

Making Responsive Teaching and Collaborative Learning Visible

Please adapt these notes and materials for your use in your own music room and please do not share this material.

- Key Terms including diversity, equity, inclusiveness, multiculturalism.
<https://www.nais.org/analyze/assessment-of-inclusivity-and-multiculturalism/aim-survey-definitions/>
- Social Justice Standards: Teaching Tolerance/ Learning for Justice Anti-Bias Framework
<https://www.learningforjustice.org/professional-development/social-justice-standards-the-learning-for-justice-antibias-framework>
- Visible Thinking Routines
<https://pz.harvard.edu/thinking-routines>
- Responsive Classroom
<https://www.responsiveclassroom.org/about/principles-practices/>
- Competencies for Culturally Responsive Teaching
<https://www.newamerica.org/education-policy/reports/culturally-responsive-teaching/teacher-competencies-that-promote-culturally-responsive-teaching/>
- Social Emotional Learning <https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/>

Cultural Appropriation and Cultural Appreciation in Teaching and Learning

From my perspective one comes from a place of entitlement and the other from a place of humility.

Cultural Appropriation: Taking intellectual property, traditional knowledge, cultural expressions, or artifacts from someone else's culture without permission. (From, *Who Owns Culture? Appropriation and Authenticity in American Law*, by Susan Scafidi).

Cultural Appreciation: Honoring another culture and its practices in order to gain a genuine knowledge and understanding and to connect with others. There is respect and credit is given for inspiration. It includes the source group-culture bearers from the start.

Culturally Responsive Teaching (CRT) and Culturally Relevance

For me this involves moving my students from being dependent learners to developing skills and habits of mind to accelerate their own learning (that is they know how to learn new content and improve weaker skills). There is particular focus in leveraging learning systems of culturally and linguistically diverse students in order to close the learning gaps, the opportunity gaps and the achievement gaps. Being culturally relevant highlights representation and diversity in instructional materials and resources.

Wise Feedback

Students from cultures which have traditionally suffered from race-based stigma, seem to get additional benefits from wise feedback (Cohen, Steele, & Ross, 1999; Yeager et al, 2014)

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Wise feedback is targeted feedback which conveys high expectations and the teacher's genuine belief that those expectations can be achieved by the student, and provides concrete information to help the student meet the expectations.

Analytical Rubric Template

Category/Criteria Levels of Performance	Rarely Beginning Significant Errors Only with Assistance	Sometimes Developing Inaccurate Moderate Assistance	Frequently Accomplished Generally Accurate Minimal Assistance	Consistently Exemplary Accurate Independently	Score
Category	Description reflecting beginning level of performance	Description reflecting movement toward mastery level of performance	Description reflecting achievement of mastery level of performance	Description reflecting highest level of performance	
Category	Description reflecting beginning level of performance	Description reflecting movement toward mastery level of performance	Description reflecting achievement of mastery level of performance	Description reflecting highest level of performance	
Category 3	Description reflecting beginning level of performance	Description reflecting movement toward mastery level of performance	Description reflecting achievement of mastery level of performance	Description reflecting highest level of performance	

Diverse Children's Literature

Diverse Children's Books are a vital part of my music curriculum. Books and media where children see themselves affirmed, represented; characters and themes they can relate to; issues that they can grow aware of, these stories integrated into a music curriculum do so much to develop empathy, collaboration and healthy relationships. The combination of music making and a powerful story can be tremendously impactful in not only keeping my students engaged, in developing deep understanding of musical concepts, but also impactful in growing them as individuals with healthy social emotional identities.

Social Thinking Methodology

Social thinking is the ability to consider personal and others' thoughts, emotions, beliefs, intentions, knowledge etc. in order to interpret and respond to information through social behavioral interactions. It involves developing competencies like self-regulation, social-emotional learning, executive functioning, perspective taking, and social problem solving.

Link - <https://www.socialthinking.com/social-thinking-methodology>

Social Emotional Learning (SEL) Standards -Collaborative for Academic, Social and Emotional Learning (CASEL)

These address five competencies of SEL: self-awareness, self-management, social awareness, relationship skills, and responsible decision making.

Link - <https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/>

Social Justice Standards

The Social Justice Standards are divided into four domains—identity, diversity, justice and action (IDJA). These domains represent a continuum of engagement in anti-bias, multicultural and social justice education.

<https://www.learningforjustice.org/frameworks/social-justice-standards>

Social Identity

Social identities reflect how we see ourselves and how others may see/perceive us within the context of social categories. These may/may not be clear and may be self-ascribed or ascribed by others based on context.

