for moderation of the practical assessment.
9. Teachers, Principals and Monitors are to be guided by the timelines set for completion of tasks and uploading of scores.
10. Pupils would have a period in which to complete the Assessment.
11. Principals are to account for any incomplete Pupil's Music Portfolio as well as for any pupil who have not completed any of the Assessments. **The Pupil's portfolio is to be completed on an ongoing basis from the start of the programme.** After each topic is completed, pupils are required to make a journal entry as prompted in the Journal section of the Portfolio booklet.
12. All assessments for Home-Schoolers to be conducted by Curriculum Officers at RCLRC.
13. An adaptation of the journal Assessment would be done for pupils who are home-schooled.

CAC MUSIC ASSESSMENT AND TRAINING SCHEDULE 2015 - 2016
(TO CONTRIBUTE TO SEA 2017)

ASSESSMENT DETAILS (Components)	ASSESSMENT PERIOD		UPLOADING OF SCORES		MODERATION		TRAINING PLAN (Teachers and Monitors)		
	Gov't and Private	HS & PC	Gov't and Private	HS & PC	Gov't and Private	HS & PC	Gov't and PRIVATE	HS & PC	TOBAGO
(1) Product: Music Portfolio - One written activity on Melodic Contour (5 marks)	March 7 th – 11 th , 2016	March 7 th – 11 th , 2016	March 14 th – 18th, 2016	March 14 th – 18th, 2016	July 11 th – 22 nd , 2016	NB: Assessments for HS would be conducted by Curriculum Officers at RCLRC	Phase 1: Sept 14 th – 30 th , 2015	Phase 1: Sept 14 th – 30 th , 2015	Phase 1: Sept 14 th – 18 th , 2015
(2) Performance task: Demonstration of melodic contour by singing and hand movement (10 marks)	April 18 th – 22 nd , 2016	April 18 th – 22 nd , 2016	April 25 th – 29th, 2016	April 25 th – 29th, 2016	July 11 th – 22 nd , 2016		Phase 11: Nov. 9 th – 25 th , 2015	Phase 11: Nov. 9 th – 25 th , 2015	Phase 11: Nov 9 th – 13 th , 2015
(3) Product: Music Portfolio - Music journal as evidence of the pupil's involvement in the process (5 marks)	June 13 th – 17 th , 2016	June 13 th – 17 th , 2016	June 20 th – 24 th , 2016	June 20 th – 24 th , 2016	July 11 th – 22 nd , 2016				
	Training for Monitors/Moderators (1) Present at teacher-training workshops (2) Monitoring/Moderation training by districts: Oct 19 th – 29 th , 2015, March 14 th – 23 rd , 2016								
	Collection of moderation samples (portfolios and video-recordings of performance task) June 22 nd – 29 th , 2016								

Resources and Training

- Each Standard Four teacher would be required to use the existing Teacher's Music Manual, Teacher's Assessment Guide and an audio CD with sound samples for implementation of the Music programme.
- All Standard Four pupil would be provided with a new Pupil's Music Portfolio booklet. This booklet consists of activities and exercises for reinforcement and practice. There is also a journal section which would contribute to the sum Music score towards the S.E.A. score.
- ALL Std 4 teachers would be required to participate in training. It is proposed that two training sessions be conducted: in September 2015 (Phase 1- preparation for Term 1's work) and November 2015 (Phase 11 – preparation for Terms II and III's work and Assessment).
- Training sessions will be **hands on**, focusing primarily on the acquisition of **knowledge and skills development** in the teaching and assessing of Music as well as the practice of **formative assessment** and how to apply the rubrics during the process of student evaluation for the CAC of the SEA 2017.
- Training would be on a phased basis. Term 1 Music implementation plan would be treated at training workshops in September 2015. Phase 11 would assist teachers in implementing and assessing the Music for Terms 11 and 111. This training would take place in November 2015 to allow for a prompt start of the programme in January 2016. All questions and queries concerning the final assessments would be clarified.
- Phase 1 training would be half day training while Phase 11 may require a.m. and p.m. sessions.
- Music Curriculum Officers or trained facilitators would conduct the training sessions by districts.
- It is recommended that each school be assigned a CAC Monitor who will be responsible for observing and reporting on the continuous assessment process from September 2015 to June 2016.
- Monitors would also be trained in implementation, monitoring and moderation.
- It is also recommended that Curriculum Officers visit schools to also monitor the programme and lend support towards successful implementation.
- Provisions for Home Schooled students, parents and administrators will also be made by the CPDD regarding all of the above except for visits to the learning centres of Home-Schoolers.