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Music of Hope Curriculum

Reach Every Student

CONTENT

INTRODUCTION	3
The Importance of Art and Music in the Teaching and Learning Curriculum	3
Approaches to Music Education	4
Roles in Teaching the Music of Hope Program	4
MUSIC OF HOPE PROGRAM	6
General Expectations of the Music of Hope Program	6
Creative Process	7
Critical and Analytical Thinking	8
The Process of Developing Critical and Analytical Thinkin	9
ASSESSMENT AND EVALUATION OF STUDENT ACHIEVEMENTS	12
Core Considerations and Experiences from the Music of Hope Program	12
Achievement Table by Criteria	13
KEY CONSIDERATIONS FOR PLANNING THE DEVELOPMENT OF THE MUSIC OF HOPE PROGRAM	15
Teaching Approaches and Instructional Strategies	15
Integrated learning	21
Anti-Discrimination Education within the Program	23
OVERVIEW OF THE MUSIC OF HOPE TEACHING AND LEARNING CURRICULUM FOR PRIMARY SCHOOLS ACROSS THREE LEVELS	25
General Expectations of the First-Level Music of Hope Program	26
GLOSSARY	30

INTRODUCTION

THE IMPORTANCE OF ART AND MUSIC IN THE TEACHING AND LEARNING CURRICULUM

Art plays a vital role in the intellectual, social, emotional, and physical development of students, contributing significantly to their growth and well-being. Artistic experiences are therefore invaluable in helping students reach their full potential and participate actively in their communities and society at large.

Music education, as an essential part of the arts, enables students to explore and express themselves through a process of self-discovery, gaining deeper insight into the world around them. By engaging students in creative and critical thinking, music can spark high levels of involvement, build motivation for learning, and foster self-confidence. By nurturing and encouraging students' imagination—whether through traditional or contemporary musical forms—music helps them understand that they are part of a living, evolving culture. It teaches them to appreciate both the similarities and the differences in how people express musical art, whether locally or globally.

The Teaching and Learning Program in Music of Hope

The Music of Hope curriculum is designed to help students develop an understanding and appreciation of music, as well as the ability to create and perform it—so that music becomes a lifelong source of enjoyment and personal fulfillment. The program emphasizes encouraging students to take an active role in composing music, exploring ideas through music, responding to music, and performing it.

The engaging and stimulating *Music of Hope* curriculum aims to build practical artistic skills while sharpening students' ability to reason, think critically, and explore emotional responses to music. Students develop musical literacy through singing, playing instruments, using body movement, performing, creating, and active listening.

As such, *Music of Hope* offers a well-rounded music program that integrates all of these components and can reach a broad spectrum of students. **Children learn to love music when they have the chance to experience it within a rich and diverse program.**

APPROACHES TO MUSIC EDUCATION

At the heart of the *Music of Hope* teaching and learning program are four core ideas: **the development of creativity, communication, cultural understanding, and connection-building.**

CORE APPROACH	FOCUS AREAS
Developing Creativity	<ul style="list-style-type: none"> • Enhancing aesthetic awareness • Engaging in the creative process • Taking a creative approach to problem-solving • Embracing innovative thinking when facing challenges
Developing Communication	<ul style="list-style-type: none"> • Using musical elements and forms to express thoughts, emotions, messages, or ideas • Applying critical analysis processes • Constructing and analyzing musical works to interpret and communicate meaning • Using media and technology to create works that express musical ideas and feelings
Cultural Understanding	<ul style="list-style-type: none"> • Gaining awareness of cultural traditions and innovations • Building personal and cultural identity at local, national, and global levels • Committing to social justice and addressing environmental issues
Building Connections	<ul style="list-style-type: none"> • Linking cognitive and emotional domains through musical expression • Collaborating with others in creating and performing music • Applying musical knowledge and skills across different school subjects

ROLES IN THE MUSIC OF HOPE PROGRAM

What We Aim to Develop in **Students**

Music of Hope fosters a gradual sense of responsibility in **students**. The goal is for them to take ownership of their learning journey and actively work to improve their achievements within a group setting. Learning to take responsibility for one's own progress and success is a vital part of education. Over the years, we have found that the ability to shape one's learning process, persevere through it, and manage emotional reactions requires a high degree of self-discipline, dedication, and practice—and is often not fully achieved until the later stages of primary education.

Through hands-on musical education, we help students deepen their appreciation and understanding of artistic music, and apply the skills de-

veloped through music learning in other contexts and subjects. For example, musical knowledge can support learning in other areas and help students remain open to adjusting their viewpoints. Students are also given the opportunity to extend their music education within the program and grow into key leaders who mentor younger students.

Teachers in the *Music of Hope* Program

High-quality teaching is essential to student success. **Teachers** are responsible for developing effective strategies that help students achieve the objectives of the *Music of Hope* curriculum and for designing appropriate methods to assess and evaluate student progress. It is teachers who bring enthusiasm into the classroom, who apply varied approaches to teaching, assessment, and evaluation, who respond to individual student needs, and who ultimately create the best learning methods tailored to each student—without exception.

In the educational process, teachers focus on presenting academic content through play, which is the most suitable form of learning in primary schools. These playful learning experiences allow students to build meaningful connections between what they already know and what they are expected to learn. Learning through play helps students experiment, learn from trial and error, solve problems, develop effective strategies, and build new confidence and skills.

Music of Hope teachers frequently provide students with opportunities to practice and apply musical and artistic concepts, and through regular, varied assessment, they offer detailed, descriptive feedback necessary for skill refinement and progress.

Music of Hope encourages teachers to use their knowledge of students to adapt curriculum activities to the students' needs and life contexts, in order to support them in achieving learning goals to the best of their ability. As a partner to the academic and educational community, *Music of Hope* aims to be a valuable resource for the school music curriculum. It provides a model for integrating music into everyday life, both inside and outside the classroom. This modeling and mentoring not only enriches the educational experience but also the life of the student's community.

In collaboration with schools, school boards, local governments, and the Ministry of Education, Science and Technological Development, *Music of Hope* involves internationally recognized artists and community volunteers to support music classes and promote music education both within and beyond the school setting. These connections are a particularly helpful asset in achieving the outcomes of the official teaching and learning curriculum.

MUSIC OF HOPE PROGRAM

GENERAL EXPECTATIONS OF THE MUSIC OF HOPE PROGRAM

The inclusive *Music of Hope* program is designed for educational purposes, with clear criteria for how teaching units meet the learning outcomes defined by the Institute for the Improvement of Education.

The program primarily develops a range of core skills, such as creative, analytical, and critical thinking, as well as communication skills. Since students learn best when they are consciously encouraged to reflect on their thinking during the learning process (metacognition), *Music of Hope* has created a teaching and learning program that fosters this type of reflection. Learning in the arts cannot be viewed solely as the acquisition of facts—it must focus on developing students' knowledge and skills through hands-on and age-appropriate activities.

