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| **Rehearsal/Instructional Strategies Supporting NCAS Performing Standards** |

1. For assessment, each student chooses one of three exercises/excerpts to perform that shows their best work. Explain their choice.
2. Involve students in selecting music for programs and explain their choices. This could be done from a range of limited choices that you provide.
3. Students select a song to sing during “choice” time, and explain their decision.
4. In Orff ensemble work, have students choose the part they prefer to play and explain their choice.
5. Students periodically reflect on their achievement, both strengths and areas to work on.
6. Before sight reading, students look for patterns and tricky spots and discuss their observations with a neighbor before singing/playing.
7. Play an “error detection” game: Students read the music, teacher performs it but makes a few errors, and students identify the error(s).
8. Teach and use music vocabulary. Students understand markings in the music and what it means for their performance. *Terms & Symbols Inventory*
9. Students know which section has the melody, and the role they play, at any given time.
10. Students know the overall form of the piece, and what in the music “signals” the new section.
11. Students are able to discuss how the music supports or matches the lyrics.
12. Students know the story or context of the piece—historical, cultural, social. *A picture can be worth a thousand words. Visual Thinking Strategies (VTS)*
13. Students research and write program notes rather than you providing the information.
	1. Who is the composer? When, where did he/she live? When was the piece composed?
	2. Why did he/she write this piece (motivation, purpose)?
	3. What else was happening at the time it was composed?
	4. What other pieces did he/she compose that you have also heard?
	5. What is this genre of music?
	6. How does knowing about the context of the piece influence their performance?
	7. Where in the world is this folk song from?
14. Together consider the mood the composer is trying to convey through the music and what students can do in performance to help convey that mood.
15. Students read *Notes to the Composer*. Together analyze/apply the composer’s intentions to the performance.
16. Involve students in the interpretation of a piece they are working on. Discuss ways to use tempo, dynamics, and/or articulation to better communicate the intended mood.
17. Brainstorm how visual artists or dancers might portray the same mood.
18. Together listen to or view other performances of the same piece and discuss what they hear that might be applied to their own performance.
19. Model specific, descriptive feedback in rehearsal.
20. When you stop in rehearsal to give feedback
	1. Ask the group why you stopped; what can be done to improve the performance, *Or*
	2. Give students 30 seconds to talk it over with a neighbor before you take ideas from the group (Think-Pair-Share)
21. Collaboratively develop criteria for a performance activity.
22. Record the rehearsal and have students describe specific elements of the performance. How we can make it better next time?
23. Teach students to give peer feedback on performances; perhaps start with a “word bank.”
24. Bring closure to the rehearsal with time for students to reflect and identify next steps.
25. Use performance rubrics routinely for ensemble and individual assessment. What does a good performance look like, sound like?