AN INVESTIGATION INTO NONGRADED EDUCATION PROGRAMS
TO DEVELOP A NONGRADED MUSIC EDUCATION
CURRICULUM AND ASSESSMENT MODEL

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts

Faculty of Education
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by

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ABSTRACT

The purpose of this evaluative study is to redefine music education as a result of the Year 2000 document in British Columbia. This investigation seeks to provide a positive and effective partnership between music educators and their curricular objectives contemporary in elementary educational environments.

The present approach to music education is, in comparison to contemporary practices in elementary education archaic. This qualitative study seeks to determine if music education would be successful in a nongraded structure. Implications for music educators teaching in a nongraded environment include: grouping strategies, curriculum development integrating nongradedness, evaluation methods and techniques. This thesis develops a Nongraded Music Education Curriculum and Assessment Model.

The results of this thesis will help music educators balance the need for practical day-to-day understanding of pedagogical teaching methodology with the need to aspire to ascertain new ideals, conceptualizations and philosophies concerning their role of music educator.
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The author dedicates this thesis to Michael, Jocelyn and Joanna Nicole Le Dressay.
AN INVESTIGATION INTO NONGRADED EDUCATION PROGRAMS
TO DEVELOP A NONGRADED MUSIC EDUCATION CURRICULUM
AND ASSESSMENT MODEL

CHAPTER ONE
STATEMENT OF PURPOSE AND PROBLEMS

Introduction
The most recent cycle of educational change which includes the implementation of varied multiage grouping patterns and nongraded programs in British Columbia's elementary schools, began in 1989. It is expected that these educational reforms will proceed throughout the 1990's. As a result, music education in British Columbia will have to change. This thesis presents a model where music educators might hold steadfast to their content and philosophical ideals within a nongraded elementary structure.

Currently, few music educators teaching in multiage and nongraded educational structures have been provided with the opportunity to acquire the appropriate knowledge necessary to teach music education in a multiage nongraded setting. Therefore the author seeks to provide them with an approach to elementary nongraded music education which ensures continued growth of music education as a specialized component of the educational system in British Columbia. Music educators need to understand the important educational issues related to nongraded education, to
participate in the present provincial reform with confidence as they adjust their teaching methods and techniques accordingly.

Exploration of this theme required a broad investigation into music education, curriculum, multiaged groupings, continuous progress, nongraded education and the current movement to restructure education in British Columbia. Emphasis was placed on research regarding multiaged, nongraded education as applied to instructional practices in music education.

It is possible that music educators could continue past traditional teaching practices and avoid participation in the changing elementary educational structure. It has been the traditional practice of music educators to address current issues concerning curriculum and aesthetic education through traditional pedagogical techniques and curriculum applications.

It is the author’s position, however, that music educators need to interact and cooperate within local schools to integrate curricula in partnership with other elementary educators. The partnership should result in new integrated curriculum structures within a nongraded setting through four strands of development: social and emotional development, physical development, intellectual development and aesthetic and artistic development.

The author will approach nongradedness from a music educator’s perspective through a review of related literature, definition of nongradedness, development of a philosophy for
nongraded music education and a proposal for successfully making the change to nongradedness. A blueprint for implementation of nongraded music education programs will be developed.

Implications for music educators teaching in a nongraded environment include: grouping strategies, curriculum concerns, evaluation methods and techniques. This qualitative research design seeks to define how music education might be successful in a nongraded structure.

**Rationale For The Study**

The author will investigate how music education might evolve in a nongraded educational environment. The writer hopes it will serve as a model for music educators, teachers and administrators as they participate in the implementation of Curriculum 2000 ideas in British Columbia. In this document, subject integration is encouraged at all levels. Few principals and teachers in British Columbia have studied or taught in this kind of learning environment. Thus, staff development also merits top priority (Cox, 1982).

Current educational reform in British Columbia is probably one of the most extensive educational reform ever proposed for the students in North America. The governments proposed nongraded system in British Columbia might have benefited from a more detailed research based investigation before implementation. It is disappointing that time was not taken initially to develop sound
research designs, and to make a detailed study of past and present involvement in nongraded multiaged programs. Carefully planned pilot projects would have ensured that curriculum would not be based on ideals related to personal teaching styles and individual philosophies regarding learning outcomes.

Successful implementation of nongraded programs from a fiscal and philosophical point of view should, in the author's view, commence with a detailed research investigation. The year 2000 Primary Response Summary (1989) stated that: "Some respondents stated that the concept of nongradedness was not well explained in Year 2000." Certain individuals requested examples or models. One respondent identified the overall concerns of teachers as "not a request for a prescription but for enabling guidance". Thus, the incorporation of previous and current research is essential, to secure a successful model for change that does not place children at risk.

The literature reviewed in this thesis indicates that substantial resources concerning nongraded education are available for individuals and the Ministry to consult. Rather than reacting solely to the Sullivan Report (1988) and teacher outcry for change, a more meticulous research based investigation into creating a new vision for educating British Columbia's youth is called for. This thesis, it is hoped will, provide a basis for the development of a nongraded music curriculum that will fulfill the nurturing and
DEVELOPING A NONGRADED MUSIC EDUCATION MODEL: INTRODUCING THE MAJOR CONCEPTS

- Introducing the Major Concepts
- Identifying the Components & Participants
- Multidimensional Grouping
- Study of Nongraded Models
- Development of Nongraded Music Education Model
- Development of Evaluation Practices
- Conclusions & Implications for Music Education

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DEVELOPING A NONGRADED MUSIC EDUCATION MODEL: THE COMPONENTS

INTRODUCING THE MAJOR CONCEPTS

MUSIC EDUCATION

NONGRADED

INTELLECTUAL DEVELOPMENT

CREATIVITY

CONTINUOUS PROGRESS

SOCIAL & EMOTIONAL DEVELOPMENT

INDIVIDUALIZED LEARNING

AESTHETIC DEVELOPMENT

GROUPING

PHYSICAL DEVELOPMENT

MUSIC EDUCATORS

STUDENTS

PARENTS

COMMUNITY

SCHOOL BOARD

GOVERNMENT

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contextual responsibilities of the revised educational system.

Defining The Research Problem

The British Columbia Ministry of Education contends that nongraded educational systems might provide a better method of education for elementary school aged children than current grade-by-grade programs. The research problems stated in this thesis examine dimensions of developing and integrating nongraded, multiaged, individualized continuous progress educational programs into present elementary music education practices.

This historical, descriptive and evaluative investigation of nongraded programs sought information which would enable the development of a nongraded music education curriculum and assessment model developed as a result of a qualitative research design. The components of the thesis are as follows (See Figure 1 & 2):

1) Introduction of the major concepts of nongradedness and development of their role within the context of music education.
2) Discussion of the advantages and disadvantages of nongraded education.
3) Identifying the participants of nongradedness and their role in making the change to nongradedness.
4) Identification of the participants and components of educational change followed by a process to change these components to a nongraded organization.
5) Definition of multidimensional grouping practices in a nongraded elementary music education environment.
6) Identification of nongraded models and development of a Nongraded Music Education Model,
7) Development of evaluation and assessment practices for nongraded music education, and
8) Implications for music educators as a result of the implementation of nongraded school organization.

The Research Problem

The research problem is to determine, upon examination of the literature, what the constituents of nongraded programs are and how they should be applied in implementing a successful nongraded music education curriculum and evaluation model. This general problem statement is broken down into the following determinants.

Statement Of Determinants

Chapter Two

To determine what knowledge is necessary to facilitate the development of reformed curriculum in music education within a nongraded system of education. To analyze appropriate research literature in order to integrate music education into the newly proposed Primary and Intermediate programs. To introduce the major concepts: nongradedness, continuous progress, individualized instruction, multidimensional grouping, intellectual
development, social and emotional development, physical development and aesthetic development and artistic development. To seek positive and negative findings regarding previous nongraded educational programs.

Chapter Three
To reflect on how traditional aspirations of British Columbia's Music Educators can be integrated into a nongraded education system. To identify, define and explain the participants, components, processes and procedures of change and their integrated role in designing effective nongraded music educational environments.

Chapter Four
To interpret data concerning strategies for grouping of children in nongraded instructional settings. To explore various grouping strategies and apply them to the integration of music education and other curricular disciplines into nongraded elementary education.

Chapter Five
To consider curriculum revisions which integrate music education into nongraded educational structures. To delineate a contemporary nongraded orientation in the context of music education. To develop a model which music educators can use to educate children through individualized, continuous progress in a nongraded educational setting. To develop a model which is oriented towards process-oriented curriculum and directed at the
acquisition of music knowledge by individuals, with the long-term goal of transforming them into lifelong patrons of the arts.

Chapter Six
To show how selected elements of the Nongraded Music Education Model may be employed to evaluate student progress. To relate some of the elements of the model to students music comprehension, achievement, aptitude, participation and progress.

Chapter Seven
To draw conclusions concerning the role of music education within British Columbia’s Curriculum 2000 and nongraded educational environments and suggest specific recommendations to music educators for the application of music education in a nongraded educational environment.

Summary
Opportunities for change in education do not occur at regular intervals. When they do occur, the process of change should include opportunities for reflection and innovation.

The writer has indicated some concerns regarding current proposals for educational change in British Columbia. However, the purpose of this thesis is not to criticize present educational reform but rather to help music educators begin their revisions of music education as a component of the aesthetic strand of the new Provincial Primary and Intermediate Elementary Curriculum.

This thesis indicates that the British Columbia’s Ministry of
Education's proposed and partially implemented Primary Resource and Foundation Documents and the Intermediate Draft Document needs refining to become more effective in different educational settings, particularly music education, to meet differences held by students and educators. This proposal suggests potential interventions to enable educators to meet the responsibility of appropriately educating young citizens in the area of music education.
CHAPTER TWO
TRANSCRIPTION OF THE LITERATURE
IDENTIFYING THE MAJOR CONCEPTS

Aims of the Chapter

To determine what knowledge is necessary to facilitate the development of reformed curriculum in music education within a nongraded system of education. To analyze appropriate research literature in order to integrate music education into the newly proposed Primary and Intermediate programs. To introduce the major concepts: nongradedness, continuous progress, individualized instruction, multidimensional grouping, intellectual development, social and emotional development, physical development and aesthetic development and artistic development. To seek positive and negative findings regarding previous nongraded educational programs.

Identifying The Major Concepts

The purpose of the literature review was to define nongraded educational systems generally, with respect to the new Provincial Curriculum in British Columbia and in the context of music education.

The major concepts of a Nongraded Music Education Program as derived from this literature review should be:

a) nongradedness, b) continuous progress, c) individualized instruction, d) multidimensional grouping, e) intellectual
development, f) social and emotional development, g) physical development, and h) aesthetic and artistic development.

Three organizational components of the nongraded educational system in British Columbia affect the role of music education within the school system. They are: individualization, continuous progress and nongradedness. The literature outlined in this chapter contends that a true nongraded program must utilize both individualization and continuous progress. It is possible for an educational program to be comprised of individualization and/or continuous progress without any representation of nongradedness.

**Nongradedness**

As early as 1916, Terman proposed a need for students to progress at a rate best suited to their individual needs. This assumption was made upon the observation that children represent a wide range of individual differences (Cole, 1959). A grade, by definition, is an amount of learning or an educational distance to be completed over a prescribed length of time. A nongraded system stresses individual differences as the basic principle in the education of all children. In the broad sense, nongradedness refers to any attempt on the part of teachers or administration to take individual differences of students into account. Nongradedness is not an objective, it is an instructional and administrative tool.

“Nongradedness is defined as an organizational phase based on the premise that learning should be continuous. A student should
not spend time on that which he already knows, nor should he proceed with gaps of essential unlearned material behind him” (Hunter [1974] in Cox, 1982:20). Goodlad and Anderson (1987) define nongraded (ungraded) programs and schools as environments that create a setting which allows each child to progress at and in their own unique way. Therefore, all aspects of the school system must take into account the individual differences of each child (Cox, 1982, McBeath, 1964).

Nongradedness is a vertical arrangement, procedure, or facet of the internal organization of a school which attempts to adapt instruction so that each pupil can progress at their own rate as far forward or afield as their ability and interest persist (Otto, 1969). Students are placed in flexible groups in an endeavor to eliminate retention and skipping of grades. Nongraded schools assist each individual learner to develop to their maximum potential (Purdom, 1970).

**Continuous Progress**

Proponents of nongraded teaching and learning recognize differences amongst pupils and stress continuous progress at individual rates. Continuous progress directs learning and growth to occur in relation to children’s developmental growth patterns. Continuous progress education is based upon the contention that individual differences exist in all areas of curriculum.

Like nongradedness, continuous progress is an administrative
plan which provides the opportunities for each pupil to progress at his optimum rate within a specific group structure. The theory of continuous progress implies that pupils advance along a horizontal continuum reflective of the abilities and development rate of each individual student. The need for a promotional policy is negated.

The aspects of continuous progress indicate that: a) continuous progress is concept orientated, b) each child begins their program at a different point, c) the needs of a learner are stressed, d) when using continuous progress educators create or extend a "readiness" program without the stigma of failure and e) continuous progress extends learning activities without the fear of encroaching on the work in higher grades (Hillson, 1989).

**Individualized Instruction**

Individualization of instruction affects educational programs, instruction, and instructional procedures. Ideally, it means an arrangement that makes it possible for each student to be engaged in a process of learning those things that are individually most appropriate. Students may achieve mastery through continuous, uninterrupted, purposeful progress (Lukasevich, 1991).

Individualizing instruction is a classroom management technique, not a method of instruction. It is method for arranging concepts (learning descriptors), equipment and materials so that each child can learn eagerly at the peak of his potential without undue stress and strain. Individualized learning creates a situation
which is personalized, unique and unstandardized by all instructional staff regardless of the area of curriculum.

**Multidimensional Grouping**

Grouping is a complex, variable process designed to accomplish specific purposes. Students may be grouped on the basis of intelligence, achievement, age, social maturity, or other common factors (Morrisroger, 1975). Commitment to nongradedness reveals that an insightful approach to grouping is essential for success in adopting nongradedness (Miller, 1967).

The quality of accumulated past experiences that the group brings together, affect the quality of the present group and offers greater learning opportunities (Carlson, 1958, Carbourne, 1961). Effective or appropriate group placements for children may be defined as those which offer the greatest learning opportunity for the participant.

**Creativity**

"If art comes from life and expresses life and influences life, it would seem that creative experiences in the arts are a fundamental part of the child's day in school" (Stecher, McElheny, Greenwood, 1976:106). Creativity is defined as a unique, complex, multidimensional psychological process. The components of creativity are: fluency, flexibility, originality and elaboration (Torrance, 1981). Originality of thinking, constructive ingenuity, ability to set aside established conventions and procedures and
devising effective, original ideas and solutions are dimensions of creativity.

The benefits of promoting the development of creativity in music classrooms are not always measurable. However, “Original creative work in education should be universally accepted. It should play a major role in arts education. There must be a realization that not all areas of the arts require the same degree of musical knowledge before truly creative work can occur” (Thackery, 1965:11).

**Intellectual Development** (from the Primary Documents CG 0279 & RB 0008) and the Intermediate Draft Document (CG 0294), British Columbia Ministry of Education 1990)

Intellectual development at the primary level will enable children to: a) sustain and extend natural curiosity, b) develop thinking through meaningful learning experiences, c) use language to facilitate thinking and learning, d) use language to communicate effectively, e) develop and integrate the attitudes, skills and knowledge of the fine arts, humanities, practical arts and sciences, and f) become an independent, life-long learner.

Intellectual development at the intermediate level will enable the child to a) learn through the senses, b) sustain and extend natural curiosity, c) think critically, creatively, and reflectively, d) communicate and express themselves through a variety of forms, solve problems, e) ask questions and seek responses, f) make
defensible decisions, g) access, evaluate, organize, and use information effectively, and h) understand the ways that various forms of knowledge are related.

Social and Emotional Development (from the Primary Document CG 0279 & RB 0008) and the Intermediate Draft Document (CG 0294), British Columbia Ministry of Education 1990)

Social and Emotional development at the primary and intermediate levels will enable the child to: a) develop a positive, realistic self-concept, b) develop independence, c) set appropriate goals and feel satisfaction in accomplishments and efforts, d) cope with change, e) share and cooperate, f) develop friendships, g) learn from others, and h) enjoy living and learning. The child will also: a) value and respect individual contributions, b) value, respect and appreciate cultural identity and heritage, c) adept and demonstrate empathy, d) establish a collaborative environment and acquire co-operative and independent social skills, e) respect and care for the environment, and f) adapt to a changing world.

Physical Development (from the Primary Document CG 0279 & RB 0008) and the Intermediate Draft Document (CG 0294), British Columbia Ministry of Education 1990)

Physical development at the primary and intermediate level will enable the child to: a) learn and practice safety procedures, b) take care of and respect their bodies, c) develop awareness of good nutrition, d) develop a wide variety of motor skills while
maintaining physical fitness, e) develop an appreciation and enjoyment of human movement, f) develop sensory awareness, and g) learn social skills in physical activity setting.

**Aesthetic and Artistic Development** (from the Primary Document CG 0279 & RB 0008) and the Intermediate Draft Document (CG 0294), British Columbia Ministry of Education 1990)

Aesthetic and Artistic development at the primary and intermediate levels enable the child to: a) value the expression of cultures, b) discover and appreciate beauty, c) explore and create, d) express their unique spirit, and e) describe, respond, reflect and interpret aesthetic experiences.

**Advantages and Disadvantages of Nongradedness and Multiaged Groupings**

This examination of the advantages and disadvantages in regards to nongradedness and multiaged grouping provides direction in developing a Nongraded Music Education Curriculum and Evaluation Model. Reflecting upon past evaluation of nongradedness assists educators in determining if the resulting relationship between music education and nongraded education is or may be compatible.

**Advantages of Nongradedness and Multiaged Grouping**

Anderson (1962) (a) promoted social and emotional growth.
(b) assured maximum academic achievement.
(c) reduced children's anxieties about
success in school.
(d) promoted psychological and mental health.
(e) social advantages of having children of different ages and diverse abilities work together.
(f) pupil learning, rather than the number of years spent in school became the basis for assessment.
(g) problems of different rates of forgetting especially during vacation periods was minimized.
(h) individualization of teaching resulted in increased achievement.
(i) improved teacher-parent rapport.
(j) increased teamwork among teachers.

Buffie (1967)
(a) higher level of achievement.
(b) greater gains in mental health development.

Carbone (1952)
(a) higher reading achievement.
(b) better personality adjustment.

Cox (1982)
(a) gave children the freedom to learn at their own pace without regard to their age.
(b) avoided “gifted cut-off.”

Day (1975)
(a) increased children's security and achievement by increasing the amount of help they gave one another.
(b) younger children gained the opportunity to learn from older children.
(c) older children gained leadership ability as they help the younger ones.

Day & Hunt (1975)
(a) allowed teachers to better meet the individual needs of pupils.

Gilbert (1964)
(a) a school comprised of mostly disadvantaged youth, raised its ranking from eleventh in its district in 1960 to
fifth in 1963 in children reading at or above expected level of their mental age.

Haden & King (1971)  
(a) sense of success, confidence and self reliance enhanced positive development of self concept.  
(b) eliminated boredom, excessive competition, and reduced undesirable behaviors.  
(c) promotion/retention avoided.  
(d) individualization resulted in teachers who worked more closely with parents.  
(e) extended absenteeism didn't prevent children from resuming their work effectively.  
(f) continuous progress eliminated gaps in students learning.

Haller (1985)  
(a) pupils were observed to work steadily without much teacher supervision often interacting in pairs.

Hillson (1965)  
(a) performance of nongraded students was significantly higher than the control group on reading, word meaning, and paragraph meaning at the end of three years.

Ingram (1960)  
(a) was a significantly higher mean score in language arts.

Katz (1990)  
(a) mixed age grouping resembled family and neighborhood groupings.  
(b) social development was enhanced by mixed age groupings.

King (1984)  
(a) participated enthusiastically and sensitively in activities and discussions that might have been avoided as too complicated or too technical.

McLoughlin (1968)  
(a) superior student adjustment was attained.
(b) general adjustment, social adjustment, social maturity and freedom from age stereotypes showed favorable difference.

Miller (1967)  
(a) nongraded system was flexible, fostering standards that challenged and interested the able learner without frustrating the slow learner.  
(b) children appeared to be happier and more secure without the fear of retention.  
(c) pupils had a reasonable opportunity to succeed.  
(d) flexibility.  
(e) allowed for an individual's own speed of growth.  
(f) freedom from undue pressures for the child and teacher alike.  
(g) greater understanding and cooperation of parents.  
(h) eliminated retention.  
(i) pleasant relaxed attitude for both pupils and teachers.  
(j) more effort was required of teachers and principals, but the results make this effort worthwhile.

Neill (1985)  
(a) teachers provided better climates for learning.  
(b) teachers provided greater variety of effective methods and strategies of instruction.  
(c) children were more mature socially.  
(d) children had a positive attitude toward school.

Slavin (1988)  
(a) ability grouping enhanced achievement.

Lee L. Smith (1968)  
(a) was possible to meet differing.
social, mental and physical growth patterns.
(b) opportunity for success for every child.
(c) children could be grouped with several children with similar problems or abilities for support.
(d) children were more frequently regrouped.
(e) teachers were more relaxed after initial implementation.
(f) was easier to recognize basic difference in learning rates among pupils.
(g) eliminated retention and promotion decisions.
(h) emphasized need for basic mastery of skills.
(i) was easier to challenge bright pupils.
(j) was possible for all children to have opportunities for a measure of success.

Stehney (1970)

(a) multiage grouping helped teachers move away from the limitations of graded instruction.
(b) learning how to learn took on a new importance.
(c) children learned not to wait to be told what to do next but learned how to proceed on their own.
(c) when children remain in a group for more than one year, their relative position changed.
(d) multiage systems encouraged teachers to be innovative which helped prevent them from becoming frustrated or settling for much less creative teaching.
(e) friendships were formed among youngsters of different age groups.
(f) was easier to assign pupils transferring into the school.
(g) educators were able to look at
children in ways which will resulted in more meaningful education.
(h) expectations of and for the child were individualized.
(i) educational objectives for individual children became more individualized and accurate.
(j) slow learners did not become overwhelmed by unattainable goals.
(k) bright children were not kept back because they had completed work at an earlier point than others.
(l) flexible school organization.
(m) permitted teachers to meet individual needs of learner more effectively.
(n) teachers worked with children for longer that a year and had a greater opportunity to understand and observe their development.
(o) children learned to respect one another for their individual abilities.
(p) younger children sometimes used older ones as models.
(q) younger children developed independent study habits earlier than expected.
(r) children with initiative are no longer burdensome to the teacher.

Steere (1972)  (a) provided an organizational framework to allow higher achievement.
(b) provided an organizational framework to allow improved mental health and attitudes.

Thomas & Thomas (1965) (a) nongraded plan was adaptable to the lags and spurts normally accompanying the development of a child.
(b) progress levels permitted a child to resume work after an absence at school where he left off.
(c) time range permitted children of
approximately the same chronological age to remain together while progressing at different academic rates suited to individual capacities (Goodlad, 1955:171).

Ridgeway and Lawton (1973)
(a) older children were familiar with the system and need less guidance at the beginning of the year.
(b) staff was already familiar with the needs to the children who were in the system the previous year.
(c) children learned by helping one another.

Westby-Gibson (1966)
(a) control of class size was easier.
(b) team teaching facilitated effective use of special abilities, interests, and attitudes of individual teachers.
(c) students benefited from a more highly individualized program.
(d) students had learning opportunities more attuned to their individual requirements.
(e) students moved ahead more rapidly in their areas of particular competence and less rapidly in their areas of difficulty.
(f) learning was cumulative without breaks or undue repetition.
(g) absence of unfair competition with students.
(h) was possible to individualize instruction to a greater extent.
(i) were fewer problems of student behavior
(j) students were more satisfied with their learning environment.
(k) found new flexibility in planning curriculum in staff utilization. Schools had a more efficient use of their space and budget.
Disadvantages/Concerns of Nongraded Educational Programs and Multiaged Groupings

General Research Findings

(a) nongradedness was sometimes misunderstood by parents and some educators.
(b) was a lack of materials to facilitate individualized instruction for individual students.
(c) required careful record keeping which was time consuming.
(d) was not enough adequate training for teachers at university.
(e) was difficult to provide wide variety of resources.
(f) some teachers experienced difficulties in adjusting teaching techniques from a graded system.
(g) evaluation and assessment were more complex and time consuming.
(h) was possible for a group to get lost in the scheme of things.
(i) administration was sometimes unwilling to maintain adequate records on grouping placements and comprehensive progress of pupils.
(j) was concerned for school life to adult life transition.
(k) parents were not educated in new terminology.

Brown & Martin (1963) (a) parents and teachers did not approve of nongraded programs.
(b) in a preference survey 79% chose single grade.

Elkind (1962) in Anderson

(a) stress symptoms and learning problems escalated as rotation is extended downward.
(b) children needed a person and a place
to call their own.

Finch (1989) (a) some students became refugees and were lost in the scheme of things. (b) nongrading offered little promise towards school improvement.

Hopkins & Oldwill (1965) (a) experiment indicated no effect on pupil achievement, teacher satisfaction, sociometric patterns or pupil attendance at the end of a four year study.

McBeath (1964) (a) were problems in individualizing instruction. (b) was a shortage of time to deal effectively with the number of groups. (c) was difficulty providing individual help.

McLoughlin (1968) (a) nongraded classes were no more effective in developing language arts skills than are graded classes. (b) social participation and freedom in defensiveness were more prevalent in children from graded classes. (c) communicating evaluation and assessment of learning to parents was difficult. (d) low achievers sometimes become passive learners, insecure about their abilities, dissatisfied with what they produce and unsure about the assignments. (e) greater diversity in and more frequent of negative and off task behavior. (f) too much emphasis on where the child is and not where he will be. (g) insecurity of multiple grouping placements. (h) nongraded sometimes took away self-esteem, loss of friends, damage motivation as children did not feel a part of a prescribed unit.
(i) disciplining of multiage groups was sometimes more difficult.