All levels of the *Music of Hope* teaching and learning program aim to meet the following general expectations:

Creation (Composition) and Performance focus on the creative use of various musical forms to express and communicate emotions and ideas. Students are expected to be actively engaged in all phases of the creative process. When participating in the creative process, students should be encouraged to think imaginatively and inventively, rather than simply producing expected answers. Reflection and feedback are essential parts of the creative process, enabling students to assess their own achievements and grow in their creative pursuits.

During the process of creating and performing music, students learn to compose and focus their thoughts on musical form, to explore and experiment with instruments and found sounds from their environment, as well as with compositional forms and techniques appropriate to their stage of development. They learn to revise and refine their work, and to present or perform their compositions collaboratively. Through this process, students experience the joy of music-making, create compositions that express and communicate their ideas and feelings, learn to identify and solve problems, and apply their knowledge both independently and in cooperation with others.

Thinking, Communication, and Analysis center on students' awareness and communication of emotional and intellectual reflections on musical works of different forms. Students are encouraged to use the process of critical analysis to respond to, analyze, and interpret the music they experience or hear. While expressing their initial thoughts, emotions, and ideas about music, they learn to analyze their musical choices and explore the context in which the music was created. They develop the knowledge and language they need to communicate about music—and through music. Students also learn that all ideas can be changed or expanded upon and considered from different perspectives. Practicing critical analysis aims to help them move beyond snap judgments, develop informed personal viewpoints, and learn how to articulate their creative and artistic choices.

Exploring Forms and Cultural Context focuses on students' awareness and understanding of how different musical forms have developed over time and across places, and on the role of music in students' lives and its impact at the local, national, and global level. The focus should not be on memorizing facts, but on meaningfully expanding the processes of creating and learning music. Students will deepen their understanding of music from different cultures by studying a wide range of music and musicians from various historical periods and communities, including Roma, minority, local, national, and global cultures.

The three groups of expectations are closely interconnected, and the knowledge and skills described in each group are interdependent and complementary. Through thoughtful planning, teachers design activities that integrate all three groups of expectations, offering students experiences that promote meaningful learning and help them understand the relationships between creative and practical work, critical analysis, and the socio-cultural and historical context of music.

THE CREATIVE PROCESS

Students are expected to engage in the creative process as part of their learning, gaining and applying knowledge and skills in the field of music. All children have the potential to be creative, and an education that builds on this potential deepens their capacity for artistic expression and representation. A child's awareness of their own inner emotions and thoughts is a prerequisite for creating any form of art.

Creativity, therefore, involves discovering and assimilating new ways of thinking and integrating them with existing knowledge. Sometimes, the creative process is more about asking the right questions than about finding the right answers. The paradox lies in the fact that creativity requires both spontaneity and focused, intentional effort. Because creativity does not occur in a vacuum, it is essential to create conditions that support and enhance its development. That's why it is important for teachers to be aware that the learning environment they create directly influences the nature of the learning process itself. **A creativity-friendly environment is one in which students feel safe to suggest alternative ideas and take risks.**

We have identified several stages of the creative process that students may go through in their learning:

- *Challenge and inspiration*
- *Idea proposal and generation*
- *Planning and focusing*
- *Exploration and experimentation*
- *Creation of preliminary works*
- *Revision and refinement*
- *Presentation, performance, and sharing*
- *Reflection and evaluation*

As students and teachers become more familiar with the creative process, they gain the ability to modify the sequence of its stages. Sometimes, the creative process will take students through the entire cycle, while in other cases, it might conclude after the “exploration and experimentation” stage. Research clearly shows that this stage—exploration and experimentation—is critical to any creative process. Therefore, students must be supported during this phase and encouraged to experiment with a wide range of materials, tools, and techniques, and to engage in extensive manipulation of musical elements.

Throughout the creative process, it is essential to provide students with frequent feedback and structured opportunities that foster reflection and metacognition—for example: analyzing the successful aspects of their work, identifying areas for improvement or alternative possibilities, setting goals, and identifying strategies to achieve them. These are integral to every stage of the creative process.

Communication and reflection that occur during and after the problem-solving process help students articulate and refine their thinking, as well as view the problem they are addressing from different perspectives. It is helpful to give students descriptive feedback on their work during all stages of the creative process. Such comments on students’ current progress can come not only from teachers but also from peers.

CRITICAL-ANALYTICAL THINKING

The process of critical-analytical thinking is a central part of the *Music of Hope* teaching and learning program. Students should be guided through the stages of this process. Over time, as they master the steps of this challenging process, they become increasingly independent in their ability to develop and express informed responses and reactions to musical works. They also cultivate more sophisticated judgment when critically analyzing the pieces they study. The goal is for students to approach music thoughtfully, withholding conclusions until they have enough information to express an informed opinion.

It’s important to emphasize that this process does not happen in isolation, as aspects of critical analysis are often used during the creative process itself (e.g., during the revision/refinement and reflection/evaluation stages). For this reason, the critical analysis process and the creative process are inseparably linked. While students should continuously develop their critical thinking skills, creative work is at the heart of the

Music of Hope program, and students will spend most of their time creating and performing.

Using the process of critical analysis allows students to:

- Respond knowledgeably and sensitively to their own and others' musical and artistic works;
- Draw connections between their own musical/artistic experiences, between different artistic forms, and between artworks and the lives of people and communities around the world;
- Perceive and interpret how the elements of each musical form contribute to meaning in the performed or analyzed works;
- Develop, share, and argue for an informed personal viewpoint about musical works;
- Show awareness and appreciation for the value of music and the arts in society;
- Demonstrate respectful behavior as audience members in both formal and informal settings (e.g., peer performances in the classroom; visits to concert halls).

Teachers can set the stage for critical conversation and analysis by creating a “safe space” for learning—an environment in which students feel free to experiment with new or alternative approaches and ideas. This is an excellent opportunity to remind students that people can have different reactions to the same work. Everyone brings their own perspective to music, as well as a unique personal history of experiences with the arts. Responding to music is, in part, a process of self-discovery. Even if students lack specific knowledge about the artist, art history, or contemporary artistic practices, their life experiences, intuition, ideas, and critical and creative thinking skills are valuable and relevant aspects of their interaction with musical works of all genres.

THE PROCESS OF DEVELOPING CRITICAL-ANALYTICAL THINKING

The teacher's role in guiding the process of critical analysis is crucial and involves the following aspects:

INITIAL REACTION

Examples of questions to stimulate student response:

- What is your first impression?
- What does this composition remind you of?
- What do you feel? What emotions does this piece evoke?
- What confuses you? What questions do you have?
- What connections can you make between this piece and your own experience or another art form?

DESCRIPTION

Further questions to encourage student reaction:

- What do you hear when you listen carefully to the piece?
- What grabs your attention?
- What do you feel (for example, see, hear, sense) when listening to the piece?
- What do you like about the piece? What do you notice (e.g., elements)?
- What “qualities” do you hear or see in this piece (e.g., strong, repeated rhythm; fast and slow movements of the upper body in body percussion)?
- What do you think the artist paid special attention to while creating this piece?

ANALYSIS AND INTERPRETATION

Questions for deeper analysis:

- What elements are used in this piece?
- How are the elements organized, combined, or arranged?
- What ideas, feelings, and images does this piece evoke?
- What do you think is the guiding idea of this piece? (i.e., what is the artist trying to say, and why? Or, if it's your own composition: what message did you intend to convey and why?)

