

Welcome!

You are now logged in



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Before we begin, please download the supports below...

The screenshot displays the Oide LILPS platform interface. At the top, it says "Oide + 1 + 2m" and "The Sound of Level 1 Learning in the Music Classroom" with "Spring Sessions: 19th March 2024". Below this are several tabs: Materials, Key Documents, Planning Supports, Classroom Supports, Classroom Supports, Classroom Supports, and Recording Progress. Each tab contains various educational resources such as presentations, videos, PDFs, and interactive tools. For example, under "Materials", there is a "Welcome!" presentation and an "L1LPs Overview Video". Under "Key Documents", there are "L1LPs Guidelines" and "Guidelines for Post-Primary Schools". Under "Planning Supports", there is a "Year Planner L1 & L3" and an "Interactive L1, L2 & L3" document. Under "Classroom Supports", there are resources like "Learning Through Colour Notes", "Beautiful SCORE", "Sounds of the City", "A Day Out at Picnic Rock", "St. Patrick's Story", "Hot Cross Buns SCORE", and "Love Love Love".





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Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

The Sound of Level 1 Learning in the Music Classroom

Spring Sessions

Tuesday, 19th March 2024



Who are we?



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In which school context do you work?

- Mainstream School
- Special School
- Other

Are you teaching Level 1 Music Learning Outcomes at present?

- Yes
- No
- Other

Learning together we will...



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- deepen our understanding of the *Why* and *What* of level 1 learning
- explore the possible sounds of the level 1 learning outcomes in the music classroom
- consider further support when engaging with this learning
- share teacher experience of engaging with level 1

The National Framework of Qualifications (NFQ)

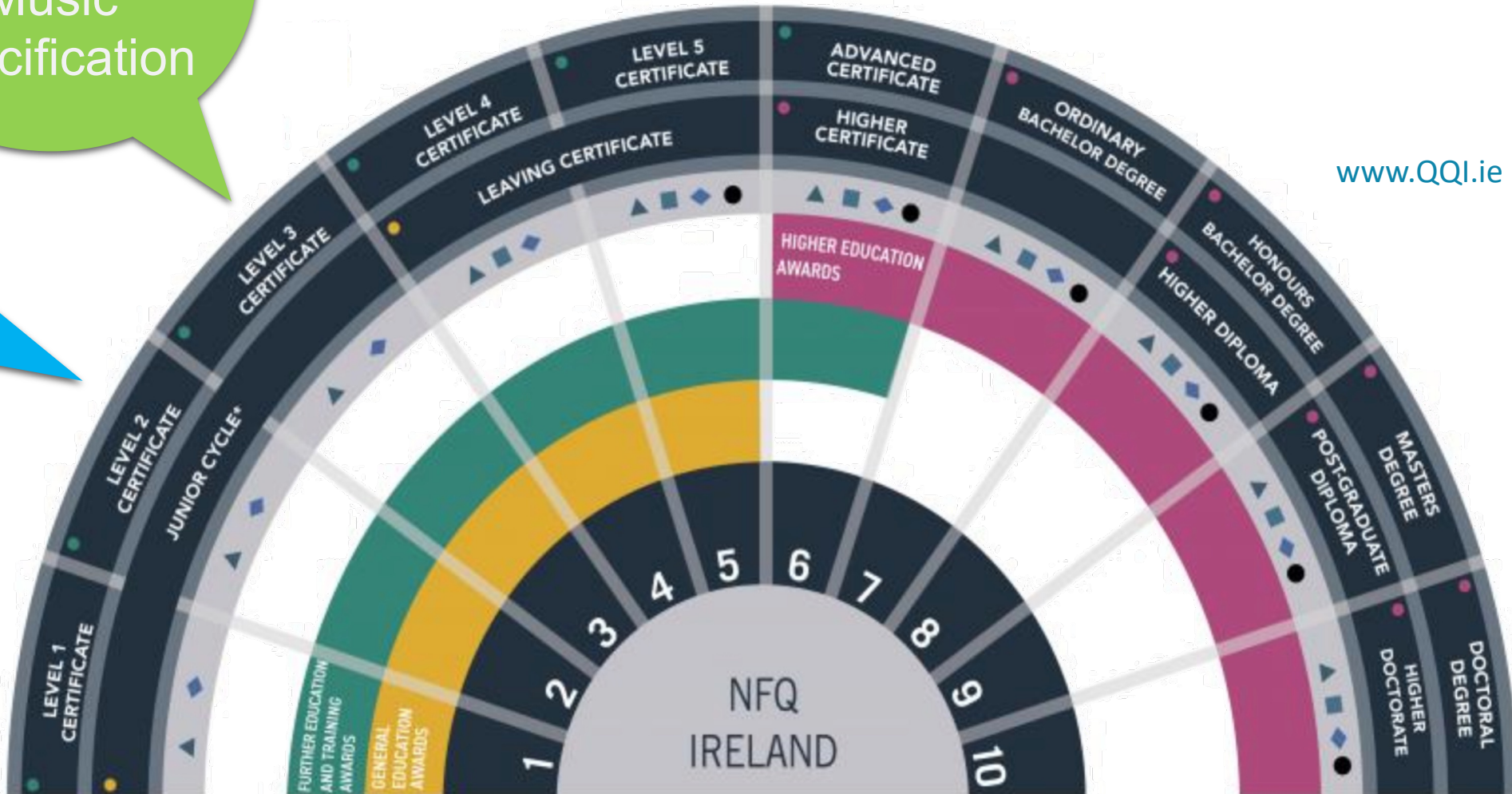


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Level 3
Junior Cycle
Music
Specification

Level 2
Learning
Programmes
(L2LPs)

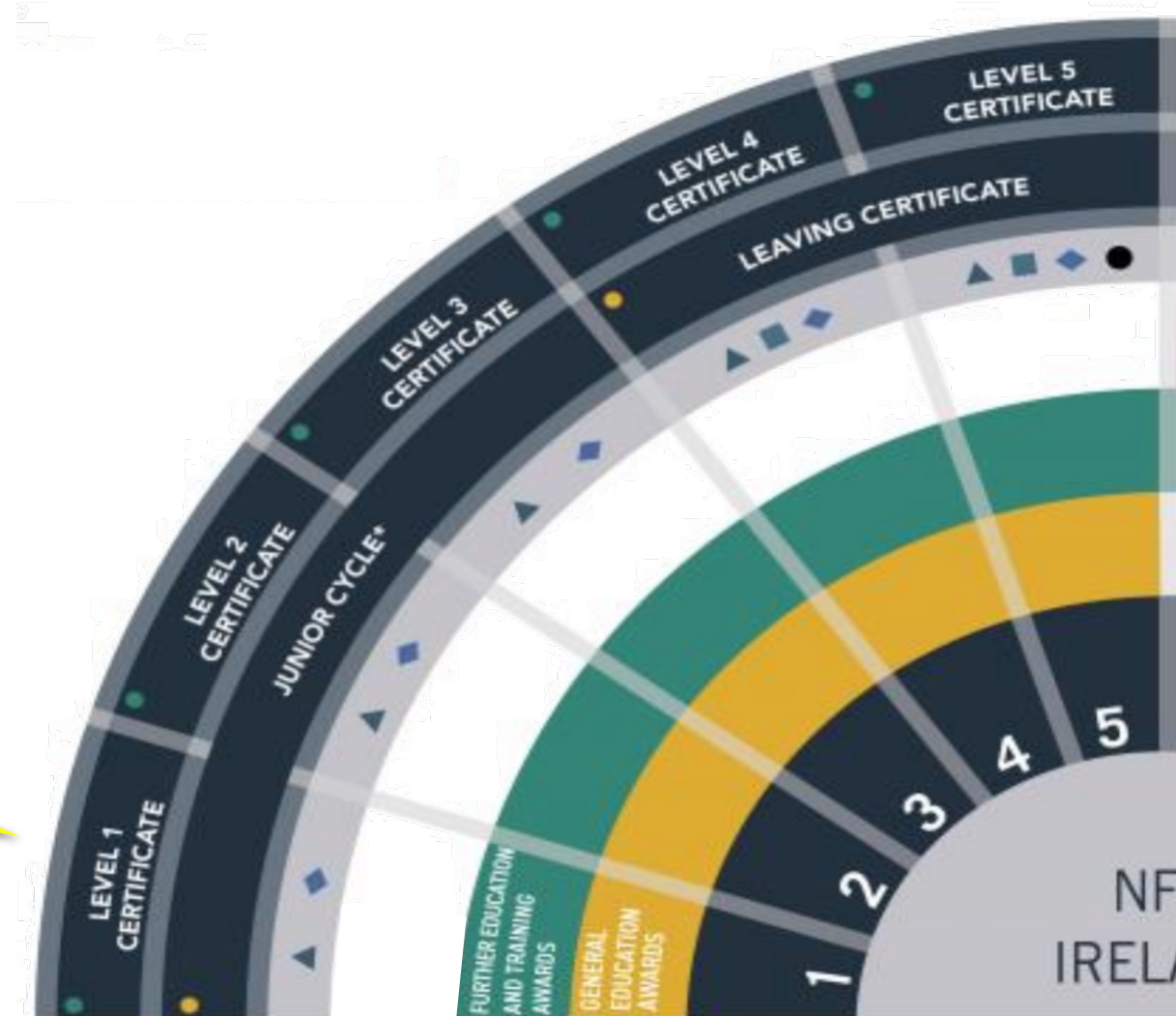
Level 1
Learning
Programmes
(L1LPs)



www.QQI.ie

Level 1 Learning Programmes (L1LPs)

