

Manitoba Arts Education Curriculum Programming “Exemplars of Learning”



This exemplar includes



Dance



Drama



Music



Visual Art

appropriate for grades

K

1

2

3

4

5

6

7

8

Purcell Rondo

This exemplar includes student experiences in

Dance and Music



Language, and Performance Skills

Students perform and respond to a steady beat and grade-appropriate rhythmic patterns and they demonstrate musicality through dance.

Understanding in Context

Students listen to, describe, and compare music representative of different times, places and they recognize that dance is an art form, along with drama, literary arts, music, and visual arts.



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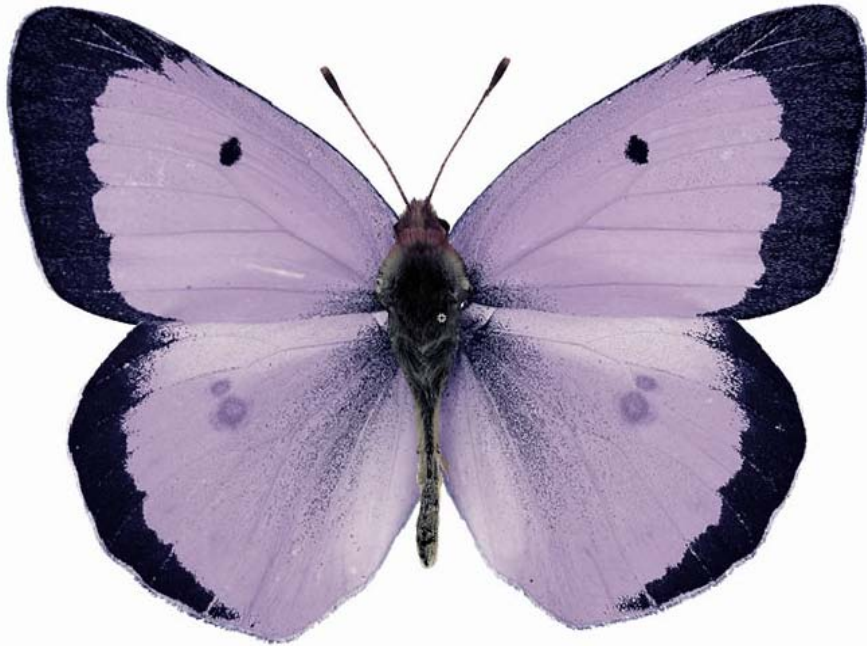
for video

Creative Expression

Students collaborate with others to develop and extend musical ideas and they perform and share their own dance.

Valuing Experience

Students demonstrate understanding that noticing details enhances own thinking about music and dance, and appreciation, performance, of music and dance.



Every student is a music maker, one whose growth and learning are best realized within rich, meaningful, hands-on music-making experiences. In becoming young musicians, students learn to sing and play the music of a variety of places, times, and peoples, as well as to improvise, arrange, and compose music. As increasingly reflective and artistic music-makers, students gain skills, understandings, and attitudes that enrich them in many ways, enabling and inspiring them to continue making music for the rest of their lives.



The Learning Context

The Big Idea: What is a rondo?

The students were in a multi-age grade 2 and 3 class.

Prior learning:

A majority of the students had been in the same music program from Kindergarten. Previously in the school year the class had participated in various listening activities with specific choreography as well as opportunities for “free movement”. The class had also visited the SFO Orchestral Families of Instruments website.

The Classroom Setting was a music room in an elementary school. Students received music instruction 90 minutes in a 6 day cycle.

Every student is a music maker:

Through creating their own interpretations of a centuries old composition, students were given the opportunity to develop personal responses to an existing composition. Listening activities open students’ ears to the nuances of compositions which in turn inform their own musical creations.



Overview of teaching and learning experiences

First the students

- listened to Purcell's Rondo and learned about Henry Purcell
- participated in discovering the form for the Rondo: ABACA
- identified that there were sections that were the same and some that were different
- determined which section repeated and determined the ABACA(Rondo) form

Next the students

- collaborated in small groups to create an original representation of the form of Purcell's Rondo
- created criteria for group work
- collaborated and rehearsed movement for one section of the Rondo
- created movement for the differing sections of the music.
- experimented with a variety of props to include with the movement
- discussed what went well and how they could improve their performances.
- practiced and refined the movement for the entire Rondo

Finally

- Their performance was video taped and the class reviewed their performance for further analysis.
- The video was shared at student led conferences.
- The class was recorded for a "Final Performance" video.