EXPRESSING AN INFORMED POINT OF VIEW

Critical reflection questions:

- Why do you think the composer created this piece? How effectively does the artist choose and combine elements to achieve the intended effect in the composition? (i.e., what does it do?)
- What doesn't work, and why?
- Has your viewpoint changed since your initial reaction? If yes, how?
- What made you change your mind?
- If you haven't changed your mind, can you now better explain your first reaction fully or precisely?
- Is this an important piece? Why? How would you change it for a different audience or to send a different message?
- What message or meaning do you think this piece carries?
- What do you think is the artist's worldview?

CONSIDERATION OF THE CULTURAL CONTEXT

Topics for discussion:

- Students may conduct their own research based on questions or be supported by teachers through discussion and investigations into the artist's life events;
- The social, political, and cultural climate at the time the work was created;
- Similarities and differences between specific works from the past and present;
- How the musical work represents the perspective of individuals within certain groups (e.g., social, cultural);

- Examples of other works created in the same period or comparisons of works on similar themes created by different artists at different times and places;
- Audience expectations and artistic preferences at the time the work was created;
- Initial critical reception of the work;
- Audience responsibilities, including basic audience behavior guidelines and the responsibility of individuals to acknowledge personal biases that may affect their commentary on the work (e.g., cultural prejudices or previous experiences with musical art).

The intention is for this process to be used flexibly, taking into account students' prior experiences and the context in which different musical-artistic forms and works are experienced. The cultural context in which the process takes place is of great importance throughout the entire critical analysis process.

ASSESSMENT AND EVALUATION OF STUDENT ACHIEVEMENTS

BASIC CONSIDERATIONS AND EXPERIENCES OF THE MUSIC OF HOPE PROGRAM

The primary purpose of assessment and evaluation is to improve student learning. Information gathered through knowledge assessment helps teachers identify students' strengths as well as weaknesses in meeting the expectations of the teaching and learning program of *Music of Hope*. This information also serves to guide teachers in adapting the curriculum and teaching approaches to student needs and in evaluating the overall effectiveness of the program through classroom practice. To ensure that assessment and evaluation are valid, reliable, and lead to improved learning, teachers in the *Music of Hope* program use strategies that correspond to learning activities, the purpose of instruction, and the needs and experiences of students, and that are fair to all students.

In this guide, we present general and specific expectations of the *Music of Hope* program for the first of three levels of the music program, which includes solfeggio and percussion music literacy, vocal development, and body percussion, and which was piloted in the elementary schools "Branko Pešić," Belgrade (grades I–IV) and "Grabovac," Obrenovac (grade V), with groups of students none of whom had previously attended music classes in music schools.

The results of the pilot implementation of the "Music of Hope" curriculum in these two elementary schools showed that it is possible to achieve all outcomes set by the Institute for the Improvement of Education and Upbringing.

TABLE OF ACHIEVEMENTS BY CATEGORIES OF KNOWLEDGE AND SKILLS

KNOWLEDGE AND UNDERSTANDING

Subject content acquired at each level of learning {knowledge}, and comprehension of its meaning and significance {understanding}

1. Knowledge of content (e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, traditions)
2. Understanding content (e.g., concepts, ideas, procedures, processes, themes, relationships among elements, informed opinions)

THINKING

Conveying meaning through different forms of communication

1. Use of planning skills (e.g., formulating questions, generating ideas, gathering information, focusing, researching, outlining, organizing, and artistic presentation or project, brainstorming, setting goals in a rehearsal journal, inventing notation)
2. Use of processing skills (e.g., analyzing, evaluating, concluding, interpreting, editing, correcting, refining, drawing conclusions, detecting bias, synthesizing conclusions)
3. Use of critical/creative thinking in processes (e.g., creative and analytical processes, design process, exploring elements, problem-solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, discovery, critique, and review)

COMMUNICATION

Conveying meaning through different forms of communication

1. Expression and organization of ideas and understanding of musical art (e.g., expressing ideas and feelings through movement, voice, gestures, phrases, technique) in oral and written forms (e.g., clear expression and logical organization in critical responses to artworks and informed opinions)
2. Communication to segmented audiences (e.g., peers, adults, younger children) and communication of purpose through musical performance
3. Use of conventions – traditions in music (e.g., style, articulation, etc.) and artistic vocabulary and terminology in oral and written forms

APPLICATION

Use of knowledge and skills to establish connections within and between different contexts

1. Application of knowledge and skills (e.g., performance skills: composition, choreography, elements, principles, processes, techniques, strategies, musical-style traditions) in familiar contexts (e.g., guided improvisation, performing a known piece)
2. Transfer of knowledge and skills (e.g., concepts, strategies, processes, techniques) to new contexts (e.g., work requiring stylistic variation, creating an original composition, interdisciplinary or multi-disciplinary project)
3. Making connections within and between different contexts (e.g., between different arts; between arts and personal experiences from the world outside school; between cultural and historical principles; global, social, and/or environmental contexts; between arts and other subjects)

The table of achievements identifies four categories of knowledge and skills in art and in the subject of music culture. It is a standard guide for teachers that enables them to assess student work. The table of achievements is designed as a framework encompassing all expectations of the curriculum at all levels/grades, guiding teachers on how to monitor and evaluate student development, helping them provide feedback to students, and offering different categories and criteria through which students can be assessed and evaluated.

To ensure that assessment and evaluation are valid, reliable, and lead students toward improved learning, teachers must use assessment and evaluation strategies that, besides standard knowledge assessment criteria, are also based on the “table of achievements by categories of knowledge and skills.”

IMPORTANT CONSIDERATIONS FOR PLANNING THE DEVELOPMENT OF THE MUSIC OF HOPE PROGRAM

TEACHING APPROACHES AND INSTRUCTIONAL STRATEGIES

One of the primary goals of the *Music of Hope* teaching and learning program is to encourage children's natural inclination to express their ideas through art. Students come to school with the desire to express their creativity in a broad spectrum. They also bring their individual interests and abilities, as well as diverse personal and cultural experiences, all of which influence their existing knowledge about art and the world they live in. The curriculum for music education, especially for elementary school students, should be enjoyable and designed to encourage them to develop a lifelong interest in music and art.

Quality teaching is key to student success in education. The *Music of Hope* program is based on the belief that all students can be successful in learning music. Teachers providing high-quality instruction respect students' strengths, engage their interest, identify learning needs, and continuously use feedback and assessment for further instructional planning. They clarify the purpose of learning, help students activate prior knowledge, structure instruction by difficulty, and diversify teaching according to students' needs for individual or larger/smaller group lessons.

It is especially important for younger students to have a balanced program that ensures direct teaching of content, as well as opportunities to use their knowledge and skills in both structured and unstructured activities. Teachers should also plan ways to engage students, such as joint and guided practice, to gradually move toward higher levels of independence and greater comfort in taking risks when mastering music.

