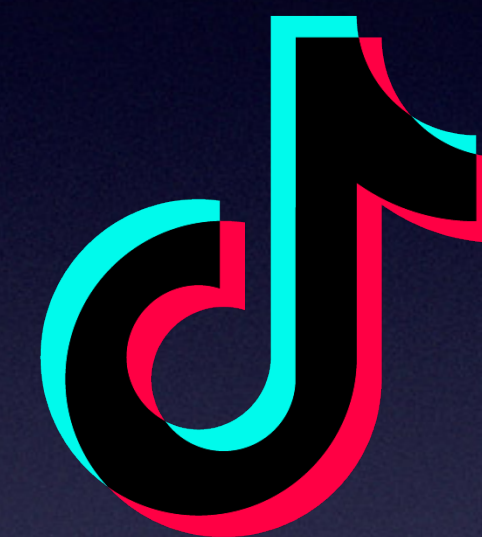


Classes That Captivate



Jim Shaw

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2022 WTAMU Band Directors Workshop



Tik Tok



NETFLIX

Student Engagement

Student Engagement...

What it is NOT

- Measured in terms of “Are they or aren’t they?”
- Easily measured solely based on participation (or the appearance of participation)
- Consistent in intensity and duration
- A room that is always quiet

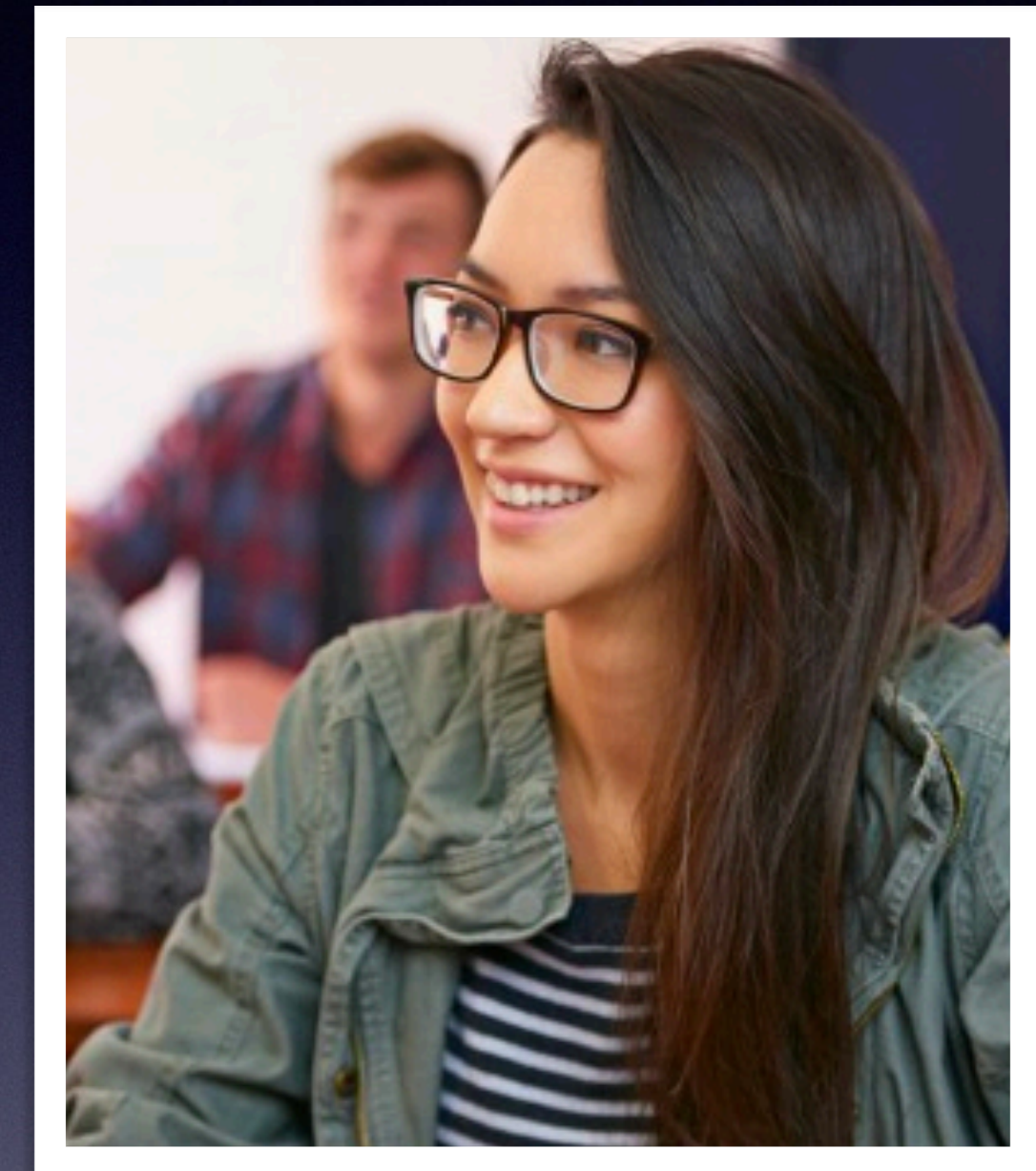
Behavioral Engagement

- Students do what they are supposed to in class.
- Adherence to norms and expectations.
- Students display behaviors associated with persistence, concentration, and attention.
- Students may ask questions and contribute to discussions.



Emotional Engagement

- Reveals student attitudes toward learning.
- Can range from simply liking to deeply valuing what they are being taught
- Students who are emotionally engaged WANT to participate
- The quickest way to build emotional engagement is through positive feedback and praise.
- Also strengthened through building relationships with students over the long term.



Cognitive Engagement

- Involves effort and strategy use.
- Wanting to understand and being willing to go beyond what is required.
- Cognitively engaged students use strategies associated with deep learning.
- Students are making connections with prior learning and skills.



Three Types of Student Engagement

- Behavioral engagement
- Emotional engagement
- Cognitive engagement

So, how do we grab them?