...are designed to suit both mainstream post-primary and special school settings



Key Documents



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L1LPs

Level 1 Learning Programmes

Guidelines for Teachers

NCCA
An Chomhairle Náisiúnaí Curraíolaíochta agus Measúnaithe
National Council for Curriculum and Assessment

L2LP

Level 2 Learning Programmes

Guidelines for Teachers

Framework for Junior Cycle
2015

DEPARTMENT OF EDUCATION AND SKILLS

An Roinn Oideachais agus Scileanna

Junior Cycle Music

Guidelines for Post-Primary Schools

Supporting Students with Special Educational Needs in Mainstream Schools

Students are at the centre of teaching and learning and will have an educational experience that addresses their individual needs and enables them to live, participate in, learn, work and contribute with the greatest degree of autonomy to the communities in which they belong.



Level 1 Learning Programmes

Guidelines for Teachers

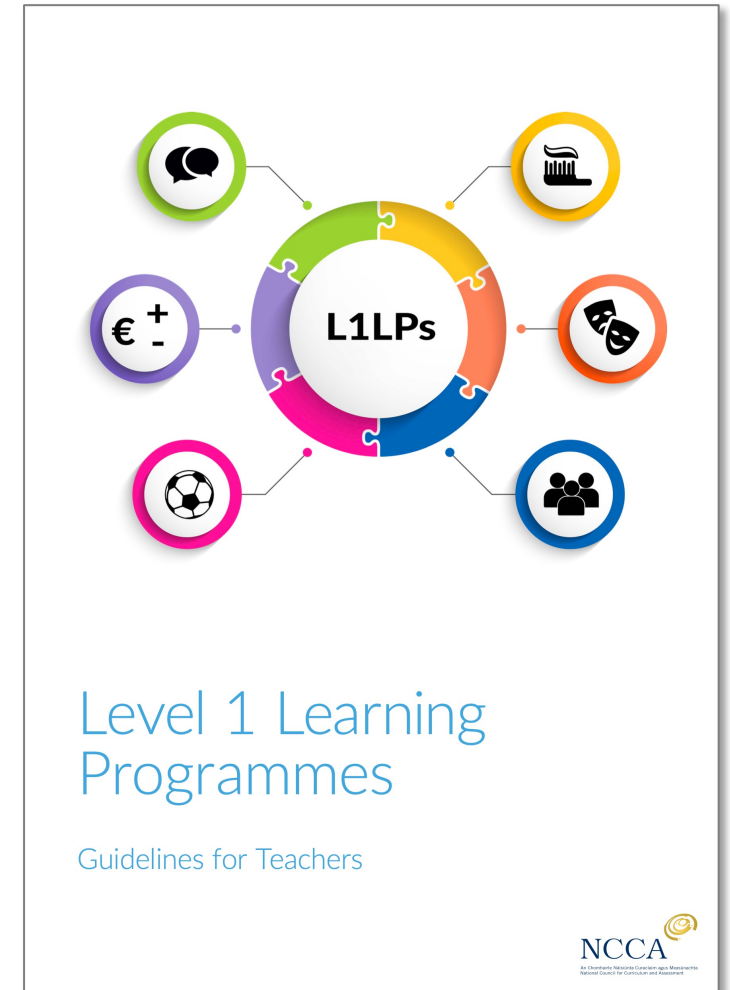


NCCA
National Council for Curriculum and Assessment

Who are L1LPs for?



Some students may also have an identification of a learning disability which falls in the range of low moderate to severe and profound from an educational or clinical psychologist. Students taking L1LPs are likely to be at an early stage of cognitive development.



Where can learning take place?



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**Mainstream
Subject Lessons**

**Special Class
Settings**

**Support
Lessons**

**Wider School
Community**

**Home and the
Wider Community**

Level 1 Learning Programmes (L1LPs)



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Level 1 Learning Programmes

Oide Tacú leis an bhFoghlaim Ghairmiúil i measc Ceannairí Scoile agus Múinteoirí Supporting the Professional Learning of School Leaders and Teachers

As you watch this video,
write down any question(s)
you might have

Level 1 Learning Programmes (L1LPs)



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Ask your question(s) now
Scan the code

3-Year Programme (L1LPs)



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6 Priority
Learning
Units
PLUs