When exploring the cultural context in musical art, teachers in the *Music of Hope* program avoid marginalizing groups or reinforcing stereotypes when planning lessons. For example, teachers avoid focusing on art forms from only one perspective or style. They avoid evaluating some art forms as "better" than others, or preferring European music works or male artists' works.

On the contrary, they include considerations of local and global art, incorporate contemporary works by living artists, and compare different musical art works by themes and purposes.

When planning classroom space use, teachers organize the learning environment in ways that facilitate activity and stimulate creativity—for example, ensuring enough open space for choreographic movements, body percussion, and other performing music activities.

Similarly, teachers plan student routines as efficient transitions between music activities, using games, instruments, materials, and visual aids. With a classroom environment that is comfortable, colorful, and stimulating, allowing flexible grouping, teachers present student work in meaningful and engaging ways, encouraging the learning process and creation of student choreographies, ideas, and final compositions.

A large part of the *Music of Hope* music teaching and learning program should encourage students to use art for their own investigations and to understand the learning process and express ideas and feelings through art for a small audience of peers in the classroom.

Teachers in the Music of Hope program have identified some pedagogical challenges they had to address during their classes. Becoming aware of old habits that always challenge achieving student outcomes, skills, and competencies led to the popular slogan: “Don’t wear the old shoes,” and to systematization of successful learning strategies.

“OLD SHOES” — WHAT TO AVOID IN TEACHING

The teacher explains tasks verbally too much or for too long and does not allow students to find answers on their own.

The teacher does not acknowledge or give enough credit for students’ successful steps during the lesson process.

Steps toward mastering the material are not adequately broken down into smaller parts.

Teacher frustration after an unsuccessful lesson, combined with minimal positive classroom atmosphere, should never become the students’ responsibility.

Inflexibility regarding the need to improvise the lesson plan. If something doesn’t go as planned, activities should be adapted or students asked, “How could we improve this together?”

Not explaining to students how they can use the knowledge they have acquired or what its purpose is.

Resistance to adopting new learning strategies simply because sticking to old ways is easier.

Insufficient recognition of student energy during the lesson, staying too long on one segment persistently to reach a planned goal.

Insufficient involvement of students in the process — students are not informed about what the teacher expects from them and what the desired outcome should look like.

When planning the *Music of Hope* curriculum, teachers consider how to approach selected strategies, descriptions of which follow:



Bias and Stereotype Analysis

Teachers can use this critical thinking strategy to help students examine inequalities based on race, ethnicity, gender, class, viewpoints or perceptions, and physical or mental attributes of individuals. Students can examine their own prejudices and systemic discrimination, learning how social, political, economic, organizational, and cultural structures contribute to these perceptions. Using this strategy, they learn skills for critically assessing areas of musical art and become aware of reflected biases and stereotypes.



Brainstorming

Teachers may use brainstorming as a thinking strategy to help students generate questions, ideas, and examples and explore a central idea or theme. During brainstorming, students share ideas that come to mind and record them without judgment. When introducing a topic, teachers may use brainstorming sessions to determine what students already know or want to learn, providing direction for learning and reflection. Brainstorming stimulates fluent and flexible thinking and can also be used to expand problem-solving skills.



Conference

During conferences between students and teachers, students can report on their progress, consider problems and solutions, and record achievements and areas for improvement. Teachers may meet with small groups of students to facilitate insights and learning. Conferences require an atmosphere that invites, supports, and encourages open discussion, and a high level of trust among participants. Conferences provide teachers opportunities to guide and support students and allow students to demonstrate their learning through discussion.



Team Learning

Team learning techniques enable students to work as a team to achieve a shared goal. For example, a group of students may work together to prepare a musical performance, create an artwork, or complete a research project. Besides the final product the group produces, an important aspect is the cooperative learning process itself, where each group member reflects on how they functioned in the learning process and assesses their contribution to the group work. Discussions, attendance lists, and self-assessment checklists are some ways students can reflect on the group work process and their participation.

Discussion

Discussion is a collaborative strategy through which students explore their thinking, respond to ideas, process information, and articulate their thoughts in exchanges with peers and teachers. Discussion can be used to clarify and understand concepts, ideas, and information. Emphasis is placed on talking and listening to each other. Through discussion, students can make connections between ideas and experiences, and consider various meanings and interpretations of musical and literary texts and experiences.

Experimentation

Experimentation is central to art and is often used to create links between the concrete and the abstract. Experimentation requires students to explore, test, handle instruments, solve problems, make decisions, and organize information practically. Experimentation also encourages students to use cooperative skills for effective interpretation and communication of findings. Experimentation enhances student motivation, understanding, and active engagement and can be initiated by teachers or students.

Focused Inquiry

This is a teaching method where students use materials and equipment available in the classroom, according to their choice. The teacher observes and listens while students explore and provides guidance as needed, using information gathered through assessment. For example, a teacher might pose a question, prompt deeper thinking, or introduce new vocabulary.

Free Inquiry

This is a key student-driven activity where students use materials available in the classroom, according to their choice. Teachers observe and listen as part of assessment while students explore freely, without directing the inquiry process as in focused inquiry.

Graphic – Visual Aids

Use of visual supports is a particularly powerful teaching strategy. Graphic aids, often called key visual elements, allow students to understand and represent relationships visually, not just through language, providing useful functionality in representing textual meaning. Graphic-visual aids can be used to organize, compare, analyze, and synthesize information and ideas. These aids help students maintain or recall prior knowledge and connect it with new concepts learned, as well as strengthen their understanding. Common examples include timelines, cyclical diagrams, T-charts, Venn diagrams, story maps, flowcharts showing process steps, vertical and horizontal columns, webs, and problem-solution concepts. Use of these aids is especially helpful at the start of class or group brainstorming. Visual-graphic aids provide an effective way to collect and visually present information about a topic, making it clearer to students through designed visual representation.

When using various suggested aids, teachers should highlight their usefulness to students. For example, a T-chart provides an ideal framework for visually representing comparisons and contrasts, while a flow-chart is well suited for illustrating cause-effect relationships. Additionally, the “problem-solution concept” is excellent for formulating a problem, offering a group of solutions, and drawing a reasoned conclusion as to why one solution is accepted and another rejected.



Guided Activity

This is a key instructional activity initiated by the teacher. Based on previous results, the teacher can ask a series of questions, provide and encourage students to expand their current thinking, ask them to demonstrate a known concept in a new way, and encourage them to try a new activity on the same principle.



Guided Inquiry

The teacher models a concept or skill that is part of a larger set of skills or knowledge and leads students as they practice this first step. The process is repeated until students master the expected knowledge and skills of the lesson. This strategy is especially useful for introducing new skills that develop in sequences.



Segmented Team Activity

A group activity where different segments of learning are assigned to each member of a smaller group. Each member then works to become an “expert” in their aspect of the task to teach that knowledge to the other group members. These puzzle activities push all students to take equal responsibility for the group’s learning goals. In musical art, puzzle activities can be done in composing and performing, listening to, and reading a piece of music composition. In puzzle activities during composing and performing, each student becomes a member of a “specialist” group learning a specific artistic skill. Specialists then return to their team to share information and demonstrate the skill. Each specialist must ensure all group members understand the information and the way of performing the skills they previously mastered. A similar procedure can be followed for listening or reading activities.



