

## LESSON PLAN ONE

**Your Name:** Anthony DiTaranto

**Date:** March 2015

**School:** Stewart School, Garden City **Coop Teacher:** Kelly Grace **Grade Level:** 4

**Subject:** General Music

**Setting:** General Music Class

Lesson Goals	Curriculum Goals
<p><b>What do I know about my students that will inform this lesson (Prerequisite Behaviors)</b>  This is a class that tends to stay on task in music class. They are typically eager to help each other in small group settings. The students will need scaffolding and assistance before they will be able to play their compositions in full on the recorder. When doing activities that involve recorder the students are more prone to getting distracted, and therefore need clear objectives and defined time frames to stay on task. There is one student with an IEP who will likely require additional scaffolding and support.</p> <p><b>How does this lesson connect with and build on the previous lesson(s)?</b>  Students have been playing the recorder since the beginning of third grade (about 1.5 years). They have a working knowledge of how to play the notes G through D on the recorder. They have also been learning basic historical information about Beethoven for the past two classes. They have previously engaged in listening exercises in which they identified instances of a theme.</p> <p><b>Describe planned modifications to lesson to accommodate special learners.</b>  A student with special needs will be paired in a group so classmates could provide additional support. This benefits the special learner as it provides additional scaffolding as well as the students providing the assistance because they get an enhanced learning experience from teaching the material to a peer. The theme identification activity happens as a group so students who require additional support and/or stimuli (visual and kinesthetic in addition to the auditory) to identify the theme.</p> <p><b>Academic Language/Language Function Objectives – Connections to Common Core</b>  <u>Academic Language:</u> Theme, measure, phrase, inversion, composition, rehearsal, contour, inversion, staff.  <u>Language Function:</u> <b>Evaluate:</b> the students will evaluate in this lesson during the recorder warm up (the quality of performance) and during the composition activity (the construction of their own compositions as well as their classmates).</p>	<p><b>Process Goals</b>  –To come to appreciate the active process of learning  –To move students from lower to higher levels of thought (Bloom's Taxonomy)  –To engender critical thinking  –To engender creative thinking</p> <p><b>National Core Arts Standards</b>  <b>Creating</b>  1. <b>Generate and conceptualize artistic ideas and work.</b>  2. <b>Organize and develop artistic ideas and work</b>  3. <b>Refine and complete artistic work</b>  <b>Performing</b>  4. <b>Analyze, interpret and select artistic work for presentation</b>  5. <b>Develop and refine artistic techniques and work for presentation.</b>  6. <b>Convey meaning through the presentation of artistic work.</b>  <b>Responding</b>  7. <b>Perceive and analyze artistic work.</b>  8. <b>Interpret intent and meaning in artistic work.</b>  9. <b>Apply criteria to evaluate artistic work.</b>  <b>Connecting</b>  10. <b>Synthesize and relate knowledge and personal experiences to make art.</b>  11. <b>Relate artistic ideas and works to societal, cultural, and historical context to deepen understanding.</b></p> <p><b>Common Core Anchor Core Standards for Reading will be addressed in music class throughout the year.</b></p> <p><b>Common Core Anchor Core Standards for Language will be addressed in music class throughout the year.</b></p> <p><b>Affective Goals</b>  –For students to appreciate and value their personal abilities as composers and performers  –For students to appreciate and encourage the work and performance of their fellow classmates  –To develop cooperative learning skills</p>

Lesson Goals (continued)	Lesson Goals (continued)
<p><b>How do you expect to build on this lesson in subsequent lessons?</b></p> <p>This lesson involves the basic principles of effective rehearsal strategy which the students will continue to use in all of their forthcoming musical endeavors. This lesson also involves the identification and comparison of patterns, a skill used in music and all other subjects. In following lessons the students will share, analyze, and perform their compositions. They will also continue to practice and play "Ode to Joy" on recorder. The students will continue to play other songs on their recorders and will utilize the notes they are practicing in this lesson (G through D). This applies to both the physical skill of fingering the notes and the more transferable skill of reading the notes on the musical staff.</p> <p><b>Student Supports (What are you using to support student learning/organization)</b></p> <p>I will start the lesson with a recorder warm-up activity. This is to provide additional scaffolding for students who are having trouble with playing the notes G through D on the recorder. I will have the students play the Ode to Joy theme on their recorder one measure at a time as opposed to one phrase at a time. I also will give the class multiple tries to identify the theme in the listening activity. This gives all of the students ample attempts to understand the activity and find the correct theme. I created manipulatives for the students to use to create their compositions. I also will do an example composition with the students as a group. This gives them the scaffolding to do the composition activity in small groups and produce their own individual compositions. I will scaffold the composition comparison activity by giving the students detailed instruction as to what to look for in each others' compositions.</p>	<p><b>Theorists/Learning Theories that Support the Design of this Lesson</b></p> <p><u>Jean Piaget</u>: The students are in their concrete operational stage of development.</p> <p><u>Edwin Gordon</u>: Music Learning Theory - Discrimination Learning - Composite Synthesis. Students group notational patterns together to compose a song.</p> <p><u>Lev Vygotsky</u>: Socialization through the musical rehearsal process.</p> <p><u>Lauren Sosniak</u>: Students are in their second phase of musical development. Working on more concrete and technical skills.</p> <p><u>Zoltán Kodály</u>: A focus on musical notation literacy.</p> <p><u>Carl Orff</u>: Stage three- literacy. Compose an eight measure piece using manipulatives and play.</p> <p><u>Walter Barbe and Raymond Swassing</u>: All learning modalities will be engaged in this lesson (visual, auditory, and tactile/kinesthetic).</p>

#### Learning Outcomes/Objectives/Aims (Specific to the lesson)

1. Students will perform "Ode to Joy" on their recorders, one measure at a time.
2. Students will identify the main theme ("Ode to Joy") in a recording excerpt from Beethoven's 9th symphony by standing.
3. Students will compose an eight measure composition using the assigned template and manipulatives.
4. Students will compare and contrast compositions on the basis of similar/different note choice, inversions, and contour.