2 Short
Courses

Wellbeing

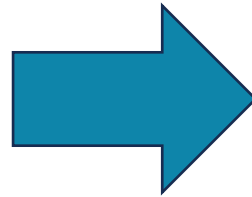
Individual
Learning
Targets

Other
Areas of
Learning

Student at the Centre



**Identify
Students'
Individual
Interests
Strengths &
Needs**

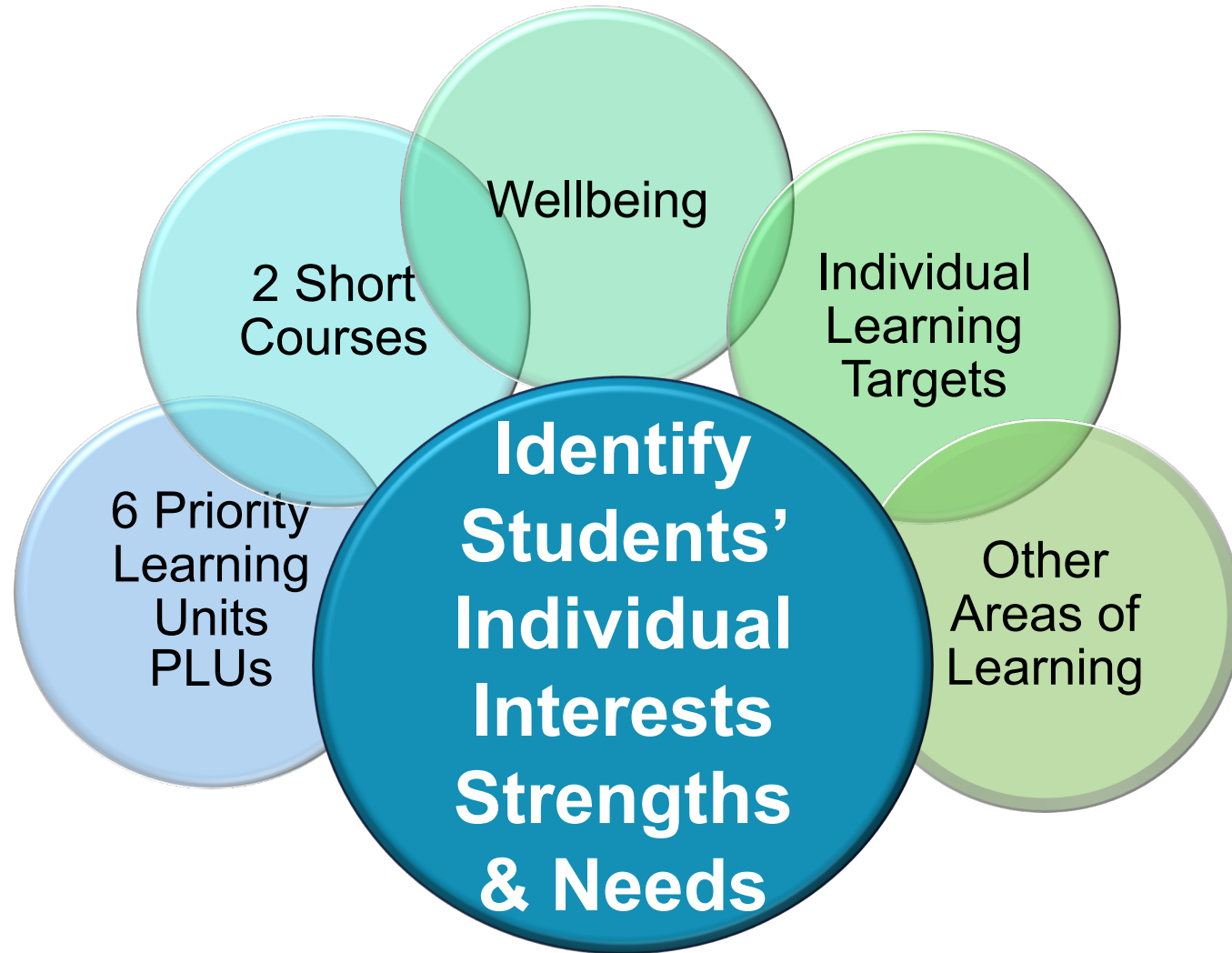


Interests	Strengths	Needs
<ul style="list-style-type: none">• Throwing a ball (against wall or with a partner)• Foot spas• Sesame street• Movement activities (e.g. rocking , squeezing, swinging, bouncing etc)• Musical activities• Horse riding• Swimming• Deep pressure activities (e.g. body brushing)	<ul style="list-style-type: none">• Engages well in 1:1 interactions with familiar adults• Good visual attendance to photographs• Responds well to praise• Some expressive use of a switch in circle times and meal times• Good gross motor skills and balance• Independent spoon feeding (when supported with chopping and portion control)	<ul style="list-style-type: none">• Increased formal expressive communication methods• Lots of proprioceptive input needed prior to learning• Wider range of interests/ motivating activities or items• Support to chop food and slow down eating rate for safe consumption• Dependent for adult support with all personal care needs• Reduced anxiety / uncertainty around transitions

3-Year Programme (L1LPs)



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INDIVIDUALISED

Priority Learning Units (PLUs)



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Element: Visual Art

- 5.1 Explore and explore a variety of mark-making tools, media and materials, surfaces, and techniques, including using parts of the body
- 5.2 Show interest in coloured light, colour in the environment and in art materials
- 5.3 Look at and handle natural and manufactured objects with different textures, shapes and patterns
- 5.4 Gather, explore and use 30 materials (new and recycled)
- 5.5 Participate in creating artwork based on real or imagined stimuli
- 5.6 Use visual art to communicate, including the creative expression of emotion
- 5.7 Work independently and/or collaboratively to produce a piece of art
- 5.8 Observe, appreciate and/or react to the work of self and others, including the work of famous local or global artists

Element: Music

- 5.9 Identify the source and direction of a sound
- 5.10 Listen and respond to a wide range of sounds and music (environment, body percussion, vocal, instrumental, technical, from a variety of traditions and styles)
- 5.11 Respond to elements of music (pitch, pulse, duration, dynamics, structure, texture, style, tempo)
- 5.12 Experiment with creating vocal sounds using parts of the body to make sounds using on/through a reactive environment
- 5.14 Explore and use a variety of sound-making equipment
- 5.15 Participate in choosing and/or making appropriate sounds for stories, events and celebrations
- 5.16 Participate in group music-making activities
- 5.17 Create short pieces of music using relevant digital technologies
- 5.18 Link sounds to pictorial representations
- 5.19 Play an uncomplicated tune on a chosen instrument

Element: Drama

- 5.20 Show an awareness of being part of an audience
- 5.21 Explore and react to props, costumes, actions and sensory stimuli in a dramatic context
- 5.22 Participate in the re/telling of contemporary/historical/cultural events or stories through interactive games and/or dramatic activities
- 5.23 Show an awareness of being part of an acting group
- 5.24 Co-operate or work alongside/in parallel with others in making, choosing, and using props, costumes and sets
- 5.25 Work independently or collaboratively to produce a rehearsed piece of drama for an audience
- 5.26 Express and/or identify emotions in a dramatic context

A Cross Curricular Approach



Element: Music

- 5.9 Identify the source and direction of a sound
- 5.10 Listen and respond to a wide range of sounds and music (environment, body percussion, vocal, instrumental, digital, technological, from a variety of traditions and culture)
- 5.11 Respond to the elements of music (pitch, pulse, duration, dynamics, structure, timbre, texture, style, tempo)
- 5.12 Experiment with creating vocal sounds
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- *The learning outcomes chosen are ones that the teacher identifies as being achievable and realistic, given the individual student's abilities and gaps in learning*
- *They may also take considerable time to make progress on a learning outcome*

Attending vs Achieving the Learning



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Important

There are TWO descriptors for achievements at the PLUs for Level One

1. Progress Achieved

Evidence in the student's portfolio that they have benefited from **ACCESSING** the learning

2. Successfully Completed

Evidence in the student's portfolio that they have **ACHIEVED** 50% + 1 of all the learning outcomes **ACROSS the PLU**

Level 2: evidence of 50% + 1 learning outcomes **ACHIEVED** in each **ELEMENT** and all elements of a PLU achieved



Though some learning outcomes indicate that a student may need adult support to achieve the outcome, the aim is always to support the student towards as much independence as possible

The Learning Journey

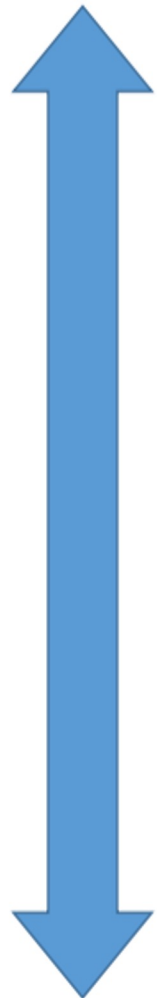


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As each student is on an individual learning journey, a progression continuum has been developed with seven pathways of progression and descriptive indicators accompanying them

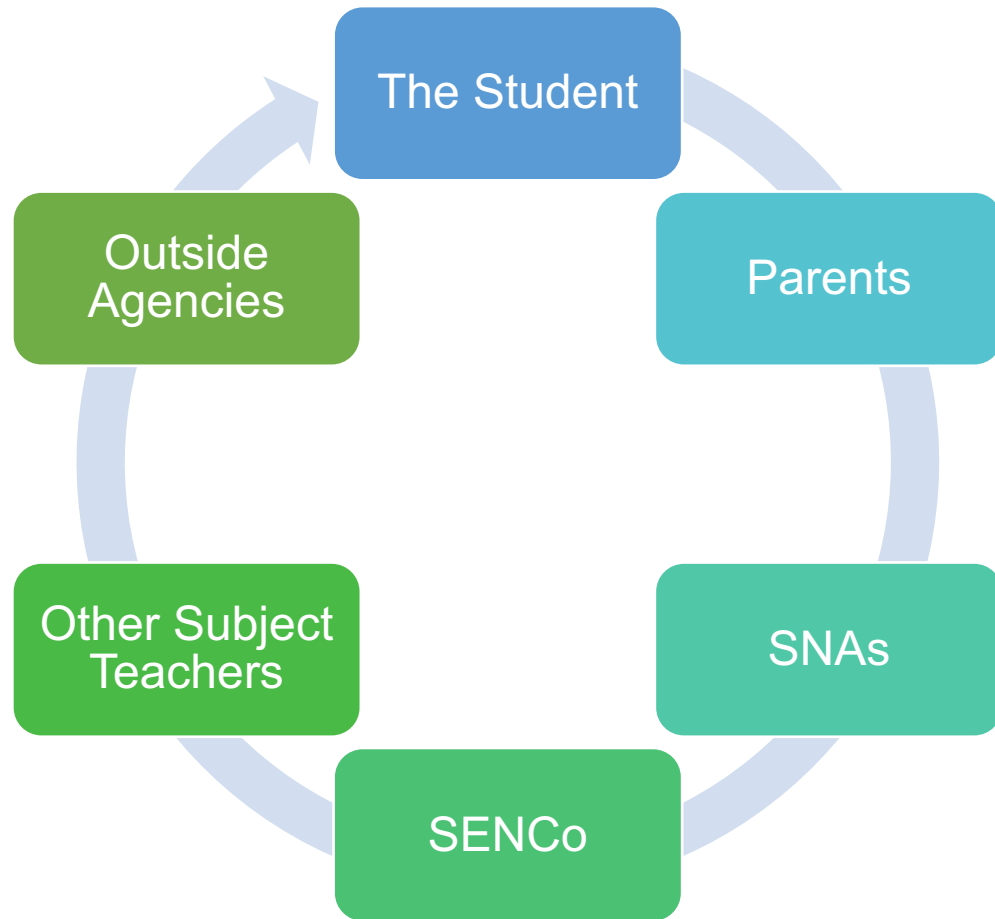
The continuum assists teachers, parents/guardians and students in keeping track of and understanding the journey the student is making and where they are on that journey

Progression Pathways



PROGRESSION PATHWAYS	The student...
EXPERIENCING	is present during a learning activity. S/he is exposed and/or aware and/or exposed to the learning environment. S/he is beginning to acclimatise to the learning environment such as objects, people, sounds and other sensory experiences.
ATTENDING	becomes attentive to and/or engaged with the learning activities presented by changing gesture, posture, vocalisation, eye gaze, movement etc. S/he is acclimatised to the learning environment.
RESPONDING	demonstrates capacity to actively or purposefully take an interest in the learning environment. S/he begins to indicate likes, dislikes or preferences. S/he actively responds to a learning activity with or without support.
INITIATING	shows curiosity about the learning environment. S/he actively and independently seeks opportunities to engage with and/or influence that environment.
ACQUIRING	demonstrates that knowledge, a concept or a skill is being learned. S/he explores and participates in the learning.
BECOMING FLUENT	moves towards fluency and accuracy in familiar learning contexts. S/he independently and consistently demonstrates recall mastery of the skill/concept/knowledge learned.
GENERALISING	transfers and applies learned skills, knowledge or concepts to familiar and unfamiliar contexts.