Lateral Thinking

This is a thinking process first described by Edward de Bono, who recognized that the mind can look at problems from many angles and therefore generate many creative, even unorthodox, solutions. Lateral thinking involves considering problems or challenges from multiple perspectives, often breaking down elements and recombining them in different or even random ways. Using so-called “sideways” thinking methods develops skills to bring positive and negative aspects of a problem to the forefront and evaluate the overall picture.



Modeling

Teachers can demonstrate a task or strategy to students and “think aloud” to make the process clearer. By imitating that model, students become aware of the procedures needed to complete a task or choose a learning strategy.



Multiple Perspectives

Teachers can encourage students to adopt different viewpoints to develop their critical thinking skills and see problems from multiple perspectives. In this activity, students identify a person’s viewpoint by considering their concerns and needs. They also locate and analyze information about the person and summarize their position. They learn to ask questions, analyze characters, and draw conclusions without letting personal bias interfere. This strategy can be used in composing and character analysis activities within musical works.



Oral Explanation

Students can use oral explanation to clarify their thinking, justify reasoning, and communicate their understanding in any segment of musical art.



Panel Discussion

Panel discussions provide opportunities for students to explore controversial issues from different perspectives. A moderator introduces the topic, and panel members present prepared statements of three to five minutes clarifying a particular viewpoint. The moderator facilitates audience participation and allows panel members to clarify previous statements or provide new information. After the discussion period, the moderator asks each panel member for a general conclusion or summary statement. Topics chosen for panel discussions should engage students intellectually and emotionally, enabling them to use higher-order thinking skills while presenting reasoned and logical arguments.



Role Play

Role play allows students to simulate different situations, using language for different purposes and audiences. Through role play, students can practice and explore alternative solutions to situations outside the classroom. Role-playing also helps students take different perspectives on a situation, developing sensitivity and understanding by putting themselves in others’ shoes. An important phase of any role-playing activity is the discussion afterward. The post-role-play discussion allows students to analyze the experience and what was learned.



Learning by Sketching

Through making quick sketches, students can represent ideas and their responses during or immediately after a presentation or lesson. They can also make notes in pictorial or graphic form while reading a story or drama for a music-theater project. Learning by sketching is often used

during listening or viewing experiences to help students understand new or complex concepts or techniques.



Think Aloud

In the think-aloud strategy, the teacher models thinking or the learning process aloud while using it. It is especially useful when students are learning a difficult concept or as a way to reinforce the learning process. Students can also perform think-aloud themselves while learning a skill with a peer or teacher.



Think-Pair-Share!

During think-pair-share activities, students individually consider a question or problem, then discuss their ideas in pairs or small groups. The teacher then invites several students to share their thoughts and ideas with the whole class.



Visualization

Visualization is the process of making an object, event, or situation visible in one's imagination through mental construction or recalling a specific image. Teachers can use visualization with students as an exercise in creating a mental image of performing a musical work. Visualization helps students become aware of the performance process and their role in it, and expand their creative thinking. Visualization can also be used in other art areas where teachers use various visual stimuli (e.g., illustrations, photographs, reproductions, videos, real objects, graphics) to help students generate ideas for various types of works in all arts.

INTEGRATED LEARNING

In integrated learning, students are given the opportunity to work on meeting the expectations and outcomes of two or more subjects within a single unit, lesson, or activity. By connecting expectations and outcomes from different subject areas, teachers can provide multiple opportunities for students to deepen and demonstrate their knowledge and skills in a variety of contexts.

Art can be used to offer alternative ways of learning and making connections. Through integrated learning, exploring themes, questions, and experiences can encourage students both in artistic creation and in developing understanding in other subject areas. For example, teachers may connect specific expectations and learning outcomes from music education with those from social studies. Connections can be made in many areas, including the relationship between musical forms and their social and cultural context in different times and places worldwide.

The importance of art and the impact of technological changes on art (e.g., improvements in musical instruments, use of multimedia technology) can also be explored. In such a lesson unit, students might gain insight into

the significance of art for various people. For instance, they may work with dramatic or dance movements performing works from the Baroque period, and through musical expression demonstrate their understanding of a historical figure or visual artwork, while creating images reflecting their own ideas, time, and place in society.

In integrated learning, teachers should plan which specific knowledge and skills from each subject will be taught. For example, if students are asked to create a scene in drama, the teacher should guide students in using dramatic conventions to explore possible motivations of characters. In music, the teacher should instruct students on musical elements and form so they can create a mood piece to accompany the story, rather than simply choosing an existing piece.

Integrated learning can also address the problem of fragmented and isolated skill learning — that is, students can learn and apply skills in meaningful contexts, rather than just learning to perform technical music exercises. In such contexts, students also develop their thinking, reasoning, and ability to transfer knowledge and skills between subject areas.

In Serbia, there are more than 40 national minorities making up about 13% of the total population. National minority councils have been established to facilitate minority rights in culture, education, information, and official use of language and script.

Accordingly, the *Music of Hope* curriculum includes guidelines aimed at effective protection against discrimination, with special focus on the Roma population, particularly Roma girls, who often face multiple forms of discrimination.

Programs for Serbian as a second language are intended for students born in Serbia or immigrant citizens whose native language is different from Serbian or significantly different from the language used in Serbian schools. Although they need frequent opportunities to use Serbian at school, there are important educational and social benefits connected with continuing to develop their mother tongue while learning Serbian. *Music of Hope* teachers encourage parents to continue using the mother tongue at home in rich and varied ways as a foundation for developing literacy and Serbian language skills. It is also important that teachers find ways to bring students' languages into the classroom, using parents and community members as resources.

When entering school, many of these students come into a new linguistic and cultural environment. All teachers share responsibility for these students and for the functional development of their Serbian language skills. Students learning Serbian as a second or additional language bring a rich diversity of background knowledge and experience to the classroom. Their linguistic and cultural backgrounds not only support their learning in the new environment but also become a cultural asset within the classroom community. *Music of Hope* teachers have found positive ways to incorporate this diversity into their lesson units and school environment.

When planning programs for children with different linguistic experiences, teachers should recognize the importance of the orientation process, understanding that each student adapts to the new social environment and language in a unique way and at an individual pace. For example, children in the early stages of acquiring Serbian may go through a "silent period" during which they carefully observe interactions and the physical environment of their new learning context. They may use body language instead of speech or use their mother tongue until they gain

enough knowledge to feel confident in their interpretations and responses in Serbian. During this period, *Music of Hope* uses musical language as a bridge between the two languages, thereby removing barriers. Students in the program progress in a safe, supportive, and pleasant environment that nurtures confidence while receiving focused literacy instruction in short forms of musical songs. Individual rates of language acquisition influence how students participate in paired, small group, or whole-class activities; some may use single words or phrases to communicate thoughts, while others speak quite fluently.