First the students

- reviewed the Orchestral Families of Instruments through exploring the San Francisco Orchestra's kids site. (Click to see hyperlink to SFS kids)
- listened to Purcell's Rondo and predicted when the piece was written. Predictions ranged from present day to 1765. Many students believed the piece to have been composed within the last 25 years.
- were introduced to a brief history of Henry Purcell through a PowerPoint.

SFO kids

Purcell

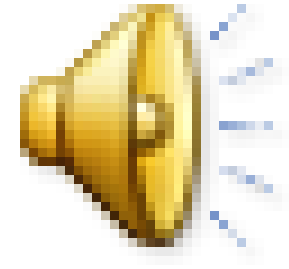
In Understanding Music in Context, students perform, listen to, describe, and compare music representative of different times, places, social groups, and cultures 3–4 M–U1.1



For the students' first listening of the Rondo they were instructed to listen to see if there were any sections the same or different.

Students

- noticed that some sections were the same while others were different – (click for recording of class conversation)
- noticed that the brass instruments and string instruments were used
- predicted the form as ABAB prior to their 2nd listening



Select icon to hear
sound recording of
conversation

See appendix for
transcript of
conversation

In Valuing Musical Experience, students describe and analyze own and others' musical excerpts, works, and/or performances in terms of grade-appropriate music concepts (e.g., tempo, dynamics, pitch, timbre), using appropriate music vocabulary 3–4 M–V2.1



Students then

- listened a second time and refined their observations to be:
Brass Strings Brass Strings Brass
- listened a third time and were encouraged to focus on the string section to determine whether they were the same or different
- discovered that the string sections were different and that the piece used ABACA form – this form was identified as Rondo form
- determined the number of beats in each section. (24 beats)
- identified that there were 3 beats per measure – 3/4 time signature

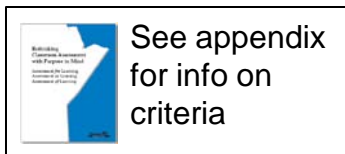
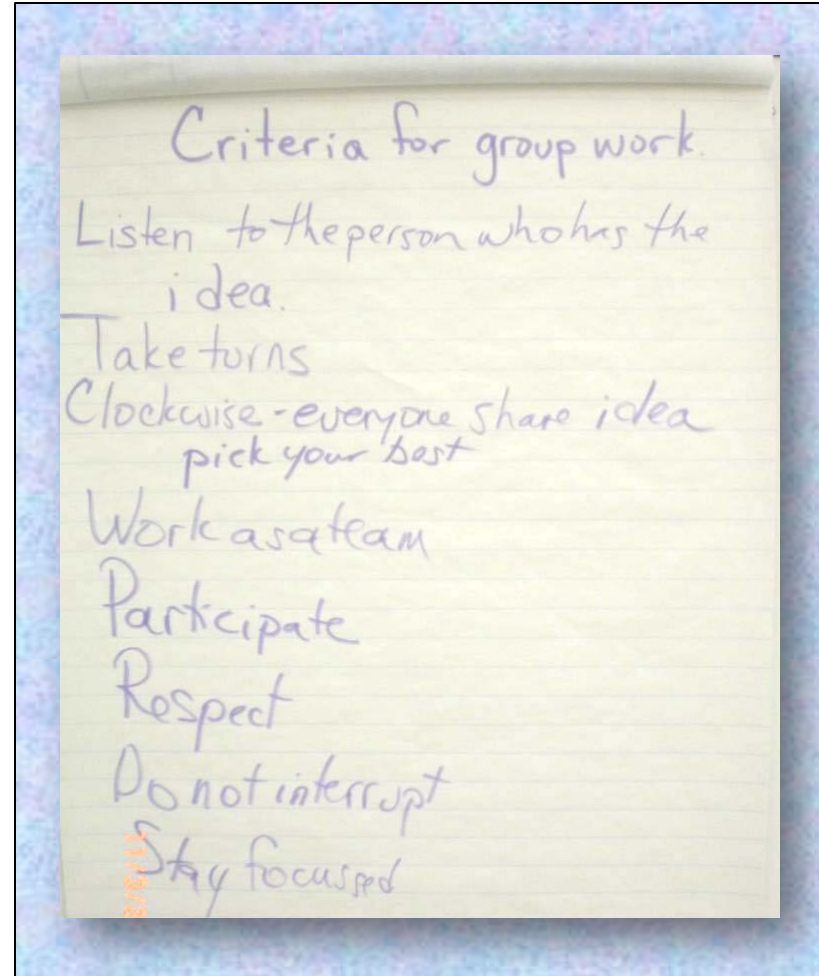
In Valuing Musical Experience, students demonstrate understanding that noticing details enhances own thinking about music, and appreciation, performance, and creation of music
K–4 M–V2.2