Consider the progression continuum as outlined here

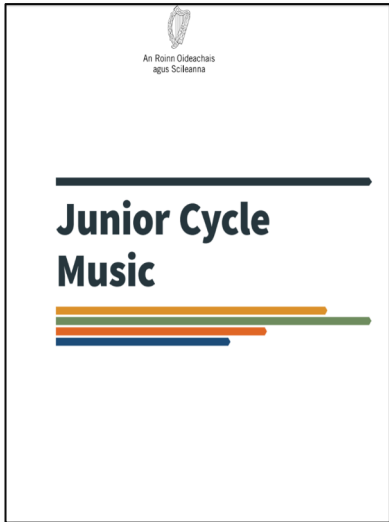


- Student **ALWAYS** at the centre
- Consultation with parents/guardians and the multidisciplinary team
- Importance of the student's own voice

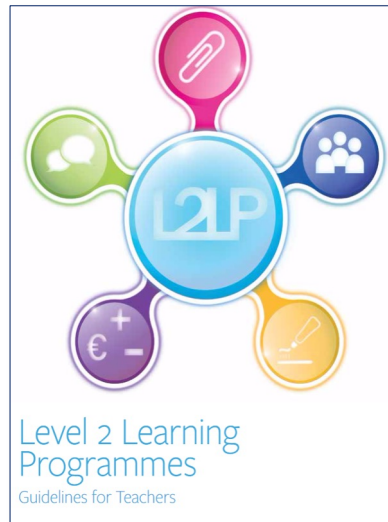
What level might you be engaging with?



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LEVEL 3



LEVEL 2



LEVEL 1

‘The subject teacher has primary responsibility for the progress and care of all students with special educational needs.’

Planning for level 1



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- No *one-size-fits-all* planning template
- Students' individual interests, strengths and needs
- Stimulating and supportive classroom environments
- Catering for particular learning preferences
- Meeting a variety of needs

Oide JUNIOR CYCLE MUSIC: LINKING LEVEL 3 AND LEVEL 1 LEARNING		
School Name:		DEPARTMENTAL PLANNING for ___ Year
Link the learning outcomes across the 5 or 6 units / Highlight the parts of the learning outcomes you will focus on / Fill in the intended learning for the required number of weeks / Adapt and tweak this planning tool to suit your context, e.g., plot 3 separate weeks for Reflection & Feedback, or other...		

MUSIC Interactive Planning Template

The purpose of this interactive planning template is to support the music teacher if inclusively planning for students at all three levels in Junior Cycle Music within the mainstream music classroom.

This support may be used to capture what learning outcomes will inform the intended learning, the design of learning experiences and how evidence of learning may contribute to the demonstration of the learning at Level 3, the achievement of the Priority Learning Units (PLUs) at Level 2 and the successful completion or achievement of progress of the Priority Learning Units (PLUs) at Level 1.

The three levels at Junior Cycle Music comprise...

- Level 3 Junior Cycle Music Specification
- Level 2 Learning Programmes (L2PL) - for students within the low mild to moderate range of general learning disabilities
- Level 1 Learning Programmes (L1PL) - for students who have learning disabilities in the range of low moderate to severe and profound

Year/Class Group: Name here	Student(s) participating in... Level 3: Number here Level 2: Number here Level 1: Number here	Term: Name/Dates here Duration: x weeks
-----------------------------	--	--

Teacher: Name here

SEN Link: Name here

Context/Prior Learning
A description of where the student learning is at, what they already know and any other relevant information

Strand 1: Procedural Knowledge	Strand 2: Ideate and Innovate	Strand 3: Culture and Context
1.1 Compose and perform or play back short musical phrases and support these phrases by creating melodic/harmonic context to them.	2.1 Experiment and improvise with making different types of sounds on a sound source and make a brief piece that incorporates the sounds by devising symbolic representations for these sounds.	3.1 Collaborate with fellow students and peers to produce a playlist and a set of recordings to accompany a local historical event or community celebration.
1.2 Present a short piece, using a single melodic phrase in response to a rhythmic or rhythmic accompaniment, and improvise over it.	2.2 Create a musical statement (such as a rap or an advertising jingle) about a topical issue or current event and share with others the statement's purpose and development.	3.2 Examine and interpret the impact of music on the depiction of characters, their relationships and their emotions, as explored in instrumental music of different genres.
1.3 Adapt excerpts from a theme from an existing piece of music by changing its feel, style, or underlying harmony.	2.3 Release and present a song or brief instrumental piece, identify and discuss the performance skills and techniques that were necessary to interpret the music effectively.	3.3 Make a study of a particular contemporary or historical musical style, analyse its structures and use of musical choices, and describe the influence of other styles on it.
1.4 Write a single melodic phrase of up to four bars.	2.4 Prepare and rehearse a musical work for an ensemble, focusing on cooperation and listening for balance and intonation; refine the interpretation by considering elements such as clarity, fluency, musical effect and style.	3.4 Compose and perform an original jingle or brief piece of music for use in a new advertisement for a product, and record the composition.
1.5 Write a single melodic phrase of up to four bars.	2.5 Design a rhythmic or melodic context and add layers of sound over the pattern as it repeats, varying the texture to create a mood piece to accompany a film clip or sequence of images.	3.5 Create and perform a musical work for an ensemble, focusing on cooperation and listening for balance and intonation; refine the interpretation by considering elements such as clarity, fluency, musical effect and style.
1.6 Create and present some musical ideas using instruments and/or found sounds to illustrate moods or feelings expressed in a poem, story or newspaper article.	2.6 Analyse the chordal structure of excerpts from a range of songs and compile a list of songs with similar chord structures and progressions.	3.6 Associate/match music excerpts to a variety of text: (words, film, language) and justify the reasons as to why this piece of music was chosen to match the text.
1.7 Perform pieces of music that use structural devices and features.	2.7 Distinguish between the sonorities, ranges and timbres of selections of instruments and voices; identify how these sounds are produced and propose their strengths and limitations in performance.	3.7 Compose compositions by two or more Irish composers or songwriters; use listening, background reading, and scores (where appropriate) to explore and describe differences and similarities in the composition.
1.8 Investigate and define features of styles of music represented in the Irish community.	2.8 Develop a set of criteria for evaluating a live or recorded performance in order to complete an in-depth review of a performance.	3.8 Select a particular achievement and analyse the role music plays in supporting the message and promoting the product.
1.9 Produce a piece of music that is similar in style by different composers from Ireland.	2.9 Explore the impact that technology is having in how we access music; propose ways that their music, and that of their fellow students, can be shared to reach a global audience.	3.9 Investigate the influence of processing effects (e.g., distortion, reverb, compression) on the recording process; select some recordings and evaluate the use and effectiveness of such effects within them.
1.10	2.10	3.10 Discuss the principle of music property rights and explain how this can impact on the writing and publishing of music.
1.11	2.11	3.11 Explore the time allocated to Irish artists and performers on a variety of local or national Irish media and present these findings to your class.