With exposure to Serbian in a supportive learning environment, most students will develop speaking fluency relatively quickly, making connections between concepts and skills learned in their mother tongue and similar concepts and skills introduced in Serbian. However, language fluency is not a good indicator of a student's vocabulary, sentence structure, reading comprehension, or other language knowledge aspects important for literacy development and academic success. Research shows it takes most language learners five to seven years to reach the academic language proficiency of their native-speaking peers. Furthermore, the older the child upon arrival, the more knowledge and language skills they need to catch up on, as well as more direct support from their teachers.

Music education programs help address these challenges by incorporating a range of learning modes (emotional, physical, visual, auditory, etc.) and creating a supportive atmosphere aimed at achieving functional memory of new words, correct sentence structures, and ultimately literacy development.

ANTI-DISCRIMINATION EDUCATION IN THE PROGRAM

The application of anti-discrimination principles in education affects all aspects of school life. It promotes a school climate that encourages all students to work at high standards, affirms the value of every student, and helps students strengthen their sense of identity and develop a positive self-image. It encourages both teachers and students to value and show respect for diversity in school and the wider society. Therefore, schools need to adopt measures ensuring a safe learning environment, free from bullying, violence, and hate speech.

Anti-discrimination education encourages students to think critically about themselves and others in the world around them, to promote fairness, healthy relationships, and active, responsible citizenship. Schools also have the opportunity to ensure that interactions between the school and community reflect the diversity of the local and broader society. Different strategies should be considered for communication and cooperation with parents and community members from diverse groups, to ensure their participation in activities such as performances, concerts, and discussions with teachers.

A special communication strategy enhances success in engaging parents socially marginalized from the school system. *Music of Hope* teachers do their best to reach out to parents and encourage them to feel comfortable interacting with the program and school their children attend.

The *Music of Hope* curriculum is inclusive and uses resources for learning and analyzing musical works that reflect a wide spectrum of students' interests, cultures, and experiences. Teachers routinely use materials representing the diversity of Serbian and world cultures, including contemporary works of national minorities, and ensure students have access to such materials. Simultaneously, creating different forms of musical art inspired by various cultural styles provides opportunities for students to explore the musicological and cultural materials related to their identity.

Teachers ensure that students from minority cultures are aware of the historical, cultural, and political contexts of traditional and non-traditional gender and social roles represented in the materials studied. Attention is paid to how minority groups are represented in the music curriculum. In *Music of Hope*, students of all genders are encouraged to play instruments traditionally associated with the opposite sex or to choose vocal expression freely without facing gender bias. Music provides a way for teachers to help minority students explore the richness of their culture.

Unfortunately, outside the classroom, the work of women and many minority groups remains underrepresented in public galleries, theaters, dance and concert halls, and popular culture. As a result, female and minority perspectives in art and music are limited. However, change is occurring; for example, many instrumental ensembles and orchestras hold blind auditions behind screens so evaluators cannot tell the gender of performers. Still, because there are few female conductors in major orchestras worldwide, and dance repertoires tend to be dominated by male choreographers, teachers must ensure that students become aware of issues of fairness and value the work from a socially, culturally, and historically diverse range of women and men.

Teachers should also provide positive role models for all students in the fields they explore, encouraging students to consider career opportunities traditionally reserved for the opposite gender or majority groups.

Art offers both students and teachers a unique way to explore positive approaches to confronting negative social and emotional impacts of various forms of discrimination, such as racism, sexism, homophobia, religious intolerance, as well as consequences of abuse, bullying, and other expressions of violence and hatred. Teachers can help students connect the understanding they gain with the messages anti-discrimination programs aim to convey.

Above all, students lacking educational and economic opportunities will, through active engagement in music programs, become motivated, develop persistence in their tasks, and build self-confidence through their successes. Additionally, participation in music programs like *Music of Hope* provides opportunities to develop social skills such as conflict resolution, self-control, cooperation, social tolerance, and empathy. The program aims to enable students to take creative risks within a safe and supportive environment.

OVERVIEW OF THE TEACHING & LEARNING PROGRAM FOR PRIMARY SCHOOLS – THREE LEVELS

In the early grades, students experience and explore elements of music through singing, listening, processing various songs, music literacy, and learning rhymes and chants. Their experiences include a wide range of recorded and live music.



First Level of Learning – At the first level, students make connections with the role of music in their lives, sing and play in unison, create simple accompaniments, and experiment with found sounds and instruments. Over time, they will sing unison songs and use speech sound patterns to create simple accompaniments and adopt basic and invented notation (e.g., hand signs for pitch when singing a scale, simplified rhythmic notation).

By the end of this cycle, they will be able to perform simple bordun and canon, design and perform soundscapes and melodies, learn part of the notes from the C major scale, and begin to identify and appreciate music's role in their lives. During this level, students are introduced to percussion instruments and how to care for them, learn appropriate audience behavior, and develop cooperation skills.



Second Level of Learning – Students focus on applying their knowledge of musical elements in performance (singing, movement, instrument playing), creation, and listening. They deepen their understanding of standard notation in the treble clef, become aware of intervals, scales, and chromatic motion, and develop their vocal registers. They read more complex percussion scores using body percussion (e.g., snapping, clapping, patting knees, stomping), continue composing simple rhythms and melodies, and explore musical organization (forms).

They also investigate major influences on music in history and current culture, continue to think critically about the music they hear and perform, and begin setting personal goals, working in large and small groups to solve musical problems. By the end of this level, they should be able to give constructive feedback on their own and others' participation in the process

Third Level of Learning – Students consolidate their previous knowledge through listening, vocal and instrumental performance, and composing musical phrases and small compositions. At the beginning of this level, they reflect on their strengths and define next steps in creating and interpreting music. They analyze the role of music in their lives and how it has changed in response to historical, cultural, and other influences.

They may join instrumental ensembles and use their musical knowledge and creativity to create music for specific purposes. They develop their individual learning profiles and apply this knowledge during music classes. Students learn to solve musical problems both individually and in groups and demonstrate the ability to use logical arguments to support their analyses and opinions about their own and others' work, while showing respect for others' efforts and views.

GENERAL EXPECTATIONS OF THE FIRST LEVEL TEACHING AND LEARNING PROGRAM

By the end of the first level, students will be able to:

Creation (Composition) and Performance – Apply the creative process of composing music for different purposes using musical elements and techniques.







Thinking, communication and analysis – Apply critical analysis to communicate feelings, ideas, and understanding in response to various musical genres, including opera and musical theater..

Research of forms and cultural context – Demonstrate understanding of various musical genres and styles from past and present, their social and community contexts.

MAIN CONCEPT OF THE FIRST LEVEL

Students will become familiar with musical elements and related concepts appropriate for Level I. They will develop understanding through different musical experiences (e.g., listening, singing, movement, basic percussion, body percussion). They will read basic rhythmic or "stick" notation, visual representations (long and short lines), contour lines, and interpret simple symbols (e.g., hand signs for solfège) and use auxiliary materials to represent elements.

