



## ***ArtFusion Opus Mentoring Guidelines***

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Thank you for agreeing to participate in the ESD 105 ArtFusion Opus project. Below you will find information you will find useful on the project. Please read through the information and fill out and sign the participation agreement. Thank you again and feel free to contact the project coordinator Aurelio Garcia at [aurelio.garcia@esd105.org](mailto:aurelio.garcia@esd105.org) for additional information or questions or visit the ArtFusion website at <http://www.artfusion.us> for information as well.

The ArtFusion Opus project is managed by ESD 105 with the goal of providing standards-based arts opportunities for regional music teachers and students. ESD 105's ArtFusion Opus project provides a password-protected website for the purpose of sharing and critique of student compositions. Mentors provide students with feedback based on project goals for student learning outcomes defined below. All interactions are respectful, positive and constructive.

Teachers participating in the ArtFusion Opus project have received training in the use of the Sibelius music notation software and targeted music composition goals. Teachers will instruct students in the use of Sibelius and specific music composition outcomes. They have agreed to post student compositions on the ArtFusion Opus site for feedback and critique from regional composers. Participating students are in grades 3-12 and will be identified with their compositions.

## ***Communications***

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**Teachers** - Teachers will provide students with instruction on specific outcomes as listed in the Targets area below and post student compositions and composition descriptions on the site. Students will identify their targets, learned vocabulary and skills in their postings.

**Mentors** - As you provide critique, take care to ensure that you respect students' ideas while guiding and helping them to build the skills they have identified.

### **Suggestions for Mentors:**

- Consider context/age of students and their assignment
- Try to ensure that pieces receive responses in a timely manner
- Offer two or three suggestions without overwhelming young composers
- Comments should be designed to help a student revise and improve, not to completely re-do a piece
- Encourage development of material with specific suggestions
- First comments deal with broader issues, and as pieces near "completion" the finer tuning takes place
- Ask questions to focus thinking

- Make suggestions in language rather than changing their music for them
- Use phrases like: "Have you considered" and "I wonder if" rather than being directive
- Lead students to discover what their piece can be
- Be sensitive to "letting go" of a piece when the student is ready to move on
- Too much flowery praise is not useful, nor is it seen to be sincere
- Humor is entirely appropriate, but sarcasm has no place in the critique process

Structure your critique as follows:

- Begin with "affective" comments - general remarks about the mood of the piece, the feeling that you get from it, what it reminds you of, etc.
- Make a positive observation about the piece.
- Analyze the piece according to those factors identified as targets by the student. You don't have to address everything. Pick those areas that are appropriate to the piece and the age of the composers.
- Make any other suggestions that you have for improvement.
- End your critique with positive comments, but be sure not to go overboard. Be sincere!

Adapted from Vermont Midi Project content

## ***Washington State Music Standards***

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The Opus student compositions will address some of the following Essential Academic Learning Requirements (EALRs):

### **EALR 1 – The student understands and applies arts knowledge and skills in dance, music, theatre and visual arts.**

Component 1.1: Understands and applies arts concepts and vocabulary.

Component 1.2: Develops arts skills and techniques.

Component 1.3: Understands and applies arts genres and styles from various artists, cultures and times.

### **EALR 2 – The student demonstrates thinking skills using artistic processes of creating, performing/presenting and responding, in dance, music, theatre and visual arts.**

Component 2.1: Applies a creative process in the arts (dance, music, theatre and visual arts.) (*Identifies, explores, gathers, interprets, uses ideas, implements, reflects, refines, presents*)

Component 2.2: Applies a performance process. (*Identifies, selects, analyzes, interprets, rehearses, adjusts, refines, presents, exhibits, produces, reflects, and self - evaluates*)

### **EALR 3 – The student communicates through the arts (dance, music, theatre and visual arts).**

Component: 3.1: Uses the arts to express and present ideas and feelings.

Component: 3.2: Uses the arts to communicate for a specific purpose.

## ***Targets (Goals)***

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To better assist the mentor in understanding student compositions, the student will identify the targets they are working on from those listed below. This is not an exhaustive list and items are not listed in any particular order.

### **Grade 5 Targets:**

- creates a composition using standard or non-standard notation so that it is readable and performable
- creates an original composition in ABA form
- correctly labels each section of the composition
- creates a composition using at least three of the identified musical elements
- correctly notates and places the expressive and musical elements (rhythm, as well as tempo and dynamic markings)
- arranges the sections in rondo form (ABACA)
- labels each manuscript with the correct pattern type
- labels the body percussion to be used in the A, B, and C sections
- the body percussion in each section is different
- notates the composition with an appropriate clef and time signature in their correct location
- correctly notates and places notes and rests (note heads, stems, beams/flags, the rest “look” and placement on the staff)
- uses correct number of beats and bar placement for each measure

### **Grade 8 Targets**

- notates a composition using at least 3 types of notes, 2 types of rests, and at least 8 measures in length on staff paper
- uses standard notation (for example: time signature, key signature, bar line, stems)
- uses the correct number of beats in each measure based on the chosen time signature
- writes two dynamic markings under the rhythmic notation
- uses one or more tempo markings
- notates the composition with an appropriate clef, key, and time signature in their correct location
- correctly notates and places notes and rests on the staff
- uses correct number of beats and bar placement for each measure
- correctly notates and places the expressive and musical elements (rhythm, as well as tempo and dynamic markings)

### **Grade 10 Targets**

- creates and labels an original melody of twelve or more measures with each section of the song’s form labeled
- notates the composition with an appropriate clef, key, and time signature in their correct locations
- correctly notates and places notes and rests (note heads, stems, beams/flags, the rest “look” and placement on the staff)
- uses correct number of beats and bar placement for each measure
- correctly notates and places the expressive and musical elements using at least three different rhythmic values, as well as a written change in tempo and dynamics
- composes an original theme song with a minimum of two “related” instrumental lines
- composes an original theme song that includes one corresponding percussion line
- composes an original main theme song between 15–25 seconds in length