Each One of Us

#31 p.111 Music for Children Vol.1

Each one of us is one note,
Together a melody
Together we work and play
In harmony

<p><u>Possibility 1</u> My name is _____ Here's something you may/may not see I am/have/hope/dream _____ That's a fact about me</p>	<p><u>Possibility 2</u> My name is _____ And it would be very nice to refer to me _____ would suffice.</p>
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Beautifully Me by Nabela Noor

ISBN-10:1534485872, ISBN-13:978-1534485877

Beautifully Me

4
3
5
7
9

Look and see, it's all me, ab-so-lute-ly po-si-tive-ly beau-ti-ful-ly me My
shape my size and the co-lor of my skin, beau-ti-ful out-side beau-ti-ful wi-thin
Improvise a question for 4 beats *Improvise an answer for 4 beats*
Look and see, it's all me, ab-so-lute-ly po-si-tive-ly beau-ti-ful-ly me

Create 1 or 2 (of varying lengths) complementary ostinato.

Identity

I Am Every Good Thing by Derrick Barnes

ISBN-10:0525518770, ISBN-13:978-0525518778

Reflecting and creating

I Am poem template: <https://www.poetrygames.org/poetry-machine/poetry-18.php>

All About Me template: <https://www.poetrygames.org/poetry-machine/poetry-3.php>

I Am - Musical Haiku - Unmetered or Metered Composition

Line 1 (5 syllables) I am _____ (describing word/s -3 syllables)

Line 2 (7 syllables) Like a _____ (nature, animal, bird etc.-5 syllables)

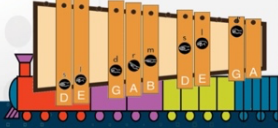
Line 3 (5 syllables) _____ (adjective/s)

Musical Haiku Design Process



1. Write out your haiku.

2. Circle the words that you think would be good tone color words. Think of a sound effect (vocal, found, pitched or unpitched instruments) you could use to emphasize these words.
3. Write out the words and corresponding sound effect.

4. Create/Review your composed melody.
5. Explore possibilities for performing. Write out the form. Consider the following options and put them in the order the group decides upon.
You may use just a few of these.
Play melody
Speak the poem expressively
Speak and add the 'word sound effects'
Play just the 'word sound effects' and no speech
Play just 'word sound effects'
Think of a suitable beginning and ending



A Musical Haiku by _____



Workspace

Identity, Diversity, Action

Red, A Crayon's Story by Michael Hall

ISBN-10: 0062252097, ISBN-13: 978-0062252098

- ❖ DA:Cr1.1.4b/Develop a movement problem and manipulate the elements of dance as tools to find a solution.
- ❖ DA:Cr1.1.5a. Build content for choreography using several stimuli (for example, music/sound, text).

Lesson 1: Book Discussion

- ❖ Read the book Red to the students or have them read it prior to the discussion.
- ❖ Use a Visible Thinking Routine like See Think Wonder.
- ❖ **Discussion Questions** (to facilitate a conversation on labels and stereotypes)
 - What is the story about?
 - What did you notice about Red?
 - How do you think he felt when he compared himself to others?
 - What did the others think of him? Why did they think he needed to be Red not Blue? (*Label - sometimes people think we are something we are not. Stereotype - sometimes people expect us to behave a certain way*)
 - What were the other crayons doing to him? Were they trying to help him? Did they really help?
 - What happened in the end?
 - How do you think Red felt then?
 - How do you think the others felt about Red toward the end of the story?
- ❖ Define the word *empathy* as something the crayon experienced, leading to actions that helped Red to discover himself.

Lesson 2: Form Analysis and Exploration of Movement

Form Identifier/Group Planner

Form (Choreography)- write in the elemental form and general movement ideas

- > basic idea
- > motive and phrase
- > beginning, development, climax, conclusion,

First Section _____			
Second Section _____			
Third Section _____			

- ❖ Review the layout of a story (Setting/Character-Conflict-Resolution).
- ❖ Listen to the Music and identify the form. Prepare students to listen to the story in the context of performing it as a movement activity.
- ❖ Read the book displaying the pictures. Projecting the pictures on a larger screen is very effective.
- ❖ Before reading the book again, ask students to pick a color without articulating it aloud, and to pay closer attention to what that crayon says and does.
- ❖ Display the Feelings word wall and ask students to silently pick 2-3 words that describe their crayon.
- ❖ Display the Movement word wall and ask students to pick 2-3 words that fit with the Feelings.