ELEMENTS OF MUSIC

- 
DURATION: Fast and slow tempo; rhythm vs. pulse; 2/4, 3/4, 4/4 time signatures; quarter note ("ta"), eighth note ("ta-di"), quarter rest ("shsh"), eighth rest ("sh"), half note ("ta-a"), half rest, whole note ("ta-a-a-a"), whole rest; sixteenth notes ("ta-ka-di-mi"); simple rhythmic ostinato (e.g., "ta, ta, ta-di, ta")
- 
PITCH: High and low sounds; unison; melodic line; simple melodic patterns using sol, mi, la, do1, do2 (e.g., "so-mi-la-so-mi-do1-do2"); use of scale (e.g., "do-re-mi-fa-sol")
- 
DYNAMICS & EXPRESSIVE SIGNS: Loud/soft; crescendos/diminuendos; accents; articulation (e.g., legato, staccato)
- 
SOUND: Vocal quality (spoken vs. singing voice), body percussion, instrumental timbre (e.g., unpitched/pitched percussion); environmental sounds; instrument classification by sound (e.g., strings, woodwind, brass, electronic, membrane)
- 
TEXTURE/HARMONY: Unison (monophony), melody with simple accompaniment (homophony), e.g., bordun using do and sol,
- 
FORM: Phrase, call and response, AB form, verse and refrain

Lesson Components

- Entry routines
- Body warm-up exercises
- Note and rhythm reading using body percussion
- Breathing and vocalization exercises
- Singing of notes and didactic/program songs¹
- Musical memory exercises
- "Icebreaking" games
- Classroom cleanup/reset

Teacher Evaluation

- Maintaining student portfolios per group
- Teacher self-evaluation at the end of each lesson
- Peer observation and feedback exchange

¹ *Didactic songs* refer to learning specific pitches and notation.
Program songs are used to apply acquired knowledge functionally

Learning Outcomes

Upon completion of the first level, the student will be able to:

Technical Outcomes

- Recognizes, writes, and applies various dynamic markings (pp – ff, crescendo, and decrescendo)
- Maintains a steady tempo and responds to changes in tempo
- Reads and intonates notes in the treble clef, from C1 to A1, and the note C2
- Recognizes and performs rhythmic patterns: whole notes, half notes, quarter notes, eighth notes, sixteenth notes, and rests (up to and including the eighth rest)
- Distinguishes articulation markings – accent, staccato, legato
- Understands the meaning of agogic markings – accelerando / ritardando
- Recognizes and distinguishes major and minor chords
- Identifies the speeds of three tempo markings: Allegro, Andante, Adagio
- Reads notes evenly in different time signatures: 2/4, 3/4, 4/4

Socio-Emotional Outcomes

- Knows and respects the basic classroom behavior rules previously defined within the group
- Respects self and others (respects their own and others' bodies and belongings, uses appropriate language, knows how to apologize and shows willingness to repair relationships)
- Is reliable and actively participates in the learning process
- Understands the importance of establishing a working routine

Cross-Curricular Competencies

- Personal and social competence, and learning competence
- Civic competence
- Cultural awareness and expression competence

The specific learning expectations of the “*Music of Hope*” program at the first level are directly related to the development of the above-listed cross-curricular competencies.

Specific Expectations:

Creation and Performance

- Sings unison songs and plays simple melodies/accompaniments from various cultures, styles, and historical periods.
- Applies musical elements in singing, instrument playing, and movement (e.g., showing pitch changes with body movement).
- Composes for specific purposes and known audiences (e.g., melodic phrases using “sol, mi, la” in response to teacher’s musical question).
- Uses musical tools and techniques in performances (e.g., breath control, posture, appropriate playing techniques).
- Uses symbols to represent sounds and vice versa (e.g., aligns melodic line with lyrics; uses “takadimi” method for note duration).

Thinking, Communication, and Analysis

- Expresses responses to music through writing/drawing in listening journals.
- Describes how musical elements are used to serve different purposes (e.g., tempo increase = excitement).
- Identifies personal strengths and areas for growth in roles as performer, composer, interpreter, and audience member.

Exploring Forms and Cultural Context

- Identifies why people make music in daily life and describes personal performance contexts (e.g., family events, holidays).
- Identifies and performs/listens to musical pieces from various cultures (e.g., "Hymn to St. Sava," "Ederlezi," "Miš poseja proju").

VISUAL AIDS

Visual aids are tools like hearts representing pulse, placed above the staff to help early-stage notation learning.

TAKADIMI METHOD

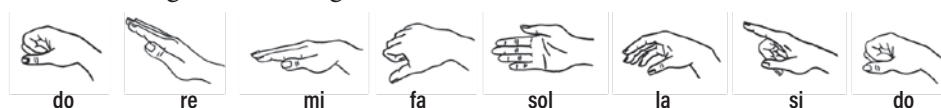
Oral (spoken) rhythm instructions with rhythmic ("stick") and standard notation.

Takadimi syllables are used for teaching rhythm (e.g., "ta-ka-di-mi") and are a simplified system that supports early music reading.

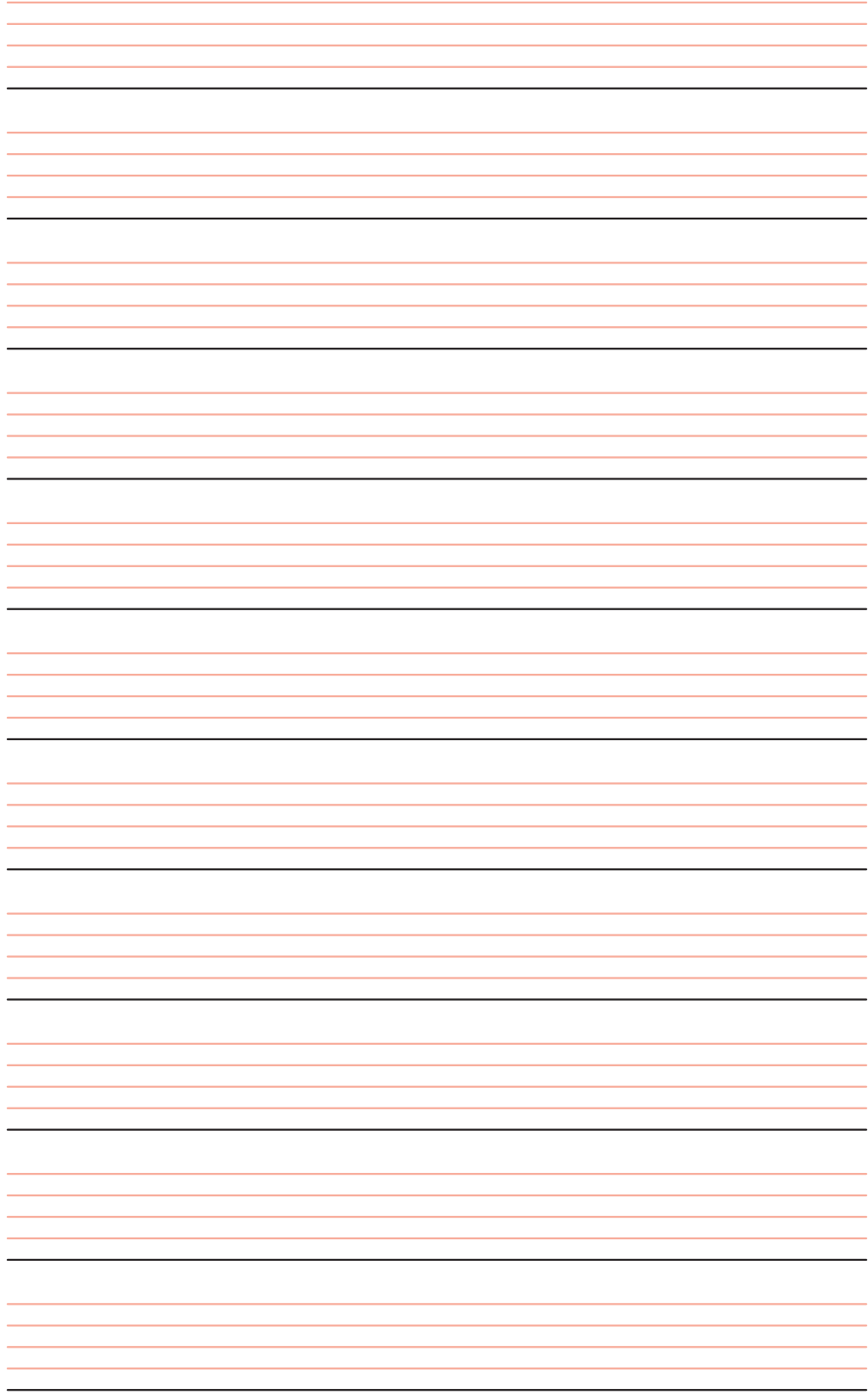
„Stick” notation	Standard notation	„Takadimi” notation
		TA
		TA - DI
		TA-KA-DI-MI
		TA-A
		T-A-A-A
		TA-DI-MI
		TA-KA-DI
		TAA -DI
		1. Sinkopa 2. TA-DI-DI
		TA-MI
		ŠŠ