Level 3 - Learning Outcomes in focus

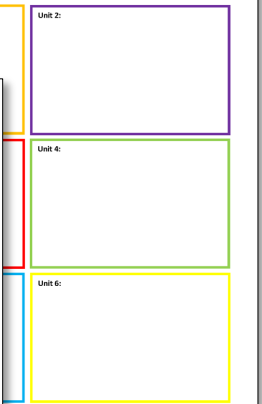
Strand: Procedural Knowledge	Choose a Procedural Knowledge Learning Outcome
Strand: Innovate and Ideate	Choose an Innovate and Ideate Learning Outcome
Strand: Culture and Context	Choose a Culture and Context Learning Outcome

MUSIC Interactive Planning Template Page 2

Level 2 - Learning Outcomes	Level 1 - Learning Outcomes
Communication & Literacy Choose a PLU 1 Learning Outcome	Choose a PLU 1 Learning Outcome
Numeracy Choose a PLU 2 Learning Outcome	Choose a PLU 2 Learning Outcome
Personal Care Choose a PLU 3 Learning Outcome	Choose a PLU 3 Learning Outcome
Living in a community Choose a PLU 4 Learning Outcome	Choose a PLU 4 Learning Outcome
Preparing for work Choose a PLU 5 Learning Outcome	Choose a PLU 5 Learning Outcome

Level 1 - Learning Outcomes

Communication, Language & Literacy Choose a PLU 1 Learning Outcome	Choose a PLU 1 Learning Outcome	Choose a PLU 1 Learning Outcome
Numeracy Choose a PLU 2 Learning Outcome	Choose a PLU 2 Learning Outcome	Choose a PLU 2 Learning Outcome
Personal Care & Wellbeing Choose a PLU 3 Learning Outcome	Choose a PLU 3 Learning Outcome	Choose a PLU 3 Learning Outcome
Being part of a community Choose a PLU 4 Learning Outcome	Choose a PLU 4 Learning Outcome	Choose a PLU 4 Learning Outcome
Preparing for work Choose a PLU 5 Learning Outcome	Choose a PLU 5 Learning Outcome	Choose a PLU 5 Learning Outcome
Physical Education Choose a PLU 6 Learning Outcome	Choose a PLU 6 Learning Outcome	Choose a PLU 6 Learning Outcome



MY Student Needs?



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How can I...

- **IDENTIFY** students' needs?
- **MEET** students' needs?
- **MONITOR & REPORT** on progress?

Music Teacher Reflection Tool
Planning prompt questions for departmental conversations
NOTE: this list is not prescriptive or exhaustive – add some of your own to the list below

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How Can I...

IDENTIFY student needs	MEET student needs	MONITOR and REPORT on progress
<ol style="list-style-type: none"> 1. Am I considering individual needs across a broad range, including academic, social, communication, emotional, and behavioural? 2. Am I identifying environmental and contextual issues which need modification (visual, hearing, physical, sensory)? 3. What observational records will help me to identify needs? 4. How do I integrate information from students, parents, and external professionals to assist with identification of needs? 	<ol style="list-style-type: none"> 1. Am I using a variety of teaching approaches to respond to diverse needs? 2. What strategies do I use to overcome barriers to learning and participation? 3. How am I breaking down the learning into logical and manageable steps to ensure appropriate learning challenges for all? 4. How do I support students' social, emotional, and behavioural needs? 5. What statements of effective practice from LAOS 2022 am I using to provide better learning experiences for my students? 	<ol style="list-style-type: none"> 1. How do I set learning targets for my students? 2. How do I collaborate with my SEN department? 3. How often do I meet with my SEN department to monitor and report on student progress? 4. How do I assess the effectiveness of the strategies and interventions I use in my classroom to meet individual student needs?
What is working well?	What is working well?	What is working well?
What might I improve on?	What might I improve on?	What might I improve on?

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Consider these prompt questions



- 5.9** Identify the source and direction of a sound
- 5.10** Listen and respond to a wide range of sounds and music (environment, body percussion, vocal, instrumental, digital, technological from a variety of traditions and cultures)
- 5.11** Respond to the elements of music (pitch, pulse, duration, dynamics, structure, timbre, texture, style, tempo)
- 5.12** Experiment with creating vocal sounds
- 5.13** Use parts of the body to make sounds by moving on/through a reactive environment
- 5.14** Explore and use a variety of sound-making equipment
- 5.15** Participate in choosing and/or making appropriate sounds for stories, events and celebrations
- 5.16** Participate in group music-making activities
- 5.17** Create short pieces of music using relevant digital technologies
- 5.18** Link sounds to pictorial representations
- 5.19** Play an uncomplicated tune on a chosen instrument

What is the sound of
these learning
outcomes in my music
classroom?



5.9 Identify the source and direction of a sound



- Sensory aware? e.g., dim the lights
- Close your eyes
- One student hides and calls out ‘yoo-hoo’
- The other students listen to the sound and name the student calling out
- They then point to the direction from which the sound is coming from
- Experiment with different students engaging in different ways with this task

Yoo-hoo!



EXPERIENCING

ATTENDING

RESPONDING

INITIATING

ACQUIRING

BECOMING
FLUENT

GENERALISING



5.18 Link sounds to pictorial representations



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*Listen to this song by the Beatles
and answer all the questions*



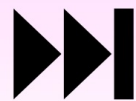
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Have you ever heard this song before?

YES



NO



How might we
engage students
in using pictorial
representations of
sound?



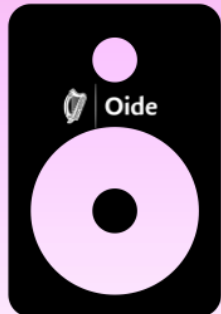
5.9 Identify the source and direction of a sound

5.18 Link sounds to pictorial representations



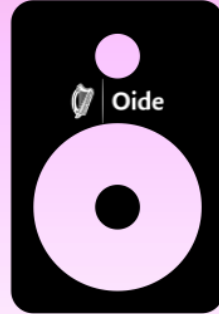
Which speaker is the music coming out of?

This one?



OR

This one?



- Layered approach
- Take time
- Need assistance
- Many pieces, the same graphics
- Student independence




- 5.9 Identify the source and direction of a sound
- 5.18 Link sounds to pictorial representations
- 5.11 Respond to the elements of music (duration)



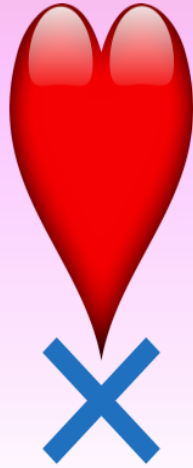
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Is the first love long or short?

LONG



SHORT



Click Here 

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How might we progress this learning to other symbolic representations of sound?



- 5.9 Identify the source and direction of a sound
- 5.18 Link sounds to pictorial representations
- 5.11 Respond to the elements of music (timbre)



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Which instrument can you hear playing now?

Piano  

Cello  

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Timbre


Put into the chat another piece that might support the learning of *timbre*?








- 5.9 Identify the source and direction of a sound
- 5.18 Link sounds to pictorial representations
- 5.11 Respond to the elements of music (pitch)





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Is the music on the **CELLO** moving **UP** or **DOWN**?  Oide

UP  

 **DOWN**  

 Click Here 

Pitch

- Up - Down
- High – Low
- Step – Leap
- Other?



5.15 Participate in choosing and/or making appropriate sounds for stories, events and celebrations



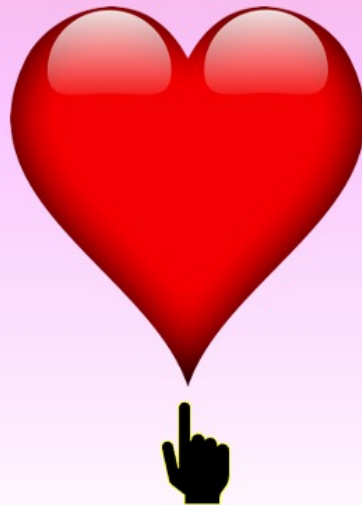
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What occasion do you think this song suits best?  Oide

Christmas



Valentines



Celebrations



- 5.9 Identify the source and direction of a sound
- 5.18 Link sounds to pictorial representations
- 5.11 Respond to the elements of music (pitch, pulse, duration, dynamics, structure, timbre, texture, style and tempo)
- 5.15 Participate in choosing and/or making appropriate sounds for stories, events and celebrations



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**Level 1
Learning
Experiences**

Take a moment to consider how these experiences might support your students in your school context



5.12 Experiment with creating vocal sounds



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- What is your Snake sound?
- What is your Daddy, Mammy, Baby Snake sound?
- How might a happy, sad, angry snake sound?
- How might a fast, slow snake sound?



1.20 Illustrate signs of engagement and enjoyment with stories, texts, poetry, funny or favourite reading material




5.16 Participate in group music-making activities








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A Day Out at Picnic rock

- Assign your students to a character
- Consider the underlined words
- Together in your group, prepare, rehearse and perform the story


 **A Day Out at Picnic Rock**  Oide

Daddy Snake **Mammy Snake** **Sid** **Baby Snake** **Scary Snake**

Daddy and **Mammy** Snakes went on a picnic with their two children, **Sid** and **Baby Snake**. **Sid** was a happy snake, who loved singing, but **Baby Snake** never stopped shouting all the time.