Mobley (1976)  
(a) was excessive competition in high achievement groups.  
(b) teacher preparation time was greater.  
(c) subjected children to a particular teachers weaknesses for years.

Lee L. Smith (1968)  
(a) some teachers will be resistant to change.  
(b) an effective transfer from primary to intermediate has not occurred.  
(c) teachers of lower groups may be pressured by some parents for tutoring.  
(d) many materials and assessment tools are geared to curriculum and instructional practices of graded schools.  
(d) adequate teacher preparation is not available.

Thomas & Thomas (1965)  
(a) it was sometimes a disadvantage initially to staff nongraded schools, with teachers who could adjust to working with a greater range of abilities in one class.  
(b) parents of a slower-developing child might not wish to recognize that fact that it might take their child five years to get through the primary program.  
(c) parents may want the familiarity and security of the system in which they grew up and therefore multidimensional grouping may not be well accepted.

Westby-Gibson (1966)  
(a) diagnosis and evaluation became even more crucial than in traditional programs.  
(b) methods of reporting to parents were sometimes misinterpreted.  
(c) in order to individualize instruction a wide variety of materials and media was necessary, it was time consuming to prepare and often expensive to
accumulate.
(d) Ability grouping sometimes promoted a new type of segregation

Summarizing the advantages and disadvantages of nongradedness and multiaged grouping provides a foundation for music educators to begin an examination directed towards the development and implementation of a nongraded music education programs.

**Conclusion**

It is submitted that this review of the literature renders the following definition of nongradedness. Nongradedness is a vertical organizational structure which creates a continuous learning system affirming that individual differences are the foremost and basic principle by which to educate children. The child is the core of a nongraded program. The teacher is the textbook. Nongrading addresses the needs and abilities of each child individually in understanding that all children pass through the same predictable stages of growth at different rates and times. Educators should be on guard for classes that give a visual appearance that a nongraded system is functioning but does not meet the definition of a nongraded program. When schools seek practices designed to group in a nongraded fashion without regard to individual differences they are not nongraded. Until educators develop instructional programs that will meet this challenge research indicates that they are not nongrading.
This thesis seeks to apply the principle that nongrading begins with significant alterations in instructional and organizational procedures where educators accept children as they are, with all their differences, and teach to those individual differences (McLoughlin, 1968).
CHAPTER THREE
THE CONTEXT OF NONGRADEDNESS:
MAKING THE CHANGE TO NONGRADEDNESS
WITHIN THE BRITISH COLUMBIA SCHOOL SYSTEM

We need to sort out our values, develop new belief systems, and ultimately create schools that educate as well as train, schools that foster learning in all the ways it can occur. In fact, the primary task of the teacher should go to structure events and activities so as to bring young human beings to the threshold of commitment to learn (Michaels, 1988:3).

Aims of this chapter
To reflect on how traditional aspirations of British Columbia's Music Educators can be integrated into a nongraded education system. To identify, define and explain the participants, components, processes and procedures of change and their integrated role in designing effective nongraded music educational environments.

Introduction
Although music education is the central concern of this thesis, adjustments to teaching practices and educational programs are the collective responsibility of all persons within a school structure, the school system and community (Schlechty, 1989). In this chapter, the author outlines the role of these participants (educators, students, administrators, school board and government
members and the community) in the change towards nongradedness. They need to work cooperatively to achieve a successful transition from a graded to a nongraded organization. The research findings discussed supports this. The participants are integrated into the Nongraded Music Education Model in Chapter Five.

The initiation of educational change towards nongraded elementary programs in British Columbia began with the initiation of this Mission Statement: “To enable learners to develop their individual potential and to acquire the knowledge, skills and attitudes needed to contribute to a healthy society and a prosperous and sustainable economy (B. C. Ministry of Education, 1989).”

Preparing To Change To Nongradedness

The outcome of successful change results from receptivity to the process of change and goals established by educators, at a particular time (Gerelmann, 1987, Schlechty, Ingwerson, and Brooks, 1988). Educational change begins from a point, premise, or philosophy.

To change an educational environment, all persons involved and affected by the process must understand what needs to be changed and why. Without this understanding why educational environments should be changed, the process of change will inevitably be met with opposition hindering long-lasting educational reform.
Lezotte (1989) suggests the following reasons for educational change:

Any school that is not improving is going downhill. A corollary of this proposition about continual change is our assumption that school improvement is a process, not an event...Every school can improve despite its current level of success. People who now work in schools possess the capacity to do better. And they are the best people to manage the process of change. To reform their schools they must rethink what they are doing and the conditions under which they operate (18).

The author contends that administrators, government, parents, students, and community, should adopt such an attitude towards change and participate as stakeholders and partners in the development, adoption and revision of educational reform. These stakeholders should strive to develop leadership within the school system and become results oriented. Educational reform to nongradedness should result in satisfying work environments for educators and create productive learning environments for students (Schlechty, Ingwerson, and Brooks, 1988). Music educators can play a major role in changing to nongradedness in meeting these goals.
Nongradedness: Trusting Change, Ensuring Longevity Of Educational Reform

Developing procedures that encourage educators to make the change from the traditional teaching practices to nongradedness begins with a thorough review of past and present educational research and observation of past and present successful teaching practices in nongraded and multiaged educational settings. Implementation of procedures to achieve nongradedness is a collective process (McIvor, 1990). Carefully organized, comprehensive implementation processes to achieve multiage, nongraded programs at provincial and local levels will be more effective if the implementation process is initiated at individual schools.

To realize a nongraded provincial educational system which places aesthetic education as one of the four strands, there must be further investigation into the restructured educational system in place. It should integrate: a) music education within a nongraded structure, b) music education as aesthetic education, c) music education as a vehicle to acquire technical skill, d) music education as it relates to all the arts, and e) music education as it relates to the elementary curriculum in general. This integration should not be limited by an unbending concern and desire for the existence of music education within the school system.
The Components

Music Education and Music Educators

Although nongraded education has been a component of past educational programs, there is little documentation formally addressing nongraded music education or multiaged music grouping. To successfully change teaching practices, music educators must first evaluate and examine their existing beliefs and see a need for changing them. Once an environment conducive to change is established, music educators have the opportunity to confront new ideas, reestablish their teaching philosophy and pedagogy, and develop new curriculum and evaluative procedures.

Music education has changed dramatically since its formal introduction into the public educational system approximately 140 years ago. In 1959 the American Association of School Administration issued the following statement about arts education:

We believe in a well balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history and science. It is important that pupils, as part of a general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand and the body which give dignity to the person and exalt in the spirit of man (A.A.S.A., 1959).
In 1967 the Music Educators National Conference presented this music education philosophy:

We believe that education must have as major goals the art of giving, the building of personal identity, and the nurturing of creativity. Since the study of music can contribute to much of these ends, we now call for music to be placed in the core of school curriculum. The arts afford a continuity with aesthetic tradition in man's history. Music and the other fine arts, largely non-verbal in nature, reach close to the social, psychological and physiological roots of man in search for his identity and self realization (M.E.N.C., 1967).

The central objective of incorporating music education into a nongraded system should be to encourage an interdisciplinary approach. Music educators should adopt this objective and change their instructional practices. This encourages the creation of more challenging, flexible individualized music education programs.

**Children: The Central Component, Role of Students In Changing To Nongradedness**

Nongradedness recognizes the uniqueness of every child and provides a place for all children: average, physically or mentally handicapped, learning disabled, or gifted. Every child has the right to a music education commensurate with their abilities and needs based upon the natural development of each child in their own pattern of growth (Carlson, 1958). Children's individual
differences require elementary music educators to: a) ensure that no child is given work beyond the child's capacity and b) ensure that every child works up to the limits of their ability (King, 1983/84).

The student of today enters the school system a very different individual than their predecessors who are now educating today's students. Presently, students commence their life at school in a group selected according to the age of the child (graded programs). Regardless of the entry process, the biological age of the child will have some effect on their entry into the school system.

The following assumptions about children are central to developing a developmentally based child centered philosophy in music education.

Knowledge of Children

1) Each child is uniquely different from all others, particularly in respect of personality, character, response and reaction.
2) A stimulating sensory environment is required for the development of normal intelligence, whatever its potential.
3) Despite a common sequential order of maturation, each child has his own rate of development.
3) Primary-aged children cannot generally form abstractions from abstractions, but learn through activity and experience.
4) An insistence on any one approach, method or technique is unhelpful.
5) Motivation is fundamentally derived from emotional responses.
6) Children have an emotional need to "grow."
7) "Schooling" is only part of "education" and is a continuance of "education" which started at conception.
8) That satisfying human relationships are essential for normal development.
9) That other agencies for learning influence children as powerfully as school, notably home.

Assumptions About Children
1) All human beings are capable of learning.
2) Self-discipline in each individual is essential.
3) Children have human dignity which must be respected.
4) Fulfillment of each individual is realized within a community of other individuals.
5) The best preparation for adulthood is a full life as a child.
6) The school has prime responsibility for developing the skills of communication, literacy and numeracy.
7) That the school plays a supporting role to the family in the emotional, moral, physical and social growth of children (Langley School District, 1989).

Some of the changes students should experience as a result of the implementation of nongraded education structures are:
1) They will find operations of the entire school to be flexible.
2) They will enjoy an individualized purpose their education.
3) Their mental health will be considered of prime importance.
4) They will enjoy a gradual growing up process.
5) They will be respected, appreciated, and nurtured for their individual differences in interests, backgrounds, appearance, rates and styles of learning, and levels of motivation.
6) They will be assured an intellectual peer group at least part of the time.
7) They will enjoy a variety of heterogeneous grouping strategies.
8) Their age will not determine their educational opportunities or their learning opportunities.

Children are vulnerable to change and they must be nurtured in knowledgeable ways as nongraded education programs are implemented.

**Role Of Parents In Changing Schools To Nongradedness**

The present provincial mandate which encourages nongraded education asks parents to become active partners in education. This is not an easy task. This is not to say that many parents are not concerned about their child’s well-being. The time that either parent spends with the child has been greatly reduced. Both parents are often in the work force reducing the time they have to spend with their children and as a partner in education. In addition many homes are now headed by a single parent making it difficult for parents to be actively involved in their child’s education.
Family And Community: Important Components Of A Nongraded Philosophy Of Music Education

The public wants changes to educational programs and structures to reflect choice (Finch, 1989). The public's changing attitude toward the schools was recently addressed by the then NEA President Albert Shanker: "People do not think the quality of public schooling has improved enough," he warned, "so they are beginning to look seriously at such alternatives as tuition tax credits and vouchers," and he conceded, "they have reason for dissatisfaction, schools are educating only a small percentage of the students who pass through them" (Shanker in Reecer, 1988:31).

Family and community both play a supporting role to the school in providing settings for children's emotional, physical and social growth. Burroughs (1979), however, expresses concern over the level of trust between the family and the educators. "Attitudes of parents and teachers toward each other seem to fit the normal bell-shaped curve, with friendship at one end of the curve and hostility at the other. The bulging middle of the curve is occupied by a wary watchfulness" (177). The current level of trust between family and education must be improved upon to avoid undermining the process of change to nongradedness.

Relationship Of School And Family In Educational Change

Some analysis of present day school and family circumstances indicates that present day schools and families are psychically
underdeveloped (Etonzi, 1983b). Families are not helping students mature psychologically within the home setting and many children seem to acquire additional psychic damage from the school environment (Etonzi, 1983b).

Given a child’s relative position becomes well set by the age of nine (Stehney, 1970), early intervention regarding some concerns both at school and at home could have a remarkable impact on the adult population over the next few decades (Kagan, 1989). Early intervention in necessary to reduce work-related family stress and increasing youngsters social and academic competence.

Interest in the care and education of young children is at an all-time high, action proposal schools become critical players. To date, most state-level expansions of early intervention programs has been tunneled through state departments of education and schools throughout the nation are contouring in new ways their relationships with families and with other institutions that serve young children (Kagan, 1989:106).

Society is racing ahead of the school system. Assessment of today’s society, critical analysis to today’s schools (Urbanski, 1988), and early child centered intervention (Kagan, 1989), should enable public education to provide a more positive and psychologically healthy educational process for children (Etonzi, 1983). Positive
radical changes to education systems (such as nongradedness) might alleviate some criticism of educational systems today:

The problem with today's schools is that they are precisely what they always were, while the world around them has changed so significantly. Today's schools were designed at the turn of the century when our economy was based on the factory model and the mass production system. Students were products, their teacher, hired hands on an educational assembly line. Obviously, this is not the way to prepare the next generation of students to think for a living. We must question even the most hallowed practices and assumption: that one building means one school; that children learn best in 47 minute segments, sitting passively in rows; that norm-referenced multiple-choice tests are the best indices of student learning; that teaching is telling, learning is accumulation, and knowledge is facts (Urbanski, 1988:48).

The irrelevance of today's education for many students is the concern of both today's school and home environments (Stehney, 1970). Future roles of schools and family indicate that making the change to nongradedness is a viable direction for educational change and reform.

The process of education, starting with the family, channels some of their drives to energize a regulator to modify behavior by introduction a personality of character. This is achieved by
tying biological satisfaction to socially acceptable gratification; by relating satisfaction of sensitivity to others and deriving psychic basis of mutuality and by building ego restraint, bias of playing by the rules and involvement in the transcending (public) realm and issues, the basis of civility. It is possible to overeducate or draw too much of ego's energies in these spheres, a process that has concerned social scientists in the past and that has lead to a call for less education and more freedom for ego (Etonzi, 1983:44).

Change towards nongradedness in present day schools addresses the isolated relationship of a child to a singular educational giver for day long custody. Music educators are a part of this present day structure but not unique to it. The psychic damage now occurring in present day homes and schools may be healed at least in part by the sensitive nature of the arts which provides an excellent medium for developing trust, assurance and the development of a healthy id and ego.

**Teachers: Integral Components Of A Nongraded Philosophy Of Music Education**

The change to nongradedness will involve more varied instructional arrangements (Honetschlager, 1988). The longer term relationships already between most pupils and music teachers will enable music teachers to readily share and contribute their knowledge about students with other teachers. This will be an
important contribution as teachers in a nongraded setting must come to know all the children well and share their knowledge about the students with other teachers (Anderson, 1962, Honetschlager, 1988).

Nongradedness encourages a greater concern for teaching technique (McBeath, 1964, Wolofson, 1967). Music teachers need to widen their expectations, attempt to address a wider range of learning styles and abilities and select a wider range of activities to be worked for. One purpose of this kind of organization is to encourage music educators to move away from the idea of a predetermined sequential curriculum that is relatively the same for all children in the class (Wolofson, 1967:354).

Since the impact of a teacher's personality appears to have a lasting and profound effect upon young people's motivation and achievement, teachers must study their own value system and their own behavioral repertoire with the idea of cultivating those action patterns which will assure high motivation and achievement levels among students without destroying individual creativity or personal responsibility (Fryimer, in McBeath, 1964:23).

In a nongraded setting, the impact of a teacher's personality will be even more profound given the longer term interaction between teachers and students. Music educators generally see students twice weekly for two thirty minute instructional periods.
It is not uncommon for an elementary music teacher to enroll a register of five to six hundred individual students. Although, this may cause some difficulties in accurately perceiving physical, psychological and sociological differences of individual students. A music teacher who remains in a school for several years should overcome these difficulties (Maclver, 1990, Ratzki, 1988).

**Teacher Networks**

One of the more fundamental changes in the instruction arrangement which occurs as a result of nongradedness is the involvement of teacher networks. Teachers are no longer be isolated in their work, each trying to deal alone with a myriad of problems that plague their students. Educators will address reform and goal setting through group cooperative systematic problem solving (Lezotte, 1989, Ratzki, 1988).

Although, music educators are generally involved in networks within local and provincial music organizations, they must also become a part of the network within their school and district ready to come out of the classroom box, roll up their sleeves, and take or accept responsibility for their professional destiny (Shanker, 1989).

"Networks work and they last....teacher networks do what other reforms cannot or have not. They increase a teacher's self-confidence and bolster self-esteem. They also turn the classroom from a monastic cell into a professional workplace. Networks aren't the last word in school reform
but they can profitably be the first" (Mann, 1989:40).

**Teacher Education**

Teachers require appropriate teacher education before instructing children in nongraded systems. Learning by osmosis or on the job about nongraded instructional procedures, teaching techniques, and evaluative measures, on the job training is not effective and will only lead to further mistrust between the community and educators. Teachers, parents and students must have confidence that the teacher's ability to function within a nongraded environment.

**Summary**

Educators, and, particularly, music educators will experience the following changes as a result of nongradedness:

1) Time to plan for instruction and diagnosing individual student needs will be increased.

2) Specialization amongst teachers will increase, some working primarily with pupils, others working mainly with small groups or class-sized groups, and a few working with larger groups.

3) There will be increased interaction among the teaching staff, administration and community.

4) Decisions affecting each classrooms will be made in collaboration with administrators and students.

5) There will be movement away from teacher directed activity.

6) There will be increased cooperative participation amongst
educators, and
7) Teachers will have longer term relationships with students (Etonzi, 1983).

Music educators will experience greater diversity and multiplicity of curriculum in transformation of their programs to nongradedness. The writer suggests that once teachers become experienced in the new grouping arrangements, job satisfaction and teacher morale will be high.

**Role Of Administration In Changing To Nongradedness**

Administrators of nongraded programs will be responsible for removing rigid grade lines and dividing the curriculum areas of instruction into appropriate levels. It is administrative procedures which will enable the most effective application of the new accumulation of knowledge about children's development and how will determine the school can best foster that development for the child (Otto, 1969).

In this light, administrators, need to examine their accountability systems with an emphasis on teacher collegiality and shared decision making. According to Honetschlager (1988) administrators should:
1) Generate interest and support of the educational system and process amongst teachers.
2) Assume greater responsibility for setting educational goals and defining outcomes standards.
3) Provide resources and an appropriate policy environment which will effectively deregulate traditional teaching practices while continuing to hold teachers accountable for curriculum goals at the school level.

4) Stimulate school level inventiveness.

Administrators should recognize music specialists as a vital component of the Provincial nongraded system. Music specialists have the ability to provide unique experiences and learning opportunities to children within the Humanities (Aesthetic and Artistic) Strands outlined in the Primary and Intermediate Documents. Above all administrative support of changes to nongradedness is essential.

**Role Of School Boards In Changing To Nongradedness**

School boards should develop indicators of educational quality to ensure that projected programs at the district level are articulated in a unified manner throughout kindergarten to twelfth grade. As nongradedness will involve a more “school based’ and individualized approach to education, it may be time to restructure the relationship between school boards and administrators and to decentralize decision making power. School boards perhaps should adopt a more supervisory and hands off role in the school system.

Perhaps school boards, like their corporate counterparts, should meet only once a year for a one-week session. Unlike the C. E. O. and the corporate board of directors, which have a
whole year to do a good job and report on progress, school leaders must work at surviving each successive board meeting. How many private businesses could survive the ordeal that almost every school leader must go through - a public meeting every two weeks (Honetschlager, 1988:42)

The school board should also be the impetus for reform. A school board’s commitment to educational change can determine whether reform in a schools will flourish or wither and die (Lezotte, 1989).

**Provincial Government’s Role In Changing To Nongradedness**

The provincial government should provide special financial assistance to educators, school boards and communities to aid in the development and implementation of new educational environments. Government representatives need to develop more appropriate and realistic remedies for schools and districts that consistently do poorly and fail to meet goals. They should also be expected to assume greater responsibility for encouraging the achievement of setting educational goals and outcome standards at the district level. For example:

1) Members of provincial education agencies need to stimulate local inventiveness.

2) Governments should have the means to step in and provide technical assistance and support to districts unable to meet provincial goals.
3) Government may even consider operating local districts that cannot meet provincial goals until they are able to operate effectively on their own.

Governments, above all, need to develop indicators of educational quality that: a) accurately reflect current provincial educational goals of nongradedness, b) accurately measure the higher-level skills demanded by society, and c) meet the information needs of educators, policy makers, and the public. In this regard, research and study at the ministry level is necessary to inspire the confidence of all participants and, particularly, teachers, in the ability of the ministry to implement nongradedness in an orderly, organized, effective and, above all, consistent manner.

Conclusion

The changes proposed for education in British Columbia are not new. The multi-unit school emerged in the 1960's from a synthesis of educational theory and practice. A similar synthesis has begun to unfold in British Columbia following the Sullivan Report and legislated changes to public education by the Provincial Government. Unfortunately there appears to be an inexplicable lack of any previous research related to non-traditional application of groupings of children in publicly funded instructional settings.

One of the most fundamental changes will be that local educators will now have far greater autonomy, thereby creating more diverse approaches to the implementation of arts curriculum
within a nongraded structure including the arts curriculum. Teachers themselves must therefore respond with more recommendations for change. In order to do this educators first need to understand what constitutes an effective nongraded program.

At the Ministry level, demonstrations of the effectiveness of nongraded educational organizations and the ability to implement change will then, enable educators, administrators, school boards and the community to trust change and ensure the longevity of educational reform. This will ensure the ongoing security of productive learning environments for students both during the transition and after implementation of nongradedness.
CHAPTER FOUR

GROUPING: A MULTIDIMENSIONAL APPROACH APPLIED TO NONGRADED MUSIC EDUCATION

Aims of this chapter:

To interpret data concerning strategies for grouping of children in nongraded instructional settings. To explore various grouping strategies and apply them to the integration of music education and other curricular disciplines into nongraded elementary education.

Introduction

Grouping may be defined primarily as a horizontal organizational pattern engaged to facilitate vertical nongraded organization within an elementary school. Grouping is considered by many educators to be the most controversial issue in nongraded multiage educational schemes. Educators agree that grouping schemes affect learning outcomes, but opinions as to the most successful grouping patterns vary.

Grouping within the context of nongradedness is a complex, multidimensional variable process. In a general sense grouping consists of three components: a) grouping for individuality, b) grouping for specific purposes and c) implementation of combinations of grouping practices (Westby-Gibson, 1966). More specifically, and particularly in music education the multidimensional grouping process should involve: a) planning
multiage groups which diversify learning experiences to meet individual learning while considering content, method and media. b) organization of specific task groups, c) identification of workable groups, d) development of an awareness of individual students needs, e) identifying and involving interest groups across ages, f) establishment of criteria to place children in particular groups, g) consideration of interaction between pupils and teachers followed by selection of grouping arrangements to provide education from a variety of instructors, and h) developing a process whereby pupils move from group to group, both horizontally and vertically, as appropriate.

The British Columbia Ministry of Education (1992) recommends that nongraded educational models incorporate continuous progress and individualized instruction through flexible, contemporary grouping practices. Designing nongraded grouping structures includes consideration of individual styles of learning, achievement where pupils see themselves as learners, and fostering feelings of self worth and through acceptance within the classroom. This may be achieved by dividing the students and music instruction into levels and applying an individualized approach to curriculum content (learning descriptors) to the organizational structure of multi dimensional grouping. In this chapter the author seeks to provide suggestions for multidimensional grouping for application in an integrated nongraded elementary school setting.
Historical Perspective

The Jesuits (14th and 15th century), encourage intellectual development and independence in their pupils. Their educational programs grouped students in large groups for lectures and provided individualized instruction through private discussion. The next several hundred years saw continuous experimentation with grouping.

The Social and Sense Realism Movement of the 16th Century found the most effective instructional setting was one teacher to teach several hundred scholars at once. Froebel (1782-1827) and Pestalozzi (1746-1827) on the other hand favored the outlook of the learner and established theoretical principles for small group instruction that are being expanded upon today.

The socialistic principle of Pestalozzi was disregarded by the capitalism of the 1850’s (Cole, 1959). Booming economic times saw the demise of small group instruction created by Pestalozzi and the return of large group instruction. Lack of teachers trained to work with small groups caused a backwards trend, resulting in the Bell and Lancaster method in which a single teacher confronted several hundred pupils. In some cases brighter pupils were used as monitors for small groups of their fellow students, and a teacher gave instruction only to the monitors.

In 1948 the Quincy Grammar School of Boston organized the first graded school. By 1869 graded schools were found in most
North American cities.

The 1870 Education Act of England introduced local school boards and changed classroom organization. Children were grouped according to age and promoted annually. By 1879 problems in classifying pupils under this system began to surface. Schools had moved from flexibility to extreme rigidity.

From 1870-1881 teachers began to press for a degree of flexibility in the classification of pupils in particular, to allow the ablest pupils to advance more quickly in the system. In 1918, "Organization and Classification" (Cole, 1959) suggested that children should be allowed to progress through the schools at varying rates, suited to their individual needs.

The turn of the twentieth century saw concern over large numbers of students dropping out of school. In response, the Russell Sage Foundation of 1909 developed and introduced classification testing data regarding individual differences, especially with regard to intelligence. During the 1920’s and 30’s many studies compared heterogeneous with so called homogeneous grouping. The 1926 Hadow report (Cole, 1959) recognized that grouping according to age and ability was similar to earlier systems of control and containment.

The 1930’s introduced homogeneous grouping based on age but modified by intelligence. A reversion to a system of annual promotions ensued. Overall, the first half of the 20th century saw
grouping practices move towards gradedness.

Although the 1950's to early 70's saw the exploration of a diverse array of grouping structures for elementary school pupils, twenty years of gradedness ensued from 1970 to the present with little explanation or justification historically.

Presently, a movement to restructure education emphasizing more diverse grouping assignments at the elementary level is foremost in the minds of many educators (Etonzi, 1988, and Goodlad and Anderson 1987).

**Exploring The Need For Multidimensional Approaches To Grouping**

Multidimensional grouping enables music educators to develop students' through simultaneous participation in a variety of group placements. Multidimensional grouping provides better opportunities for an individual to realize his potential, meet diverse individual instructional needs, interests, attitudes, and values, through the external influence of grouping within a nongraded organization.