Expectations

Pacing

Communication

Atmosphere

Expectations

If the pandemic taught us one thing...



*Screen capture from one of my
2020-2021 remote learning
classes (used with permission).*

Behavior is learned and must be taught
and reinforced intentionally.

Every child comes to the classroom with different skills, habits, and expectations of what to do. There's no point in (just) telling a child to behave; behaviour must be taught.

Behaviour is a curriculum. This simple truth is the beginning of creating a classroom culture where everyone flourishes; pupils and staff.

discipline

1. the practice of training people to obey rules or a code of behavior, using punishment to correct disobedience
2. train oneself to do something in a controlled or habitual way

discipline

1. the practice of training people to obey rules or a code of behavior, using ~~punishment~~ reinforcement and redirection to correct ~~disobedience~~ undesired behaviors
2. training oneself to do something in a controlled or habitual way and then conducting oneself in that manner

My definitions...

Proactive Discipline

Rules

- Usually posted somewhere (because we are told to do so)
- Keep them as brief and non-specific as possible
- Don't paint yourself into a corner

The background features a large, stylized tree branch in shades of brown and red, curving across the frame. Interspersed with the branch are various musical notes, including treble clefs, eighth notes, and sixteenth notes, in colors like green, blue, and purple. The overall aesthetic is artistic and musical, set against a teal gradient background.

WILLOW WOOD BAND

EXPECTATIONS

1. Be in the right PLACE at the right TIME with the right MATERIALS and the right ATTITUDE.

2. Don't do anything to interfere with the ability of yourself or others to LEARN.

3. Don't do anything to interfere with the ability of the directors to TEACH.

4. Be EXCELLENT to and for each other.

Procedures

- The “unwritten rules” of How We Do Things
- Teach as needed, not all at once
- Many are established in beginning band
- Be firm in your expectations

Our goal is to transform, over time, our Procedures into Habits.

Some Procedures...

- How we enter the room
- Where we should be at the start of class
- How we respond when someone is talking to us
- How and when to ask questions
- How we sit when not playing
- How we change from one piece to another
- How we end rehearsal

Building in Procedures

- Take time to identify and prioritize what you want!
- Teach what they need to know when they need to know it - not all at once!
- Practice, practice, practice (and reinforce!)
- Call attention/re-direct when procedures aren't being followed

Reactive Discipline



Reactive Discipline

- How We Deal
- Our reactions go a LONG way toward setting up EVERYTHING when it comes to student engagement, classroom atmosphere, and more!!!

There is no "small stuff."

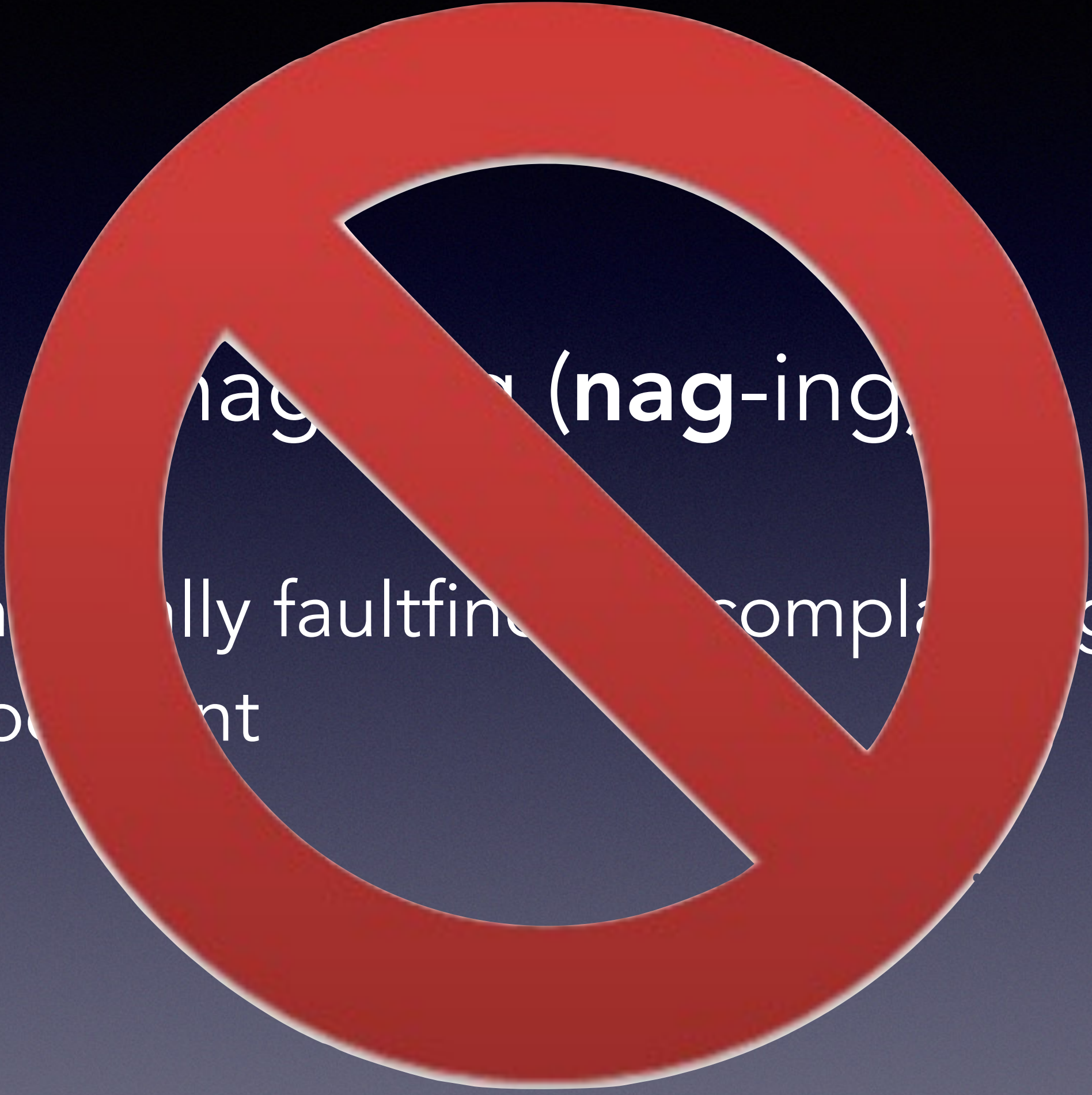
Address the Behavior, NOT the Student.

nagging (**nag**-ing)

continually faultfinding, complaining,
or petulant

nagging (nag-ing)

continually faultfinding, complaining,
or peevishness



“Perception is reality.”