Daddy and **Mammy** Snakes were walking slowly, while **Sid** and **Baby Snake** ran on ahead. **Sid** got cross with **Baby Snake** as the more **Sid** sang, the louder **Baby Snake** shouted.

 All of a sudden, **Scary** appeared and said: 'All your noise has woken me up from my ssssssleeeep!' **Scary** sounded angry.

Mammy Snake ran quickly to **Sid** and **Baby Snake** to tell them to be quiet. **Daddy** Snake apologised to **Scary** Snake and gave him some of their picnic food as a present. **Scary** was happy.

Mammy, **Daddy**, **Sid** and **Baby Snake** went quietly to their favourite rock where they ate their picnic and had a sleep.

They all had a great day!

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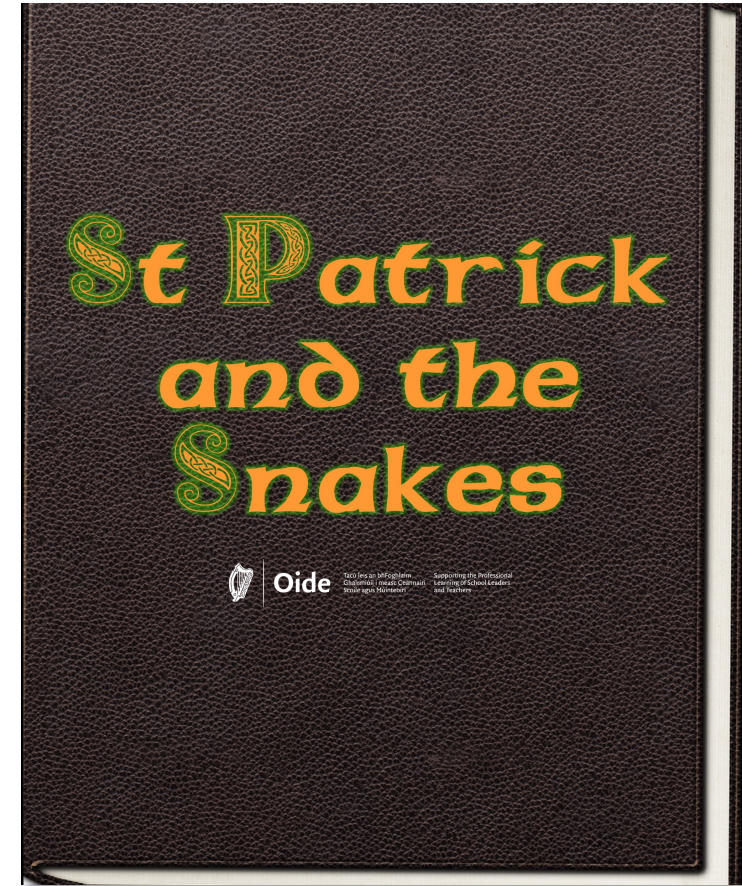


5.10 Listen and respond to a wide range of sounds and music (environmental, body percussion, vocal, instrumental, digital, technological, from a variety of traditions and **cultures**)



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A comprehensive arts education provides a rich and engaging curriculum that develops students' abilities to think, reason and understand the world and its cultures





5.12 Experiment with creating vocal sounds

5.18 Link sounds to pictorial representations

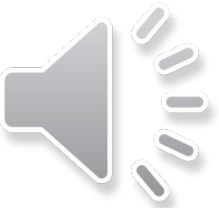


Oide

1.



2.



3.





Sounds of the Forest: Literacy



Oide

1.



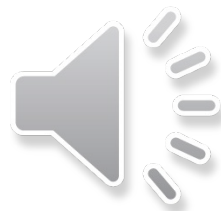
_ I R D

2.



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3.



_ N A K E

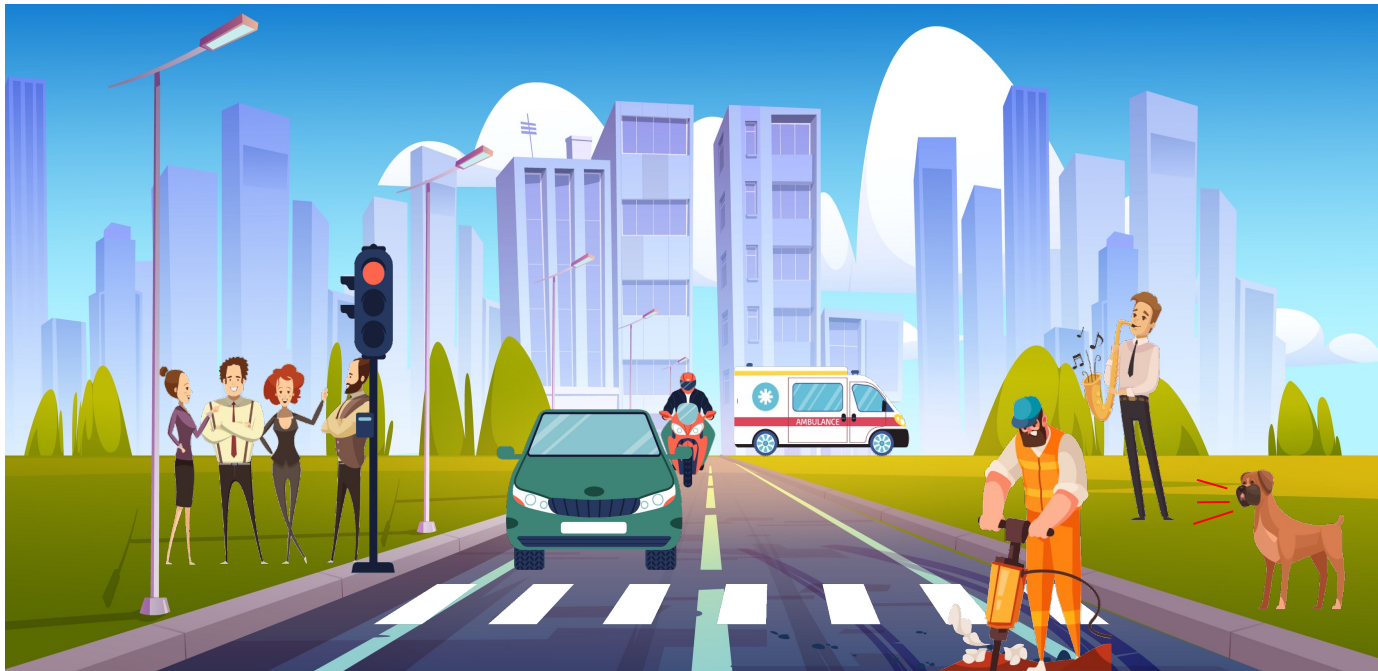




5.10 Listen and respond to a wide range of sounds and music (**environmental**, body percussion, vocal, instrumental, digital, technological, from a variety of traditions and cultures)



Oide



Environmental

Teaching should be practical and realistic using everyday experiences, materials and resources. Students working at this level may have difficulty retaining and transferring skills between different environments and situations.



3.34 Show awareness of risks in familiar environments



5.18 Link sounds to pictorial representations



1.  _____

2.  _____

3.  _____





Sounds of the City: Progressing the Learning



Oide

Find three other things
in this story that create
sounds.

Create your sound for
these things

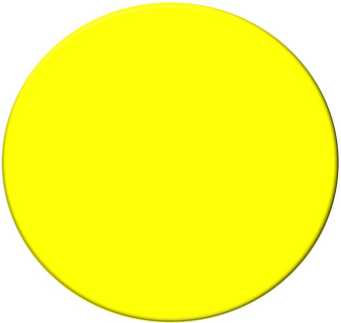


Learning through Colour

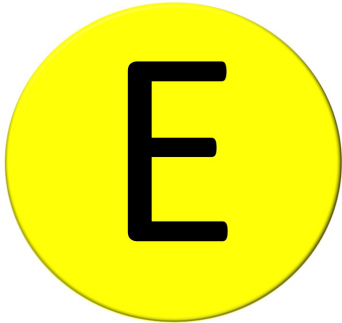



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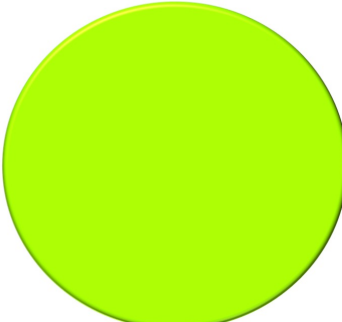


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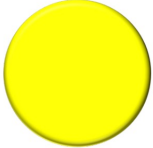

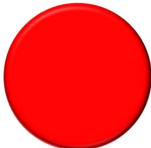



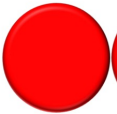
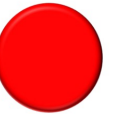


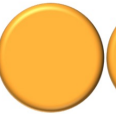

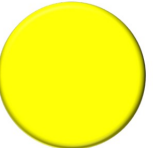

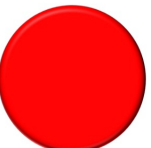




5.19 Play an uncomplicated tune on a chosen instrument




















Oide


Let's Play! **HOT CROSS BUNS**  Oide



Let's Play! **HOT CROSS BUNS**  Oide





5.16 Participate in group music-making activities



Oide



The Sounds of our Learning Outcomes



Level 1 Learning Programme
The Arts

Engaging with Level 1 Learning in the Junior Cycle Music Classroom

The Student Learning Activities suggested below link to the Learning Outcomes from The Arts PLU. A student may achieve a learning outcome at any one of the seven Progression Pathways. These activities are not intended to be prescriptive or exhaustive.