Singular group placement is not an effective placement for students in a nongraded system. The vertical organization of nongraded systems should be combined with the horizontal organization of multidimensional grouping. The combined system must be flexible enough to allow easy movement from group to group, within a class, or from class to class. Successful nongraded music education programs will result from a flexible
multidimensional grouping process.

Multidimensional grouping requires that:

A) Curriculum should be broadly conceived and designed so that teacher, principals, and parents understand that children working together are learning multidimensionally.

B) Curriculum should be oriented toward projects and activities that encourage and allow children to work collaboratively using the structures of peer tutoring, cooperative learning, and spontaneous grouping characteristic of young children's play settings.

C) Teachers should be provided with support and assistance in implementing mixed-age grouping because most current, sequential academic curricula do not support mixed-age grouping.

D) Parents should receive information and guidance about the benefits of mixed-age grouping as their children move into such experiences (Katz, 1989:50).

Types Of Multidimensional Grouping Strategies

If music educators are to achieve a multidimensional approach to grouping they must develop an understanding of and the ability to identify single factor and multiple factor grouping structures. Music educators must understand the components of these grouping structures and determine how they are related to music education.
Figure 3

TYPES OF GROUPING: SINGLE & MULTIPLE FACTOR HOMOGENEOUS & HETERGENEOUS GROUPINGS

**HOMOGENEOUS GROUPING**
(SINGLE FACTOR GROUPING)

- DEVELOPMENTAL GROUPING
- INTEREST GROUPING
- ABILITY GROUPING
- SINGLE AGE GROUPING
- SOCIAL GROUPING

**HETEROGENEOUS GROUPING**
(MULTIPLE FACTOR GROUPING)

- CLUSTER GROUPING
- FAMILY SPONTANEOUS GROUPING
- CROSS-GRADE GROUPING
- MIXED AGE INTER-AGE GROUPING
- CROSS-AGE GROUPING
- PEER COLLABORATION GROUPING

- & - 
- & - 
- & - 

**GROUPING**

- SMALL GROUP INSTRUCTION
- LARGE GROUP INSTRUCTION
- INDIVIDUALIZED INSTRUCTION

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Grouping is essentially divided into two general categories, homogeneous or single factor grouping and heterogeneous or multiple factor grouping. Multidimensional grouping strategies should include both single factor grouping and multiple factor grouping. There are several types of both homogeneous and heterogeneous grouping. To provide strong learning opportunities for children several of these grouping strategies may implemented for each individual student within small group, large group or individualized instruction. See Figure 3.

**Homogeneous Grouping**

*Definition:*

Homogeneous grouping is a grouping arrangement determined by a single criterion. Homogeneous grouping occurs in a class, grade, or across grade levels and may or may not result in mixed/interage grouping.

*Application to Music Education*

Examples of homogeneous groupings might be in music education might be:

A) Placement according to vocal ability: ie. pitch accuracy, changing voice, tone quality.

B) Placement according to skill level: Students who were confident in writing crossover borduns in the keys of C F and G might be grouped together for composition and orchestration.

C) Placement according to instrumental technical skill level.
It is noteworthy that when band and general music programs are scheduled simultaneously for a grade 7 class it is not a positive example of homogeneous grouping.

_Advantages of Homogeneous Grouping:_

Homogeneous, non-graded grouping facilitates the organization of classes of equal size (Anderson, 1962, Mirsky, 1984). More importantly, it is possible to achieve greater differentiation of instruction, better social and emotional adjustment for some children and superior achievement for children at every level of ability and advancement (Anderson, 1962). Grouping of gifted children in a homogeneous setting offers an opportunity for challenging curriculum of substantive curricular value and an openness and excitement about culture and the humanities that would quickly be forced underground in a heterogeneous class. (Mirsky, 1984).

_Disadvantages:_

Ability grouping, a popular form of homogeneous grouping is a problematic subject (Haller, 1985). Research indicates that homogeneous grouping in isolation does not guarantee superior academic achievement unless accompanied by such factors as curriculum adaptation and differentiated teaching methods. In short, “Groups cannot be homogeneous because individuals are not homogeneous within themselves (Westby-Gibson, 1966:11). When children are grouped homogeneously by singular characteristics or
criteria as for example verbal ability they may be then simultaneously and inappropriately grouped with the same group of students heterogeneously for math, music and physical ability (Thomas & Thomas, 1965).

Homogeneous grouping can therefore be ineffective since children placed in slow homogeneous groupings develop feelings of inferiority and symptoms of personal and social maladjustment as a result of feeling segregated.

Homogeneous groupings are inherently undemocratic. Schools should reflect the democracy that support them and accordingly groups within the school should reflect this and be composed of children from all walks of life and all levels of talent (Thomas & Thomas, 1965).

Single-Age Grouping

Music educators presently instruct most of their classes in a single age format. Even in nongraded settings where single-age grouping is discouraged research has shown that nongraded schools often revert to single age grouping for arts instruction. The author questions this practice, especially in the case of music education.

In music education single-aged groups tend to narrowly define and restrict the range of academic ability and range of performance criteria to evaluate children (Katz, 1989). Katz further suggests that assigned tasks tap only a limited range of
children's abilities and interests. In addition, if developmental age takes precedence over graded age grouping, single-age grouping will most often be inappropriate.

**Heterogeneous Grouping/Mixed-Age/Interage Grouping**

*Definition:*

Heterogeneous grouping occurs when children are grouped in the same classroom at least a year apart in age. Heterogeneous grouping is synonymous with mixed age grouping, multiage grouping, vertical grouping, family grouping, and primary school ungraded or nongraded classes. Heterogeneous grouping in a multidimensional context may be short or long term enabling students to spend all or a portion of their time in a mixed-age setting.

*Advantages:*

Mixed-age grouping in elementary schools offers advantages over age-graded grouping for both academic achievement and social outcomes. One of the most successful ways to group young children is interage mixed-age grouping (Carlson, 1958).

Heterogeneous grouping can be arranged to facilitate maximum cognition resulting from cognitive conflict (learning). Cognitive conflict is a complex condition that stimulates cognitive growth by challenging participants to assimilate and accommodate to new information represented by their differences in understanding (Katz, 1989).
Children develop leadership and prosocial behaviors in heterogeneous settings. The wider range of maturity in mixed age grouping decreases younger children's dependence upon the teacher for attention and assistance. Heterogeneous grouping arrangements reflect a variety of neighborhood ways of life and require students to work and live together with persons who are oriented differently to life and therefore, hold other values (Thelen, 1967). The resemblance between family and neighborhood and mixed-age grouping compensates for the shift away from interage interaction as many children are cared for away from home in age distinctive groups for most of their youth as discussed in Chapter Three.

Music Education Applications

Music instruction in a heterogeneous group setting increases the levels of cooperation and student motivation and encourages greater complexity of integration among students. Mixed-age group interaction has unique adaptive, facilitating, and enriching effects on children's development (Lougee & Graziano, undated; Graziano et al., 1976; Hartup, 1983). Older children may create original musical ideas for younger ones and have more opportunities to practice and master social skills. Children benefit from an opportunity to share diverse musical experiences while engaged in an individualized approach to the acquisition of melodic, rhythmic, form, instrumental, directed music listening, multi-cultural and
movement skill development as defined by the learning descriptors in Appendix 1.

**Cross-age Tutoring**

Students grouped by cross-age tutoring are of different ages and levels of ability. The interaction of different competencies and abilities of children in cross-age tutoring grouping becomes advantageous to children as they work in pairs (Katz, 1989).

Presently, music educators often place children of mixed competencies and abilities in pairs for activities. More frequent grouping of children within a paired cross-age group provides the music teacher with the opportunity to select a greater range of challenges for music activities.

**Peer Collaboration And Tutoring**

*Definition:*

"Peer tutoring is defined as a "one-to-one" teaching process in which the tutor is of the same general academic status as the tutee. Both the tutor and the tutee gain academically and interpersonally through the interaction" (Cohen, 1986:175).

*Application To Music Education:*

Music educators will find that peer collaboration, encourages children to acquire cognitive and social skills such as negotiation, argumentation and cooperative work skills. Peers, in a collaborative setting, have the opportunity to offer each other information, guidance, and new viewpoints.
Family Or Spontaneous Grouping

Definition:

Family grouping is usually heterogeneous in nature, with modeling as its fundamental principle. Children have the opportunity to observe, emulate and imitate a wide range of competencies in all domains while older children have the opportunity to offer leadership and tutoring and assume responsibility for the less mature and less knowledgeable members (Katz, 1989).

Research suggests that children in family grouping settings do not group themselves according to age. In a study where children were allowed to group themselves... target children were with same-age peers in 6% of the observations, with child companions who differed in age by at least one year in 55% of the observations, and with adult companions in 28% of the observations (Ellis, Rogoff and Cromer (1981) in Katz).

Application To Music Education

The range of competencies present in mixed-age groups, provide opportunities for students to develop relationships and friendships with others who match, complement or supplement their own learning needs and styles in the music classroom (Katz, 1989). Family or spontaneous groupings provide optimum diversity and flexibility to a nongraded music education program (Katz, 1989).
Split Grading

Split grading was developed to deal with the problems of having too many children for two grades but not enough for two sections of each (Westby-Gibson, 1966). Split grading is not a component of most nongraded programs including the model described in Chapter Five.

Cross Age (Grade) Grouping

Cross grouping provides children with the opportunity and freedom to communicate across age groups (Day & Hunt, 1975). Cross-age grouping reinforces the natural tendency to learn from those who are older and more knowledgeable (Lippitt, 1976).

Application To Music Education:

Grouping which crosses class lines has advantages for music education programs. Schools with more than one class at the same grade level should employ cross-grouping practices to combine children according to specific criteria for special purposes. Cross grouping benefits individualized, continuous progress in music education but is often difficult to achieve due to administrative constraints. One practical way around this problem is to treat cluster grouping as an occasional option, wherein music students may enjoy the benefits of more spontaneous grouping.

Special Needs Children: Grouping And Integration Concerns

Presently, special needs children are integrated into the regular classroom. Music teachers are often faced with integrating
special needs children into their music programs without consideration of what grouping would be most effective for the special needs child's music education. The diverse multidimensional grouping possibilities found in nongraded classrooms would enable special needs children to be grouped more effectively. This would help such children to participate more meaningfully in music programs both socially and academically.

Special needs students have the following needs which could conceivably be addressed by effective multidimensional grouping: a) educationally, they often face difficulties and defeats, b) physically, they approximates the average child, c) socially, they prefer children of similar mental ability, and d) emotionally they enjoy the acceptance of other people, experience fears hopes, pleasure, sorrows, and an active fantasy life that is shaped by their particular life situation. Music educators should appreciate that special needs children are sensitive and may experience feelings of inadequacy in certain group settings.
APPROPRIATE TYPES OF GROUPS TO RECEIVE LARGE, SMALL & INDIVIDUALIZED INSTRUCTION

APPROPRIATE GROUPS TO RECEIVE LARGE GROUP INSTRUCTION

TYPES OF GROUPS

Homogeneous
Heterogeneous
Multiage/Interage
Family/Spontaneous
Cross Grouping
Cluster Grouping
Social Grouping
Ability Grouping
Interest Grouping

APPROPRIATE GROUPS TO RECEIVE SMALL GROUP INSTRUCTION

TYPES OF GROUPS

Homogeneous
Heterogeneous
Multiage/Interage
Family/Spontaneous
Cross Grouping
Cluster Grouping
Social Grouping
Ability Grouping
Interest Grouping
Grouping Gifted Children

Studies of bright children generally indicate that they quickly adjust to varied grouping assignments (Thomas & Thomas, 1965).

In grouping gifted children however, fragmentation should be avoided. Group settings such as these where children meet twice a week for problem solving games may be challenging but have no lasting pedagogical value should be avoided.

Flexible Patterns Of Classroom Organization:

Large Group, Small Group and Individualized Instruction

Although it is often best to instruct each student individually, time for individualized instruction for every child is not practical within public education systems. Also, individualized learning on its own may prove ineffective in developing the whole child. However, pupils who are nearly alike in some respect may be effectively taught as a group. The types of multidimensional grouping used to implement flexible patterns of class size involving children grouped simultaneously are individualized learning, small and large group instruction as outlined in Figure 4.

Large Group Instruction

Music educators will use large group instruction more effectively and more frequently than other educators.
Large group instruction can be used effectively in music instruction in the following ways:

a) to introduce, develop, or conclude a unit of study,
b) to give a lecture or demonstration, such as a concert by and for school,
c) to stage a panel, debate, or music presentation,
d) to present a film, television or radio program,
e) for large group ensembles such as choirs, bands or musicals.

When large-group instruction is used it should involve the following:

a) knowledge and understanding of particular areas of content prior to the large group presentation,
b) advance preparation of the student,
c) directed follow-up and
d) use of varied methods of evaluation.

**Small Group Instruction**

Small groups of students, assisted by their music teacher, can explore their ideas together while learning the skills of group participation.
In implementing small group arrangements, music poses a special problem, because it often involves making noise. In some instances, small groups will be involved in the same kind of activity, such as practicing part singing or preparing their own interpretation of a unison song.

In other cases, they will be involved in different activities, each task suited to particular skill development or interests of the members of the group. Groups of music students working in one room are more apt to disturb each other. It is important therefore to maintain the integrity of the small group by organizing the classroom or rooms to minimize interference between the groups.

Activities using small group instruction demand that the students take considerable responsibility for their own behavior. Students must therefore be interested in the subject matter to conduct themselves in a learner focused manner while under the leadership of a classmate. Music educators should help them set short-term goals and to require a progress report or a display of the product of their work within the group (Thomas & Thomas, 1965). Individual portfolio assessment discussed the later part of this thesis outlines how this might be effectively done through a variety of assessment tools.
**Individualized Instruction**

Individualized instruction may occur within individual, small and large group study. Students engaged in individualized instruction develop autonomy and independence. The amount of time spent on individual instruction depends on the nature of the content and the student’s readiness to assume responsibility for learning. Conferences with students involved in individualized instruction are necessary to ensure students make effective use of time and covers the appropriate of curriculum.

Opportunities to combine large group, small group and individualized instruction will broaden student's perceptual bases, while developing relevant concepts, skills and aesthetic attitudes. For example: an individual student might participate in

a) a large elementary school choir,
b) a class Orff orchestration

c) the creation of a movement to articulate the music of Brahms within a small group or
d) individually compose a Sonata for nonpitched instruments.

Multidimensional grouping strategies should integrate small group instruction, large group instruction and individualized group instruction so they occur simultaneously as students engage in
FLEXIBLE PATTERNS OF CLASS SIZE:
MOVEMENT OF CHILDREN USING MULTIDIMENSIONAL GROUPING
IN A NONGRADED MUSIC EDUCATION MODEL
process-oriented music activities within the music curriculum (See Figure 5). The function and relationship of these grouping strategies will become apparent in the nongraded music education model in Chapter Five.

**Process To Place Students**

**Implementing Multidimensional Grouping Into The Nongraded Program**

Placing students in a diverse, multidimensional, integrated curriculum setting of the Nongraded Music Education Model requires the formation of a wide latitude of selection criteria. The importance of music educators’ participation in the tier implementation process towards nongradedness cannot be over emphasized. It may therefore be necessary to plan extra curricular music programs accordingly, so that music teachers may be present during meetings that pertain to grouping arrangements and nongraded implementation.

**Criteria For Multidimensional Grouping and Small, Large and Individualized Student Assignments**

Developing student potential is a complex process. Grouping practices, while promoting a variety of excellences, help students to realize not only their academic potential, but their social and emotional potential as well.

The four areas of concern when placing children in a multidimensional groupings educational setting are: a) the optimum age
range of the groups, b) the proportion of older to younger children, c) the time allocated to mixed-age grouping, and d) the appropriate curriculum. Merely mixing children of different ages in a group will not guarantee that the benefits described in the preceding discussion will be realized. The definition, attributes, advantages and disadvantages of each homogeneous and heterogeneous grouping arrangement must be considered. In addition, a decision must be made whether small, large or individualized instruction is appropriate.

The criteria used to place children in multidimensional groups will vary from school to school but it is important that a variety of criteria be utilized. Research according to Haller (1985), Westby-Gibson (1966), and Katz (1989) suggest the following criteria:

1. Schools where there are two or more classes entering the first grade require careful study of children during their kindergarten experience, considering chronological age, mental age, expectancy, achievement, reading potential (reading achievement or readiness evaluation should not be based upon standardized tests).
2. In placing children, consider that children have varied levels of performance. Assessment of student performance levels using achievement measures by teacher-made tests, and basic learning ability as measured by standardized tests is only one facet of
determining student placement.

3. Consider the following using the combined judgment of the teachers, counselors and principals: physical maturity, emotional stability, social maturity and development, emotional stability, number of years in school, parents' attitudes and pupils' attitudes.

4. Seek to group children with like learning needs. Children from two sequential levels with similar problems, interests and abilities may be successfully grouped together.

5. Attempt to assure each group natural leadership. Consider factors related to desirable and undesirable friends.

6. Consider placing children in groups on a trial basis to assess the appropriateness of placement and the child's adjustment to the situation. Children should visit their new group placement prior to formal admission.

7. Consider students' wide variety of work habits: independent workers who can work without supervision, workers who persevere and stay on task, careful neat workers, active class participants who contribute to class discussions, and forgetful students.

8. Group students together with varied home backgrounds using criteria such as: role of mother and father, family status, and socio-economic background.

9. Diversify learning experiences to meet individualized learning while considering curriculum content, method and media.

10. Provide for individuals with individual differences considering
FIGURE 6

PLACEMENT & MOVEMENT OF STUDENTS USING MULTIDIMENSIONAL GROUPING IN A NONGRADED MUSIC EDUCATION MODEL

NONGRADED MUSIC EDUCATION MODEL

PRESENT GROUPING ARRANGEMENT IS:

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<th>Integrated Subjects:</th>
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TEACHER(S):

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LEVEL 4 AND 8: DESIGNATED AS CONFIDENTIALLY REMEDIAL/ENRICHMENT

*Indicates transfer to a new group arrangement within or outside the classroom.

STUDENT PLACEMENT PROFILE

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learning problems, special needs students, and gifted students.

11. Consider the nature of the classroom groups being created in the context of the interactions between pupils and teachers. Some pupils succeed in learning with almost any teacher, while others require a particular kind of teacher.

12. Ensure that multidimensional grouping is flexible enough for pupils to move from group to group both horizontally and vertically as necessary.

**Actual Placement of Students**

Approaching instruction from a variable scope and sequence enables teachers to efficiently individualize instruction directed towards artistic sensitivity and music literacy within limited instructional time. A scope and sequence of skills divided into six curriculum areas and four levels of understanding (encouraging higher levels of thinking) is found in Appendix One.

Figure 6 indicates how a class of 30 music students might be arranged in a heterogeneous multiage instructional setting. The number of levels should be limited to a maximum of five starting points. The number of students per level will vary but should not be more than ten. Upon completion of multiple, multidimensional grouping placements, teachers should reflect and account for the nature of the groups as group behavior may contribute or detract from learning.

It is the responsibility of the music educator to select
learning descriptors from the scope and sequence which customize their program and group students appropriately. Music teachers should not assume or predict how quickly students will progress through each level. Levels should be articulated clearly, be well organized and executed with appropriate materials and opportunities for small, large and individualized instruction.

**Rotation of Students in a Multidimensional Grouping Organization**

When individual pupils no longer find their needs identical with those of the other members of an assigned group, adjustment is appropriate and necessary. Revision of group placement and enrollment should be available upon conference between the student, music teacher and the present group placement.

Pupils may be moved from one group to another at anytime. It is considered to be in the best interests of the pupil, regardless of the calendar. The decision to move the child must involve input from the teacher of the old and new groups, the student, the parent and the administrator. The criteria for movement must include: a) acquisition of skills of a particular level, b) need for the challenge of the higher level, c) readiness for advance material, d) social maturity, and e) academic progress.

Conflict amongst the students also necessitates adjustment of group placements. Students should be helped to overcome their problems but if the conflicts are too severe, or if the team teachers
ADMINISTERING STUDENT ROTATION PROCESS
WITHIN MULTIDIMENSIONAL GROUPING

ROTATION OF STUDENTS

Assessment of Student’s Learning Profile

Teacher-Parent Conference

Student-Teacher Conference

Conference With New Group Teacher(s)

Consultation With Administration

Movement Of Student To New Group Placement

Adapted from the B.C. Primary Foundation Document © 1992 J. LeDressay
see that a particular group just isn’t learning well together, minor reshuffling will be necessary (Ratzki, 1988).

The rotational process should include: a) assessment of student’s learning profile, b) student-teacher conference, c) teacher-parent conference, d) conference with new group teacher(s), e) consultation with administrator, and f) movement of the student to a new group placement (See Figure 7).

**Administrating Grouping In Multidimensional Nongraded Education Environments**

Organized, informed, sensitive educational leadership encourages positive dynamics between staff members as a school implements new grouping situations. Certain problems administrators may face while overseeing grouping arrangements include: a) teacher stress resulting from decision making, b) teachers who are worried about losing their autonomy and c) resistance to change in school structure from staff and parents.

Administrators should no longer have to confront the problems of promotion and nonpromotion, and should find that nongrading brings new flexibility in planning curriculum. An effective administrator committed to nongraded education:

1) Maintain accurate permanent records documenting continuous growth of every pupil. Keep master sheets indicating number, placement and progress of pupils by groups in entire school. Encourage teachers to keep a reading textbook progress record for
each pupil which lists books read and the date completed. Maintain a progress check list of minimum accomplishments in reading and numbers each child is expected to master before progressing to the next level.

2) Develop criteria for moving pupils from one grouping assignment to another and from one room to another in liaison with teachers. Maintain forms indicating which levels are in each classroom and what materials are being used or have been completed. Facilitate and ensure decisions concerning group placement. Ensure that group placements are flexible, and based upon physical, mental and emotional development. Permit educators to share their own concerns and strive for resolution. In overseeing grouping structures, ensure that the wide range of abilities in a nongraded group are narrowed considerably, reducing the necessity of a wide range instructional materials and techniques.

3) Arrange parent meetings and other public-relation processes to improve communication. Prepare a handbook for the introduction of the program to teachers and parents. Provide parents with special forms notifying them whenever their child has completed a level.

4) Encourage simultaneous development of curriculum and grouping practices. Assume responsibility for preparation of at least one area of the new curriculum using learning descriptors. Teachers should be involved in the development these of materials.
5) Organize a professional library of materials related to the nongraded school. Encourage, rather than force a staff to evaluate and research the school's implementation of nongradedness. Ensure teachers fully understand the nature of the sequential skill development for nongradedness. Work towards acquisition of staff that endorses nongraded programs. Develop three types of team teaching groups: single discipline, interdisciplinary and a school team.

6) Seek resources of personnel, programs, and finances within the district to assist in implementation and encourage the staff to hold group advisory meetings (Maclver, 1990).

7) Keep the operations of the school flexible and invite a general growing-up process in place of the grade placement system (Carlson, 1958).

8) Ensure that children have freedom to communicate across age groups. Assess the amount and type of evaluation on an ongoing basis, understanding that it will occur only in situations that are appropriately prepared by teachers and administrators (Day & Hunt, 1975).

9) Provide technical assistance and support for emerging exemplary practices ranging from interdisciplinary teaming and multiage grouping to effective use of technology to personalize instruction (Schlechty, 1984).
Conclusion

Quality education will occur in an elementary school only if quality groupings of students are organized within a nongraded structure. To ensure group quality the operation of an elementary school should: a) be flexible to encourage a general growing up process (Carlson, 1958), b) allow children to be a part of several groups (Carlson, 1958), c) group children in a manner to provide teachers with a smaller range of abilities to deal with (Ingram, 1960), d) seek long term groupings over several years of a child's schooling (Ratzki, 1986), and e) encourage closeness and cooperation amongst students within multidimensional group settings (Freeman, 1984).

In implementing a nongraded multidimensional grouping process educators should also be careful not to force children into too many groupings thus overdoing the diversity. If we try to provide all grouping arrangements simultaneously for inappropriate reasons the child's ego may suffer and damage to their psychological and academic development may occur.

Grouping is not a method of teaching in and of itself but rather, only a means of classroom management. What remains most important is the nature and quality of the instruction that can result from nongraded multidimensional grouping arrangements. Music educators can be partners in the process of developing new grouping arrangements within elementary schools. Involvement at
the ground level of planning is essential if music educators are to provide grouping arrangements which benefit the desired learning outcomes of music education programs.
CHAPTER FIVE
INTEGRATING MUSIC EDUCATION INTO A NONGRADED MODEL

Aims of the Chapter

To consider curriculum revisions which integrate music education into nongraded educational structures. To delineate a contemporary nongraded orientation in the context of music education. To develop a model which music educators can use to educate children through individualized, continuous progress in a nongraded educational setting. To develop a model which is oriented towards process-oriented curriculum and directed at the acquisition of music knowledge by individuals, with the long-term goal of transforming them into lifelong patrons of the arts.

Introduction

In developing a curriculum model to implement nongraded music education programs, it is not sufficient to adapt exemplary programs, since these perpetuate the current situation. Instead music educators should strive to invent one.

The nongraded music education model presented here seeks to offer a comprehensive educational approach to music education from which all children may benefit (Cox, 1982). It is assumed that music educators are central to the planning process, therefore, the nongraded model reflects their aesthetic attitudes.
Developing a Nongraded Music Education Model

Developing a nongraded music education model begins with practitioners, and researchers determining and reflecting upon the information needs of educators, policy makers and the public. This generates informed interest, and participation in creating a nongraded model. If schools are to be restructured as centers of inquiry and reflection, a nongraded music education model must address appropriate cognitive assumptions and behavioral implications.