Get them to understand and admit the “Why.”

It doesn't all have to be verbal.

Proximity works wonders.

(You are not chained to the podium.)

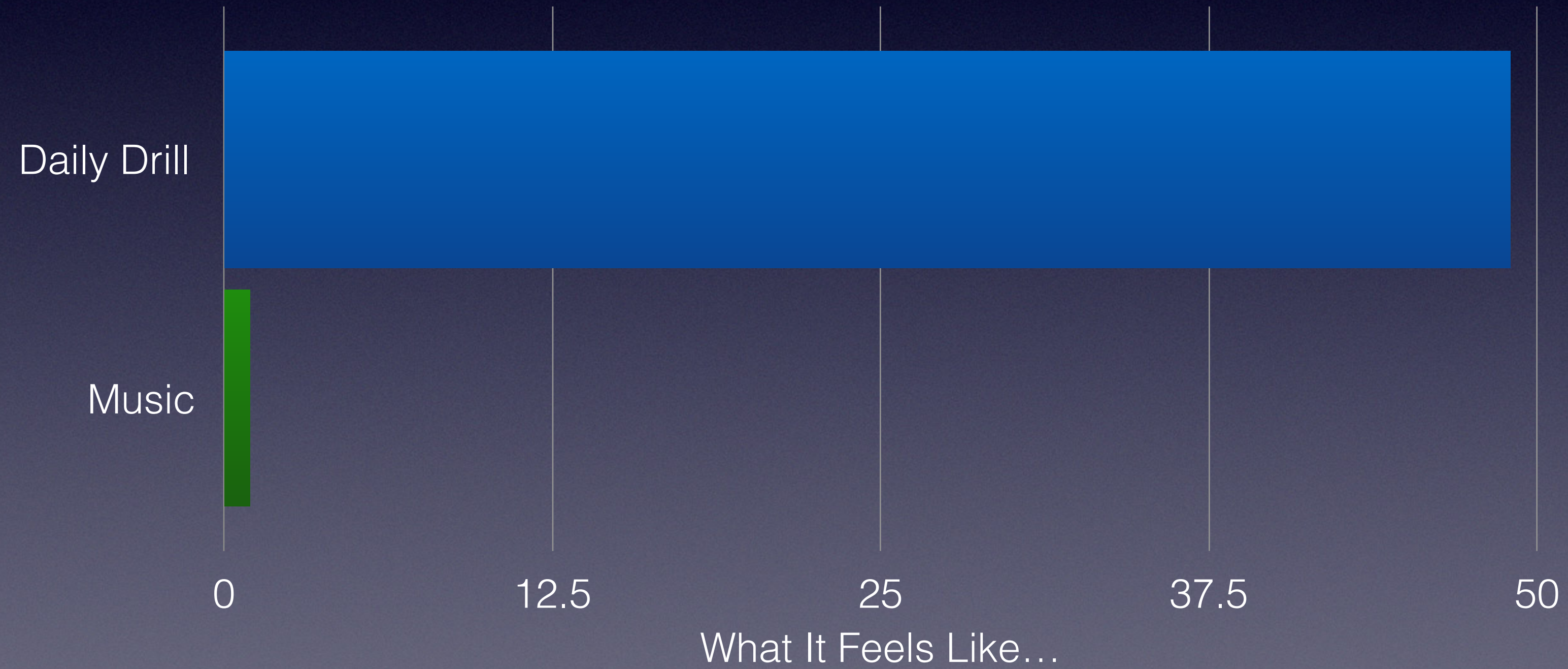
Reactive discipline responses should self-eliminate.

Pacing



The Daily Drill

In A 50 Minute Rehearsal



“The quality of the warm-up is judged by
the effort to improve.”

–Dr. Harry Haines

The Daily Drill

- Students have to see that it's relevant - tie it to the music!
- Only introduce 1-2 new things at a time
- Focus on a small number of exercises each day and make them better rather than "playing at" a long list of exercises
- Processes vs. Events

Keep it Fresh

- Vary the routine
- Change time signatures, tempos, etc.
- Use individuals or small groups as examples
- Avoid “exercise duplication” whenever possible
- Teach it through the MUSIC

Monday	Tuesday	Wednesday	Thursday	Friday
Lip Vibrations/ Long Tones	Long Tones	Lip Vibrations/ Long Tones	Long Tones	Long Tones
Remingtons	Long Tone 2	Remingtons	Long Tone 2	F Descending
Flow Studies	Flow Studies	Flow Studies	Flow Studies	Flow Studies
Articulation	F Around the Room	Articulation	F Around the Room	F Down the Row
F Down the Row	Rhythm/Artic*	F Down the Row	Rhythm/Artic*	

* using a selection in music/method book

Have a Plan

Keep them involved

diminishing returns

=

time to punt

The Care and Feeding of the Percussion Section



When You Stop

- Keep comments brief.
- Don't forget the "power of the positive."
- Only address one or two things at a time.
- Don't just identify problems, give solutions.



Ending the Rehearsal

- Try to end with everyone playing
- Tell them what got better
- Create anticipation for what comes next

Let's talk about...



The First Principle of Energy in the Rehearsal

Energy can neither be created or destroyed, only converted from one form of energy to another.

- also known as the Law of Conservation of Energy

The Second Principle of Energy in the Rehearsal

Your students will not give more energy
to a rehearsal than you do.

