

# MINI MEN: CREATING EFFECTIVE THINKERS

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Hey Google/Alexa/Siri ... will students be able to teach themselves music? ...

More and more at work and home we are reminded that technology is rapidly evolving and our role as educators is no longer to teach students content, but rather thinking skills. Programs are condensed, assessment items are reduced, time allocations are under pressure and curriculums are constantly changing - yet we are still expected to produce graduates that have a deep connection with and comprehensive understanding of Music; and hopefully, a desire to study further post-school. Given these parameters and goals, it seems logical to aim to 'augment the diminished' and empower students to take more responsibility for their own learning. My school (in Brisbane, Australia) has carefully crafted and refined a unique teaching and learning framework that encourages the development of an 'Effective Thinking Culture' across the entire school. In many ways I am exhausted by the constant references to the approach, but at the same time I am fully supportive of the framework, excited that my experience in the Kodály philosophy has prepared me well and relieved that my lesson plans and work programs are already aligned with this latest approach.

Throughout the last 2 years at an all-boys school, I have challenged my middle school boys (mini men) to demonstrate high-visibility thinking in the music classroom. They have become accustomed to giving and receiving self and peer feedback when performing aural musicianship tasks, composing, reading and writing; and now look forward to getting ideas to improve their work. While completing scaffolded tasks, they have developed stronger independence, fluency and leadership skills and are more confident when guiding themselves and others through known or unknown situations. Consistent reference to concepts such as metacognition, audiation and endeavour has normalised this language in my classroom and following our motto "Think it – Sing it – Play it", the students measure how they are tracking in these areas. This approach is far more wholistic than simply writing a learning intention on an interactive whiteboard at the start of each lesson and stimulates the students to consciously question why we do what we do and predict what's ahead. My ultimate goal is to create thoughtful student musicians who accurately produce beautiful music in the short time we spend together.

Just like in the classroom, this workshop will encourage participants to demonstrate high-visibility thinking, audiation, metacognition, provide feedback, and work through a strategy to learn a song independently. Motivational ideas will be discussed that promote kindness, endeavour, productive teamwork and a competitive spirit. Participants will discover new and exciting ways to think outside the box and leave with the knowledge that ETC = less Existential Teacher Crisis and more Effective Thinking Culture!

# Debka Hora

Israeli Folk Dance



La la la la la la la la, la la la la la la la la.

La la la la la la la la, la la la la la la la la.

# Stodola Pumpa

Czech Folk Song

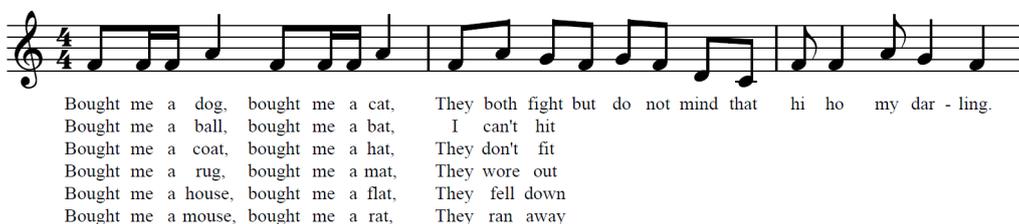


Sto - do - la sto - do - la sto - do - la pum - pa sto - do - la pum - pa sto - do - la pum - pa

Sto - do - la sto - do - la sto - do - la pum - pa sto - do - la pump - pa pum pum pum.

# Dog and Cat

American Folk Song



Bought me a dog, bought me a cat, They both fight but do not mind that hi ho my dar - ling.  
Bought me a ball, bought me a bat, I can't hit  
Bought me a coat, bought me a hat, They don't fit  
Bought me a rug, bought me a mat, They wore out  
Bought me a house, bought me a flat, They fell down  
Bought me a mouse, bought me a rat, They ran away