The proposed nongraded music education model emphasizes critical thinking skills, cooperative learning, different types of intelligence and different learning styles, and development of music skills and aesthetic sensitivity. The model addresses the need for an integrated eclectic approach to nongraded curriculum.

Three curriculum orientations were drawn upon in developing the model: transmission, transaction and transformation (Miller & Seller, 1989). Although the model is rooted in the transformational orientation, principles of transmission and transaction curriculum orientations are integrated into the model.

A Scope and Sequence is developed from the transmission orientation. The Scope and Sequence (Appendix One) is integrated into a developmental, activity based, process-oriented approach to curriculum design, subscribing to the transaction position. The transaction curriculum orientation individualizes the learners'
association to music education and curricular content. The transaction and transmission components of the curriculum are integrated into the transformation curriculum orientation, which seek to engage the learner in acquiring a self actualized artistic awareness and aesthetic sensitivity as a result of acquisition of music knowledge.

In developing this model and the Scope and Sequence the writer has made certain assumptions about traditional pedagogical positions in music education. The sequential elements of the Kodaly Music Education System are defined as reflecting the transmission position. The process-oriented principles of Orff Schulwerk and Early Threshold to Music (ETM) support the transaction position. A detailed, precise selection of skills in a primarily sequential presentation is central to both the curriculum and evaluation applications of this model. In summary, the Nongraded Music Education Curriculum Model presented here is to be eclectic in the selection of music knowledge to impart to students. While designed from a transformation position the central goal of this model is to integrate the three curriculum orientations: transmission, transaction and transformation into a nongraded music education model.

This model seeks to provide equitable education in response to the British Columbia Ministry Directive, (1989):
Figure 8
CONTRIBUTIONS OF RESEARCH TO DEVELOP THE NONGRADED MUSIC EDUCATION MODEL

NONGRADED MUSIC EDUCATION MODEL
Accessibility: A variety of programs will be available in schools to meet the full range of students needs.

Equity: Resources will be allocated fairly amongst teachers. Teachers will feel assignments are equitable. If possible consideration will be given to extracurricular instruction.

Relevance: Programs will be current and relevant to the needs of the learner.

Quality: Professional teaching and administration will be of high quality.

Accountability: Resources will be allocated in a cost-effective manner; parents and the community are informed of the progress of schools and are involved as partners in planning (Ministry of Education, British Columbia, 1989).

Consideration was given to how educators might allocate time, use space, classify students, organize integrated nongraded curriculum, select and organize materials and divide subject matter. The Nongraded Music Education Model also draws on a number of nongraded educational models identified in Figure 8.

The Nongraded Music Education Model

Organizational Framework

This model seeks to deregulate traditional music education practices while holding music education and educators accountable
Figure 9
A MECHANISTIC APPROACH TO DEVELOPING NONGRADED MUSIC EDUCATION CURRICULUM

ORGANIZATIONAL ELEMENTS
- Goals and Objectives
- Staffing
- Physical Setting
- Scheduling
- Fiscal
- Time
- Technology
- Multidimensional Grouping

COMPONENTS OF THE CURRICULUM
- Teachers
- Students
- Administration
- Parents
- School Board
- Ministry of Education

INSTRUCTIONAL & OPERATIONAL ELEMENTS
- Curriculum
- Integration
- Implementation
- Teaching Methods
- Scope & Sequence
- Problem Solving
- Evaluation Strategies

NONGRADED MUSIC EDUCATION MODEL ORGANIZATIONAL FRAMEWORK
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for maintaining quality in the classroom throughout the transition period. Goodlad and Anderson's (1987) mechanistic division of curriculum organization elements is adapted to provide an organizational framework to enable the implementation of a Nongraded Music Education Program. This mechanistic division of curriculum organization is designed to achieve nongradedness in music education and includes: Organizational Elements, Components of the Curriculum, and Instructional and Operational Elements which are summarized in Figure 9.

The **Organizational Elements** (structural components which establish the instructional setting) are central to the development of implementation strategies needed to achieve a nongraded program. The Organizational Elements which establish a procedure to develop the nongraded model and determine the implementation process are: a) goals and objectives, b) fiscal, c) staffing, d) scheduling, e) physical setting, f) time, g) technology, and h) multidimensional grouping.

The **Components of Curriculum** define the stakeholders of the curriculum. They are the participants and are affected by the Organizational, Operational and Instructional components of a curriculum model seeking to become nongraded. The stakeholders of the school are defined in the context of changing to nongradedness in Chapter Three. The participants are: students, teachers, parents, administration, community, school board
Instructional and Operational Elements of this nongraded music education curriculum are structural components which upon identification and definition will facilitate the implementation and ongoing nongraded instructional environment. The Instructional Elements of this model are identified and defined as: a) curriculum, b) integration, and c) evaluation strategies. The Operational Elements are identified and defined implementation including: a) teaching methods (problem solving, cooperative learning), b) pedagogical principles (Orff, Kodaly, Dalcroze and Early Threshold to Music), c) integration, and e) multidimensional grouping procedures.

Organizational Elements

Goals and Objectives

The central goal of this nongraded music education model is to provide a continuous, learning progression individualized for each pupil. The model considers nongrading as a vertically organized structure.

In 1989, the British Columbia Ministry of Education asked teachers, schools, family and community to develop new educational goals related to human and social development, and increased accountability in educational reform towards nongradedness. This provided the following skeletal framework:

Human And Social Development: To develop in students a
sense of self-worth and personal initiative. To develop an appreciation of the fine arts and an understanding of cultural heritage. To develop an understanding of the importance of physical health and well being. To develop a sense of social responsibility and a tolerance and respect for the ideas and beliefs of others.

Increased Accountability: For the school system, accountability means carrying out its responsibility as a public institution. It is therefore important that a clear statement of purpose, or mission, is conveyed by the school system to the public and that a description of an educated citizenry and the goals of the institution are set out in measurable terms. (Ministry of Education, British Columbia, 1989).

This nongraded music education curriculum includes the Ministry of Education (1989) Prime Goal of elementary education (to be supported by educators, family and community) as intellectual development. Intellectual development is grounded in the ability of students to analyze critically, reason and think independently, acquire basic skills and bodies of knowledge. The results of the goals of this curriculum should indicate that students have developed a lifelong appreciation of learning, a curiosity about the world around them and a capacity for creative thought and expression in the fine arts.
Organizational Element: Effectively Staffing The Nongraded Model

Communication is the key to effectively staffing this model. Staff members need to be encouraged to share their concerns and participate in the decision making process. Improved strategies for recruiting, selecting, inducting, motivating, and developing music educators are necessary in maintaining a high-quality professional work force (Schlechty, 1988).

Staffing should be based upon a philosophical understanding of the qualities a music teacher should possess for nongraded elementary environments. "Developing a staffing pattern for schools to support a systematic induction process, which will help new teachers and administrators maintain or develop their beliefs, attitudes, skills and value necessary to pursue our beliefs and standards" (Schlechty, 1988:31) is needed.

Nongraded schools may not need to hire substitutes. When a teacher is away team members could reorganize the placement of students for the day (Ratzki, 1988).

As school populations increase, staffing schools with music specialists becomes more feasible. The current trend towards departmentalization is also advantageous to the role music educators may play in the nongraded model. If enrollment is insufficient for a specialist, staff utilization may look to pool staff resources so that staff's redistributed across grade levels. Such informal use of platooning requires a through awareness of available
Figure 10

Nongraded Music Classroom Organization For Multidimensional Grouping
teaching resources.

Research indicates that nongraded programs require a substantial increase in the lesson preparation and record keeping. Many summaries of nongraded educational models recommended additional teachers' aides as resources for teachers. Teachers' aides should assist music teachers in the following ways: a) preparation of instructional materials, b) clerical assistance typing units, duplicating materials, and keeping of school records, c) assistance with housekeeping duties, d) supervision of pupils during teacher planning periods, e) marking student work, and f) individual help to students at teacher discretion. Increased teachers' aides would dramatically increase the quality of the instruction. Teachers' aides free teachers to use their time more fully and wisely for professional activities which benefit students.

**Organizational Component: Physical Setting Of An Nongraded Classroom**

The nongraded music education model requires a new physical representation of the classroom (See Figure 10). Wolofson (1967), Cox (1982), Schlechty (1988), and Etonzi (1983) describe the appearance of a classroom to include a large variety of materials for the children's use throughout the day. Most of the room will be divided into centers designed to initiate activities in small group, large group and individualized instruction.

Materials should be organized to create a climate which lets
children share ideas, with opportunities to use different equipment every week. It is important that the child know and understand what they are doing and where to find what they need.

Once the children understand the organization of the classroom and routines are clearly established, the music teacher is free to work with individuals. Examples of music, including student samples, should be displayed everywhere in the classroom. The classroom should be warm and non-threatening. It should reflect the industry of the children. The resources should be accessible and well organized.

Often the music teacher does not have a large instructional space to develop such a physical organization of materials or space for individualized music education. A small area of the regular classroom may be modified or a portion of a multi-purpose room may be developed into a music classroom using and adapting some of these ideas.

**Organizational Elements: Flexible Scheduling**

If nongraded music curriculum is to be designed to meet the individual needs of the student, scheduling will have to become more flexible. Rigid scheduling patterns set in September are inappropriate for this nongraded music education model. Students and teachers need opportunities to revise their schedules from day-to-day and week-to-week. All changes need to be purposeful and realistic within the context of nongradedness and multidimensional
grouping practices.

Planning time during the school day is necessary in order to appraise children's needs to individualize their instructional programs (Wolofson, 1967). Acquiring sufficient, flexible instructional time to carry out a variety of music programs within an elementary school setting is difficult. Team approaches to instruction will help music teachers to request additional time with particular groups for certain projects. Pressure to cover curriculum content within a short period will be greatly reduced.

**Organizational Element: Fiscal Costs of Implementation**

Adequate financial support is needed to develop the necessary range and variety of materials and appropriate inservice (Wolofson, 1964).

The British Columbia Educational Finance system is based on block funding. The initial block of funds to cover all public education programs is adjusted annually to reflect economic indicators and growth in enrollments, and changes in educational mandate. Providing financial support for school groups to meet and develop nongraded models is a major challenge for local school boards because time is a code word for money (Lezotte, 1989). The implementation process should not be organized in overtime. Sufficient funds must be made

The average cost per pupil is similar in traditional and nongraded elementary instruction (Etonzi, 1983, Neil, 1975, and
It is interesting to note, however, budget changes were needed to increase effectiveness of Etonzi's and Urbanski's programs.

Although *Aesthetics* were articulated as one of strands of the Curriculum 2000 document, designated funds were not allocated to assist music educators. Music education programs often receive funding and support primarily as a result of "arts advocacy" by its stakeholders. Music educators and administrators have relied upon the commitment of individuals who, through "Arts Advocacy" convince those distributing funding in educational systems that music education is a valid and necessary expenditure. Funding for music education is not consistent throughout the province. It is noteworthy that this discrepancy is a prime goal of the British Columbia Music Educators Association.

**Organizational Element: Time**

Collective communication by educators to understand children, appraise their needs, and to individualize the instructional program to meet these needs will require time. Six months to a year is sufficient to plan and revise this model. It takes about a year for all staff to be sufficiently trained. For this reason principals are advised to begin with several teachers who can support one another (Neil, 1975, Schlechty, 1988).

**Organizational Elements: Technology**

Use of instructional media as technical assistance will
provide: a) new dimensions to programs for individual study, and b) programed instruction and highly individualized instruction requiring a minimum of supervision by teachers. Instructional media will: a) free teachers to give more individual help, b) provide opportunities to make up work for those who enter the school late in the term or who are absent, c) assist those who have special learning difficulties, d) provide supplemental materials available to those who want to pursue a given topic in depth, e) provide opportunities for drill and repetition without monotony. Use of instructional media is effective in: a) creating listening centers and language laboratories which are an effective aid to small group or individual study, b) providing opportunities for students to listen to music, c) adding computers and software to school programs, d) providing supplementary materials, supplying students with opportunities for review, and e) administering tests to individuals or small groups. Most school districts are providing sufficient resources and inservice to ensure that all teachers begin to take advantage of the resources that technology can provide.

Variables which should be considered by music educators in using technological instructional media (computers, midi etc.) in a nongraded individualized learning situation are: a) the developmental level of the student, b) previous experience in music, c) the type of material to be learned, whether rote, presentational or structurally meaningful, d) the method of
transmission of knowledge and learning, whether rote, simple
discrimination, discovery or reception, and e) the task variables,
that is, type of practice, knowledge of result, task size, step size
and pacing. The relationship of these variables needs to be
identified and applied to the use of technological instructional
media as students integrate between music education and other
areas of curriculum (McBeath, 1964).

**Organizational Elements: Multidimensional Grouping**

This Nongraded Music Education Model is flexible, and
encourages a multidimensional approach to grouping where
students are scheduled to participate in several grouping
placements at once. Scheduling of students should be related to
individual academic, social, physical and emotional competencies of
the students recognizing that children enjoy different patterns and
rates of development. Nongraded, continuous, individualized pupil
progress in music education should be realized through a schedule
which permits students to move through a series of levels designed
in conjunction with a Scope and Sequence of music concepts.

**Organizational Element: Evaluating Effectiveness Of The
Nongraded Music Education Model**

How should the effectiveness of nongraded educational
environments legislated by the provincial government be evaluated?
Is it possible to evaluate the effectiveness of this Nongraded Music
Education Model? How can music educators ensure that the
changes have enhanced instructional practices in the arts? Does this model reflect the philosophy, goals, and objectives outlined as important for nongraded music education programs?

A selection of several exemplary nongraded elementary programs to observe and evaluate may result in standardizing a multidimensional criteria which would represent successful nongraded music education programs. In either the evaluative or decision making processes of public education there are no "fool proof ways of making the "correct or best" decision. Ongoing research, evaluation and annual reporting will however, enable educators to interact and provide cumulative research to generate revisions to nongraded educational practices.

The provincial government has legislated (Educational Innovation Division, Ministry of Education, 1989) that school districts and individual schools evaluate and report annually with regard to current legislated changes directed towards nongradedness in a variety of ways. Evaluation could be comprised of a review of the components: Organization and Curriculum and Instructional strategies to determine if they were implemented appropriately.

The British Columbia Government is presently implementing a process-product study that involves detailed observation to determine effectiveness of schools. The result is a school accreditation process where elementary schools may examine the
levels of their success, prepare plans for improvement and receive the scrutiny of a team of expert educators.

**Components of the Curriculum**

**Components of the Curriculum: The Music Educator**

The role of the music educator within a nongraded music education model is summarized in Chapter 3. In order to implement a nongraded music education model music educators should: a) develop leadership within the school system, b) become results oriented, c) create satisfying work environments for educators, d) provide productive learning environments for students, e) participate in shared decision making, f) seek success and results orientation, flexibility and support, g) participate in interdisciplinary teaming, h) endorse multiage grouping and the effective use of technology in personalized instruction (Schlechty, 1988).

**Components of the Curriculum: The Child/Student**

The role of the child within a nongraded music education model is summarized in Figure 11. This model makes children and their individualized development the central component of the nongraded music curriculum.

The following attributes identify the relationship of the child to the goals and objectives of the curriculum in the model:

a) *Children's Aesthetic Nature:*

All individuals are "aesthetically teachable".
DEFINING THE ROLE OF THE CHILD & THE MUSIC EDUCATOR

THE CHILD

Nongraded Music Education Model

- The Child's Aesthetic Nature
- Attitude Towards Others
- Attitude Towards Self
- The Child Will Learn According To Their Own Growth Pattern
- Children Learn In Unique Ways
- Children Will Assume Responsibility For Their Own Learning
- Children Will Become Self Disciplined & Self Directed
- Children Will Experience Success, Develop Self Confidence & Satisfaction In Schooling
- Communication
  - Developing Communication
  - Implementing Communication
  - Evaluating Communication

THE TEACHER

- Communication
  - Developing Communication
  - Implementing Communication
  - Evaluating Communication
- Eclectic Music Education
  - Providing Eclectic Music Education
  - Implementing Eclectic Music Education
  - Evaluating Eclectic Music Education
- Curriculum Integration
  - Creating Curriculum Integration
  - Implementing Curriculum Integration
  - Evaluating Curriculum Integration
- Individualized Learning
  - Developing Individualized Learning
  - Implementing Individualized Learning
  - Evaluating Individualized Learning
- Eclectic Music Education Curriculum
  - Developing Eclectic Music Education Curriculum
  - Implementing Eclectic Music Education Curriculum
  - Evaluating Eclectic Music Education Curriculum
b) **Children's Attitude Toward Self:**

Children have the opportunity to investigate and react intellectually and emotionally to their inner self in a positive way through musical experiences. Music education affords children an opportunity to develop and nurture their individual self concepts.

c) **Children's Attitudes Towards Others:** Each child will treat individual children with dignity and respect. Music is unique. An individual may grow emotionally or intellectually as an individual learner or group participant in a nongraded learning processes.

a) *Children will be taught at their best learning level and learn according to own growth pattern.*

b) *Children will experience success in school, develop self confidence and find satisfaction in schooling.*

c) *Artificial grade barriers are removed: the faster moving child will not have too much spare time or move through elementary school too quickly.*

d) *Children will realize that subject matter skills are tools to use in meeting and solving problems.*

e) *Children will learn to think imaginatively and openly explore their ideas within a cumulative learning environment.*

f) *Children will become more self disciplined, self-directing and assume responsibility for their own learning.*

Intellectual and aesthetic values integrated in the child's daily educational experiences so a child may develop physically, socially,
emotionally intellectually and artistically within a nongraded instructional setting. The arts are the only strand of Curriculum 2000 where it is possible to integrate all four strands of the British Columbia Curriculum simultaneously. In this regard children the opportunity to engage profitably and purposefully in abstract thinking, organizational thought patterns, discriminating judgment, and creative music writing while enjoying creative aesthetic experiences.

Components of the Curriculum: Administration

School principals and other administrative personnel with strong beliefs in nongraded education are vitally important to the process of organizing and implementing a nongraded model. Administrators should seek greater flexibility in instructional organization and a wider range of learning opportunities for individual children. The role of the Administration in a nongraded music education model is discussed in further detail in Chapter 3.

Components of the Curriculum: Parents

Becoming active partners in education, involved and concerned about their child's well being within the educational system is central to the success of a nongraded music education curriculum. The role of parents in a nongraded music education model is discussed in further detail in Chapter 3.

Components of the Curriculum: Community

The relationships between school and community are
necessary as trust between all parties is central to affectively changing educational environments. The role of the community in a nongraded music education model is discussed in further detail in Chapter 3.

**Components of the Curriculum: School Board**

As nongraded programs will involve a more "school based" and individualized approach to education, school boards will have to adjust their attitudes and approaches to school operations accordingly. The role of the School Board in a nongraded music education model is discussed in further detail in Chapter 3.

**Components of the Curriculum: Ministry of Education**

The central financial source, (Province of British Columbia), should participate in the integrated process of implementing change towards nongradedness as follows:

1. Assume greater responsibility for setting educational goals and defining outcomes and standards.
2. Hold schools and district accountable that consistently perform poorly and fail to meet goals.
3. Provide resources and policies that make educational success possible at the local level.
4. Provide technical assistance and support to districts unable to meet government goals.
5. Operate local districts that cannot meet government goals until they can operate effectively on their own.

The role of government in a nongraded music education model is discussed in further detail in Chapter 3.

**Instructional and Operational Elements**

**Operational Element: Nongraded Music Education Curriculum**

Curriculum will be child-centered, beginning with broad concepts, process skills, and a predetermined skill sequence. It will focus on individual learners with unique characteristics concerns and motivations. This nongraded music education model encourages a gradual entrance into sequential learning and pupil progress. “A year of school life may mean much more or much less that a year of progress in subject matter.

The model recognizes that learning develops within individuals at different rates. The curriculum is generally based on the concept of the spiral nature of learning (See Figure 11). “Curriculum embraces the learner and what is to be learned. Concepts and skills run the entire length of the school’s program” (Goodlad, 1987:85). Ideas, knowledge, skills, and competencies should be re-emphasized in varied and expanded learning situations to compliment the musical growth of the individual or group” (Chosky, 1974). The nongraded curriculum seeks to provide each child with a flexible, developmentally appropriate curriculum, a great range of learning materials within the discipline of music education (Anderson, 1962).
Figure 12
Fogharty's Ten Views of Integrated Curriculum

Toward an Integrated Curriculum
Ten Views for Integrating the Curricula: How Do You See It?

1. **Fragmented**
   - **Description**: The traditional model of separate and distinct disciplines, which fragments the subject areas.
   - **Example**: Teacher applies this view in Math, Science, Social Studies, Language Arts, or Sciences, Humanities, Fine and Practical Arts.

2. **Connected**
   - **Description**: opera glass—details of one discipline; focus on subtleties and interconnections.
   - **Example**: Teacher relates the concept of fractions to decimals, which in turn relates to money, grades, etc.

3. **Nested**
   - **Description**: 3-D glasses—multiple dimensions to one scene, topic, or unit.
   - **Example**: Teacher designs the unit on photosynthesis to simultaneously target container placement (social skill), sequencing (thinking skill), and plant life cycle (science content).

4. **Sequence**
   - **Description**: Eyeglasses—varied internal content framed by broad, related concepts.
   - **Example**: English teacher presents a historical novel depicting a particular period while the history teacher teaches the same historical period.

5. **Shared**
   - **Description**: Binoculars—two disciplines that share overlapping concepts and skills.
   - **Example**: Science and Math teachers use data collection, charting, and graphing as shared concepts that can be taught together.

6. **Webbed**
   - **Description**: Telescope—broad view of an entire constellation as one theme, webbed to the various elements.
   - **Example**: Teacher presents a simple topical theme, such as the circus, and web it to the subject areas. A conceptual theme, such as conflict, can be webbed for more depth in the theme approach.

7. **Threaded**
   - **Description**: Magnifying glass—big ideas that magnify all content through a metacurricular approach.
   - **Example**: Teacher staff targets predictions in reading, Math, and Science lab experiments while Social Studies teacher targets forecasting current events, and thus threads the skills (prediction) across disciplines.

8. **Integrated**
   - **Description**: Kaleidoscope—new patterns and designs that use the basic elements of each discipline.
   - **Example**: In Math, Science, Social Studies, Fine Arts, Language Arts, and Practical Arts, teachers look for patterning models and approach content through these patterns.

9. **Immersed**
   - **Description**: Microscope—intensely personal view that allows microscopic explanation as all content is filtered through lens of interest and expertise.
   - **Example**: Student or doctoral candidate has an area of expertise and sees all learning through that lens.

10. **Networked**
    - **Description**: Prism—a view that creates multiple dimensions and directions of focus.
    - **Example**: Architect, while adapting the CAD/CAM technology for design, works with technical programmers and expands her knowledge base, just as she had traditionally done with interior designers.

Operational Elements: Integration

Integration of aesthetic education should occur with all areas of elementary curriculum for children. This model encourages integrated exploration of curricula. The method of integration in this model involves three dimensions: content, conceptual base of content within a particular discipline or through related fields, and integration of subject areas across disciplines. Both integration within a discipline and integration across disciplines are necessary to fully integrate curricula (Fogharty, 1991:xiv). Fogharty's Ten Views of Integrated Curriculum are applied in this model (See Figure 12).

When developing integrated learning activities within the model, educators need to make connections for lessons and learners, and consciously decide which strands of the curriculum are to be linked. Each educator continues to instruct their content but also selects some connections to use as vehicles for integration. Content is always kept pure but the connectors provide a vehicle to integrate curriculum.

Integration will change how music educators teach or conceptualize their area of expertise. It will be necessary for them to participate in an interdisciplinary team for this model to be effective.

Implementation Of A Nongraded Music Education Model

"If properly implemented, nongrading requires more work
for administrators and teachers and a greater expenditure of funds for materials, consultant, services and paraprofessional help (Morrisproger, 1971:622).

Specific guidelines should be developed for the first year of implementation. Every teacher should prepare one area of curriculum in levels. Criteria for moving pupils from one level to another and from one room to another should be agreed upon in advance.

Implementation is a process of questioning and reflecting by the staff throughout the year. Organizational meetings described in Appendix 2 suggest an implementation process that develops nongradedness within an entire elementary school by applying the nongraded music education model to the entire school.

**Process To Implement The Nongraded Model**

Implementation of this Nongraded Music Education Model would require: a) definition of school system demographics, b) establishment of a local school implementation team c) development of a mission statement, d) establishment of communication within the system, e) establishment of communication with the community, f) development of curriculum, g) linkage of testing to the curriculum, and h) implementation of monitoring systems which effectively evaluate the model.

**Tier Implementation Process**

"The more participation, the more ownership, the better the
outcome. We learn what we want to learn and when we need to learn. We learn from people we respect. The more active the learning the better the outcome” (Lezotte, 1989:19). Research by educators including King (1984), Honetschlager (1989), Urbanski (1988), Wolofson (1967), Shanker (1989), Lezotte (1984), Mann (1989), Budde (1989), and Etonzi (1988) recommend utilization of a tier system of implementation for nongraded models to ensure both the longevity and success of reform.

This involves school-based planning where decision making at the school level empowers all major stakeholders: (King, 1984; Urbanski, 1988; Wololfson, 1967). The tier system of implementation includes: students, parents, community, teachers, school administrators, school secretarial and technical staff, school maintenance staff, all levels of district office staff, elected school board personnel. elected members of parliament, education ministry staff and educational researchers.

Ideally, educators with previous multiage experience would assist teachers as they redefine and develop their own way of implementing the Nongraded Music Education Model (Wololfson, 1967, Neil, 1975). Curriculum specialists such as music educators should become active in the implementation process.

**Instructional Elements: Teaching Methods**

This model requires music educators to develop new music literacy based teaching and learning materials. They should be
introduced to the child at a developmentally appropriate rate based upon the instructional approach of learning through doing. This approach to music literacy applies the Holdaway Model (1970) which begins by engaging students in reading, writing, listening and talking activities related to music while exploring the meaning of the real world in music and the related arts. A typical music period in this model would be one in which children were cognitive and linguistically active most of the time. Initially, "whole" pieces of music would be introduced and examined instead of small motifs.