- also known as an indisputable fact



Sometimes you just have to fake it...

Communication

Be aware of “non-talking noise”
in the room.

“Listen to the lights.”

–Randy Storie



Vary your tone of voice

Make eye contact

Talk WITH students, not AT them.

“WE / US / OUR”

>

“YOU / YOUR / YOURS”

The Three A's of Active Listening

Attention

- Requires EFFORT on the part of the listener.
- We process words three times faster than a person speaks.
- Poor listeners grow impatient or bored.
- Active listeners process speaker's words, identify key points, and mentally summarize them

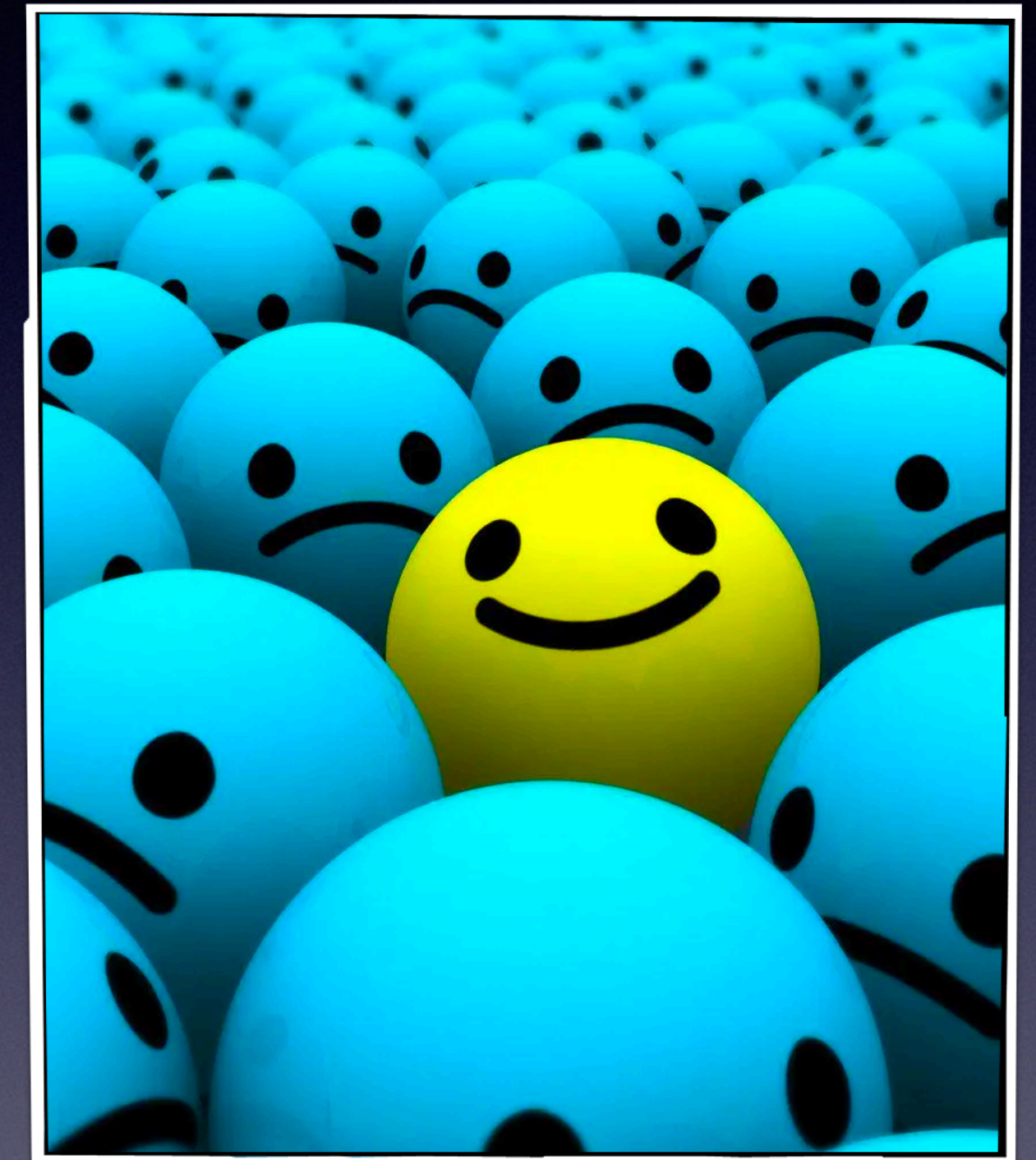


Adapted from Lumen Learning: The Three A's of Active Listening

<https://courses.lumenlearning.com/paris-publicspeaking/chapter/chapter-4-three-as-of-active-listening/>

Attitude

- Attitude is PHYSICALLY EVIDENT (posture, eye contact, reactions, etc.)
- Listener must have MENTAL attitude of being willing to receive information and be purposeful about doing so.