# Triple Ti-ka Mash-up



# MUSICIANSHIP SEQUENCE – KEYBOARD PERFORMANCE

<b>VISUAL ANALYSIS</b> <i>"THINK IT"</i>	<ul style="list-style-type: none"> <li>Scan score - make visual observations of form and structure</li> <li>Note any sequences or patterns to make learning easier – repeated lines, octave displacement, similar phrases</li> <li>Check time signature and count yourself in (slowly to start) – 1 2 3 4</li> </ul>
<b>AURAL PREPARATION</b> <i>"SING IT"</i>	<ul style="list-style-type: none"> <li>Say / clap / tap / audiate rhythm names in a steady tempo</li> <li>Confirm starting note (letter name) and the correct finger to use (play pitch)</li> <li>Sing rhythm names at pitch</li> <li>Sing finger numbers - check there are no shifts/adjustments</li> <li>Sing letter names</li> <li>Sing again with preferred option (rhythm/fingers/letters) + play with no sound</li> </ul>
<b>ERROR ANALYSIS</b> <i>"PLAY IT"</i>	<ul style="list-style-type: none"> <li>Sing and play at a steady tempo - check singing matches the keyboard sounds</li> <li>If they don't match - decide if you played a wrong note or voice was incorrect</li> <li>Identify any sections that were difficult and why</li> <li>Loop the tricky bar/fingers/rhythm a few times to improve accuracy + fluency</li> <li>Play a bar or two before and/or after the tricky bar to put it back into context and maintain the tempo</li> </ul>
<b>INCREASE FLUENCY</b> <i>"IMPROVE IT"</i>	<ul style="list-style-type: none"> <li>Perform the whole phrase/line with the corrected difficult section</li> <li>Perform the whole piece at a steady tempo</li> <li>As you increase in confidence, increase the tempo slightly - but remember 'super speedy isn't better!'</li> </ul>
<b>PART WORK</b> <i>"EXTEND IT"</i>	<ul style="list-style-type: none"> <li>If a second part exists, teach yourself the other hand (bass clef line or chords) part in the same way</li> <li>Put two hands together slowly</li> <li>Identify where the difficult coordination spots are and loop the two hands together for a bar</li> <li>Gradually increase the tempo as you increase in fluency and confidence</li> <li>Add an accompanying rhythm part that suits the piece's style and tempo</li> </ul>
<b>SEEK FEEDBACK</b> <i>"PERFORM IT"</i>	<ul style="list-style-type: none"> <li>SELF – check that you are playing the music exactly as it appears in the score and not what you've heard before or think it might sound like</li> <li>Perform the piece without stopping from beginning to end</li> <li>PEER - Ask a friend to listen and give you constructive feedback</li> <li>TEACHER - Ask the teacher to listen and give you constructive feedback</li> <li>Put these suggestions into practise and continue to refine the performance</li> <li>Record your work in your Keyboard Log Book</li> </ul>

## SELF AND PEER FEEDBACK / FEEDFORWARD

THINK IT	SING IT	PLAY IT	IMPROVE IT	EXTEND IT	PERFORM IT	CONFIDENCE
☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

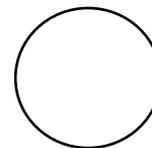
	EVIDENCE OF GREATNESS! (+)	NOT QUITE THERE YET... (-)
STUDENT 1		
STUDENT 2		
STUDENT 3		

# STUDENT REFLECTION – PERFORMANCE ASSESSMENT

Include some insights into whether you were as prepared as you could have been and whether you felt nervous for your performance. Did you use your rehearsal time productively? Did you prepare at home?

What learning values and virtues did you employ throughout this process to help you improve your confidence, technical skills and musicianship?

Were you aware of any mistakes? Did you give a 'personal best' performance?



What score would you give yourself if you had to rate your performance out of 15?

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## RONDO FORM PENTATONIC MELODY COMPOSITION

GUIDING QUESTIONS	REFLECTION AND FEEDBACK
Introductory statement about your piece – refer to the title and whether you had any specific inspiration, story or mood in mind...	
How did you come to compose your work? Did you write something first and then play it back, or improvise on the keyboard until you found some sounds you liked?	
Describe the drafting process. Did you only change things suggested by your teacher, or did you make your own changes? How different is your final copy to your first draft?	
Are you happy with your final copy? Why/Why not? How could you have improved further?	
Identify at least one Learning Virtue that you needed for this task and explain how it was an important aspect of your composing process.	
Did you enjoy this task? Did you find it hard or easy? Please explain! Are you inspired to write more of your own music in the future? Finish with a concluding statement.	