There should be a constant return to the meaning of the elements of music. In music education this is the analyzation of small motifs in music, which provides students with definitive skill and knowledge base. Activities are chosen to increase awareness, explore and clarify meaning for those seeking music literacy. The students are given opportunities within the transaction orientation of this model to discover and acquire knowledge about the related elements of musical motifs or ideas. This model seeks to provide instruction to develop literacy through a participatory approach which supports the transformational curriculum position.

**Instructional Elements: Scope And Sequence**

Attention is focused on the individual learner as a person with unique characteristics, concerns and motivations. Continuous growth patterns within a nongraded educational environment allow
some students to complete the curriculum in two years, many in three years, while others will need four. During these times each music student will have mastered the basic skills outlined in the revised Provincial Curriculum through a developmentally appropriate set of levels as defined in the scope and sequence in Appendix 1.

Selected curricular content should match the individual student's abilities (Cox, 1982, Wolofson, 1967). It must be recognized that: intellect and achievement are rarely perfectly correlated and environmental circumstances and emotional complexities often affect the result of a teacher-student relationship. If, in addition, music educators believe that children can make wise, intelligent decisions about their own learning, a diagnostic role for teaching children will be preferred.

The Scope and Sequence of skills developed in this model responds to the aesthetic and artistic strand of the Primary Foundation Document, the Primary Resource Document and the Intermediate Draft Document. The Scope and Sequence is divided into the following categories: melodic development, rhythmic development, instrumental development, multicultural, directed listening, musical form development, and movement development.

A series of learning descriptors, eclectic in nature, are outlined for each category based upon the music education pedagogical principles of Orff Schulwerk,
ETM and Kodaly (see Appendix 1). They are not complete or in a
strict sequence. They should be viewed as a beginning of a new
approach to music education. As the process becomes more
specific and detailed this approach leaves the selection of
curriculum content to individual music educators. In addition, the
Scope and Sequence should encourage teachers to place students
on individualized programs.

The instructional and evaluative strategies of this curriculum
are meant to encourage the transformation of knowledge at higher
levels of thinking. Based upon Bloom's Taxonomy of higher level
thinking, the learning descriptors from the Scope and Sequence
are placed within the context of Knowledge, Comprehension,
Analysis and Synthesis. Music teachers may use these as a guideline
for class curriculum organization or individualized curriculum and
learning profiles for particular students. The Scope and Sequence
is designed to provide music teachers with a clear, concise method
to plan and record individualized pupil progress. The use of a high
light pen will enable teachers to record which skill has been
covered and at which level of understanding.

The Knowledge Level suggests that the student and/or class
should be able to imitate music knowledge initiated by the music
teacher. The Comprehension Level suggests that the student
should be able to read, perform and take dictation using a particular
music skill vocabulary. The Analysis Level challenges students or a
class to compose at their level of knowledge. The Synthesis Level expects that students might improvise at a particular level of knowledge and understanding. In most cases the level of understanding will vary between the four levels with students achieving the Knowledge Level first.

In summary, the content of the Nongraded Music Education Curriculum has been broken down into identifiable, manageable, criterion-referenced learning descriptors. These are applied to four higher levels of thinking. Activities and grouping arrangements should be designed and arranged to increase cognition, technical expertise and aesthetic sensitivity in all areas.

**Instructional Element: Problem Solving**

Higher level thinking is promoted in this model through problem solving. This should be approached as a group activity, actively encouraging predication and developing techniques of response which allow positive feedback and reward risk taking. Children are encouraged to develop their own explanations as they attempt to read, write and interact with musical genres (Holdaway, 1979). Students may be working at three or four levels in as many subjects. Bodies of content are seen as appropriate over a wide span of years; learning is viewed vertically or longitudinally rather than horizontally. Goodlad and Anderson (1987:58-59).

**Operational Element: Multidimensional Grouping Procedures**

Students progress individually, demonstrating their progress
by completing activities and passing certain in context curriculum tests. In music classes, small and large group and individual activities are undertaken. Organizational units should be small enough and large enough to allow every person to receive appropriate individualized instruction, role differentiation and positive reinforcement of their learning contributions. This operational element does not place an arbitrary imposition of tasks on student's individual learning progression as they become musically literate.

**Conclusion**

This nongraded music education model recommends that the improvement of educational productivity and the professionalization of teaching music requires new school structures. The team approach provides is encouraged as it provides music educators with a positive atmosphere to develop and integrate music education into nongradedness.

The model seeks to imply an emphasis on development and learning. Curriculum should be presented in a process-oriented manner at a developmentally appropriate time for individual children. A self actualized transformation of musical competence and aesthetic sensitivity should be sought for every child.
CHAPTER SIX

THE NONGRADED MUSIC EDUCATION MODEL

ASSESSMENT AND EVALUATION IN MUSIC EDUCATION

The task of assessing individual students' performance should remain primarily the responsibility of classroom teachers. They are in the best position to observe the entire range of attainments we desire our students to achieve. If teachers are to fulfill their responsibility adequately, they should be well-informed about the most efficacious means of evaluating those attainments and particularly about those which are difficult to evaluate through the use of written tests. Teachers should base their evaluations on a multiplicity of evidence, including participation by students in the classroom discussions, project work, and one on one interviews in addition to written examples and tests. Evaluation should be continuous and should be used for diagnostic purposes as well as from determining whether or not achievement goals will have been attained (Barry M. Sullivan et al., A Legacy For Learners, 1988:11).

Aims of the Chapter

To show how selected elements of the Nongraded Music Education Model may be employed to evaluate student progress. To relate some of the elements of the model to students music comprehension, achievement, aptitude, participation and
Introduction

In this chapter the proposed nongraded music education model will not be assessed. The chapter outlines assessment and evaluation procedures to be integrated into a nongraded music instruction setting.

Assessment and evaluation are integral parts of the teaching and learning process. Assessment and evaluation can produce change in learning behaviors. Recent changes in educational practices in British Columbia provide opportunities for development of new approaches to evaluation. As a result of the changes toward nongradedness, assessment and evaluation are designed to be carried out on an ongoing basis using authentic assessment techniques. Authentic assessment techniques are those which attempt to measure student performance in a manner indistinguishable from regular classroom instruction. The music educator strives to evaluate and assess during the course of instruction without reference to other students.

Distinguishing Between Assessment, and Evaluation Of Student Learning

The purpose of assessment and evaluation in music education is to support and enhance student learning. "Assessment and evaluation methods are learner focused and reflect the intent of the Intermediate Program to build on student success in order to

Assessment involves a system of systematically gathering evidence of what a student can do. Evaluation is an ongoing process of making judgments and decisions based on the interpretation of the evidence related to instructional goals. When the terms are used together they reflect the integrated nature of the learning process. Both processes of assessment and evaluation should be carried out continuously and often simultaneously.

**Principles Of Evaluation And Assessment Adapted From The Intermediate Draft Document (1989)**

1) Assessment and evaluation should be concerned with changes in behavior and based on multiple objectives and evidence.

2) Assessment and evaluation should be a comprehensive and continuous process.

3) Assessment and evaluation should make use of a wide range of student techniques.

4) Assessment and evaluation practices and strategies should be selected in terms of program goals and learning experiences and reflect classroom practices.

5) Assessment should be carried out unobtrusively.

6) Effective assessment and evaluation programs are constructive and supportive. They should promote positive self esteem and support risk taking.
Figure 13

PURPOSE OF ASSESSMENT & EVALUATION IN NONGRADED MUSIC EDUCATION

Assessment
MUSIC EDUCATION
Evaluation

Determines readiness of students to be placed at particular levels
Reveals which areas or concepts to present next
Documents successfully attained learning outcomes
Demonstrates growth of student learning
Ensures accountability of learning systems
Provides data for student progress reports

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7) Assessment and evaluation of learning considers the processes in which students engage as well as the result.
8) Students have an important role to play in reflecting on and in reviewing their own learning and development.
9) Evaluation facilitates the transfer of learning.
10) Evaluation is purposeful and implies that some decisions will be made and that appropriate action will follow.
11) All evaluation is subjective and subject to error.
12) Effective assessment and evaluation practices record and show the results in a meaningful way.
13) Teachers make major instructional decisions and are ultimately responsible for the decisions and judgments they make about curriculum and children. (Intermediate Draft Document, 1989).

**Evaluation and Assessment Applied to Nongraded Elementary Music Education**

Assessment and evaluation in a nongraded setting serves to:

- a) determine readiness of students to be placed at particular levels,
- b) reveal which areas or concepts to present next,
- c) demonstrate growth in student learning,
- d) provide data for student progress reports,
- e) ensure accountability of learning systems, and
- f) document successfully attained learning outcomes reporting strengths and weaknesses (See Figure 13).

Figure 13 identifies the elements of the nongraded elementary music education process and demonstrates their
EVALUATION IN ELEMENTARY MUSIC EDUCATION

Knowledge about children and how they learn.

ENVIRONMENT

CURRICULUM
- Focus
- Purpose
- Scope & Sequence
- Plan

EVALUATION
- Observe the things that are happening/
or structure activity
- Interview
- Sample

INSTRUCTION
- interprets performance skills
- interprets understanding of
  musical elements
- interprets developing
  aesthetic sensitivity

INTERACTION
- what the child can do
- developmental characteristic
- developmental level
- individualized growth in skills

EVALUATION IN ELEMENTARY MUSIC EDUCATION CURRICULUM
Scope and Sequence

Selection from Scope & Sequence

Collection

Assessment & Evaluation

Interpretation

Description

Rhythm

Musical Form

Directed Listening

Instrumental

Multi Cultural

Directed Listening

Movement

REPORTING
(formal and/or informal)

Adapted from B.C. Primary Program Document
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interaction with assessment and evaluation. The outcomes of the nongraded music educational structure and curriculum may be determined as a result of this assessment and evaluation design.

The components of the evaluation/assessment process depicted in Figure 14 (curriculum, evaluation/assessment, instruction and interaction) define an environment to record information about how the children learn music concepts. Within the instruction and interaction of curriculum, a formal and informal reporting process records the results of students' activities. These activities are planned from the elementary music education curriculum scope and sequence based upon the selection of learning descriptors. The reporting process includes the selection, collection, interpretation, and description of changes in learning behaviors as a result of this student interaction with the Scope and Sequence of skills in music education found in Appendix 1.

**Assessment and Evaluation of Student's Interaction With Curriculum**

The role of the curriculum should be established before the students' learning is assessed. The music teacher should: a) define purposeful instruction, b) select content based upon the scope and sequence data
Students should:

Transform knowledge by assembling, integrating and formulating new ideas.

Reproduce knowledge acquired through class of individual studies.

Demonstrate skills with which they are confident.

Demonstrate a clear understanding of individual subjects such as music education while demonstrating an interdisciplancy understanding of curriculum.

Give evidence of their learning in one method or representation.

Choose how to represent their learning.

Represent learning through a variety of ways while taking risks when problem solving.

Think critically, creatively and reflectively.

Music Education
(learning descriptors) and c) implement instructional plans based upon the focus, purpose and scope and sequence (See Figure 14).

**Learner Focused Assessment**

See Figure 15.

**Evaluation/Assessment**

Once curriculum and instructional practices are defined the evaluation and assessment process should: a) identify who was involved in the activity, b) determine what will be assessed, c) ensure that the focus of the activity involves the transfer of knowledge, d) make informed instructional decisions, and e) provide a basis to report progress to parents and school personnel.

**Instruction** (See Figure 14)

The Nongraded Music Education Model groups the purpose of instruction into three goals. The role of assessment in instructional context is to: a) interpret developing skills of music performance, b) interpret student's understanding of music elements, and c) interpret the development of student's aesthetic sensitivity.

**Interaction** (See Figure 14)

The interaction of curriculum and assessment should seek to define and describe: a) what the child can do as a result of music education instruction, b) identify the developmental characteristics appropriate to music education, c) identify the developmental level within the music education Scope and Sequence outlined in
Appendix 1, d) document observations of children interacting together or working individually within the context of music education, and e) describe the individualized growth in music skills.

**Selection**

Selection of learning descriptors from the Scope and Sequence in Appendix 1 for individual students helps maintain an individualized approach to evaluation. This selection process avoids techniques which compare one student to another. Instead, referencing of the criterion-based learning descriptors determines the degree to which attitudes, skills and knowledge of music education have changed. Criterion-reference testing fragments music education curriculum into small measurable units and thereby attempts to ascertain the degree of mastery of all units of music literacy and creative processes. The fragments of the music curriculum are arranged as learning descriptors in a sequence which is finalized by each individual music teacher. Thus, the continuous progress scope and sequence (curriculum) of skills outlined in Appendix 1 is to be used as a bank of information that may become part of individual's music learning profile (See Figure 14).

**Collection**

The purpose of student evaluation and assessment as stated in the Primary Foundation Document and Primary Resource Document
(1990) is to gather evidence of what a child can do. This process seeks to collect evidence in order to help the music educator interpret and make decisions based upon that evidence. This evaluation model assists teachers to determine students’ individual strengths in music, set future individualized instructional goals, make informed instructional decisions, guide program planning, provide feedback to learners and provide a basis to report progress in music education to parents and school personnel (Primary Foundation Document and Primary Resource Document, 1990) (Figure 14).

**Student collections**

Student collections help students understand their learning, value the work that they do and prepare their own learning goals based on evidence of what they can do. They indicate the variety of ways that students can represent their learning. Self-evaluation in music education is part of the learning process as students make critical choices about which work to include in their collection. Students develop confidence and feelings of competence from seeing their learning develop.

Music teachers should assign a place in their classroom for student folders. At the beginning of the year a parent helper or school secretary could assist in preparation of a file folder for each child. These should be filed alphabetically by class. The file should include a copy of student’s past music reports and past student
collection data. The collections might also reside in student notebooks, large envelopes or on computer discs, depending upon the information recorded, the number of students the teacher sees and the evaluation technique.

Students can reference their collections by: a) dating their entries, b) selecting their work and commenting on it, c) selecting pieces of work in collaboration with the teacher, and d) conferencing with teachers regarding the collection, thus assuming responsibility for maintenance of their collection. (The Intermediate Draft Document, 1989). (See Appendix #3 for a comprehensive list of student collections).

**Description**

Contemporary evaluation practices have shifted from examination to demonstration of acquisition of music skills and growth towards aesthetic sensitivity. Creative growth towards music literacy is determined through observation of children interacting together or working individually in a variety of grouping arrangements. Process-oriented musical experiences are to be assessed to identify and describe the change in the child's development. Reporting should describe student growth in music education inclusive of the development in areas of a child's development (emotional, social, social responsibility, physical, aesthetic and artistic and intellectual). This evaluation and assessment design for music education divides the aesthetic strand
of the Elementary Provincial Curriculum into a Scope and Sequence divided into seven content areas for both curriculum planning and assessment of student learning and development. The areas of skill development are melodic, rhythmic, musical form, instrumental, multicultural, directed listening and movement (See Appendix #1). Student progress is described and defined within the context of these areas. A clear distinction should be made in evaluation between describing and interpreting student achievement and progress (See Figure 14).

**Interpretation**

The same content areas defined above as the music education Scope and Sequence become a component of interpretive evaluation. To interpret information about students' interaction with music education content it is important to determine their level of understanding. The levels of understanding are taken from a revised adaptation of Bloom's Taxonomy of Thinking. In this instance Knowledge, Comprehension, Analysis and Synthesis are interpreted in an evaluative content on the Scope and Sequence chart in Appendix #1. Evaluation identifies and interprets behavior competencies and in particular, describes the behaviors of people as they function in music capacities. Learning is a behavioral condition which seeks to impart changes to an individual child's growth and development. It is important to note that evaluation and assessment of learning behaviors may occur in complex,
multiple and inter-related ways (See Figure 14).

**Letter grades and anecdotal comments**

Letter grades in music education provide inconclusive evidence and too simplistic to describe the complexity of student learning. A descriptive qualitative approach to evaluation and assessment results in the using a variety of assessment methods to communicate progress to parents in the form of anecdotal reporting. The evaluation and assessment package provides choices for music educators with reference to concepts understood by individual students. Appendixes 1 and 4 suggest how teachers might collect data for anecdotal comments through the use of content, learning descriptors and levels of understanding of the content.

Anecdotal reporting should provide a "can do" assessment of individual children which: a) lets parents/guardians know what educators know about the whole child in language that lay parents/guardians can understand, b) uses specific examples as evidence, expressing concerns and seeking parent/guardian follow up, c) defines individual progress in the present tense showing growth in skills and understandings from past to present.

Music educators have the challenging task of assessing growth and development of music skills and artistic sensitivity within short instructional periods. For this reason, teachers need assessment and evaluation tools which are time efficient and
accurate. The Scope and Sequence Appendix #1 seeks to provide teachers with a comprehensive package of content which may be personalized and introduced in a variety of instructional settings followed by accurate assessment of individual students participation and growth with the content.

Interim reports are not appropriate for elementary music educators given the limited initial contact music educators have with the students. Concerns regarding pupil progress in music should be communicated as an inclusion of the classroom teachers' interim report.

**Process Of Assessment And Evaluation In Music Education**

The organizational framework of this evaluation and assessment process should: a) interpret developing skills of musical performance, b) interpret students understanding of musical elements and c) interpret student's developing aesthetic sensitivity. The process of evaluation will vary. A wide variety of assessment techniques including self assessment should be implemented.

Music educators need to adjust their expectations for different children recognizing the irregular growth patterns as they select, collect, define and interpret data regarding student's aesthetic, physical, intellectual, emotional, and social development as it relates to music education. The diagnostic role of the music teacher should be continuous and comprehensive. The assessment
A THEORETICAL FRAMEWORK FOR ASSESSMENT & EVALUATION

ASSESSMENT AND EVALUATION
Theoretical Framework

PROCESS

Aesthetic Development
Teacher Assessment
Intellectual Development
Self Assessment
Physical Development
Peer Group Assessment
Social Development
TEACHER EXPECTATIONS AND STUDENT OUTCOMES IN THE PROCESS OF EVALUATION & ASSESSMENT

PROCESS OF EVALUATION AND ASSESSMENT

- What conditions are part of the assessment?
- What will be assessed?
- Did transfer of knowledge occur?
- Who was involved in the activity?

Selection of Learning Descriptors

- Developing an understanding of musical elements
- Developing skills of musical performance (skill acquisition)
- Developing children's aesthetic sensitivity (cultural growth)

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process should include integrated conclusions as a result of social and emotional, intellectual, physical and aesthetic and artistic development. See Figure 16.

The process of assessment and evaluation begins as music teachers gather information about how students experience the curriculum and to report student accomplishment. The process related to music education, defined in Figure 17, needs to be integrated into the gathering of information as a result of the selection of learning descriptors from a predetermined Scope and Sequence.

The selection of learning descriptors from the content in the Scope and Sequence seeks to a) develop an understanding of musical elements, b) develop skills of musical performance (skill acquisition) and c) develop children aesthetic sensitivity (cultural growth). This data collection should be the result of carefully planned curriculum implementation. Assessment information also provides the data necessary to make forthcoming instructional decisions. The gathering of information should include a) what conditions will be part of the assessment, b) what will be assessed, c) who was involved in the activity and d) did the focus of the activity involve transfer of knowledge (Figure 17).

Assessment and evaluation processes suggest that music educators monitor growth on an individual, long term basis rather that a compensative one. They should evaluate longitudinally and
continuously. Setting up a developmental learning environment in the primary grades is not difficult, it is just unusual.

This Evaluation Process may be used and interpreted in the following ways: a) to accurately depict individual learning profiles, b) as a data base to individualize a scope and sequence for curriculum planning and c) to generate communication to parents regarding the content of the music program each term.

**Describing Students' Learning: Use Of Descriptors**

“Learning descriptors are linked to the content of the subject area and the learning experience provide a meaningful expression of what students can do by collecting evidence that is, over time, a report describing the student’s development” (Intermediate Draft Document, 1989:33). The purpose of detailed learning descriptors is to set out the possibilities for learning, not to inhibit individual students or classes by an instructional sequence based upon strict sequential order. Learning descriptors define a Scope and Sequence of skills music educators use to develop their curriculum and describe student learning through assessment profiles. They provide a guide for collecting evidence about student learning, offering a focus for observation. Learning descriptors communicate to parents/guardians an accurate description of the classes or individuals’ learning behaviors as a result of past and current music activities.

Through the use of using learning descriptors, this evaluation
model seeks to identify behavior competencies that is, resultant behaviors as individuals function in music capacities. Each teacher should select learning descriptors appropriate for individual students and/or the classes September. Learning descriptors are divided into the following areas: melodic development, rhythmic development, form, movement, directed listening, multi-cultural and instrumental development. The level of understanding is pyramidal. Learning descriptors are introduced and evaluated within the context of four levels of higher thinking skills: knowledge, comprehension, analysis and synthesis. They are also based upon the Four Strands of the Primary Foundation and Resource Document (1990) and the Intermediate Draft Document Provincial Document as described in Chapter Two.

This evaluation design assumes that learning and cognition are not linear in the level of thinking students engage in while developing an understanding of a concept (prescribed learning descriptors). The model divides the levels of thinking skills into four levels adapted from Bloom's taxonomy. They are Knowledge (able to imitate music knowledge initiated by music teacher using prescribed learning descriptors), Comprehension (able to read, perform and take dictation using prescribed learning descriptors), Analysis (able to compose using prescribed learning descriptors), and Synthesis (able to improvise using prescribed learning descriptors).
It is advisable that beginning teachers and possibly teachers new to a program begin their evaluation at the Knowledge Level working from a reduced scope and sequence. Assessment and evaluation should probably take the format of a class evaluation whenever a teacher is in the first year of a program. Music educators may begin more detailed, individualized assessment in their second year of instruction looking to evaluative individual accomplishments in the areas of curriculum, assessment and evaluation.

Assessment Techniques

In a multiple evidence base from which to define and interpret learning behaviors, teachers and students should collaborate in a variety of assessment methods such as; observation, conferencing, reflective self-evaluation, analysis of a range of student products, student demonstrations, exhibitions, performances, and individual or group research, class assignments, long term major projects, work samples, curriculum-based and contextualized classroom tests. Assessment might be made from: independent activities, group activities, cooperative activities, external/obtrusive measures, one time samplings of understanding, systematic continuous samplings, or time drive samplings.

Teachers’ purpose for designing an assessment activity should be: a) to describe student growth and development in a specific way, b) to prepare for intervention, c) to enhance the
students self image as a life long learner. Different participants may determine the criteria. For example, the teacher or a group of teachers might set the criteria or a teacher and student might establish criteria together.

**Assessment Tools**

The following may be used as tools for evaluation: observation and feedback, written material, collection of books, daily work, computer work, attendance at events, attitude, sight reading, oral testing, aural testing, written tests, class evaluation, self evaluation, outside evaluation, individual performance, performance in pairs, performance in sections, audio tapes, and video tapes. Appendix #4 exemplifies adaptations of assessment and evaluation examples contained in the Primary and Intermediate Draft Documents and the Primary Foundation Document and the Primary Resource Document.

**Conclusion**

Emphasis on tests based on knowledge and lower-level skills are now seen as inappropriate and the shift to assessment of higher level thinking skills is encouraged. Music educators should evaluate skills of individual students as they are involved in process oriented music experiences.

Extensive systematic record keeping may be too time consuming for some teachers. This evaluation and assessment model suggests that individual music teachers personalize this
model to meet the needs of their students, their instructional goals and considers how long the teacher has been in the school and how many students the teacher sees each week. The setting of reasonable expectations and standards for evaluation of intellectual, social emotional and physical growth within the context of music education should lead to an accountable evaluative system for music educators.

Assessment and evaluation should be sensitive to various learning styles, cultural or experiential backgrounds of students and to music education curriculum. Instruction, learning, assessment and evaluation are intimately linked. Teaching strategies and appropriate assessment and evaluation strategies need to correspond to the learning and thinking styles of students and to different types of learning activities and experiences in the quest for aesthetic sensitivity and music literacy.
CHAPTER SEVEN
CONCLUSION
MUSIC EDUCATION IMPLICATIONS AND RECOMMENDATIONS
RELATED TO NONGRADEDNESS

Statement Of Problem

To draw conclusions concerning the role of music education within British Columbia’s curriculum 2000 and nongraded educational environments and suggest specific recommendations to music educators for the application of music education in a nongraded educational environment.

Introduction

This thesis has sought to examine the integration of music education into nongraded educational structures. The role that music education might have in nongraded, multiaged, continuous progress education requires music educators to abandon some traditional ideals. Continued investigation, evaluation and statistical analysis of nongraded music education applications will further enable music educators to enhance the learning environment that music educators have been trying to create within their classrooms.

Specialist teachers such as music educators are necessary at the elementary school level in order to support the role that the arts are an important component within a nongraded, integrated curricular setting. Music educators should be provided with support and assistance to implement mixed-age grouping. Most
Figure 18

CURRICULUM & INSTRUCTION
ASSESSMENT & EVALUATION

- Rhythm
- Movement
- Instrumental

Knowledge
Comprehension
Analysis
Synthesis

SCOPE & SEQUENCE
LEARNING DESCRIPTORS
(Orff, Kodaly, ETM)

Intrinsic
Musical Behaviors
Musical Literacy

Aesthetic Sensitivity
Extrinsic
NONGRADED MUSIC EDUCATION EVALUATION MODEL

Individual Assessment Profile

Scope and Sequence

Group Assessment Profile

Learning Descriptors

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current, sequential academic music curricula needs adjustment to support nongraded, continuous progress, individualized learning.