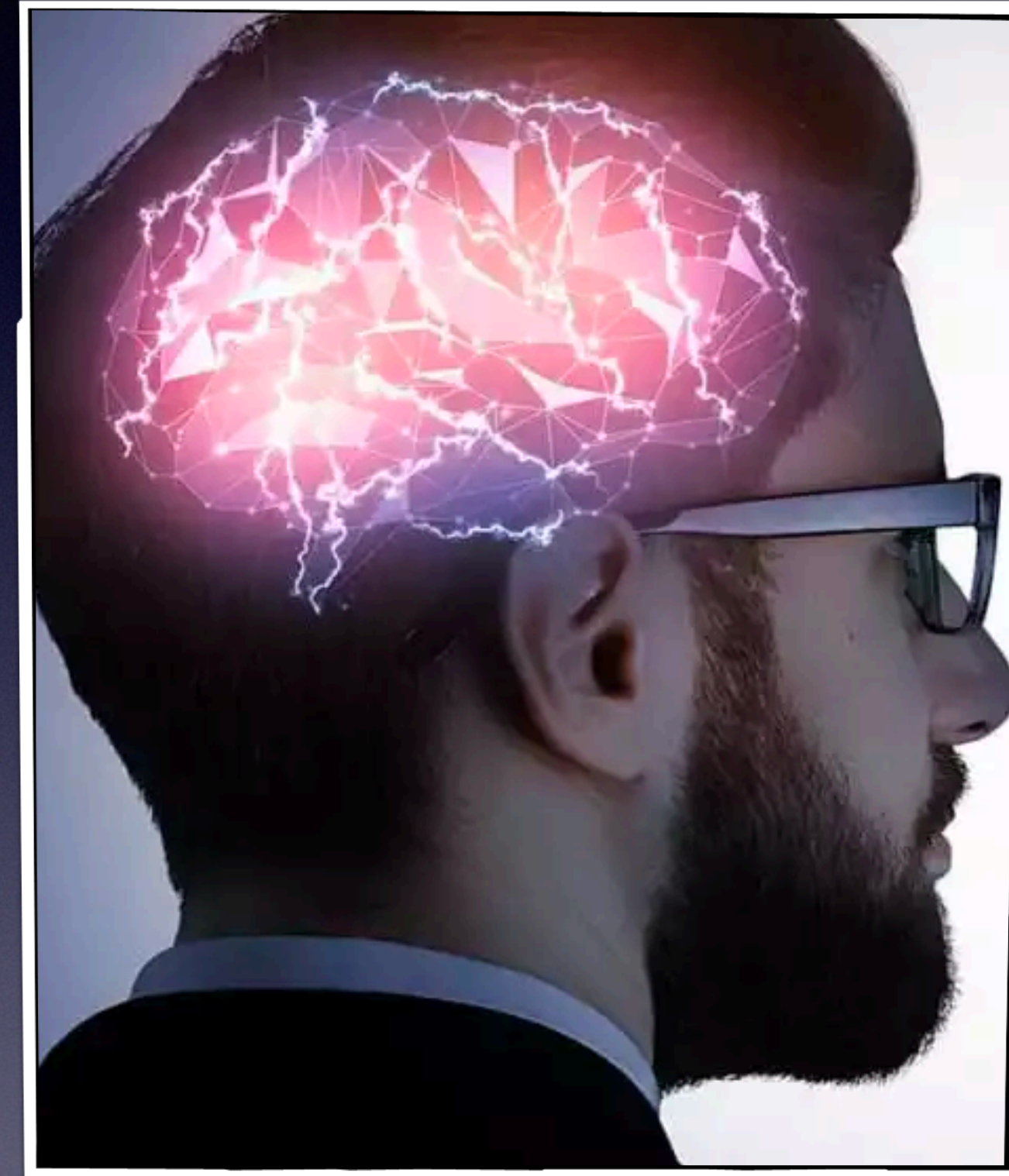


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Adjustment

- Poor listeners more focused on **REACTING** to or **ANTICIPATING** what will be said.
- Good listeners **FOCUS** on the information being given and then react accordingly.