Feelings

I am (choose 3 words from the word wall or write your own)

Affectionate Cheerful Curious
 Disappointed Caring
 Enjoying Agreeable Calm
 Friendly Frustrated Excited
 Gentle Generous Important Guilty Interested Disgusted
 Ignored Lost Brave Loving Impatient
 Lonely Proud Joyful Shy
 Overwhelmed Relieved Pleasant
 Serious Peaceful Thrilled Strong
 Troubled Worried Stressed
 Unafraid Relaxed

Movement

I move like this (choose 3 words from the word wall or write your own)

explode creep revolve
 burst crawl rotate
 melt roll contract
 freeze walk expand
 simmer skip curl
 swirl run stretch
 crumble gallop bend
 crumple leap twist
 crash hop turn
 soar flop sink
 sail stride lunge
 prance collapse tumble
 swoop strut totter
 slide stroll lurch
 slither shake lean
 plunge swing sag
 dive sway slouch
 climb rock slump
 swim spring droop
 jog bounce pounce
 spin bob shrink
 jump shrivel
 whirl
 spin

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- ❖ Students still have not articulated any of their choices aloud. Have students explore their movements in general space, while playing the first of the Two Xylophone Pieces, Album: Music for Children Vol. 4 P 46 # 3 #2
- ❖ Ask students to pick a scarf/ribbon of their color and explore the movement again.
- ❖ If doing the writing piece put students into small groups of 2-3 and have them write out their Feelings and Movement words.

All About Me Name _____

I am _____
color

I am (choose 3 words from the word wall or write your own)

I move like this (choose 3 words from the word wall or write your own)

- ❖ Discuss briefly the story in the context of presenting it as a movement activity. Frame it as 3 segments - Introduction of the crayons (showcasing their personalities), Statement of the situation (everyone tries to help or fix Red), Resolution (accepting Red for who he is and affirming him).
- ❖ Listen to the entire piece Two Xylophone Pieces, Album: Music for Children Vol. 4 P 46 # 3 and 2.
- ❖ Display the visual of the Group Movement Planner, and guide students through working together on creating contrasting movements for the different sections, aligning it with the 3 segments of the story using the Form Identifier sheet.

	4	3	2	1
Creative Contribution	Constantly and enthusiastically generates ideas	Shares ideas	Shares some ideas with some prompts	Does not share ideas
Communication	Articulate describes what is to be done	Adequately describes what is to be done	Describes what is to be done with some prompts – may write, draw, or tell a friend	Does not communicate verbally, in writing or drawing
Collaboration	Works well with everyone. Seeks to incorporate various ideas.	Participates and works to achieve the team's goals	Participates with some coaxing.	Does not participate
Respect	Values everyone's input, and tries to affirm others	Values other's input and tries to work with the team	Needs some help respecting other's space and ideas	Has difficulty listening and working with others

Reflection

Name _____

I totally rocked because I did

I did pretty well but I could've

I did the task but I was not sure about

I could not do the task because

- ❖ Display the Team Work rubric to reinforce group work etiquette.
- ❖ Put students into groups (6-8), and let them explore reinforcing the Laban efforts, and

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folk dance formation/figure vocabulary.

- ❖ Put on the music and let them explore and make modifications.
- ❖ Have students perform for each other.
- ❖ Have students reflect and discuss the book and their own experiences.
- ❖ Optional- Discussion on how this would apply in the larger world.

Workspace

Action

Each Kindness by Jacqueline Woodson

ISBN-10: 0802852963, ISBN-13: 978-0802852960

Music NCCAS Standards

MU:Cr1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).

MU:Cr2. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

MU:Pr4.2. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr6.1. Perform music with expression and technical accuracy.

Anti-Bias Framework Standards:

16. Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias.
17. Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.
18. Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias.

One Kind Word based on Rhythmische Übung #61

One kind word, just one word. One kind deed, just one deed.

Can make a difference

Will make a difference

Don't hesitate to

Do it right now.

One Kind Word

Manju Durairaj

One kind word, just one word. One kind deed, just one deed.

5
Can make a diff- rence. Will make a diff rence. Don't he - si - tate to do it right now.

The image shows two staves of musical notation in 3/4 time. The first staff contains the lyrics 'One kind word, just one word. One kind deed, just one deed.' The second staff, starting at measure 5, contains the lyrics 'Can make a diff- rence. Will make a diff rence. Don't he - si - tate to do it right now.'

Be My Friend?

Be my friend. We can be good friends.

9
We can play and have such fun if we were friends.

The image shows two staves of musical notation in 3/4 time. The first staff contains the lyrics 'Be my friend. We can be good friends.' The second staff, starting at measure 9, contains the lyrics 'We can play and have such fun if we were friends.'

Lesson Idea 1

- ❖ Brainstorm ideas to use the poem and the given quotes to create a performance piece.
- ❖ Use the following quotes
 - *The only way to have a friend is to be one* - Ralph Waldo Emerson
 - *A real friend is one who walks in when others walk out* - Walter Winchell
 - *I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.*
 - *Love (friendship) recognizes no barriers. It jumps hurdles, leaps fences, penetrates walls to arrive at its destination full of hope* - Maya Angelou
 - *Life's persistent question is - what are you doing for others* - Martin Luther King Jr.
- ❖ Use voice, instruments, and/or movement to compose a piece for the given texts.