The Nongraded Music Education Curriculum and Model is summarized in Figure 18. This Curriculum Design sought to transform the learner with regard to musical competence and aesthetic sensitivity. A Scope and Sequence comprised of learning descriptors was developed in seven content areas: melodic, rhythmic, multi cultural, form, directed listening, multicultural and instrumental. The Scope and Sequence becomes an assessment tool for Individual and Group Assessment (See Figure 19). Learning behaviors may interact and be interpreted within the context of four higher levels of thinking: Knowledge, Comprehension, Analysis and Synthesis. The result of intrinsic and extrinsic interaction with this curricular and evaluative structure is to achieve aesthetic sensitivity and musical competence.

Music educators are encouraged to involve students in a learning process that is a continuous uninterrupted sequential discovery process. Much remains to be done. The next step for music educators following the implementation of this Nongraded Music Education Model is to initiate an analysis of the instructional process. Further development of concrete nongraded instructional methods, materials, and evaluation tools which individualize instruction in a nongraded setting will be necessary.

This investigation concludes with a series of
recommendations based upon the research of nongraded educational structures. Music educators are invited to adopt, revise or reject these recommendations to facilitate the implementation of nongraded elementary educational environments in music education:

**Recommendations to Music Educators**

**In Organization And Planning Of Nongradedness**

*Music educators* should encourage changes towards nongradedness in elementary schools and consider nongradedness to be a feasible alternative to age-graded elementary education. (Anderson, 1962, Klausmier, 1971). *Music educators* should acknowledge that nongraded education provides greater instructional flexibility (Ingram, 1960).

*Music educators* should take the time necessary to implement nongraded programs, and attend inservice to develop an understanding of the definition, philosophy and integrated curricular structure of nongraded education (Anderson, 1962).

*Music educators* should build a collegial relationship with teachers who have traditionally been isolated from one another, so they may integrate curriculum, while sharing common problems and developing collective solutions (Lieberman, 1988).

*Music educators* should expect to be drawn into school based planning of new and varied patterns of nongraded school organization before implementation (Berman, 1968). They should
seek support and understanding of the complexity of music education's involvement in the implementation in a nongraded program from administration (Cox, 1982).

*Music educators* should be included in allocations of time provided for teachers to plan the implementation of nongradedness process.

*Music educators* should ensure that proposals to implement nongradedness are sound in educational design, practical in terms of costs and benefits, and adaptable to conditions in a variety of local school settings (Klausmier, 1971).

*Music educators* should recognize that music education is compatible with nongradedness. They must be ready to pioneer music education where pupils are organized in an nongraded instructional setting (Mirsky, 1984).

**The Role Of The Music Educator**

*Music educators*, who have suffered too long from mythological and oversimplified definitions of their work should seek greater recognition and status within the teaching profession and community at large (Lieberman, 1988).

*Music educators* should recommend that nongraded educational structures are administered to allow teachers opportunities for choice, renewal professional growth (Lieberman, 1988).

*Music educators* should look to reshape teaching as an
occupation to encourage young people to become teachers as a career choice.

Music educators should respect each other in their choice of flexible teaching styles, and approaches to the implementation of nongraded instructional practices.

Music educators should draw from a broad repertoire of teaching techniques and materials (Payzant, 1989).

Music educators should hold themselves accountable for the results of implementing nongraded education (Payzant, 1989).

Music educators should avoid introducing new ideas that are introduced without valid cause and only for the sake of being different (Payzant, 1989).

Music educators should avoid working as an isolated individual, each trying to deal alone with the myriad of problems that might develop through the implementation of nongradedness (Ratzki, 1988).

The Child

Music educators should recommend that mixed-age grouping be implemented in classrooms serving young children.

Music educators should accept that children’s mental and physical growth progress in a varied pattern.

Music educators should encourage children to interact daily with a number of adults who share responsibility for their learning and with other children of similar and different interests, talents,

*Music educators* should adopt policies to implement nongradedness that respect children and nurture their growth, regardless of grouping arrangements (Anderson, 1962).

*Music educators* should seek to provide a nongraded atmosphere where children feel free to express themselves in and about their surroundings.

*Music educators* should provide individualized nongraded instructional programs in music education that meet each child's needs and to enable him to progress according to his own abilities. Activities to develop music literacy, vocal or instrumental skill or music appreciation will meet the individual objectives for each child.

*Music educators* should engage in activities that enable every child to experience success and satisfaction in their learning activities.

*Music educators* should ensure that all pupils demonstrate an appropriate level of achievement in academic and extra-curricular activities based upon an individualized programs.

*Music educators* should assert within their local educational environments that their discipline benefits the development of the whole child and is necessary in the development of the whole child (Anderson, 1962).

*Music educators* should recognize that the perception of
developing intelligence is changing. Acceptance of Gardner's seven distinct forms of intelligence is not sufficient. The manner in which music is assimilated is identified as a form of intelligence. The challenge for music educators is to assert that this form of intelligence does not function in isolation but in an integrated way with linguistic, logical-mathematical, spatial, bodily-kinesthetic, interpersonal intrapersonal forms of intelligence.

Music educators should ensure that children are introduced to a variety of artists during their elementary school years to encourage their participation and endeavors in the arts.

**Implementation**

Music educators should participate in the complete implementation process, particularly with regard to planning strategically for grouping and integration. School administration should ensure that a music teachers assignment reflects contractual preparation time and time during, before and after school to participate in the implementation process. (Cox, 1982).

Music educators should encourage the use of paraprofessionals in an instructive and performance role within their nongraded educational community (Beeler, 1972).

Music educators should expect that a continuous progress, nongraded school model will include all curricular areas and involve all children. Special programs may be available for interested or in fact musically gifted students, these programs should not be
available at the expense of providing music education to all elementary school-aged children (Cox, 1982).

*Music educators* should continue arts advocacy to encourage an adequate allotment of time for music instruction by music specialists within the Curriculum 2000.

*Music educators* should encourage staff and administrators to schedule longer lunch hours to facilitate

*Music teachers* recognize that the restructuring movement in education is only beginning to evolve. In these early days, no one has conclusive answers to these questions. Implementation of nongradedness is based on general ideas and assumptions (Payzant, 1989).

*Music educators* should seek to have teaching materials (i.e., instruments) provided and shared in a cost-effective manner regardless of the level of decentralized budgeting within individual school districts (Cox, 1982).

**Multidimensional Grouping**

*Music educators* should ensure the interaction of children in a variety of multiage group settings where teachers and pupils interact without regard to the age of the children (Day, 1975).

*Music educators* should strive to see that gifted students have an intellectual peer group part of the time (Cox, 1982).

*Music educators* should provide greater individualization of instruction so that pupils may progress at individual rates within an
elementary music education curriculum.

*Music educators* should recognize that group learning may offer the greatest learning opportunity for students. The greater and more diverse the quality of cumulated past experiences the group brings together, the greater the quality of thinking and knowledge base from which students may develop music skills, and musical interests.

*Music educators* should encourage the use of grouping practices that are flexible enough to permit movement without difficulty from group to group within a class or from class to class within a school.

*Music educators* should strive to articulate a nongraded program in a cohesive way that ensures continuity (Cox, 1982).

*Music educators* should require inservice to pilot and revise instructional objectives in order to organize a sequence of skills appropriate for particular levels covering the entire span of an elementary music education program.

**Curriculum**

*Music educators* should ensure that adjustments are made to short term and long term curriculum planning so music curricula remains sequential (Cox, 1982).

*Music educators* should realize the coordinating activities of various integrated units to achieve continuity in all curriculum areas, arranging use of facilities, timetables etc. requires all
educators to be diligent and flexible (Cox, 1982).

*Music educators* should understand that implementation of nongraded group instruction requires a great investment of time in creating teacher materials, itemized teaching sequences and coordinated evaluation tools. Formation of teacher networks and mentorship groups afford music teachers more time for quality planning and achieving a diverse set of materials. These materials should be developed into a series of levels so that each teacher can adjust instruction to the range of abilities found in each classroom.

**Evaluation**

*Music educators* should understand that nongradedness is a new phenomenon and traditional habits of evaluation will require reevaluation and adjustment.

*Music educators* should create evaluation devices, based on instructional objectives that provide clear evidence of pupil attainments and facilitate group decisions regarding grouping and individual progress.

*Music educators* should recognize that student evaluation is complex and difficult to administrate. Their timetable sees average music instruction given to a new group of thirty individuals every thirty minutes.

*Music educators* should understand that heavy extracurricular loads decrease the available time before school, after school, and at lunch hour for assessment and reflection upon student progress.
Music educators should seek evaluation procedures based on instructional objectives that will provide clear evidence of pupil attainments.

Music educators understand that conclusive evaluation of pupils enables appropriate group placement.

Conclusion

Research suggests that there are many options to consider when setting out to establish a process to implement change to nongradedness. "If any new form of school organization is to produce the benefits that its advocates envision, it must be accompanied by appropriate adaptations in the instructional practices of teachers. Changes in organizational structure alone are not enough" (Carbone, 1961:87).

Although nongraded music education programs are in their infancy, music education has become well established in many schools over the past century. The infancy lies within the relationship music education could have with the structure of nongraded, multiage, continuous progress, individualized education. Music education will not be affected by the vertical facet of nongradedness where instruction groups are organized on an intergrade basis in one or more curriculum areas in accordance with pupil developmental needs. The concern for sequential music instruction has been greatly influenced by elementary teaching pedagogues developed by Dalcroze Kodaly and Orff. Dalcroze,
Kodaly and Orff are curriculum models which may coexist with nongradedness.

Nongraded music education has an important role to play in nurturing children through these predictable stages of growth and development while fostering a lifelong appreciation of the art of music. Although music educators may wish to participate in the decision making process of placing students, it is probable that groups that arrive for instruction may be nongraded, but not necessarily structured to facilitate music education instruction. If however, the music educator becomes an advocate of nongraded elementary education, they might be drawn more closely into the decisions regarding grouping assignments.

The value of music in the education of children has been a central theme throughout this discussion. The soul of music education is in finding truth in what we do. However, truth endures historical change. “Truth” for aesthetic education, based upon historical educational successes or newly found innovations to education, is the writer’s philosophy of aesthetic education. Plato substantiates this ideal:

We must seek out such arts as have character and thus are able to express the beautiful and noble. Then our youths will live in a healthful land, and everything will benefit them that drifts across from beautiful works to the eye and the ear, like a breeze that brings health to the good fields, from childhood
on it will form them insensibly like a beautiful poem, and it will give them love for such and harmony. Yes, that would be the glorious kind of education" (Plato, "The Republic").

This model advocates critical thinking skills, cooperative learning, taking into account different types of intelligence, different learning styles and integration. As this model is implemented, educators should covet the successes of the past and evolve the successes of the future; always moving in transition with a rapidly changing society. Nongradedness enables children to acquire and express a love of learning music, adapt to a variety of group structures and processes, master rudiments of music education, and enjoy fully one's elementary school years.

Educators should expect to assume greater responsibility for developing educational philosophies, setting educational goals and defining outcome standards. The restructuring movement in education is only beginning to evolve. In these early days, no one has conclusive responses to restructuring education. Implementation of nongradedness is presently based on general ideas and assumptions (Payzant, 1989). Teachers themselves must therefore respond with more recommendations for change. In order to do this educators first need to understand what constitutes an effective nongraded program.

At the Ministry level, demonstrations of the effectiveness of nongraded education organizations and the ability to implement
change will then, enable educators, administrators, school boards and the community to trust change and ensure the longevity of educational reform. This will ensure the ongoing security of productive learning environments for students both during transition and after the implementation of nongradedness.

Nongradedness as applied to music education is an effective organizational phenomena. Nongradedness is a principle, not a product. The product will be a generation of adults who understand and maintain the importance of diverse life long learning combined with an appreciation of the arts.
APPENDIX #1

SCOPE AND SEQUENCE
FOR
NONGRADED MUSIC EDUCATION
CURRICULUM
ASSESSMENT
AND EVALUATION
Not intended to be a precise sequential example of elementary music curriculum content. Using the Ready Set Go program music teachers may enter this data according to this format and have the flexibility to adjust the information to suit an individual or class requirements. In addition the data may be used in conjunction with a computer program presently available for evaluation purposes in the Abbotsford School District. Contact J. Le Dressay for further information.

LEARNING DESCRIPTORS RHYTHMIC DEVELOPMENT

Understands and is able to use accurately the following rhythmic patterns:

- \( \text{\begin{align*} &| | | \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \mid \mid \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \text{\mid} \mid \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \text{\mid} \mid \mid \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \text{\mid} \mid \mid \mid \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \text{\mid} \mid \mid \mid \mid \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \text{\mid} \mid \mid \mid \mid \mid \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \text{\mid} \mid \mid \mid \mid \mid \mid \end{align*}} \)
- \( \text{\begin{align*} &\text{\mid} \text{\mid} \mid \mid \mid \mid \mid \mid \mid \end{align*}} \)

Understands and is able to perform rhythmic ostinato based upon the rhythmic vocabulary above.

GENERAL RHYTHMIC DEVELOPMENT WITHIN THE CONTEXT OF THE RHYTHMIC VOCABULARY ABOVE
- Developing an aural rhythmic memory.
- Identifies beat in simple duple meter.
LEARNING DESCRIPTORS
RHYTHMIC DEVELOPMENT

- Identifies beat as a steady feeling.
- Performs beat in simple duple meter.
- Comfortable with 4-beat pulse work.
- Introduced to quarter note as ta, one sound on a beat.
- Identifies rhythm as "the way the words go".
- Distinguishes rhythm from beat.
- Understands one cannot identify a song by its beat.
- Understands that one can identify a song by its rhythm.
- Creates an ostinato pattern using known rhythmic language.
- Identifies long and shorter durations of sound.
- Distinguishes between louder and softer beats.
- Developing inner rhythmic hearing at an appropriate developmental level.
- Keeps the beat while walking.
- Keeps the beat while running.
- Keeps the beat while skipping.
- Keeps the beat while marching.
- Keeps the beat while galloping.
- Keeps the beat while clapping.
- Keeps the beat while playing percussion instruments.
- Distinguishes between songs that step-march-walk (2/4) and songs that sway-skip-gallop 6/8.
- Identifies one sound on a beat in duple meter to be a quarter note called ta.
- Identifying two sounds on a beat in duple meter of two eighth notes called ti-ti.
- Able to construct phrases from known song repertoire using ta ta and ti-ti.
- Echo claps rhythmic vocabulary learned thus far.
- Able to perform rhythms on two levels of body percussion.
- Understands the function of accent is to group beat into measures.
- Partner hand clap and hand jive work.
- Beginning to understand and explore mixed meter.
- Creates ostinato using known rhythmic knowledge.
- Understands the relationship of body percussion levels: snap, clap, patchen and clap to rhythmic competence.
- Identifies a rest (Z as a beat of silence).
- Developing a visual memory of symbols.
- Comfortable with 8-beat pulse work.
- Performs rhythmic ostinato as accompaniment to song.
LEARNING DESCRIPTORS
RHYTHMIC DEVELOPMENT

repertoire.
- Identifies stressed beats to be where bar lines should be placed.
- Understands meter.
- Understands measure
- Understands bar line in duple meter as a function of accent.
- Indicates meter as “2”.
- Creates an ostinato pattern using rhythmic language.
- Derives grouping division over a beat as two stepping/marching or three swaying skipping.
- Writes duple meter in time signature as 2/ta.
- Claps simple rhythm canons.
- Creates and performs two measure ostinatos. Understands that beat, rhythm, and tempo provide interest in music.
- Developing inner rhythmic hearing at an appropriate developmental level.
- Understands that beat, rhythm, and tempo affect how a song sounds and how you feel about it.
- Rhythm writing of known rhythmic vocabulary.
- Uses ties in simple duple meter to extend duration.
- Identifies the half-note as equal to two tas.
- Conducts simple duple meter.
- Understands cesurra(/).
- Identifies tum ti accurately.
- Claps tum ti correctly.
- Uses tum ti accurately.
- Identifies ti ta ti accurately.
- Claps ti ta ti correctly.
- Uses ti ta ti accurately.
- Identifies ti rum accurately.
- Claps ti rum correctly.
- Uses ti rum accurately.
- Identifies eighth note rest accurately.
- Claps eighth note rest correctly.
- Uses eighth note rest accurately.
- Identifies tay (dotted half) accurately.
- Claps tay (dotted half) correctly.
- Uses tay (dotted half) accurately.
- Identifies toe (whole note) accurately.
- Claps toe (whole note) correctly.
- Uses toe (whole note) accurately.
**LEARNING DESCRIPTORS**
**RHYTHMIC DEVELOPMENT**

- Identifies toe (whole note) accurately.
- Claps toe (whole note) correctly.
- Uses toe (whole note)
- Understands diminution.
- Understands augmentation.
- Creates an ostinato pattern using rhythmic language.
- Accurately identifies ta as the rest beat in two ta time and turn as the felt beat in six eight time.
- Identifies up beat in 2 ta and 4 ta time.
- Competent at inner hearing using complex rhythmic patterns.
- Show meter sign as 2.
- Conducting upbeats.
- Reading songs beginning with upbeats (anacrusis).
- Conducting 4/4.
- Identifies tikatika, tikati, and titika.
- Understands the pause.
- Comfortable with 16 beat pulse work.
- Understands cut time.
- Takes 8 beat rhythm dictation accurately.
- Takes 16 beat rhythm dictation accurately.
- Takes 32 beat rhythm dictation accurately.
- Improvises 8 beat rhythm patterns in rondo form using rhythmic vocabulary.
- Comfortable with 32 beat pulse work.
- Creates an ostinato pattern using rhythmic language.
- Developing inner rhythmic hearing at an appropriate level.
- Understands rhythmic feel of swing.
- Understands rhythmic construction of swing.
- Understands rhythmic feel of swing.
- Understands rhythmic construction of swing.
- Understands rhythmic feel of swing.
- Understands rhythmic construction of jazz.
- Understands rhythmic feel of jazz.
- Understands rhythmic construction of samba.
- Understands rhythmic feel of samba.
- Understands rhythmic construction of bossa nova.
- Understands rhythmic feel of bossa nova.
- Understands rhythmic construction of shuffle.
- Understands rhythmic feel of shuffle.

**KNOWLEDGE**
- Able to perform & take dictation at this level of knowledge.
- Able to use this level of knowledge to produce music table.

**COMPREHENSION**
- Able to apply an understanding.
- Able to compose at this level of knowledge.

**ANALYSIS**
- Able to improve and extend level of knowledge.

**SYNTHESIS**
- Able to perform/extend level of knowledge and understanding.
**LEARNING DESCRIPTORS**

**RHYTHMIC DEVELOPMENT**

- Understands rhythmic construction of rock.
- Understands rhythmic feel of rock.
- Understands 6/4 time.
- Understands 12/4 time.
- Understands the triplet.
LEARNING DESCRIPTORS FOR MELODIC DEVELOPMENT

Auditory Discrimination & Music Literacy Development

GENERAL
- Enjoys singing and participates with enthusiasm.

NOT IN STRICT SEQUENTIAL ORDER
- Distinguishes between like and unlike pitches.
- Distinguishes between higher and lower pitches.
- Begins to understand that each person's singing voice is unique.
- Transfers high and low sounds to body percussion levels.
- Identifies descending s-m interval in singular doh placement.
- Sings s-m interval in tune using handsigns.
- Uses s-m interval in C, F, and G doh using moveable doh.
- Identifies absolute note names of s-m.
- Follows teacher accurately in two hand singing of s-m interval.
- Uses a melodic ostinato to accompany songs.
- Uses s-m interval by rote in all diatonic keys.
- Understands placement of s-m on two line music staff.
- Understands that if soh is on a line mi is on and line.
- Understands that if soh is on a space mi is on a space.
- Has developed a repertoire of s-m songs.
- Identifies la as higher than soh.
- Identifies descending l-s-m intervallic pattern in singular doh placement.
- Sings l-s-m melodic sequence in tune using handsigns.
- Uses l-s-m interval in C, F, and G doh using moveable doh and identifies absolute note names.
- Follows teacher accurately in two hand singing of l-s-m intervals.
- Uses l-s-m interval by rote in all diatonic keys.
- Understands s-m-l placement on three line music staff.
- Has developed a repertoire of l-s-m songs.
- Understands their singing voice is unique.
- Sings comfortably alone.
- Sings accurately alone.
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

-Sings independently in a two voice canon.
-Developing independence in singing partner songs.
-Show increased skill in singing two voice canons.
-Sings intervals of the doh pentatonic when they are shown in
  random order in a variety of visual ways.
-Demonstrates good singing posture, breathing, tone, dictation
  and articulation.
-Is extending singing range at an appropriate developmental
  rate.
-Identifies doh as lower than la and soh.
-Identifies descending s-d intervallic pattern in singular doh
  placement.
-Sings l-s-m -d melodic sequence in tune, using hand signs.
-Follows teacher accurately in two hand singing of l-s-m-d
  intervals.
-Uses l-s-m-d interval in C, F, and G doh using moveable doh
    and identifies absolute note names.
-Uses l-s-m-d interval aurally all diatonic keys.
-Understands placement of l-s-m--d on five line music staff.
-Has developed a repertoire of l-s-m-d songs.
-Able to sing and identify a glissando.
-Able to sing themes form art music where:
  -Identifies descending m-r-d intervallic pattern in singular doh
    placement.
-Sings m-r-d melodic sequence in tune, using hand signs.
-Uses m-r-d interval in C, F, and G doh using moveable doh
  and identifies absolute note names.
-Follows teacher accurately in two hand singing of m-r-d
  intervals.
-Uses m-r-d interval by rote in all diatonic keys.
-Understands m-r-d placement on five line music staff.
-Has developed a repertoire of m-r-d songs.
-Identifies d'-l-s intervallic pattern in singular doh placement.
-Sings d'-l-s melodic sequence in tune, using hand signs.
-Uses d'-l-s interval in C, F, and G doh using moveable doh
  and identifies absolute note names.
-Follows teacher accurately in two hand singing of d'-l-s
  intervals.
-Uses d'-l-s interval by rote in all diatonic keys.
-Understands d'-l-s placement on five line music staff.
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

- Has developed a repertoire of d'-l-s songs.
- Begins to understand that in question answer exercises the answer is in the character of the question but is not the same.
- Identifies l-s-m-r intervallic pattern in singular doh placement.
- Sings l-s-m-r melodic sequence in tune, using hand signs.
- Uses l-s-m-r interval in C, F, and G doh using moveable doh and identifies absolute note names.
- Follows teacher accurately in two hand singing of l-s-m-r intervals.
- Uses l-s-m-r interval by rote in all diatonic keys.
- Understands l-s-m-r placement on five line music staff.
- Has developed a repertoire of l-s-m-r songs.
- Identifies s-m-r-d intervallic pattern in singular doh placement.
- Sings s-m-r-d melodic sequence in tune, using hand signs.
- Uses s-m-r-d interval in C, F, and G doh using moveable doh and identifies absolute note names.
- Follows teacher accurately in two hand singing of s-m-r-d intervals.
- Uses s-m-r-d interval by rote in all diatonic keys.
- Understands s-m-r-d placement on five line music staff.
- Has developed a repertoire of s-m-r-d songs.
- Identifies r'-d' intervallic pattern in singular doh placement.
- Sings r'-d' melodic sequence in tune, using hand signs.
- Transfers r'-d' to body percussion levels and Orff Instruments.
- Uses r'-d' interval in C, F, and G doh using moveable doh and identifies absolute note names.
- Follows teacher accurately in two hand singing of r'-d' intervals.
- Uses r'-d' interval by rote in all diatonic keys.
- Understands r'-d' placement on five line music staff.
- Has developed a repertoire of songs with r'-d' intervals.
- Identifies l-s-m-r-d intervallic pattern in singular doh placement.
- Sings l-s-m-r-d' melodic sequence in tune, using hand signs.
- Uses l-s-m-r-d interval in C, F, and G doh using moveable doh and identifies absolute note names.
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

- Follows teacher accurately in two hand singing of l-s-m-r-d intervals.
- Uses l-s-m-r-d interval by rote in all diatonic keys.
- Understands l-s-m-r-d placement on five line music staff.
- Has developed a repertoire of songs with l-s-m-r-d intervals.
- Able to sing themes from art music where:
  - Identifies s-f-m-r-d intervallic pattern in singular doh placement.
  - Sings s-f-m-r-d melodic sequence in tune, using hand signs.
  - Uses s-f-m-r-d interval in C, F, and G doh using moveable doh and identifies absolute note names.
  - Follows teacher accurately in two hand singing of s-f-m-r-d intervals.
  - Uses s-f-m-r-d interval by rote in all diatonic keys.
  - Understands s-f-m-r-d placement on five line music staff.
  - Has developed a repertoire of songs with s-f-m-r-d intervals.
  - Identifies r-d-l-s intervallic pattern in singular doh placement.
  - Sings r-d-l-s melodic sequence in tune, using hand signs.
  - Uses r-d-l-s interval in C, F, and G doh using moveable doh and identifies absolute note names.
  - Follows teacher accurately in two hand singing of r-d-l-s intervals.
  - Uses r-d-l-s interval by rote in all diatonic keys.
  - Understands r-d-l-s placement on five line music staff.
  - Has developed a repertoire of songs with r-d-l-s intervals.
  - Understands that in question answer exercises the answer is in the character of the question but is not the same
  - Identifies r-d-l-s, intervallic pattern in singular doh placement.
  - Sings m-r-d-s, melodic sequence in tune, using hand signs.
  - Uses m-r-d-s, interval in C, F, and G doh using moveable doh and identifies absolute note names.
  - Follows teacher accurately in two hand singing of m-r-d-s, intervals.
  - Uses m-r-d-s, interval by rote in all diatonic keys.
  - Understands m-r-d-s, placement on five line music staff.