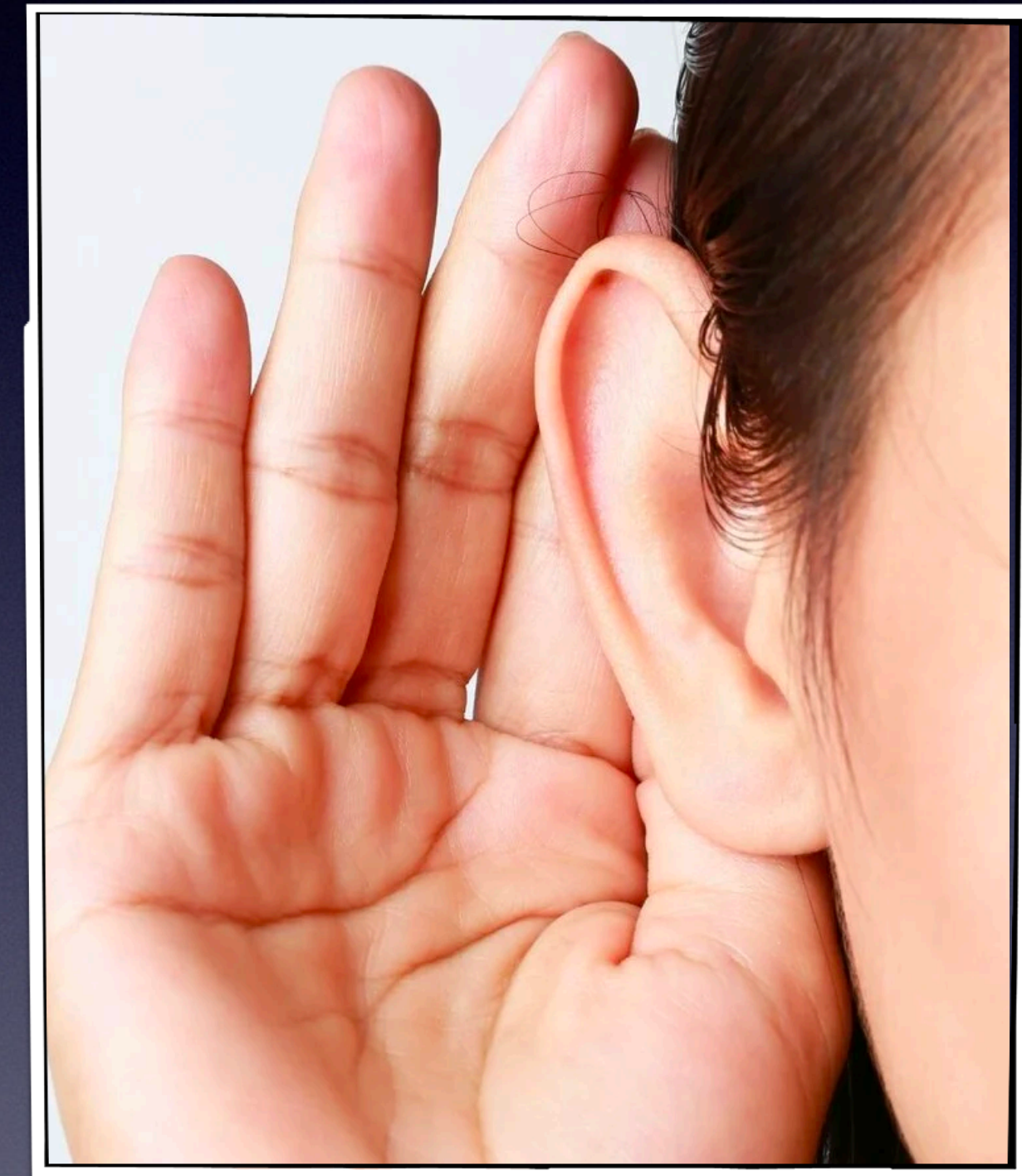


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The Three A's of Active Listening

- Attention
- Attitude
- Adjustment



Adapted from Lumen Learning: The Three A's of Active Listening

<https://courses.lumenlearning.com/paris-publicspeaking/chapter/chapter-4-three-as-of-active-listening/>

Be intentional in creating an atmosphere that fosters accountability, not stress.

HUMOR



Non-Verbal Communication

Conducting

**I DON'T ALWAYS WATCH THE
CONDUCTOR,**



**BUT WHEN I DO, I
DON'T.**

How do I get them to LOOK UP?

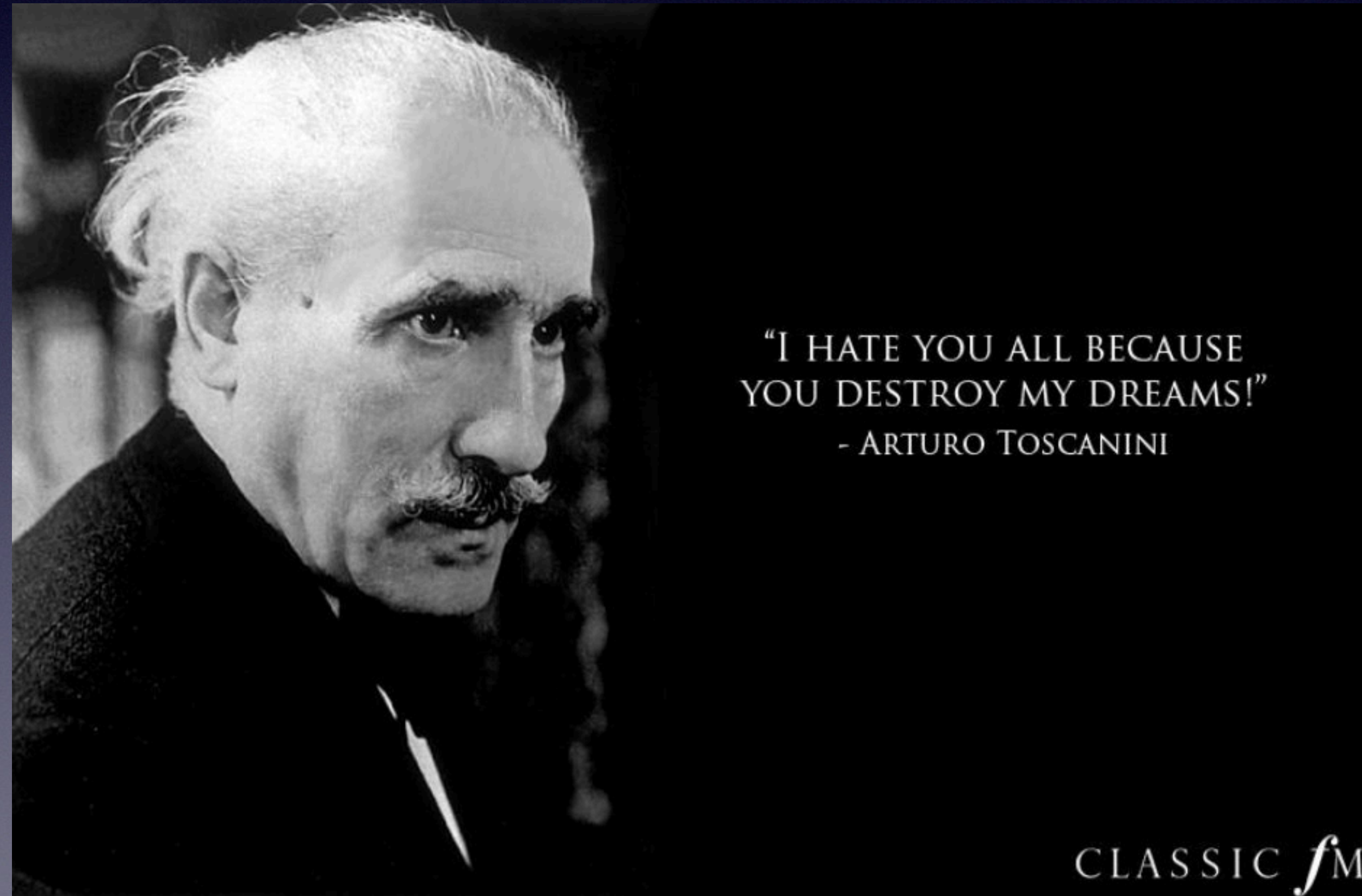
- INSIST that the ensemble STOP with you
- Show a number or numbers with your left hand
- The Watching Game
- Vary your conducting/what you do in certain spots of the music
- Hold the ensemble accountable for RESPONDING to your gestures



Controversial Point Ahead

While immensely valuable, it's OK
to turn the metronome off from
time to time.

