

COMMON CORE “SHIFTS”

CONNECTIONS AMONGST ELA/MATH AND THE ARTS

<b>Shift</b>	<b>Area</b>	<b>Area Descriptors</b>	<b>Music</b>
ELA 1	PK-5 Balancing Informational Literary Texts	<ol style="list-style-type: none"> <li>1. Students read a true balance of informational and literary texts.</li> <li>2. Elementary school classrooms are, therefore, places where students access the world through text.</li> <li>3. At least 50% of what students read is informational.</li> </ol>	<ol style="list-style-type: none"> <li>1.a. Students read about music and its informational influencing factors in basal series (or other available resources/texts such as handouts, reading materials, Smartboard applications).</li> <li>1.b. Students read music and lyrics.</li> <li>2.a. Students read in basal series (or other available resources/texts) of the connections between music and art, dance, theater science, literature, history, geography, and native and world cultures, especially those being studied in the classroom setting.</li> <li>3.a. Students read in basal series (or other available resources/texts) of the contextual relationships between music and the rest of their world.</li> </ol>
ELA 2	6-12 Knowledge in the Disciplines	<ol style="list-style-type: none"> <li>1. Content area teachers outside of ELA classroom emphasize literacy experiences in their planning and instruction.</li> <li>2. Students learn through domain-specific texts in classrooms – rather than referring to the text, they are expected to learn from what they read.</li> </ol>	<ol style="list-style-type: none"> <li>1.a. Music teachers include research and reading activities for students that include accessing texts, books, and web-based resources.</li> <li>1.b. Reading music content</li> <li>1.c. Reading about a music process</li> <li>2.a. Students learn by reading literature about music learning, history and careers as well as text included by composers in musical literature.</li> <li>2.b. Students review and critique Youtube ‘how-tos’; students create own ‘how tos’ w/ video, visuals, photographs, subtext (captions)</li> </ol>
ELA 3	Staircase of Complexity	<ol style="list-style-type: none"> <li>1. Each grade level requires a “step” of growth.</li> <li>2. Students read the central, grade appropriate text around which instruction is centered.</li> <li>3. Teachers are patient, create more time and space for this close and careful reading, and provide appropriate scaffolding and supports for students reading below grade level.</li> </ol>	<ol style="list-style-type: none"> <li>1.a. Each level of music reading, understanding and performance is sequential in nature, with skills and knowledge spiraling upward.</li> <li>2.a. Students develop skills, learn repertoire and read supporting literature that is appropriate to their grade level.</li> <li>3.a. Teachers work with students with varied skill and knowledge sets, providing both remedial and challenging materials.</li> </ol>
<b>Shift</b>	<b>Area</b>	<b>Area Descriptors</b>	<b>Music</b>
ELA 4	Text-based	<ol style="list-style-type: none"> <li>1. Students have rich and rigorous</li> </ol>	<ol style="list-style-type: none"> <li>1. a. Students engage in oral critical response to their own performance and</li> </ol>

	Answers	<p>conversations which are dependent on a common text.</p> <p>2. Teachers insist that classroom experiences stay deeply connected to the text on the page.</p> <p>3. Students develop habits for making evidentiary arguments both in conversation, as well as in writing to assess comprehension of a text.</p>	<p>that of others; includes student and other live and recorded performances</p> <p>2.a. Teachers continuously direct students to seek mastery of the repertoire at hand during rehearsals and lessons.</p> <p>3.a. Students are encouraged to provide critical responses to auditory experiences utilizing level-appropriate musical vocabulary.</p> <p>3.b. Student responses are initially oral, and through time include more written experiences.</p> <p>3.c. Students emphasis is on evidence – critiques from newspapers and other literary examples. Why do we use this style/technique with this instrument/musical piece</p>
ELA 5	Writing from Sources	<p>1. Writing needs to emphasize use of evidence to inform or make an argument rather than the personal narrative.</p> <p>2. Students develop skills through written arguments that respond to the ideas, events, facts, and arguments presented in the texts they read.</p>	<p>1.a. Critical responses are encouraged with reference to evidence, other resources, and corroborative experiences beyond the personal response.</p> <p>2.a. Students develop their critical voice through analysis of works of music and their historical and cultural context, as well as stylistically-appropriate performance practice.</p> <p>2.b. Students draw connections between their learning and their world.</p>
ELA 6	Academic Vocabulary	<p>1. Students constantly build the vocabulary they need to access grade level complex texts.</p> <p>2. By focusing strategically on comprehension of pivotal and commonly found words and less on esoteric literary terms, teachers build students' ability to access more complex texts across the content areas.</p>	<p>1.a. Students build increasingly complex performance skills and knowledge through the sequential acquisition of technique, knowledge and vocabulary.</p> <p>2. a. Teachers build student confidence and curiosity about music and all tangentially related subjects through regular discourse using level-appropriate vocabulary.</p>
<b>Shift</b>	<b>Area</b>	<b>Area Descriptors</b>	<b>Music</b>
Math 1	Focus	<p>1. Teachers use the power of the eraser and significantly narrow and deepen the scope of how time and energy is</p>	<p>1.a. Teachers direct students in the study of specific skill and technical development with specific short and long term goals clearly defined.</p> <p>2.a. Students focus deeply at level-appropriately on musical creation and</p>