- Has developed a repertoire of songs with d-r-d-l-s, intervals.
- Identifies r-d-l-s, intervallic pattern in singular doh placement.
- Sings m-r-d-s, melodic sequence in tune, using hand signs.
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

- Transfers m-r-d-s, to body percussion levels and Orff Instruments.
- Uses m-r-d-s, interval in C, F, and G doh using moveable doh and identifies absolute note names.
- Follows teacher accurately in two hand singing of m-r-d-s, intervals.
- Uses m-r-d-s, interval by rote in all diatonic keys.
- Understands m-r-d-s, placement on five line music staff.
- Has developed a repertoire of songs with m-r-d-s, intervals.
- Identifies d-r-d-l-s, intervallic pattern in singular doh placement.
- Sings d-r-d-l-s, melodic sequence in tune, using hand signs.
- Uses d-r-d-l-s, interval in C, F, and G doh using moveable doh and identifies absolute note names.
- Follows teacher accurately in two hand singing of d-r-d-l-s, intervals.
- Uses d-r-d-l-s, interval by rote in all diatonic keys.
- Understands d-r-d-l-s, placement on five line music staff.
- Has developed a repertoire of songs with d-r-d-l-s, intervals.
- Able to sing themes form art music where:
  - Identifies s-f-m-r-d-t-s, intervallic pattern in singular doh placement.
  - Sings s-f-m-r-d-t-s, melodic sequence in tune, using hand signs.
- Uses s-f-m-r-d-t-s, interval in C, F, and G doh using moveable doh and identifies absolute note names.
- Follows teacher accurately in two hand singing of s-f-m-r-d-t-s, intervals.
- Uses s-f-m-r-d-t-s, interval by rote in all diatonic keys.
- Understands s-f-m-r-d-t-s, placement on five line music staff.
- Has developed a repertoire of songs with s-f-m-r-d-t-s, intervals.
- Identifies s-m-r-d-l-s, intervallic pattern in singular doh placement.
- Sings s-m-r-d-l-s, melodic sequence in tune, using hand signs.
- Uses s-m-r-d-l-s, interval in C, F, and G doh using moveable doh and identifies absolute note names.
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

-Follows teacher accurately in two hand singing of s-m-r-d-l-s, intervals.
-Uses s-m-r-d-l-s, interval by rote in all diatonic keys.
-Understands s-m-r-d-l-s, placement on five line music staff.
-Has developed a repertoire of songs with s-m-r-d-l-s, intervals.
-Identifies d'-l-s-m-r-d intervallic pattern in singular doh placement.
-Sings d'-l-s-m-r-d melodic sequence in tune, using hand signs.
-Uses d'-l-s-m-r-d interval in C, F, and G doh using moveable doh and identifies absolute note names.
-Follows teacher accurately in two hand singing of d'-l-s-m-r-d intervals.
-Uses d'-l-s-m-r-d interval by rote in all diatonic keys.
-Understands d'-l-s-m-r-d placement on five line music staff.
-Understands their singing voice is unique.
-Sings comfortably alone.
-Sings accurately alone.
-Sings independently in a two voice canon.
-Developing independence in singing partner songs.
-Showed increased skill in singing two voice canons.
-Sings intervals of the doh pentatonic when they are shown in random order in a variety of visual ways.
-Demonstrates good singing posture, breathing, tone, dictation and articulation.
-Is extending singing range at an appropriate developmental rate.
-Able to sing themes from art music where:
-Introduced to bass clef notation.
-Able to construct a piano keyboard.
-Understands a major second is a whole step.
-Understands a minor second is a half step.
-Understands that major thirds are constructed using 2 whole steps.
-Understands that minor thirds are constructed using 1 half step and 1 whole step.
-Able to do scale computations of major scales using major and minor seconds (whole and half tones).
-Understands T-T-ST-T-T-T-ST sequence to major scale
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

- Able to construct scale patterns using major and minor tetrachords.
- Understands and is able to compute circle of fifths.
- Able to construct all flat key signatures.
- Able to construct all sharp key signatures.
- Identifies degrees of scale as tonic, super tonic, mediant, subdominant, dominant, sub-mediant, leading tone and dominant.
- Using d-s as accompaniment to songs in two-parts singing: beginning of harmonic understanding the roots of the 1 and V chords
- Able to harmonize songs using 1 & V chords.
- Able to find songs with major and minor songs in them.
- Understands ledger lines.
- Able to construct 1 & V chords using major and minor thirds in C F and G.
- Able to construct 1 & V chords using major and minor thirds in all keys.
- Understands their singing voice is unique.
- Sings comfortably alone.
- Sings accurately alone.
- Sings independently in a two and three voice canon.
- Developing independence in singing partner songs.
- Shows increased skill in singing two voice canons.
- Sings intervals of the doh pentathon when they are shown in random order in a variety of visual ways.
- Demonstrates good singing posture, breathing, tone, dictation and articulation.
- Is extending singing range at an appropriate developmental rate
- Able to sing and play instruments in jazz style including pentatonic scat singing.
- Able to perform and understand pop style.
- Able to perform and understand blues style.
- Able to perform and understand jazz style.
- Accompanies major songs with (1) & (V) with voice and instruments.
- Able to determine relative minor.
- Knows that m-f- is always a half step.
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

-Able to do scale computations of natural minor scales using
tones and semitones: T-ST-T-T-T-T-T.
-Able to do scale computations of harmonic minor scales
using tones and semitones: T-ST-T-ST-T+ST-ST.
-Able to do scale computations of melodic minor scales using
tones and semitones:
T-ST-T-ST-T-T-T-TST-ST.
-Sings major mode songs with implied IV harmony.
-Discovered need for IV chord in some accompaniments.
-Able to build major triads on fa.
-Able to find best inversions for singing the 1-1V-V-1 &
1-1V-I progressions.
Identifies the major & minor chord patterns of the major scale.
-Able to sing songs in the mixolydian mode.
-Find the i & V chords c-outlined in harmonic minor melodies.
-Find the best inversions for singing the minor chord
progression i-V-i
-Able to sing songs in the Dorian mode.
-Understands the augmented second interval.
-Able to construct a harmonic scale using augmented second
(fa-si).
-Able to sing songs containing pattern f-r-t's (the dominant
seventh chord).
-Able to construct the dominant seventh chord.
-Able to sing major and minor sixths and sevenths through
rote.
-Understands perfect fourth and fifth intervals.
-Understands the inversion of a major interval is always minor
and the inversion of a minor interval is always major.
-Able to sing themes form art music where the vi and ii chords
our outlined or implied.
-Understands the v-i chord I-d-m and the deceptive cadence
1-vi.
-Able to sing themes in art music and understand
-Able to sing Dorian mode songs.
-Able to sing Phrygian mode songs.
-Able to sing Aeolian mode songs.
-Able to sing Lydian mode songs.
LEARNING DESCRIPTORS
MELODIC DEVELOPMENT

tetrachord for solfa pattern
-Sings comfortably alone.
-Sings accurately alone.
-Sings independently in 2, 3, & 4 vocal canons.
-Sings intervals when they are shown in random order in a variety of visual ways.
-Demonstrates good singing posture, breathing, tone, dictation and articulation.
-Is extending singing range at an appropriate developmental rate
LEARNING DESCRIPTORS
MOVEMENT DEVELOPMENT

LEARNING DESCRIPTORS
MOVEMENT DEVELOPMENT
-Moves in simultaneous imitation.
-Moves whole body for pulse work.
-Able to move in own space.
-Able to start and stop.
-Associates body level and pitch awareness.
-Uses whole body shape to indicate high and low.
-Able to sequence movements of stand, sit, crawl, creep, turn over, and take a step, maintaining a sense of balance.
-Able to identify and move individual body parts.
-Able to touch one body part to the floor.
-Able to touch two body parts to the floor.
-Able to touch three body parts to the floor.
-Beginning body work with left hand.
-Patsch with left hand first.
-Recognizes left and right.
-Develops body gestures to poetry.
-Develops partner movements.
-Developing ability to cross over the midline.
-Beginning to develop perceptual motor skills.
-Able to sit in a circle formation and pass an object using only one hand.
-Enjoys role play.
-Able to create high and low movements.
-Able to roll.
-Able to somersault.
-Able to skip.
-Able to slide.
-Able to walk.
-Able to move in controlled drifting, floating and falling motions.
-Able to creep and crawl.
-Able to tip toe.
-Able to prepare patsch with left hand.
-Able to follow a leader and mirror.
-Able to follow or create song gestures and words.
-Able to improvise using whole body.
-Able to move sideways.
-Able to move backwards.
LEARNING DESCRIPTORS
MOVEMENT DEVELOPMENT

-Able to move by whirling, sneaking, and jagged freeze motions.
-Able to gallop.
-Able to make scary movements.
-Able to maintain sense of balance.
-Developing awareness of the whole body.
-Able to enter and exit.
-Uses appropriate dramatic facial expression
-Uses whole body to hop.
-Uses arms to hop.
-Able to follow in a line.
-Able to balance on a string.
-Able to follow in a line and balance.
-Able to move skillfully with a hoop.
-Able to move skillfully with a rope.
-Creates creative gestures to complement a poem.
-Hops light upper body landing quietly.
-Hops away and back successfully.
-Able to combine movements.
-Able to twist and turn.
-Performs phrases in movement.
-Successful at finger play games.
-Understands movement to a 8 beat phrase.
-Invents body percussion
-Indicates an understanding of spatial relationship in their movement.
-developing body awareness.
-Developing body image through movement.
-Shows understanding of directionality.
-Shows and understanding of laterality.
-Shows an understanding of midline.
-Developing a movement vocabulary of skip, hop, jump, creep, slither, walk, slide, run and gallop.
-Imitates animals, machines and things through movement.
-Participates well in a group.
-Shows developmentally appropriate coordination when moving.
-Creative sequencing of movement ideas.
-Demonstrates adequate attention span.
-Exhibits good posture and breathing during movement exercises.
LEARNING DESCRIPTORS
MOVEMENT DEVELOPMENT

- Shows creative inventiveness during movement.
- Demonstrates ability to combine movement and rhythmic development.
- Demonstrates ability to combine movement and melodic development.
- Movement to develop instrumental skills.
  Improvisation of 8 beats.
- Imitates hand and finger game.
- Creates hand and finger game.
- Uses simultaneous imitation of whole body.
- Skips using upper body.
- Shows movement to phrase lengths i.e. skip forward for eight beats and skip away for eight beats.
- Understands circle form: moving away and back.
- Successful at free movement in own space.
- Able to dramatize a story through movement.
- Responds freely in creative movement and dances.
- Movement in pairs and small groups.
- Race experience.
- Movement creating fast motions.
- Beat and pulse mirror.
- Beat and pulse work in partners.
- Beat and pulse work in simultaneous imitation.
- Walks accurately to the beat.
- Moves successfully in line formation.
- Performs concentric circle work.
- Performs partner work in free space.
- Greeting movement to others.
- Performs whole body pulse activities
- Isolates body parts for ta and ti ti. Add other rhythms. Down list.
- Performs beat activities.
  Performs body gesture for drama.
- Developing co-ordination skills.
- Performs movement to beat activities.
- Improvises body parts in isolation.
- Able to perform pause in movement.
- Is improving in concentration while simultaneously playing instruments and singing a song and moving in a fixed or free way.
- Moves correctly in concentric circles.
LEARNING DESCRIPTORS
MOVEMENT DEVELOPMENT

- Able to perform circle dances.
- Performs square dance element: slide, promenade meeting parting.
- Performs square dance element: partner changes.
- Performs square dance element: swinging movement.
- Performs square dance element: doh si doh.
- Able to participate in circle drama experience.
- Uses whole body creatively in mime.
- Uses whole body in short, quick hop actions.
- Uses body to study and indicate beat and pulse.
- Able to mime animal actions.
- Improvises using movement vocabulary.
- Performs moves describing qualities of leaves falling: flow, twirl, lift, gentle spin.
- Begun to isolate body parts for scary ugly shape actions.
- Performs scarecrow walk.
- Developing good coordination.
- Increasing awareness of the body parts and how they move.
- Moves to stimulate others imagination.
- Moves creatively in reaction to sound, silence and musical cues.
- Movement to show tempo and dynamic changes with the body.
- Performs movement which reinforces steady pulse.
- Performs movement which indicates strong and weak pulse.
- Moves to develop co-ordination in repeating rhythmic patterns.
- Increased awareness of spatial awareness.
- Able to move while speaking or singing.
- Moves in reaction to sound or a prop.
- Adjusts movement to space and length of song.
- Creates creative movement improvisation to quiet music.
- Creates appropriate body movement to distinguish principal themes.
- Creates appropriate movement to distinguish secondary themes.
- Creates appropriate movement to distinguish contrasting themes.
- Creates appropriate movement to distinguish recurring themes.
LEARNING DESCRIPTORS
MOVEMENT DEVELOPMENT

- Creates appropriate movement to distinguish closing themes.
- Creates appropriate movement to distinguish fugal themes.
- Creates appropriate movement to distinguish variations of themes.
- Moves in a circle to a familiar song-changing direction with each phrase.
- Demonstrates through free and directed movement the recognition of similar and dissimilar phrases.
- Demonstrates through free and directed movement the recognition of question and answer phrases.
- Demonstrates through free and directed movement the recognition of combinations of phrases.
LEARNING DESCRIPTORS
INSTRUMENTAL DEVELOPMENT

LEARNING DESCRIPTORS FOR INSTRUMENTAL DEVELOPMENT RELATED TO MELODIC, RHYTHMIC AND FORM DEVELOPMENT

(NOT IN SEQUENTIAL ORDER)
- Understands the meaning and use of patchen.
- Understands the meaning and use of clap.
- Understands the meaning and use of stamp.
- Understands the meaning and use of snap.
- Beginning to identify by name nonpitched instruments.
- Beginning to demonstrate correct holding position for each nonpitched instrument.
- Beginning to demonstrate correct playing position for each nonpitched instrument.
- Beginning to describe timbre of each nonpitched instrument.
- Able to create a movement to describe the timbre of various nonpitched instruments.
- Beginning to categorize nonpitched instruments into woods, metals and skins.
- Understands that nonpitched instruments may play fast and slow and loud and soft.
- Transfers simple body percussion patterns to nonpitched instruments.
- Able to indicate phrase ending with nonpitched instruments.
- Understands that different sounds result when nonpitched instruments are held or played in particular ways.
- Introduced to barred instruments in a very general experiential way.
- Understands that sound changes when different bars are played.
- Understands that barred instruments may be played high and low, loud and soft and fast and slow.
- Introduced to correct holding position of mallets.
- Has begun to develop mallet technique.
- Able to remove bars from instrument correctly.
- Able to take all the bars off the instrument and put them back on carefully.
- Able to set barred instruments up in F pentatonic.
- Understands and plays a solid bordun.
- Has experienced simultaneous imitation on barred instruments.
LEARNING DESCRIPTORS
INSTRUMENTAL DEVELOPMENT

- Transfers s-m to body percussion levels and Orff Instruments.
- Transfers l-s-m to body percussion levels and Orff Instruments.
- Able to set barred instruments up in F, C and G pentatonic.
- Transfers l-s-m-d to body percussion levels and Orff Instruments.
- Able to play s-m and s-m-l song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Transfers m-r-d to body percussion levels and Orff Instruments.
- Identifies by name many nonpitched instruments.
- Demonstrates correct holding position for many nonpitched instruments.
- Demonstrates correct playing position for many nonpitched instrument.
- Describes timbre of many nonpitched instruments.
- Able to create more perceptive movements to describe the timbre of various nonpitched instruments.
- Able to categorize nonpitched instruments into woods, metals and skins.
- Increasing competence in playing nonpitched instruments fast and slow and loud and soft.
- Likes to use rhythm instruments to respond to the beat and rhythm of the music.
- Transfers more complex body percussion patterns to nonpitched instruments using current rhythmic vocabulary.
- Able to imitate simple rhythmic patterns by rote.
- Creates a story with simple instrument effects.
- Indicates rest with alto or soprano glockenspiel.
- Selects sound effects for different moods or sound ideas.
- Able to indicate subtle phrase endings with nonpitched instruments.
- Demonstrates a variety of different sounds when nonpitched instruments are held or played in particular ways.
- Beginning to identify correct names of barred instruments.
- Beginning to understand the timbre and general high or low pitch of barred instruments.
- Introduced to question and answer improvisation.
- Has experienced first orchestration experience: simultaneous playing of a solid bordun and singing a song.
- Demonstrates an understanding of the different Orff instru-
LEARNING DESCRIPTORS
INSTRUMENTAL DEVELOPMENT

- Single mallet technique is improving.
- Introduced to a broken bordun.
- Able to play m-r-d song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Has added a second complementary sound color to bordun accompaniment for songs.
- Has performed simultaneous imitation using movement instruments and vocal sounds.
- Has transferred text and/or rhythm to sound color (body percussion and nonpitched percussion) to distinguish rhythm from beat.
- Has used nonpitched instrument to imitate rhythmic motives and add a simple tonic accompaniment to appropriate melodies.
- Has accompanied appropriate song material with simple bordun played on barred instruments as a chord on strong beats.
- Has accompanied appropriate song material with level bordun.
- Uses texts as a basis for rhythmic exploration on pitched and nonpitched instruments.
- Builds rhythmic phrases using four-beat questions and answers performed with nonpitched or body percussion.
- Uses rhythm instruments to accompany the songs.
- Improvises questions and answers on barred instruments using m-r-d motive.
- Introduced to hand drum technique.
- Introduced to broken bordun in C and F pentatonic.
- Has experienced a simple orchestration for voice, bordun and one nonpitched ostinato.
- Transfers d'-l-s to body percussion levels and Orff Instruments.
- Able to play d'-l-s song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Transfers l-s-m-r to body percussion levels and Orff Instruments.
- Has begun work with simple bordun.
- Performs tempo changes with instruments.
- Improvise loud fast sounds to accompany chase or race movement.
- Able to create soft instrumental effects.
- Uses nonpitched instruments creatively for animal sound effects.
fектs.
-Song accompanied with accuracy of pulse indicated on non-pitched instruments.
-Song accompanied with accuracy of pulse indicated by bordun.
-Able to play 8 beat improvisation on nonpitched percussion.
-Able to play 8 beat improvisation on barred instruments.
-Experiences simple bordun with complementary off measure ostinato.
-Uses simple bordun and 1 complementary melodic ostinato.
-Can keep a steady beat with one body part and sound out the rhythm in another body part or on a rhythm instrument.
-Able to perform simple melodic improvisation on instruments.
-Understands and responds to nonpitched substitution on key words.-Participates in orchestration with song simple bordun and melodic ostinato.
-Able to play 1-s-m-r song repertoire accompanied by a solid bordun in C, F, or G pentatonic
-Transfers s-m-r-d to body percussion levels and barred instruments.
-Able to play s-m-r-d song repertoire accompanied by a solid bordun in C, F, or G pentatonic
-Able to echo using hand drum and read loud/swish/tap notation.
-Able to create hand drum sound effects.
-Uses voice and hand drum simultaneously.
-Creates a story with more complex instrument effects.
-Transfers 1-s-m-r-d to body percussion levels and barred instruments.
-Able to play 1-s-m-r-d song repertoire accompanied by a solid bordun in C, F, or G pentatonic
-Performed 2 part canon on pitched instruments.
-Performed 2 part canon on nonpitched instruments.
-Transfers s-f-m-r-d to body percussion levels and barred instruments.
-Able to play s-f-m-r-d song repertoire accompanied by a solid bordun in C, F, or G pentatonic
-Transfers r-d-l-s, to body percussion levels and barred instruments.
-Able to play r-d-l-s, song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
LEARNING DESCRIPTORS
INSTRUMENTAL DEVELOPMENT

- Transfers m-r-d-s, to body percussion levels and barred instruments.
- Is improving in coordination and small muscle control while playing barred instrumentarium.
- Is becoming more specific in producing tone quality and understanding its sense of purpose.
- Introduced to minor solid bordun.
- Able to play m-r-d-s, song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Transfers d-r-d-l,s, to body percussion levels and barred instruments.
- Able to play d-r-d-l,s, song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Transfers s-f-m-r-d-t,-s, to body percussion levels and barred instruments.
- Able to play s-f-m-r-d-t,-s, song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Introduced to minor broken bordun.
- Transfers s-m-r-d-l,-s, to body percussion levels and barred instruments.
- Able to play s-m-r-d-l,-s, song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Transfers d'-l-s-m-r-d to body percussion levels and barred instruments.
- Planning technique.
- Able to play d'-l-s-m-r-d song repertoire accompanied by a solid bordun in C, F, or G pentatonic.
- Can simultaneously keep a steady beat and sound out the rhythm of a musical phrase.
- Clearly identifies different nonpitched instruments and their roles.
- Clearly identifies different barred instruments and their roles.
- Creates a story with complex instrument effects.
- Beginning to transfer ostinato to nonpitched sounds.
- Participates in a full orchestration with broken bordun and phrase endings.
- Able to develop a nonpitched on ostinato interlude.
- Understands and participates in sectional improvisation.
- Has experienced full orchestration: song, broken bordun, simple melodic ostinato.
- Able to improvise in a group demonstrating cumulative music...
LEARNING DESCRIPTORS
INSTRUMENTAL DEVELOPMENT

cal knowledge at this development level.
-Able to perform simultaneous imitation on instruments in sections.
-Uses instruments to accompany dance movements.
-Able to define the range of the barred instruments.
-Uses metal, woods, and skins to signify instruments to signify imagery.
-Participates in orchestration where broken bordun combined with AX and SX parts.
-Participates in orchestration with broken bordun and 3 other parts.
-Performed 3 part canon on nonpitched instruments.
-Performed 3 part canon on pitched instruments.
-Able to perform crescendo on instruments.
-Able to perform diminuendo on instruments
Participates in orchestration with broken bordun and complementary diatonic ostinato.
-Able to perform more complex melodic improvisation on instruments.
-Able to perform complex melodic improvisation on instruments.
-Participates in orchestration with simple bordun and 2 complementary parts.
-Uses metal sounds competently and creatively for improvisation.
-Becoming proficient at question and answer improvisation.
-Competent at question and answer improvisation.
-Participates in orchestration with song, crossover bordun and nonpitched rhythmic parts
-Participates in orchestration with song, crossover bordun and diatonic ostinato.
-Experienced orchestration with song and crossover bordun.
-Shows competent single mallet technique.
-Introduction of 2 mallet technique.
-Participates in orchestration with song simple bordun and 2 melodic ostinati and 1 nonpitched ostinato.
-Reads full orchestration as written.
-Has begun to learn soprano alto bass roles of barred instruments.
-Participates in orchestration with song crossover bordun & diatonic counter melody.
LEARNING DESCRIPTORS
INSTRUMENTAL DEVELOPMENT

- Continued crossover bordun review.
- Participates in orchestration with song, continue crossover bordun and 2 or 3 ostinati.
- Participates in orchestration with song, level bordun and 2 complementary rhythmic ostinati.
- Has reviewed borduns: simple, broken crossover, and level.
- Participates in orchestration with song, simple bordun and 2 melodic ostinati and 2 nonpitched ostinati.
- Knows all barred instrument names.
- Participates in orchestration with song level bordun and 2 nonpitched ostinati.
- Experienced a moving bordun where the tonic moves up.
- Performs the contrast of staccato legato playing on nonpitched instruments.
- Performs the contrast of staccato legato playing on barred instruments.
- Experienced a moving bordun where the tonic moves down and with complementary ostinati.
- Experienced moving bordun where tonic moves up, down and up and with complementary ostinati.
- Able to choose suitable timbre for contrast as required for a situation.
- Experienced moving bordun where the tonic moves down, up and down.
- Independently selects timbre for contrast.
- Understands that in a moving bordun the tonic moves.
- Performed 4 part canon on nonpitched instruments.
- Performed 4 part canon on nonpitched instruments.
- Has reviewed all canon accompaniments: simple, broken, level cross-over, and moving.
- Understands two types of moving bordun.
- Beginning to identify by name nonpitched instruments.
- Demonstrates correct holding position for each instrument.
- Demonstrates correct playing position for each nonpitched instrument.
- Describes timbre accurately of each nonpitched instrument.
- Creates sophisticated movements to describe the timbre of various nonpitched instruments.
- Categorizes all nonpitched instruments into woods, metals and skins.
- Transfers complex body percussion patterns to nonpitched in-
LEARNING DESCRIPTORS

INSTRUMENTAL DEVELOPMENT

-Introduced to 1-V orchestration using tonic as common tone.
-Has worked with hearing harmony changes of 1-V.
-Able to hear harmony changes of 1-V.
-Introduced to harmonization of 1-V.
-Experienced orchestrations of 1-1V and 1-V and 1-1V-V.
-Beginning to understand that the texture groups of instruments can create.
-Has worked with 1-11 layered ostinati using 6 or 7 parts
-Has worked with 1-V11 orchestration.
-Has worked with 1-V1 and 1-111.
-Has worked with hearing harmony changes of 1-V.
-Aleatoric work with instrumental contrasts.
-Has worked with Aleatoric style contrasted to strict meter.
-Has worked with full orchestration with improvisational inter­ludes in voice, movement and body percussion and nonpitched.
-Has worked with Dorian mode.
-Has worked with Phrygian mode.
-Has worked with Aeolian mode.
-Has worked with Lydian mode.
-Has created own orchestration to include 1 type of bordun 2 other melodic ostinati and 1 n/p and improvisation.
--Performs 3/4 meter in songs and in pitched and nonpitched percussion pieces.
-Has experienced counterpoint: texture performs nonpitched os­tinati as a or body as accompaniment to texts (two complemen­tary accompaniment parts.
-Performs body percussion canons from imitation and transfer to instruments.
-Performs instrumental canons.
-Improvises with instruments in pentatonic using texts, rhyth­mic phrases and question/answer phrase building.
-Performs arpeggiated bordun accompaniments for pentatonic songs and instrumental pieces.
-Performs moving bordun accompaniments to songs and instru­mental pieces.
-Create introductions, interludes, and codas for songs and instru­mental pieces.
-Sings chord roots and plays on bar instruments pieces requiring a 1-1V-V harmonic setting.
-Performs instrumental accompaniment to three and four voice
LEARNING DESCRIPTORS

INSTRUMENTAL DEVELOPMENT

DEVELOPMENT

- Improvises pieces with bar and other instruments employing expressive contrasts.
- Improvises pieces with bar and other instruments employing expressive contrasts.