Some Common Issues
that Can Impede the Meaningful Waving of the Baton
at the Children



CLASSIC fm

CLASSIC fm

Too Many Prep Beats

Preparation Not in Tempo

Beware the "Floating Ictus"
(on and after the prep)



Mirroring or “Drum Majoring”

Expanding Pattern

Conducting *AT* the Ensemble

Conducting Too High

Atmosphere

Create an Environment in Which Band Members Feel Safe in Taking Risks

- Praise effort as much or more than achievement.
- Understand that improvement is very rarely an event.
- Constantly remind yourself that everything gets better over time.
- Not every mistake is a disaster, none are on purpose, and all are learning opportunities.

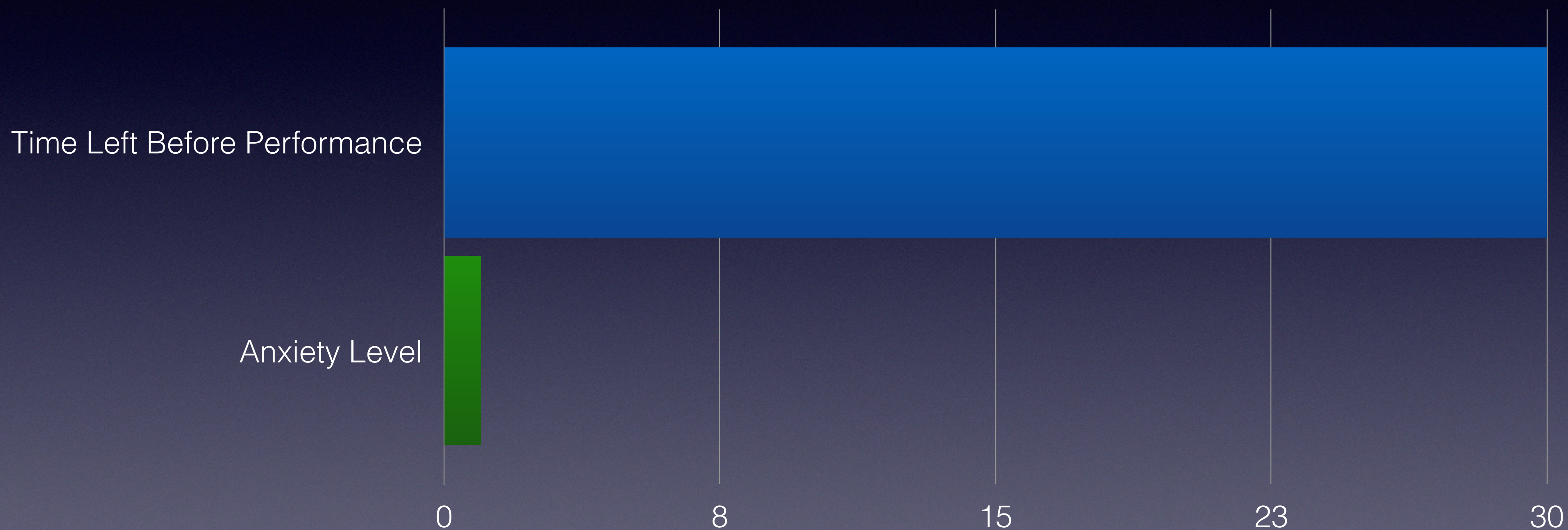
Jacob August Riis



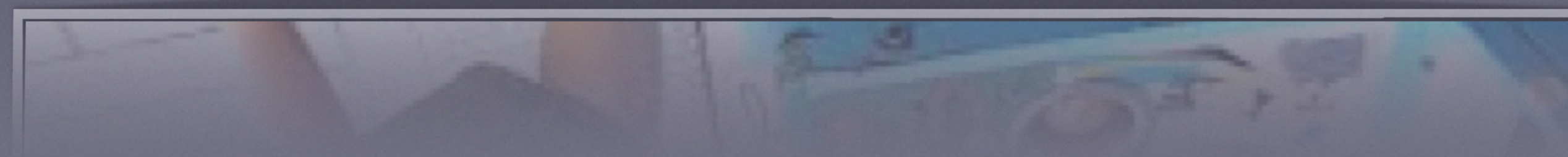
Look at a stone cutter hammering away at his rock, perhaps a hundred times without as much as a crack showing in it. Yet at the hundred-and-first blow it will split in two, and I know it was not the last blow that did it, but all that had gone before.

AZ QUOTES

Rehearsal Anxiety



Avoid the “picky” rehearsal



Play
Prioritize
Address
Repeat

Focus on the Music More
and the Mechanics Less

Focus on the Music More and the Mechanics Less

- Talk more about musical aspects such as phrasing, dynamics, style, “push and pull,” “tension and release,” etc.
- Demonstrate on your personal instrument (and take advantage of team teachers)
- Vary the way you conduct, where you speed up and slow down, etc.

Don't overreact



A quick aside about “Clinician Mode...”



Reality Check:

Ask a band member to repeat back what you just said.

Allow others to talk with your students (team teachers, clinicians, etc.).

