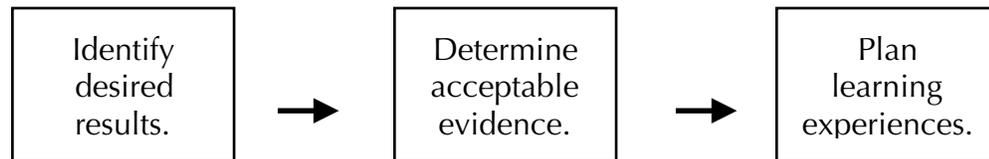


# **“Begin with the End in Mind”: Using Backward Design to Build Sequential Elementary Music Instruction**

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## I. What is Backward Design?



In planning learning experiences over time...

- ▶ What do students need to know and/or be able to do in order to be successful with this goal?
- ▶ How can I break this up into smaller sequential learning goals so that each step prepares students for the next?

## II. Principle 1: Sound before Syllables before Sight before Theory

- Parallels with language learning
- Stretch it out across multiple grade levels!

### A. Sound (i.e., Aural/Oral)

- Students echo tonal patterns/rhythm patterns on neutral syllables.
  - Gestures (group vs. individual)
  - Props (ball, toy, etc.)
  - Games

### B. Syllables (i.e., Verbal Association)

- Students echo familiar tonal patterns/rhythm patterns with syllables.
- Students label function of familiar patterns (e.g., tonic/dominant).
- Students associate syllables to patterns heard without syllables.

### C. Sight (i.e., Symbolic Association)

- Students perform the sounds of familiar tonal patterns seen in notation.

### D. Theory (i.e., Theoretical Understanding)

### III. Principle 2: Rote Learning before Generalization

- Generalizing = using what is known (familiar) to figure out something unknown (unfamiliar). For example...
  - Associating solfege/syllables to new music/patterns.
  - Reading unfamiliar music/patterns.
  - Writing unfamiliar music/patterns (i.e., taking dictation).
  - Identifying the tonality or meter of a new song.
- Rote learning provides students with readiness to engage in these skills!

#### Charlie the Fish

Gretchen Coles

Down in the depths of the deep, blue sea lives a lit - tle fish, and his name's Char - lie. He  
 loves to talk; he could chat all day. When I talk to Char-lie, this is what we say.

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### IV. Principle 3: Vocabulary/Context before Improvisation/Composition

	VOCABULARY	CONTEXT
TONAL:	tonal patterns	sense of resting tone
RHYTHM:	rhythm patterns	sense of macro/microbeat

#### Minor Duple-Swing

Shuffle (♩ = ♩<sup>3</sup>)

Heather N. Shouldice

d g d A7 d A7 d

\*\*Quick side note...

DISCRIMINATION LEARNING	INFERENCE LEARNING
Aural/Oral	Generalization
Verbal Association	Creativity/Improvisation
Partial Synthesis	Theoretical Understanding
Symbolic Association	
Composite Synthesis	

## V. Curriculum Mapping: Sequencing Learning Over Time

- A. Gather the necessary tools to inform the process.
- B. Create a document for every grade level.
- C. Look at the big picture across grade levels...
  1. What are your main priorities and/or significant milestones for each grade level?
  2. Working backward, how might skills/concepts be structured in earlier grade levels that will provide readiness for priorities/milestones in later grade levels?
- D. Then within each grade level...
  1. How might skills/concepts be sequenced across the school year? What readinesses can be built in the earlier part of the school year that will set students up for success with later goals in that grade level?
  2. Once you have a general “flow” for each grade level, map out the timeline for the entire year (by months or quarters, etc.).

## VI. Let's Try a Little!

- What is something you would LOVE to see your students doing in their last grade level with you?
  
- What skills/concepts could give students readiness for that end goal?
  
- How might you map out those readinesses? In what order? At what grade levels/times of year?

## References

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GRADE 3	Tonal	Rhythm	Concepts/Skills	Movement
Sept.	Review Major/minor, tonic/dominant G/I patterns (solfege) Review ton/dom root mel.  LSA: T-5A1 Sing 5-1	Review Duple/Triple, patt. func. (M/m, D/e) G/I patterns (syllables) Review C/I rhythm  LSA: R-5A1 (assoc. syll.) Generalization (T: bah, St.: syll.)	Review form, AB, ABA Piccolo  Intro./interlude/ coda → create  Partner Songs	Review Laban  Review circle dances/ dance readiness
Oct.	LSA: T-5A2 Play ton./dom. chords → sing chords (start broken)  LSA: T-5B2 Generalization: (T: bum, St.: solf.)	Begin PS rhythm LSA: R-6A1  Begin SA Rhythm (Macro/micro-2/4, 6/8)	Review call & response  Layering/Texture	Begin Folk dance
Nov.	Create/Improv. phrases, simple melodies LSA: T-5C2  Introduce I-IV-V chord roots  Begin PS tonal LSA: T-6A1	LSA: R-7B1 Improv. patt. (syll.)  Continue SA Rhythm (+ div., rest- +4/4, 3/8)	Continue Partner Songs  Saxophones  Introduce characteristics of a melody  Rounds	Continue Folk dance
Dec.	LSA: T-3B1 Improv. tonic patt.- solf.  Begin chord roots through audiation	LSA: R-5B1 (assoc. syll.) Generalization  Rhy. Ostinato Composition	Dynamics (Terms & Symbols) (cres/dec, p/f, mp/mf, pp/ff)  Euphonium	

GRADE 3	Tonal	Rhythm	Concepts/Skills	Movement
Jan.	Begin SA Tonal (G-DO, F-DO, E-LA) LSA: T-3B2  Continue singing chords Create tonal patt. (solf.) I-IV-V Root Melodies	Continue SA Rhythm (+ 2/2, 3/4)  LSA: R-7B2 Improv. patt. (syll.)	Continue Partner Songs  Continue Rounds  Cello & Viola ID	Reinforce Laban  Continue Folk Dance
Feb.	PS Tonal LSA: T-6A2  Class Compositions  Improv. over chords/ Create melody over harm. function (7 Steps to Improv.)	PS Rhythm LSA: R-6A2  Continue SA Rhythm (begin time-value names)	Review Layering/Texture  Recorder ID  Create/arrange using layering (Orff/mvmt.?) (instrumental-intro/coda)	Orff/Movement Project
Mar.	Continue SA tonal (add D-DO, D-LA) Chord roots through audiation  Introduce Major subdom. LSA: T-8A1 (subdom.)	LSA: R-5A3 Generalization  Intro. Unusual Meter  Continue SA Rhythm + 	Instrument Families  Snare/Bass drums, Cymbals, Marimba ID	Create folk/partner dance
Apr.	Intro. Unusual Tonality  Introduce Minor subdom. LSA: T-8B1 (subdom.)  I-IV-V Chord Roots	LSA: R-5B3 Generalization	Review Characteristics of a Melody  Composition (Carnival...)	