HAND DRUM TECHNIQUE

KNOWLEDGE

COMPREHENSION

ANALYSIS

SYNTHESIS
LEARNING DESCRIPTORS
FORM DEVELOPMENT

LEARNING DESCRIPTORS FOR
DEVELOPMENT OF MUSICAL FORM
NOT IN STRICT SEQUENTIAL ORDER

-Able to indicate a feeling for phrase.
-Able to identify like and different phrases.
-Able to mirror phrase structure.
-Able to echo phrase structure.
-Understands A form.
-Performs A form using song, speech or movement.
-Understands the repeat sign.
-Analyses known songs to aurally identify patterns of like and unlike phrases (AA’) and (AB).
-Understands a song can have a chorus and verses.
-Understands that songs may be made up of repeated patterns.
-Understands that music has a unique shape.
-Understands that music can tell a story.
-Understands A B form.
-Performs A B form: ie. song, hand clap game.
-Understands simple binary (AB) form.
-Understands ternary (ABA) form.
-Understands A B A form.
-Performs A B A as: song-poem & ostinato-song, song-speech-song, song.
-Improvisation-song, speech improvisation-speech, song-movement.
-Able to use repeat sing to create A A form.
-Able to create a simple cumulative story form.
-Able to create a simple cumulative dance form.
-Able to create a simple song improvisation form, improvisation etc.
-Understands that repeated melodies can be sung as a round or canon.
-Able to understand and create an introduction.
-Understands A B C form with or without an introduction.
-Understands A B C D form with or without an introduction.
-Able to create cumulative story form of increasing complexity.
-Able to create a simple cumulative dance form of increasing complexity.
-Able to create a simple song improvisation form of increasing complexity.
LEARNING DESCRIPTORS
FORM DEVELOPMENT

complexity.
- Understands themes and variations.
- Is developing a sensitivity to the existence of unity and variety in music.
- Is developing a sensitivity to the existence of structural units in music.
- Able to identify phrases and phrase variants which are similar as A and A.
- Able to perform song, speech, movement, improvisation and instrument combinations using known musical forms at skill levels explored thus far.
- Understands simultaneous imitation.
- Understands rondo form:
ABACADA.
- Performs examples of rondo form, ie. song - improvised movement- song instrumental improvisation - song.
- Understands a coda or ending in music.
- Understands and identifies motives in music.
- Understands and identifies themes in music.
- Understands periods (stopping points) in music.
- Understands and identifies sections and whether they recur, intact or modified in music.
- Understands that form and structure may be identified at various levels within and between themes, section, and movements.
- Has developed a sensitivity to form and structure within and between small and large units in music.
- Understands that the phenomenon of form refers to the various formal structures in which music has been and continues to be organized.
- Can identify music as through-composed, serial or aleatoric.
- Understands that most traditional musical forms are based on imitation or on repetition and contrast.
- Understands canons.
- Can describe what aspects of music provide unity or variety to a particular musical example.
- Understands fugue and polyphony.
- Can identify and perform themes for musical compositions.
- Can give aural examples of musical compositions which identify basic themes.
- Can use original or given themes when improvising or com-
LEARNING DESCRIPTORS
FORM DEVELOPMENT

- Understands contrapuntal form.
- Understands the roles of melody and counter-melody in the form of music.
- Able to map particular musical techniques or tone colors as related to form.
- Able to distinguish principal themes.
- Able to distinguish secondary themes.
- Able to distinguish contrasting themes.
- Able to distinguish recurring themes.
- Able to distinguish closing themes.
- Able to distinguish fugal themes.
- Able to distinguish variations of themes.
- Able to identify transitional sections.
- Able to identify interludes.
- Understands inventions.
- Understands fugue.
- Understands rondo.
- Understands sonatas.
- Understands character pieces.
- Understands symphonic poems.
- Understands nocturnes.
- Understands rhapsody.
- Understands ballads.
- Understands intermezzo.
- Understands prelude.
- Understands overtures.
- Understands operas.
- Understands oratorios.
- Understands masses.
- Understands requiems.
- Understands cantata.
- Understands motets.
- Understands serial compositions.
- Understands aleatoric compositions.
- Understands musique concrete.
- Understands electronic music.
- Understands suites and dance forms.
- Understands minuet.
- Understands symphony form.
- Understands tone poem.
LEARNING DESCRIPTORS
FORM DEVELOPMENT

- Understands ballet suite
- Understands that musical works often contain identifiable sections, each of which is composed of two or more periods and which collectively help to define the form of the work.
- Understands that musical compositions may include introductions, cod, and various types of transitional sections.
- Can identify introductions, cod, and other sections.
- Can compare and analyze major sections within compositions.
- Able to read complete musical scores.
- Able to do thematic analysis.
LEARNING DESCRIPTORS
DIRECTED LISTENING DEVELOPMENT

LEARNING DESCRIPTORS FOR DIRECTED LISTENING
(not placed in a sequential order)
- Becoming interested in reading about composers and musicians and seeks out books on these subjects.
- Beginning to identify instruments on recorded music.
- Beginning to identify various woodwind instruments on recorded music.
- Beginning to identify various string instruments on recorded music.
- Beginning to identify various brass instruments on recorded music.
- Beginning to identify various percussion instruments on recorded music.
- Identifies most instruments on audio recorded music.
- Identifies most woodwind instruments on audio recorded music.
- Identifies most string instruments on audio recorded music.
- Identifies most brass instruments on audio recorded music.
- Identifies most percussion instruments on recorded music.
- Able to listen for melodic motifs on various instruments.
- Able to play the role of critic, historian, musicologist, composer, performer and listener.
- Identifies characters in a musical theme.
- Able to perform vocally or instrumentally excerpts from pieces.
- Able to discuss the form and structure in a master work.
- Able to identify characters in a musical theme.
- Has listened to audio recordings of music from the medieval period.
- Has listened to audio recordings of music from the Renaissance period.
- Has listened to audio recordings of music from the Baroque period.
- Has listened to audio recordings of music from the Classical period.
- Has listened to audio recordings of music from the Romantic period.
**LEARNING DESCRIPTORS**

**DIRECTED LISTENING DEVELOPMENT**

- Has listened to audio recordings of music from the current period.
- Identifies all instruments on audio recorded music.
- Identifies all woodwind instruments on audio recorded music.
- Identifies all string instruments on audio recorded music.
- Identifies all brass instruments on audio recorded music.
- Identifies all percussion instruments on recorded music.
- Identifies audio recordings of music from the Medieval period.
- Identifies audio recordings of music from the Renaissance period.
- Identifies audio recordings of music from the Baroque period.
- Identifies audio recordings of music from the Classical period.
- Identifies audio recordings of music from the Romantic period.
- Identifies audio recordings of music from the current period.
- Identifies art reproductions from the Medieval period.
- Identifies art reproductions from the Renaissance period.
- Identifies art reproductions from the Baroque period.
- Identifies art reproductions from the Classical period.
- Identifies art reproductions from the Romantic period.
- Identifies art reproductions from the current period.
- Understands the orchestral elements of the Medieval period.
- Understands the orchestral elements of the Renaissance period.
- Understands the orchestral elements of the Baroque period.
- Understands the orchestral elements of the Classical period.
- Understands the orchestral elements of the Romantic period.
- Understands the orchestral elements of the current period.
- Able to discuss form and structure in a master work from the Medieval period.
- Able to discuss form and structure in a master work from the Renaissance period.
- Able to discuss form and structure in a master work from the Baroque period.
- Able to discuss form and structure in a master work from the Classical period.
- Able to discuss form and structure in a master work from the Romantic period.
- Able to discuss form and structure in a master work from the current period.
LEARNING DESCRIPTORS
DIRECTED LISTENING DEVELOPMENT

- Has collected data and understands the costume, machines and transportation of the medieval period.
- Has collected data and understands the costume, machines and transportation of the Renaissance period.
- Has collected data and understands the costume, machines and transportation of the Baroque period.
- Has collected data and understands the costume, machines and transportation of the Classical period.
- Has collected data and understands the costume, machines and transportation of the Romantic period.
- Has collected data and understands the costume, machines and transportation of the current period.
LEARNING DESCRIPTORS
MULTICULTURAL DEVELOPMENT

Students develop increased multi-cultural and multi-ethnic understandings while building healthy human relationships and enhancing the learner's self-concepts.
Objectives: enhancing multi-ethnic and multi-cultural understandings
Building healthy human relationships and self-concepts.
Improving the multi-cultural climate factors of a school (Pasternak and Yonts, 1979).

LEARNING DESCRIPTORS FOR MULTICULTURAL EDUCATION

Examples of cultures to be studied.
Mexican, Canadian Indian, American Indian, Greek, Polish, Peruvian, Russian, Latin, Japanese, Anglo-Canadian, French Canadian, Japanese, Puerto Rico, Jewish, Swedish, Norwegian, Welsh, British, German, Italian, Chinese, Australian, Tawainese, Vietnamese, African, Nigerian, Indian, Iranian, Kurdish, etc.
- Appreciates the diversity of cultures.
- Understands that our culture is made up of many different ethnic backgrounds other than English.
- Understands that the shift in proportions of English to non-English citizens is shifting.
- Understands the tendencies of immigrants is to settle in urban areas and particular areas within particular cities.
- Has listened to music in the following languages:

- Has listened to music from the following cultures:

- Advancing in knowledge of the ways in which the arts influence and are influenced by society and the environment.
- Increasing in understanding of other people through opportunities to respond to artistic expressions of many cultures.
- Becoming aware of the global need of the community through artistic expressions.
- Learning dances from the following cultures:

- Able to discuss the roles of men and women in the dance of the culture.
- Retells stories using instrumental and vocal mediums from other cultures.
LEARNING DESCRIPTORS
MULTICULTURAL DEVELOPMENT

- Explores multicultural vocal scores in traditional and contemporary notation.
- Is developing a multi-cultural spirit.
- Has reflected upon personal music culture as a part of an integrated unit on autobiographical data.
- Has spent time at the multicultural listening center.
- Has attempted to write music in a similar style to another culture.
- Has identified women musicians from several cultures and studied the music they offered their culture.
- Has identified male musicians from several cultures and studied the music they offered their culture.
- Has completed a combined study of art, crafts, music, literature and dance from the following cultures:

- Has sung songs from the following cultures in the following languages:

Has identified (and describes why) the music of this culture as their favorite:

- Has located artistic activities from different cultures occurring in the local community.
- Has attended artistic activities from different cultures in the local community.
- Has developed a better understanding of themselves through multi-cultural experiences.
- Understands that dance reflects the spirit and the music of the culture.
- Has compared the tempo, instruments, etc. of music of various cultures.
- Has experienced singing games from the following cultures.
APPENDIX #2

IMPLEMENTATION OF A NONGRADED PROGRAM

SCHOOL BASED ORGANIZATION AND MEETING PLAN


APPENDIX 2

(CHAPTER FIVE)

Meeting One

Set objectives, define nongraded education, continuous process and individualized learning (use chapter two of this thesis, the Primary and Intermediate Documents as resources).

Meeting Two

Develop a philosophy to facilitate the grouping process (use chapter four of this thesis as a resource and Primary and Intermediate Provincial documents).

Meeting Three

Reflect upon Making The Change To Nongradedness (use chapter five of this thesis as a resource). Committee members will prepare a personal inventory of their view of the advantages and disadvantages of nongradedness.

Meeting Four

Review the grouping chapter of this thesis. Identify types of grouping and their advantages.

Meeting Five

React to positive and negative statements about grouping and nongradedness. (See Chapter Two)
Meeting Six

Define and describe the school population. Have individual teachers complete a grouping inventory to target grouping needs of school. Begin to establish an individual grouping profile on each learner.

Meeting Seven

Administrators presents administrative role.

Meeting Eight

Review criteria for placing children. Use Chapter Four of this thesis as a resource.

Meeting Nine

Formal placement of children. Ongoing assessment and group transfer forms. Grouping of students should be consistent with the philosophy and multi-dimensional grouping approaches defined in this paper and the Provincial Primary and Intermediate Documents. Class size is an important consideration, especially where multi-age groupings integrate special needs students

Meeting Ten

Curriculum Meeting: Teachers present scope and sequence and learning descriptors for their instructional programs. This will help develop a cohesive instructional staff and commit to some form of integration during the school year.
Meeting Eleven

Integration Meeting: Using the Fogarty Models to integrate the curricula the staff will work out an approach that individualizes teachers and student needs while meeting curricular objectives.

Meeting Twelve

Evaluation Meeting: The staff will receive inservice on the evaluation chapter of this thesis which may be adapted to all areas of curriculum, if teachers have developed their learning descriptors. The staff as a team should modify the model to fit the nongraded structure.
APPENDIX #3

ASSESSMENT & EVALUATION
STUDENT COLLECTIONS
## Student Collections

<table>
<thead>
<tr>
<th>Collection</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>observation records</td>
<td>comments about student development card file</td>
</tr>
<tr>
<td>mark record book</td>
<td>note observations about specific activity</td>
</tr>
<tr>
<td>“post-it” notes</td>
<td>scores on tests, assignments</td>
</tr>
<tr>
<td>conference notes</td>
<td>“mental notes” on classroom activity</td>
</tr>
<tr>
<td>portfolios</td>
<td>questions and responses between teacher and students about learning activity</td>
</tr>
<tr>
<td>audiotapes</td>
<td>overviewing a sampling of student work</td>
</tr>
<tr>
<td>videotapes</td>
<td>recording of a musical experience</td>
</tr>
<tr>
<td>writing folders</td>
<td>note observations about a specific activity, tracking space students are using and how they are interacting with materials and peers.</td>
</tr>
<tr>
<td>music logs</td>
<td>monitoring choices/responses to music literacy development</td>
</tr>
<tr>
<td>scrapbooks</td>
<td>overviewing variety of student work</td>
</tr>
<tr>
<td>dialogue journals</td>
<td>monitoring expression/reaction to literacy development</td>
</tr>
<tr>
<td>learning logs</td>
<td>developing self-evaluation skills in all subject areas</td>
</tr>
<tr>
<td>notebooks</td>
<td>sections kept for assignments, log of activities, tests, reports</td>
</tr>
<tr>
<td>process folders</td>
<td>collection of research for a project</td>
</tr>
<tr>
<td>bulletin boards</td>
<td>photographs of students and their work</td>
</tr>
<tr>
<td>reader-response journals</td>
<td>giving evidence of engagement/personal connections made to the work studied</td>
</tr>
</tbody>
</table>
copies of self-evaluation. a reflection of what they perceive
self-reports themselves as knowing goals for themselves...to compare learning/thinking
from one reporting period to the next: to see how aware the student is of his or her
process/thinking/learning
sample, student-selected, shows what the student is feeling/thinking: journal entries
reflects student's view of his of her intellectual and emotional
development

individual records of achievement to document progress over time in specific skill areas notes/letters
recognition to provide encouragement & recognize students' growth and achievement

a *surprise*something unexpected about the student
Thinking in the Classroom (in press)
APPENDIX #4

ASSESSMENT TOOLS
FOR
NONGRADED MUSIC EDUCATION CURRICULUM
ASSESSMENT AND EVALUATION

Examples of:
Teacher Assessment
Student/Self Assessment
Teacher/student Collaborative
Peer Assessment
### PRIMARY SPEECH/SINGING CHECKLIST
(For Teacher Use)

**EARLY PRIMARY**

The child

- is able to use most of the phonemes (sounds) in our language with the exception of some that are closely related

- contributes ideas and opinions:
  - in small group discussions
  - in whole classroom discussions

- shows growth in language usage and form

- shows great range in music skill:
  - artistic expression
  - rhythmic knowledge
  - melodic knowledge
  - movement

- uses subjective language (meaning is clear to child but not always to the listener)

- needs a listener yet does not consider listener's needs

- experiments with the sounds, rhythms and patterns of music

- is moving towards using more conventional forms of grammar e.g.
  - retains some baby talk (doggie)
  - overgeneralizes the use of tenses and plurals (I does it: mouses)
  - confuses abstract forms (ask/tell more/less as in "I'm going to tell my teacher if I can go")

---

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### EARLY PRIMARY CONT'D

The child

- demonstrates growth in using music language to:
  - record rhythmic knowledge
  - create rhythmic ideas
  - record melodic knowledge
  - create melodic ideas
  - use musical form

### LATER PRIMARY

The child

- uses more complex music
- uses more complex rhythmic & melodic structure:
  - increased melodic vocabulary
  - increased rhythmic vocabulary
  - growth in vocal development (e.g., tone production, breathing, dictation)
- uses questions to seek casual explanation
- needs to talk about ideas
- strives for mutual understanding between speaker and listener
- wants listener's close attention
- is interested in other ways to communicate such as music
- makes musical presentations using:
  - instruments, movement & form
  - puppets, masks
- cooperates in group presentations
- makes announcements and gives instructions
Name: __________________________

# PRIMARY LISTENING CHECKLIST
(For Teacher Use)

<table>
<thead>
<tr>
<th>EARLY PRIMARY</th>
<th>Primary Year:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>School Year:</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>The child</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• is moving from understanding simple instructions to listening to and receiving new ideas and following directions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• recognizes and respects the needs of others in conversations and discussions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• enjoys and participates in appreciative listening situations (e.g. prose poetry, rhymes, music, etc.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• responds to situations which require attentive listening</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• responds to situations which require critical thinking</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• attends well:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- during lessons</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- in small group activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• is learning to recognize purposes for listening</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• is is becoming more able to listen effectively to a variety of media (radio, records, films, tapes, TV)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• recognizes the reciprocal role of listener/speaker</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LATER PRIMARY</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The child</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• is learning to listen to ensure mutual understanding and to sustain conversation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• is becoming more sensitive to detail in content</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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# PRIMARY MUSIC LITERACY CHECKLIST

(For Teacher Use)

## PRE-CONVENTIONAL MUSICIAN

**Primary Year:**

<table>
<thead>
<tr>
<th>School Year:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**The child**

- knows music is something people do
- knows music contains sounds
- thinks that the words tell the musician what to do rather than the rhythms and melodies
- knows that music is sources of information and enjoyment
- enjoys being sung to
- may think he or she can read music
- begins to notice music in environmental context (radio, tv etc.)
- plays at singing
- plays with books

## EMERGENT MUSICIAN

- knows how to hold a song book
- knows how to turn pages
- knows where music starts
- knows music is on staff not illustrations
- understands the difference between rhythm, melody, song
- knows directionality of print (left to right, top to bottom)
- can track (imitates reading by attempting to match song/words to music)
- memorizes (sentence strip, pattern, song repertoire)
- sing back short experience songs written by others
- moves to music indicating beat awareness

---

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### Primary Music Literacy Checklist cont'd

#### Early Musician

<table>
<thead>
<tr>
<th>Understanding</th>
<th>Primary Year:</th>
<th>School Year:</th>
</tr>
</thead>
<tbody>
<tr>
<td>is increasing sight vocabulary and song repertoire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>is beginning to understand sound/symbol relationships</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rote memory reads (without transfer of sight vocabulary, rhythmic and melodic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>identifies simple rhythm patterns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>recognizes some melodic patterns at sight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>can track while pupil or teacher is reading music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>finger points while reading or singing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strategies</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>if requested can point to words or phrases, rhythm or melodic interval</td>
<td></td>
</tr>
<tr>
<td>resings a song (oral or written)</td>
<td></td>
</tr>
<tr>
<td>recognizes some music generalizations rhythmic or melodic</td>
<td></td>
</tr>
<tr>
<td>pays attention to print in order to decode music</td>
<td></td>
</tr>
<tr>
<td>makes logical predictions using picture clues</td>
<td></td>
</tr>
<tr>
<td>makes logical predictions using context clues</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Behaviours</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>performs familiar music material independently (e.g. simple song books, journals, charts, big books, etc.)</td>
<td></td>
</tr>
<tr>
<td>participates in choral or shared music experiences</td>
<td></td>
</tr>
</tbody>
</table>

#### Fluent and Consolidated Musician

<table>
<thead>
<tr>
<th>Understanding</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>suggests completions and predicts outcomes</td>
<td></td>
</tr>
<tr>
<td>follows written directions</td>
<td></td>
</tr>
<tr>
<td>has a store of sight music (rhythms, melodic vocabulary)</td>
<td></td>
</tr>
<tr>
<td>uses all cueing systems (pictures, context, phonetic, sight)</td>
<td></td>
</tr>
<tr>
<td>makes meaningful substitutions when reading music</td>
<td></td>
</tr>
<tr>
<td>self corrects when reading music does not make sense e.g. uses increasing knowledge of rhythmic movement to musical form and melodic patterns</td>
<td></td>
</tr>
<tr>
<td>reads unfamiliar music independently</td>
<td></td>
</tr>
<tr>
<td>is reading and performing music at their level</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strategies</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>sings and plays instruments with expression</td>
<td></td>
</tr>
<tr>
<td>enjoys performing music</td>
<td></td>
</tr>
<tr>
<td>enjoys presenting music to adults</td>
<td></td>
</tr>
<tr>
<td>asks questions for clarification</td>
<td></td>
</tr>
</tbody>
</table>

Adapted from the B.C. Primary Foundation Document

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TEACHER/STUDENT COLLABORATIVE ASSESSMENT

PEER ASSESSMENT
EVALUATION OF A CHILD'S REPORT OR PRESENTATION

Date: ____________________

Reporting on Present and Past Experiences

1. Illustrates Literal Level
   a) Labelling the components of orchestration
   b) Referring to details
   c) Referring to incidents

2. Convergent Thinking
   a) Referring to the sequence of events
   b) Making comparisons
   c) Recognizing related aspects
   d) Making an analysis using several of the features above.

3. Shows Synthesis
   a) Extracting or recognizing the central meaning.

4. Evaluate Thinking
   a) Reflecting on the meaning of experiences, including own feelings.

5. Organization

6. Presentation
   Does the child:
   a) appear to feel comfortable with the subject?
   b) appear to feel at ease in front of peers?
   c) use a voice level appropriate to group size?
   d) explain details clearly?
   e) use appropriate vocabulary?
   f) speak in full sentences?
   g) allow for questions from the audience?
   h) bring his presentation to appropriate close?

Student: __________________________________________

Comments: ________________________________________

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**INDIVIDUAL CONFERENCE**

**MUSIC COMPOSITION**

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where did you get the ideas for your music composition?</td>
<td></td>
</tr>
<tr>
<td>What did you do to get ready to create your composition?</td>
<td></td>
</tr>
<tr>
<td>Did that help?</td>
<td></td>
</tr>
<tr>
<td>Anything else?</td>
<td></td>
</tr>
<tr>
<td>How do you think your music composition went?</td>
<td></td>
</tr>
<tr>
<td>What was the best part?</td>
<td></td>
</tr>
<tr>
<td>What was the hardest part for you?</td>
<td></td>
</tr>
<tr>
<td>What did you do that helped you with that?</td>
<td></td>
</tr>
<tr>
<td>Can you think of anything else you might have done?</td>
<td></td>
</tr>
<tr>
<td>Would you try that the next time you write a composition?</td>
<td></td>
</tr>
<tr>
<td>Are you planning to share this musical composition with someone else?</td>
<td></td>
</tr>
<tr>
<td>Would you like to tape it so other people can listen to it?</td>
<td></td>
</tr>
<tr>
<td>Do you think you'll change anything?</td>
<td></td>
</tr>
<tr>
<td>I like the way you leaned to</td>
<td></td>
</tr>
<tr>
<td>Can you think of one other thing you could work on to become a better composer?</td>
<td></td>
</tr>
<tr>
<td>What?</td>
<td></td>
</tr>
<tr>
<td>How could I help you with that?</td>
<td></td>
</tr>
<tr>
<td>Let's make a note of that so that we can keep working on it together.</td>
<td></td>
</tr>
</tbody>
</table>

**Student's signature**

**Teacher's signature**

Adapted from Enhancing and Evaluating Oral Communications in the Primary Grade, Oral Communications Handbook, Teachers Resource Package & the B.C. Ministry of Education Primary Foundation Document © 1992 J. LeDressay
## MUSIC RESEARCH PROJECT EVALUATION

<table>
<thead>
<tr>
<th>ACTIVITY:</th>
<th>POSSIBLE</th>
<th>ACTUAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Self-selected a range of possible topics</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2. Participated in brainstorming</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>2. Chose questions to research</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>4. Made a preliminary list of resources for research</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>5. Wrote a timeline for the research</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>6. Engaged in 3 periods of research in library resource centre (4 marks each)</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>7. Participated in 3 student/teacher conferences</td>
<td>30</td>
<td>10</td>
</tr>
<tr>
<td>8. Oral Report</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>Teacher Evaluation</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Student Evaluation</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>9. Written Report</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Teacher Evaluation</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Self-Evaluation</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>10. Listening to Other's Reports:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completing Response Sheets</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

100

---

Student Evaluation: Research Project (Adapted from Freeman & Freeman, 1989: 149 and the Intermediate Draft Document)

Adapted from the B.C. Primary Foundation Document

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STUDENT SELF ASSESSMENT
<table>
<thead>
<tr>
<th></th>
<th>ALMOST ALWAYS</th>
<th>USUALLY</th>
<th>I COULD DO BETTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>I listen to directions.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I follow directions.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can work without bothering others.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I wait for my turn to speak.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I listen to others when they speak.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I work well with others.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am kind to others.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I keep my own things in order.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I clean up my own projects.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I help clean up the classroom.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can solve disputes with other children.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I follow our school and classroom rules.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
NAME: 

TITLE OF SONG: 

<table>
<thead>
<tr>
<th>Activity</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have sung to myself.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have sung outloud.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have sung to a friend.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have sung to an adult.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I like this song because

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

I didn't like this song because

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Anything else?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
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