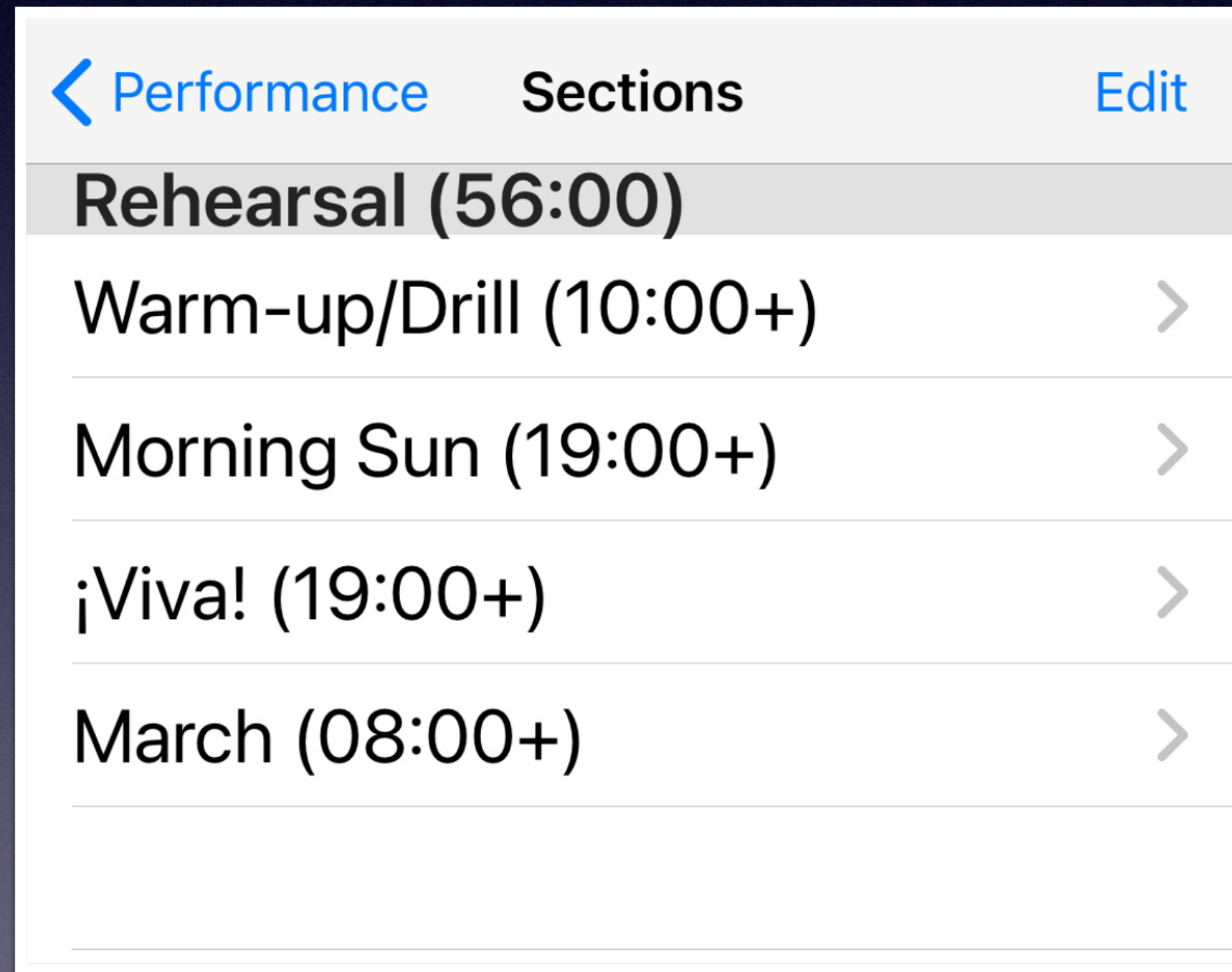
Even if they are saying the same thing, sometimes kids just need to hear it a different way.

Breathe

Touch on something in all
three pieces every day

Segment	Shadow Cove March	A Walk in the Morning Sun	¡Viva!
1	mm. 1-15 (intro and 1st strain))	mm. 1-27	mm. 1-29
2	mm. 15-30 (intro recap and 2nd strain)	mm. 27-64	mm. 29-56
3	mm. 30-48 (Trio)	mm. 64-98	mm. 56-84
4	mm. 48-56 (dogfight)	mm. 98-114	mm. 84-110
5	mm. 56-72 (conclusion)	mm. 114-160	mm. 110-145

Timer in Sections



Fixing Stuff

- Avoid the “laundry list” - focus on one or two areas at a time
- Don't just talk about it - go back to improve and allow band members to hear what it sounds like when it's right (or at least better)
- Stay out of vortexes - know when to punt
- Humor is a great tool to diffuse tension

Provide "Hit Lists"

Rehearsal Notes - Tuesday, April 5

Shadow Cove March (mm = 108 bpm)

- CLEAR REEDS BEFORE WE START.
- DON'T GIVE UP ON WHITE NOTES. This is a big one!!!
- LOOK UP. This is also a big one!!! Not just for tempo (which is REALLY important, but also to react and adjust to conductor signals and reminders from the podium.)
- Be aware of balance in terms of
 - Your section's role in the ensemble (Are you a priority 1, 2, 3, etc.?).
 - Your section's role on your part (Who are you fitting into?).
 - Your individual role in your section (Are you matching side to side?).
- Dynamics, especially softer dynamics, need to be performed.
- m. 26-27: still does not sound like trumpets are articulating here.
- m. 68: Carry trills all the way through this measure.

A Walk in the Morning Sun (mm = 108 bpm)

- CLEAR REEDS BEFORE WE START.
- Beginning was very solid the last several times.
- Self-monitor and adjust for
 - Tone quality (Are you making your best sound?)
 - Pitch (Are you reacting and adjusting if the tuning is suddenly not as good?)
 - Balance (Are you allowing melody to be heard?)
- m. 3: trumpets, relax and take a calm breath, hold the note until beat 2 past the fermata.
- m. 4: be ready to move with the baton off of the fermata and in tempo here.
- m. 6: not hearing articulation/rhythm in bassoon, bass clarinet, euphonium.
- m. 8: can't have an early 2nd trumpet here.
- m. 9-10: upbeats can't be slow. It was very good the last time we did it today.
- m. 17, 23: don't forget about the cresc.'s that were added in the low brass/low woodwinds.
- m. 34: trumpets sound good here, but back off when you get to the tied white notes.
- m. 39: flutes listen to each other here. This is a major tuning spot. Upper octave is likely sharp, lower octave could be flat.
- m. 64: flutes sound really good for the first 4-5 measures, then tuning goes South in mm. 70-78.

m. 80: something here for flutes. The first (lower) part of the phrase sounds better than the

Did we mention Humor?

Classes That Captivate

- Create an environment that provides structure
- Have a plan and set the pace
- Avoid falling into a routine just for the sake of routine
- Communicate effectively (both verbally and non-verbally)
- Reduce/remove obstacles created by anxiety and tension