SOLFÈGE SINGING OF THE C MAJOR SCALE WITH HAND SIGNS

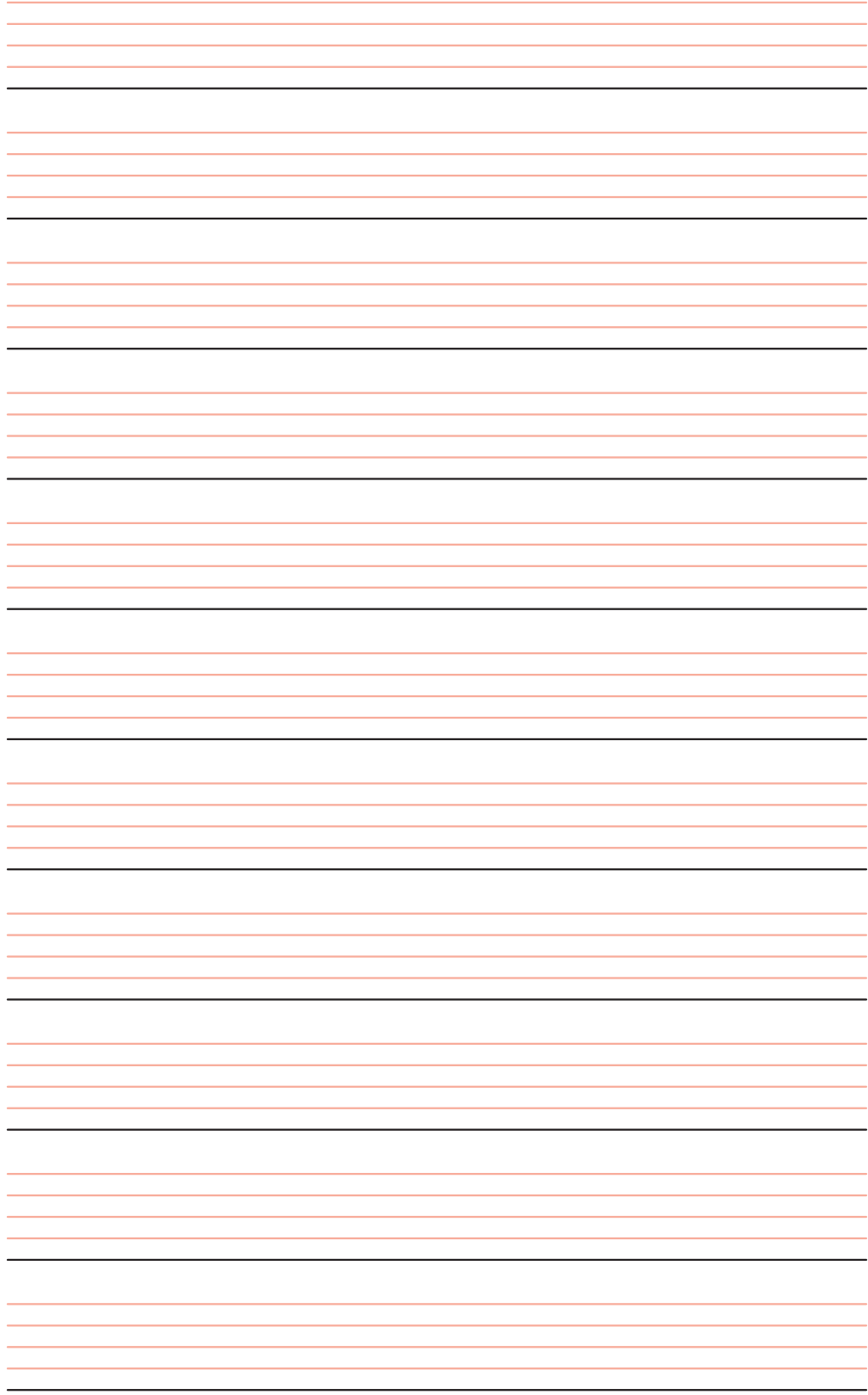
For instructional purposes: the signs are usually arranged from bottom to top (in the illustration, from left to right), so that students can associate rising pitch with raising their hands in the air while singing and simultaneously demonstrating the same signs with their hands.



MUSIC SHEET / NOTES

The page contains ten sets of music staff lines. Each set consists of five horizontal lines. The first four lines of each set are red, and the fifth line is black. These sets of lines are arranged vertically down the page, providing a template for writing musical notation.

MUSIC SHEET / NOTES



Encouraging creativity and original musical expression in students, guiding them to formulate and communicate their insights while developing artistic skills and aesthetic judgment, is an exceptional reward for any teacher.

The curriculum of the “Music of Hope” program aims to empower teachers who will go on to inspire students to take risks, solve problems creatively, and rely on their own resourcefulness when presenting and applying new ideas.

Fostering a love of the arts and music in students—even if they do not intend to become professional artists, but simply to enrich their future artistic experiences as audience members and develop their authentic voice—is also the credo of the Music of Hope program.

Music of Hope would like to thank the mentors and teachers of the program—Dijana Opačić Nikolić, Francis Gagliardi, Manuel Delgado, Aleksandar Radulović, Ana Stašić, Radmila Knežević, and Biljana Simenović—for their knowledge and practical contributions to the creation of the Music of Hope curriculum, which serves as a guide for music and music culture educators.

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