		<p>spent in the math classroom.</p> <p>2. They do so in order to focus deeply on only the concepts that are prioritized in the standards.</p> <p>3. Students reach strong foundational knowledge and deep conceptual understanding.</p> <p>4. Students are able to transfer mathematical skills and understanding across concepts and grades.</p>	<p>performance, the use of music materials, critically responding to musical performance, and the connections between music, culture and history.</p> <p>3.a. Students reach strong musical knowledge and deep conceptual understanding in support of their performance activities.</p> <p>4.a. Students transfer knowledge and skills gained in music to their studies in language, math, social studies, science, and the other arts.</p>
Math 2	Coherence	<p>1. Principals and teachers carefully connect learning within and across grades.</p> <p>2. Students can build new understanding onto foundations built in previous years.</p> <p>3. Teachers can begin to count on deep conceptual understanding of core content and build on it.</p> <p>4. Each standard is not a new event, but an extension of previous learning.</p>	<p>1. a. Principals recognize the many connections between studies in music and other learning disciplines, and support integrated curriculum efforts and arts-in-education programming.</p> <p>1.b. Teachers map the connections between the music standards, their yearly curriculum, and students' other studies.</p> <p>2.a. Students build on prior knowledge and skills in the music classroom.</p> <p>3.a. Teachers basing instruction on learning standards and performance indicators find their students able to exhibit deep understanding of core skills and knowledge.</p> <p>4.a. The performance indicators at each level of instruction in music build upon the standards and performance indicators of the prior level, resulting in an ever spiraling upward curve of skills and knowledge.</p>
Math 3	Fluency	<p>1. Students are expected to have speed and accuracy with simple calculations.</p> <p>2. Teachers structure class time and/or homework time for students to memorize through repetition and core functions so that they are more able to understand and manipulate more complex concepts.</p>	<p>1.a. Students gain fluency in recognizing, singing, and playing musical notation.</p> <p>2.a. Teachers provide warm up exercises, drills, and practice regimens to build technique and understanding in the classroom and rehearsal settings as well as in structured home-practice time.</p>
<b>Shift</b>	<b>Area</b>	<b>Area Descriptors</b>	<b>Music</b>
Math 4	Deep Understanding	<p>1. Teachers teach more that “how to get the answer” and instead support students' ability to access concepts from a number of perspectives.</p> <p>2. Students are able to see math as more</p>	<p>1.a. Teachers assist students in processing musical concepts based on performance, reading, and listening experiences.</p> <p>2.a. Students perceive patterns and applications of the elements of music beyond their classroom studies.</p> <p>3.a. Students respond to music originating outside of the classroom</p>

		<p>than a set of mnemonics or procedures.</p> <p>3. Students demonstrate deep conceptual understanding of core concepts by applying them to new situations, as well as writing and speaking about their understanding.</p>	<p>environment with the use of level-appropriate vocabulary.</p>
Math 5	Application	<p>1. Students are expected to use math and choose the appropriate concept for application even when not prompted.</p> <p>2. Teachers provide opportunities at all grade levels for students to apply math concepts in real world situations.</p> <p>3. Teachers in content areas outside of math ensure that students are using math to make meaning of and access content.</p>	<p>1.a. Students encounter music in the environment outside of the music classroom and respond utilizing their skills and knowledge.</p> <p>2.a. Teachers provide opportunities for students to apply their musical knowledge to music found in varied settings in the students' day-to-day world.</p> <p>3.a. Teachers in areas outside of music utilize music to reinforce concepts through drills, as well as finding content area connections.</p> <p>3.b. Music teachers apply mathematical concepts to the study of rhythm and form.</p>
Math 6	Dual Intensity	<p>1. Students are practicing and understanding with intensity in the classroom.</p> <p>2. Teachers create opportunities for students to participate in drills and make use of those skills through extended application of math concepts.</p> <p>3. The amount of time and energy spent practicing and understanding learning environments is driven by the specific mathematical concept and varies throughout the given school year.</p>	<p>1.a. Students are practicing musical skills as well as displaying understanding of musical concepts with increasing intensity in the music classroom.</p> <p>2.a. Teachers create opportunities for students to participate in musical practice drills and apply increasing sophisticated skills and knowledge to ever more complicated musical concepts.</p> <p>3.a. The amount of time and energy spent practicing and understanding varies within the school year based upon the unit of study and proximity of public performance events.</p>