In Music Language & Performance Skills, students perform and respond to a steady beat and grade-appropriate rhythmic patterns independently, and identify and respond to simple, duple, and triple metres
3 M–L3.1



Next the students

- collaborated in small groups to create an original representation of the form for Purcell's Rondo
- developed criteria for group work
- felt it was important for everyone to have a voice in the process so they decided to go clockwise around the circle to hear an idea from each person in the group



In Valuing Musical Experience, students participate in discussing and establishing criteria for successful participation in music learning experiences (e.g., criteria for an effective audience, a grade-appropriate quality performance with a particular instrument, a good singer's actions and sound) K-4 M-V4.2



Students broke into 3 groups (teacher selected by seating plan) and began to plan/choreograph movement for each section of the Rondo.

At the end of class, reflected on how well they met the “Group Work Criteria”

One group felt they had met the criteria and were able to work independently.

One group needed more time to share their ideas.

One group needed direct teacher supervision in order to get started.

At the beginning of the following class, the students were reminded of their criteria and the groups set to work again with the teacher monitoring the 2 groups that needed support.



Then the class broke into 3 groups to begin choreographing movement for each section of the RONDO.



In Creative Expression in Music, students demonstrate a valuing of risk-taking as a component of the creative process (e.g., take risks, support the risk-taking of others) K-8 M-C2.3 and Students collaborate with others to develop and extend musical ideas K-8 M-C2.5



Students

- rehearsed and refined their sections
- shared their section with the other groups and gave feedback
- incorporated feedback into their performance

The class rehearsed the entire piece.

Students were encouraged to anticipate when their section would begin.



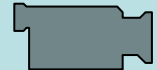


Finally the students

- refined their performance and were videotaped. The video was shared with parents as part of a student led conference.
- viewed video tape and further discussed possible changes and improvements for a final performance



Select photo



for video



Commentary: teacher

Teacher Comments:

“One of my favourite moments of the process was early in the group work. One group started to create their movements while counting to 5. A grade 2 student quickly explained – NO we have 3 beats in a measure – we can’t use 5, it has to be 3. This student clearly demonstrated his understanding of the meter of the piece and ensured that his group was on the right track.”

“The students were able to easily analyze the form of this piece and then develop their movement.

The students took real ownership of the project and worked well together to create their movement.

The students have developed a deep understanding of Rondo form and are able to identify it in other pieces of music.”



Commentary: evidence of learning

Students shared their video with their parents and explained in detail what Rondo form is.

Students have become more adept at listening to music with intent. Students listen for specific instruments, repetition and form.

Students have extended their ability to work collaboratively with each other in order to create a final performance.

Commentary: future learning

After this experience, children are ready to create their own Rondos. Students have an understanding of form in music and will be encouraged to create their own Rondos using instrumental improvisation. The class will be “given” or collectively compose an A section and then students will create the contrasting sections.

The melody for this Rondo is part of Benjamin Britten’s “Young Person’s Guide to the Orchestra”. Students could listen to the Britten and identify the melody as Purcell’s. This would provide students the ability to make connections from one orchestral work to another.

Appendix: Resources

- Recording of Purcell's Rondo
- Scarves, cloth, balloons

Appendix: Transcript of Audio Recording on slide 8

Teacher: So ladies and gentleman, the question was, upon first listening are there any parts that are the same and are there any parts that are different? What do you think? Student #1: I think .. when it was really low it sounded the same

Student #2: (interrupting) I think it's ABAB

Teacher: You think it's ABAB – What were you saying? Students #1: That is sounded the same when it always used to go down it sounded the same as before it.

Teacher: Okay, so when it goes down? Did anybody notice anything else? Yes.

Student #3: The Brass would play, I think and then um, the Brass would play a pattern and then the strings would play a pattern , the brass would play the same pattern and the strings would play the same pattern. (continued on next slide)

(continued from previous slide)

Teacher: Oh, so the Brass would play, the Strings would play, the Brass would play, the Strings would play ...

Student #2: Yeah, so like B would be the Brass so like oh, A B A B

Teacher: So you're thinking B for Brass – So your prediction of the form is ABAB...

Students: Yah!

Teacher: You think that too? Do a lot of you agree with that?

Many students: Yah Student #4: The first two Brasses sounded the same.

Teacher: Pardon me? The First two brasses sounded the same?

Student #4: And the strings sounded the same.