Oide

Learning Outcomes	Progression Pathways	Possible Student Learning Activities
<p>5.9 identify the source and direction of a sound</p>	<div style="display: flex; flex-direction: column; align-items: center; justify-content: center;"> <div style="margin-bottom: 5px;">↑ EXPERIENCING</div> <div style="margin-bottom: 5px;">↑ ATTENDING</div> <div style="margin-bottom: 5px;">↑ RESPONDING</div> <div style="margin-bottom: 5px;">↑ INITIATING</div> <div style="margin-bottom: 5px;">↑ ACQUIRING</div> <div style="margin-bottom: 5px;">↑ BECOMING FLUENT</div> <div style="margin-bottom: 5px;">↑ GENERALISING</div> </div>	<ul style="list-style-type: none"> • live music: visiting musician; school/classroom concert; teacher performing; other students; playing music created live from a digital audio workstation (DAW) • recorded music: speaker, computer, phone, tablet, TV, radio etc
<p>5.10 <u>listen</u> and respond to a wide range of sounds and music (environmental, body percussion, vocal, instrumental, digital, technological, from a variety of traditions and cultures)</p>		<ul style="list-style-type: none"> • Traditions: Haka, St Patrick's Day, Chinese New Year, Halloween • Cultures: Irish, African, Indian etc • Vocal: Liltin in Irish Music, Scat singing in Jazz • Body Percussion: Stellar Hand Ballet, Stomp, Body Avlajia Group
<p>5.11 respond to the elements of music (pitch, pulse, duration, dynamics, structure, timbre, texture, style, tempo)</p>		<ul style="list-style-type: none"> • hands up/down, stand up/sit down – pitch, dynamics, structure • clap, tap, blink, click – beat, tempo • pass the beanbag – pulse • roll the ball to another person – timbre, duration
<p>5.12 <u>experiment</u> with creating vocal sounds</p>		<ul style="list-style-type: none"> • singing – high/low, loud/soft, long/short, shaky/smooth • vocalising – humming, laughing, hissing, coughing, • beatboxing – consonant sounds e.g., Boots'n' Cats, Boots'n'Boots
<p>5.13 use parts of the body to make sounds by moving on/through a reactive environment</p>		<ul style="list-style-type: none"> • Sounds generated by movement/voice using digital technologies e.g. Chrome Music Lab and/or Experiments with Google
<p>5.14 <u>explore</u> and use a variety of sound-making equipment</p>		<ul style="list-style-type: none"> • CD player, radio, instruments, toys etc • Everyday sounds: microwave, fridge, kettle, telephone, doorbell etc
<p>5.15 participate in choosing and/or making appropriate sounds for stories, events, and celebrations</p>		<ul style="list-style-type: none"> • Collaborate on creating playlists for school sports games, weather events, birthday celebrations,
<p>5.16 participate in group music-making activities</p>		<ul style="list-style-type: none"> • Play in a Ukulele group, sing in a choir, get involved in the musical
<p>5.17 create short pieces of music using relevant digital technologies</p>		<ul style="list-style-type: none"> • Tone Pad, Pizza lab, Chrome Music Lab, Musescore
<p>5.18 link sounds to pictorial representations</p>	<ul style="list-style-type: none"> • Use icons that represent Music e.g., play, rewind, record etc • Imitate the sound the picture represents or word/mood paint the sound 	
<p>5.19 play an uncomplicated tune on a chosen instrument</p>	<ul style="list-style-type: none"> • Sing/Play a simple two to five note melody created or presented by the teacher e.g. Hot Cross Buns 	

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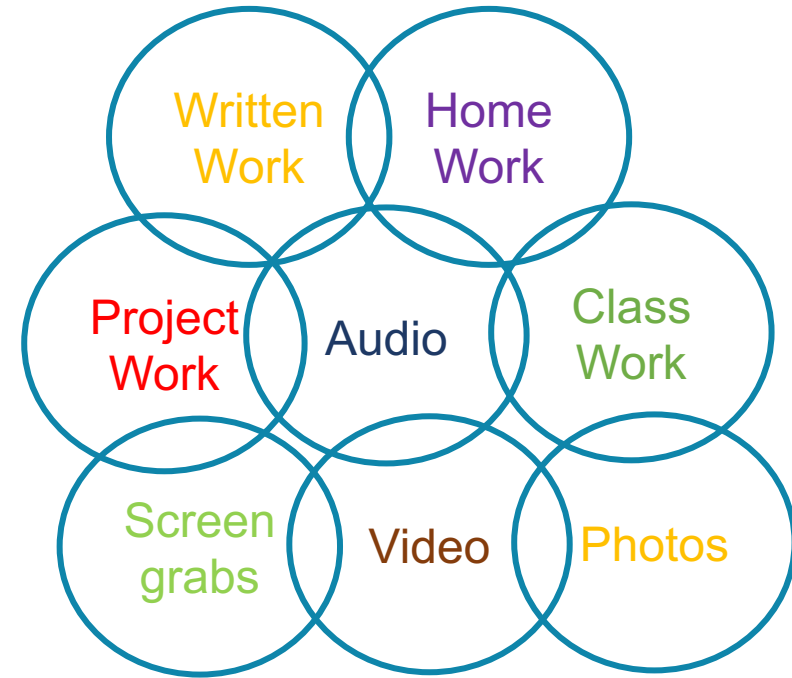
Consider these possible student learning activities for the Learning Outcomes

Evidencing the Learning in a Portfolio



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- Evidence of who completed the work with the student
- Concrete evidence of progress and achievement
- Enhance students' wellbeing and self-esteem
- Variety of ways to demonstrate the learning
- Show progression and include feedback
- Exist hard-copy, e-portfolio or both
- Be user-friendly, easy to navigate



Assessment is
Classroom Based



Class Space



- One per **CLASS**
- **Quickly** and **efficiently capture** ALL evidence of learning for the entire class during a lesson
- A folder in the cloud / a Padlet / a section of a digital notebook / other

Individual Storage Space



- One per **STUDENT**
- **Store** and **organise** ALL learning for one student
- A subfolder / a Padlet linked to a Class Padlet / a subsection of a digital notebook / other