- ❖ Reference the videos of teachers demonstrating some ideas at <http://www.interactwithmusick8.com/links>



- ❖ Consider the pitch set of the Phrygian mode. Use these fragments as guides to creating a melody

Design Draft

1. Choose your quote.

2. Circle the words that you think would be good tone color words. Think of a sound effect (vocal, found, pitched or unpitched instruments) you could use to emphasize these words. This could be a little pattern or just an effect.

3. Write out the words and corresponding sound effect.

4. Create/Review your composed melody - sing or play using the flash cards

5. Add a bass ostinato

6. Add movement indicative of the mood and expression

Use positive and negative space

Facing, Levels, Force, Weight

7. Explore possibilities for performing. Write out the form.

Lesson Idea 2

- ❖ Perform the poem, explore various body percussion
- ❖ Perform - explore possibilities, chant the poem, add the body percussion, and/or transfer body percussion to un-pitched percussion.
- ❖ Analyze the Form of the poem - simply aaaa, bbba or AB- A (aaaa), B (bbba)

- ❖ Place students into small groups and give them the following flash cards (one side rhythms, the other side blank). Initially only 2 colors could be given, later more could be added.

- ❖ Review elemental structures aaab, abab, abda, abba, abca.
- ❖ Have students turn the cards over to the non-rhythm side. Call out various combinations like - purple, purple, green, purple or aaba. Have students turn the cards over to clap the rhythm.

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- ❖ After review, depending on their prior knowledge they can choose just 4 cards and repeat the 12-beat rhythm twice, or they can choose 8 cards and play the created rhythm once through.
- ❖ Students can use body percussion and transfer to instruments. They can draw their instrument icons in the blank boxes below the notes.
- ❖ Perform as a grand rondo where the poem form A section and the small groups perform their created rhythms as the other sections.
- ❖ Students decide on an Introduction and Coda.
- ❖ Students can choose to add movement - locomotor or non-locomotor as they perform.

Multicultural

Akkad Bakkad

Hindi

Akkad Bakkad was a simple choosing game that we used to pick a player. I modified the nonsense syllables to play on the words Bombay, now known as Mumbai. In the late 1990s, in an effort to decolonize the name Bombay, the city came to be named Mumbai after the regional deity Mumbadevi.

Dhinchek - is a slang word for someone who thinks too much of themselves.

Rickshaw or tuktuks are three wheeled transportation for hire.

Prep:

- ❖ 8-1 Count Down Body Percussion
- ❖ Double Double Possibilities
Body Percussion to Pitched or Unpitched Percussion, Recorder or Ukulele

Akkad Bakkad

Manju Durairaj

Akkad Bakkad musical notation. The first system consists of two staves. The top staff has a melody with lyrics: "Ak-kad ba-kad Boom bai Bo Bo" and "Ak-kad ba-kad Mum-bai mo mo". The bottom staff has a rhythmic pattern with lyrics: "Dhin", "chak dhin", "chak dhin", and "chak tuk tuk tuk tuk". The second system also consists of two staves. The top staff has a melody with lyrics: "Ak-kad ba-kad Bo, Ak-kad ba-kad Mo" and "Ak-kad ba-kad Boom-bai Mum-bai Bo." The bottom staff has a rhythmic pattern with lyrics: "Dhin", "chak dhin", "chak dhin", and "chak tuk tuktuktuk".

Teach the ostinato. Create a movement using a pathway for the ostinato.

Students chant the ostinato while teacher speaks the poem.

Transfer the rhythm of the poem to pat.

Add the snaps on the words Bo and Mo

Add stamp to the word Boombai

Add clap to the word Moombai

Transfer this process to the Bucket Drum

Extension

Students improvise body percussion or movement using the words from the poem.

Students create body percussion or movement using the words from the poem.

Students transfer the body percussion to the bucket drum.

Holi Hain

Manju Durairaj



Gul - li gul - li main au - r gha - r gha - r main oh - ran - ge bar - se oh - rang - e bar - sain
Laugh - ter fills the air, love - ly co - lors ev - ry where As the chil - dren dance and play on this spe - cial Ho - li day

5 

Gul - li gul - li main au - r gha - r gha - r main, oh__ bach - ain na - chen oh__ bach - ain na - chen
Pur - ple, pink and green and red and blue and yel - low too, all the colors dancend play, on this spe - cial Ho - li day

9 

Ho - li khel - o ho - li khel - o Ho - li khe - lo Ho - li khel - o ho - li khel o ho - li khe - lo

13. 

Ho - li Hain Ho - li Hain Hey Hey Hey Ho - li Hain!

Workspace

Bhangra Steps

Parallel and Complementary Rhythms

Rhythm Sticks

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Rhythm Sticks and Hand Drums