Teacher: You think the strings sounded the same as well? Well, let's do this one first, let's focus on the brass. This time when we are listening ladies and gentlemen we are going to listen for the brass. Any time you hear the brass – Which particular brass instrument is playing that melody? Student #5: Tuba

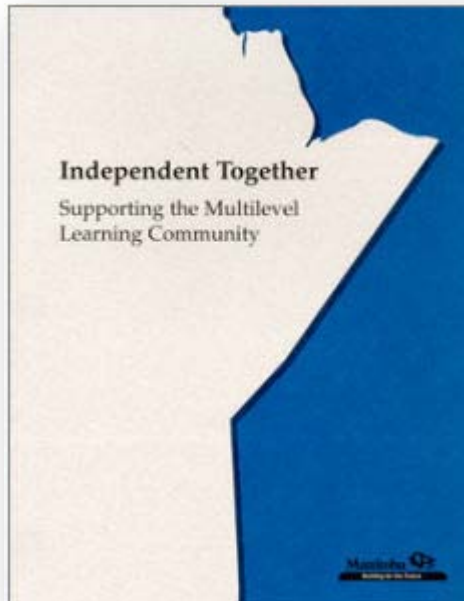
Teacher: Is it a low instrument? Many students: It's a trumpet.

Teacher: It is the trumpet. When you are listening for the trumpet sound ladies and gentlemen can you be standing. When you no longer hear the trumpet, sit down.

Are we ready? Here we go.

Appendix: Manitoba Education Resources

Independent Together: Supporting the Multilevel Learning Community



For more information, see:

[Independent Together:
Supporting the Multilevel
Learning Community](#)

“Constructing Student-Generated Criteria for Quality Work

The process of constructing student-generated criteria for *quality work* is a four- to six-week learning-teaching sequence. Develop only three to five criteria to reflect the targeted learning outcomes or essential learnings. Keep in mind that “less is more.”

- Clarify the purpose of a task and target the appropriate learning outcome(s).
- Share “exemplary” models of quality work.
- Guide students to identify and respond to “What’s powerful?” from a model or exemplar.
- Invite students to share “What’s powerful?” from their own work.
- Discuss “What is quality work?” Record responses on a class experience chart.

- Continue to chart responses over several days/weeks to “see” the differences and gain a grounded sense of the qualities, characteristics, and development of the criteria.
- Use charted responses to Sort and Predict the BIG ideas (significant aspects of the task, essential questions, skills or behaviours being assessed). Repeat this process throughout the theme or unit over four to six weeks to enhance and deepen reflective thinking and raise expectations for quality work.
- Post a checklist and have students use the checklist or T-chart for self-assessment and peer assessment. Use the same criteria for monitoring observations and summative assessments.
- Revise criteria constantly as learning becomes more sophisticated, *always raising the bar. .*”

Independent Together BLM2

Constructing Student-Generated Criteria for Quality Work

BLM 2

The process of constructing student-generated criteria for *quality work* is a four- to six-week learning-teaching sequence. Develop only three to five criteria to reflect the targeted learning outcomes or essential learnings. Keep in mind that “less is more.”

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- Share “exemplary” models of quality work.
- Guide students to identify and respond to “What’s powerful?” from a model or exemplar.
- Invite students to share “What’s powerful?” from their own work. Discuss “What is quality work?”
- Record responses on a class experience chart : EG: *A quality _____ looks/sounds like:*
- Continue to chart responses over several days/weeks to “see” the differences and gain a grounded sense of the qualities, characteristics, and development of the criteria.
- Use charted responses to Sort and Predict the BIG ideas (significant aspects of the task, essential questions, skills or behaviours being assessed). Repeat this process throughout the theme or unit over four to six weeks to enhance and deepen reflective thinking and raise expectations for quality work.
- Post a checklist or T-chart such as the following:

Criteria for Quality Work

Met (M)

Not Yet Met (NY)

*
*
*

- Have students use the checklist or T-chart for self-assessment and peer assessment. Use the same criteria for monitoring observations and summative assessments.
- Revise criteria constantly as learning becomes more sophisticated, *always raising the bar.*

Independent Together: Supporting the Multilevel Learning Community : BLM 2

Adapted, by permission, from Kathleen Gregory, Caren Cameron, and Anne Davies, *Setting and Using Criteria: For Use in Middle and Secondary School Classrooms* (Merville, BC: Connections Publishing, 1997), 7-14.

Why was this exemplar a valuable learning experience?

Music Language and Performance Skills

Students developed understanding of and facility with elements, concepts, and techniques for making music.

Creative Expression in Music

Students collaboratively and individually generated, developed, and communicated ideas in creating original and interpretive music for a variety of purposes and audiences.

Understanding Music in Context

Students connected music to contexts of time, place, and community, and developed understanding of how music reflects and influences culture and identity.

Valuing Music Experience

Students analyzed, reflected on, and constructed meaning in response to their own and others' music.