Individual Showcase

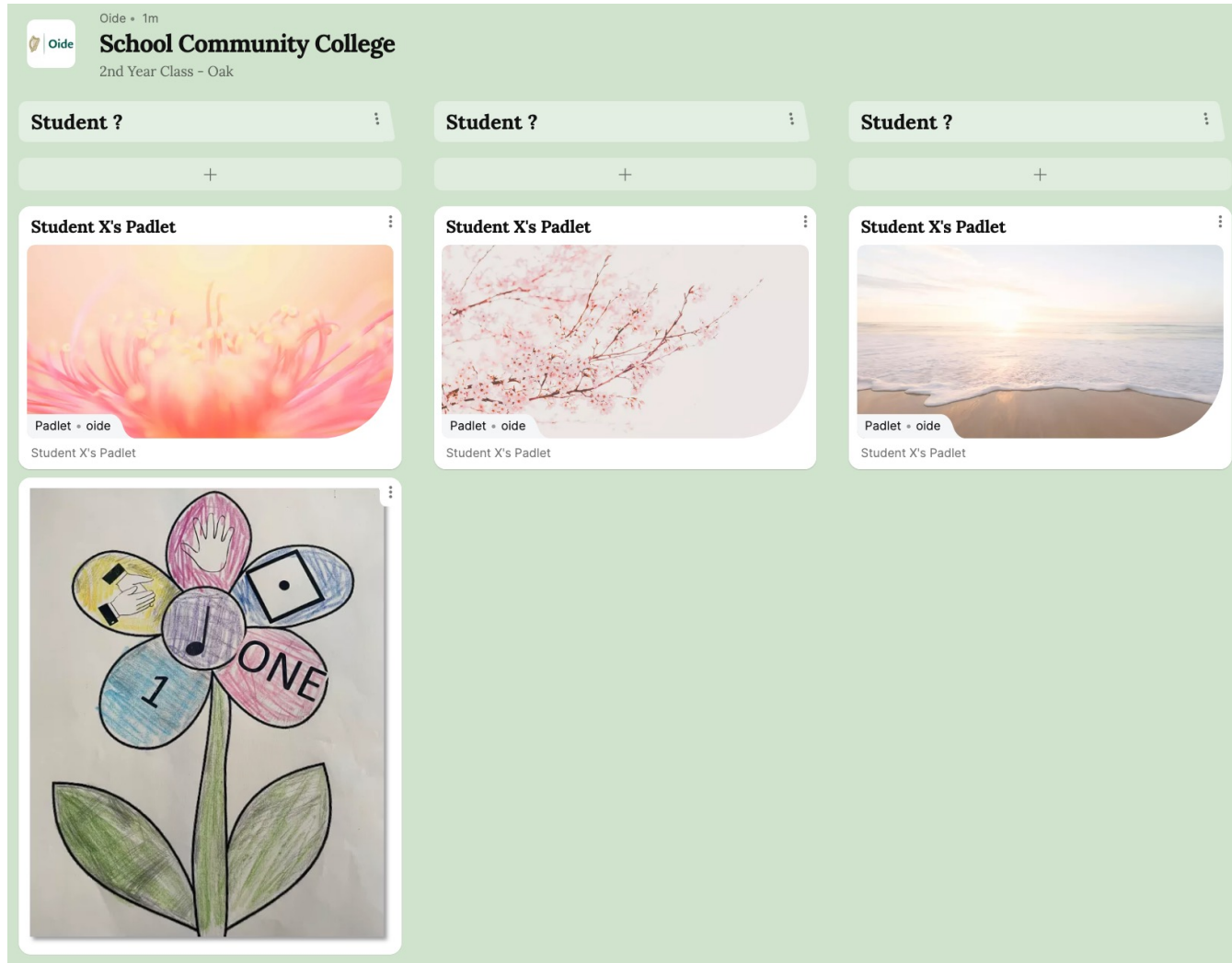


- One per **STUDENT**
- **Showcase** SELECTED learning for one student
- A set of slides / a subfolder / Class Padlet linked to a Student Padlet / a subsection of a digital notebook / other

E-Portfolios in Padlet



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Consider one class
padlet linked to
individual student
padlets as an efficient
means of capturing the
learning

Further Supports



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Using Digital Learning Technologies
padlet How to set up a collaborative learning wall using Padlet

- 1. www.padlet.com**
 - Log in with a Google/Microsoft/Apple account or create a new account by clicking Sign up
 - Choose required membership type then click Let's go
- 2. Choose your FORMAT**
- 3. MODIFY your design**
 - Title your Padlet** (Title field)
 - Description:** Class details, term, dates etc (Description field)
 - Optional:** Choose an icon/emoji if relevant to (Icon field)
 - Choose or upload a wallpaper** (Wallpaper field)
 - Customise the appearance by choosing your color scheme** (Color Scheme field)
 - Attribution disabled = anonymous students' posts Attribution enabled = named students' posts** (Attribution toggle)
 - Enable or disable Comments accordingly** (Comments toggle)
 - Enable Reactions if required. This allows students to react to posts** (Reactions toggle)
 - Enable require approval so that all posts must be approved before they are visible** (Require Approval toggle)
 - Enable filter profanity** (Filter Profanity toggle)
 - Disable Remarks if you don't want others to be able to copy or paste content from your Padlet** (Remarks toggle)

Top Tips when making your Padlet

 - Click on the plus sign or double click anywhere on the wall to PUBLISH a post
 - Click the three dots in the top right corner of the post to change the colour of a post
 - Consider whether COMMENTS and/or REACTIONS are required or just POSTS
 - Click and drag on posts to move and organise them
 - In a CANVAS Padlet click and drag on the bottom right corner of a post to resize it
 - Click ADD SECTION in a SHELF Padlet to add a new section and give it a name
 - To clear all posts from a Padlet press the three buttons on the right and select CLEAR to confirm. You may wish to export a copy of the Padlet before doing this

Using Digital Learning Technologies
padlet How to set up a collaborative learning wall using Padlet continued

- 4: PUBLISH a POST with Audio, Video, Images and Other**
 - Click on the plus sign or double click anywhere on the Padlet wall > Insert name for your post in the Subject box

To capture live recordings and/or images of students' learning, check out the options in the green section

Other SEARCH options are available in this section
- 5: SHARE and/or EXPORT your Padlet**
 - Click the SHARE icon to share the Padlet with your students using a link or QR code
 - Share directly to Google Classroom if needed
 - EXPORT the Padlet in your chosen format

HOW TO REMAKE A SHARED PADLET FOR YOUR OWN

- Ensure that you are logged into YOUR OWN Padlet account
- Open the Padlet that has been shared with you
- Click on the three dots
- Select REMAKE
- Specify what you wish to copy

A copy of the Padlet is now in your own personal account. You have administrative control for your school context.

Creating and Managing Student ePortfolios with Padlet

Create a Class Padlet

- Create a Wall Padlet for your class (see our guide on *How to Set Up a Collaborative Learning Wall using Padlet*)
- Create a section (column) for each student
- Add posts to this padlet to capture evidence of learning e.g., pictures of pieces of work, videos, audio recordings, links to online work.

Create Individual Student Padlets to store all evidence of learning

- Create a new Wall Padlet
- Title the new Padlet with one student's name
- Return to the Class Padlet and add a post at the top of the student's section that links to this Individual Student Padlet
- Repeat steps 1-3 for each student in the class
- Transfer/Duplicate posts from the Class Padlet to the Individual Student Padlets
- Add sections to the Individual Padlet as required to organise the student's work

Create student Showcase Padlets

- Remake an Individual Student Padlet and Title it as a Showcase Padlet e.g., Tommy's Showcase. Copy posts and delete all posts that are not to be included in the student's Showcase Padlet or don't Copy Posts and duplicate only the required posts from that student's Individual Student Padlet to the Showcase Padlet
- Click the Open Slideshow button to automatically create a slideshow showcasing all the student's work
- Add a post with a link to the Showcase Padlet in the student's Individual Padlet if required

Tip

- Create a Padlet Bookmark Folder in the Padlet Dashboard for each class you are working with to organise all the work relevant for that class in one place

E-Portfolio Padlet

Oide Tácaí leis an bhFoghlaim Ghairmiúil i measc Ceannairí Scoile agus Múinteoirí Supporting the Professional Learning of School Leaders and Teachers

Level 1 Learning Programmes (L1LPs) in the Junior Cycle Music Classroom

Name _____
Class _____

Teacher Assessment Checkpoints

Physical Education
The Arts
Being Part of a Community
Personal Care and Wellbeing
Numeracy
Communication, Language and Literacy

Your Questions Answered



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The Sound of Level 1 Learning in the Music Classroom

Spring Sessions: 19th March 2014

Click the + sign to submit your question

Click the + sign to submit your question

Click the + sign to submit your question

Click the + sign to submit your question

Add section

Must a student have an official diagnosis to access L1LP?

Equipment
Would anyone have recommendations on instruments that would be useful for sensory use and/or music making?

SENO vs SENCO
What is SENCO? Is there a SENCO at post primary?

Visual Impairment
Is it possible to use the same two items to represent a choice for a student with serious visual impairment eg the same items for yes and no as for left and right speaker

Music short Course? Did I miss it on the list? Is there one?

Level 2 Query
I've a L2LP student in my 2nd Year Music class. She would really need some one to one classes but there doesn't seem to be a short course for Music for L2LP so how do I cater for that do I create one based on the L1LP PLU ?

EAL Students
Any tips for working with students who are not English speakers or new English speakers

Our school are completely new to L1LP - is there specific training that our staff could do to upskill on this?

Are there resources specific to students who also have visual impairments?

I missed who you said L1 is suitable for? Is it students with MGLD?

Is it 50% +1 to get the PLU of arts?
Should all the elements of the ARTS be covered?

Can a school access specific L1LP training for staff?



Share how you engage with
capturing learning through
an ePortfolio



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Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

Thank you
for your
engagement

Spring Sessions

Tuesday, 19th March 2024