#### Equipment/Resources Needed

Recorders, whiteboard and markers, large staff paper template, manipulative melodic patterns printed on card stock, tape, pencils, copies of homework practice sheets, colored straight lines taped on the floor.

#### Informal Individual Assessment

	Excelling	Beginning
<b>Students will compose individually</b>	Student completed the composition using the provided manipulatives	Student did not complete the composition using the provided manipulatives

## Informal Class Assessment

	Excelling	Achieving	Progressing	Beginning
<b>Class will play "Ode to Joy" on their recorders</b>	Class played "Ode to Joy" with <b>all</b> correct rhythms and notes.	Class played "Ode to Joy" with <b>most</b> correct rhythms and notes.	Class played "Ode to Joy" with <b>some</b> correct rhythms and notes.	Class played "Ode to Joy" with <b>few</b> correct rhythms and notes.
<b>Class will identify the main "Ode to Joy" theme in a recording</b>	<b>Nearly all</b> students stood when the theme was played.	<b>Many</b> students stood when the theme was played.	<b>Some</b> students stood when the theme was played.	<b>Few</b> students stood when the theme was played.
<b>Class will compare and contrast compositions based on contour, similar/different notes, and inversions.</b>	As a group, students were able to identify instances of <b>all three</b> of the following qualities: contour, similar/different notes, and inversions.	As a group, students were able to identify <b>two</b> of the three qualities.	As a group, students were able to identify <b>one</b> of the three qualities.	As a group, students were able to identify <b>none</b> of the three qualities.

## National Core Arts Standards Addressed (Specific to lesson)

### Creating

#### 2. Organize and develop artistic ideas and work

MU:Cr2.1.4.b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

#### 3. Refine and complete artistic work

MU:Cr3.1.4.a: Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.

### Performing

#### 1. Develop and refine artistic techniques and work for presentation.

MU:Pr4.1.4: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

#### 2. Select, analyze and interpret artistic work for presentation.

MU:Pr4.2.4.a: Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr4.2.4.b: When analyzing selected music, read and perform using iconic and/or standard notation.

#### 5. Develop and refine artistic techniques and work for presentation.

MU:Pr5.1.4.a: Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

MU:Pr5.1.4.b: Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

#### 6. Convey meaning through the presentation of artistic work.

MU:Pr6.1.4.b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

### Responding

#### 7. Perceive and analyze artistic work.

MU:Re7.2.4: Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

#### 9. Apply criteria to evaluate artistic work.

Mu:Re.9.1.4: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

## Connecting

10. Synthesize knowledge and personal experiences to create art.

Mu:Ch.10.0.4: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Mu:Ch.11.0.4: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standards Addressed (Specific to lesson)

CCSS.ELA-LITERACY.SL.4.1.B

Follow agreed-upon rules for discussions and carry out assigned roles.

CCSS.ELA-LITERACY.SL.4.1.C

Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

CCSS.ELA-LITERACY.SL.4.1.D

Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**Time Requirements:** 40 minutes

### Procedure and Planned Questions for Lesson 1

Time	Procedure and Questions
4 minutes	Review notes G through D on the recorder, emphasizing notes C and D by having the fingering diagrams on the board and having the class echo the patterns the teacher plays using C and D.
2 minutes	Play “Ode to Joy” on recorder, one measure at a time.
5 minutes	“Ode to Joy” theme listening activity. Students will listen to an excerpt from a recording of Beethoven’s 9th symphony and identify the occurrences of the main theme they just played on recorder by standing when it occurs and sitting when it does not occur.
1 minute	“Now we’re going to compose our own “Ode to Joy.” Transition students to the whiteboard.
7 minutes	Have students come up to the board, one student per pattern (for a total of six students up to the board), and assemble a sample composition with teacher guidance. Explain that each line makes a “phrase.” Explain that composers use musical patterns and follow musical rules to create their compositions.
2 minutes	Have students pick up compositional manipulatives and spread out on the floor with enough space to work with the manipulatives. Students may consult each other during the activity but every student will synthesize an original composition.
5 minutes	Move around the room and provide support and suggestions as students work in groups on their compositions. Remind students to assist each other if necessary. As students finish they may take out their recorders and start practicing their compositions. Remind students to put their name at the top of their composition in the field marked “_____’s Ode to Joy.”
10 minutes	Composition comparison and analysis activity. The teacher will ask students to volunteer compositions (in pairs) to be put up on the board for comparison and analysis. The teacher will ask the students to look for similarities and differences between the compositions. Define “contour” and “inversion.” Scaffold the activity by explaining to students what they can be looking for, including same/different measures, comparing the contour of the phrases, and inversions. Planned question: “Think about how we constructed our compositions. Why do we see so many similarities between our classmates’ compositions?” Then connect to professional composers.
4 minutes	Distribute homework sheets and explain how the students should be using it for practice. Collect materials and line up students.

## LESSON PLAN TWO

**Your Name:** Anthony DiTaranto

**Date:** March 2015

**School:** Stewart School, Garden City **Coop Teacher:** Kelly Grace **Grade Level:** 4

**Subject:** General Music

**Setting:** General Music Class

Lesson Goals	Curriculum Goals
<p><b>What do I know about my students that will inform this lesson (Prerequisite Behaviors)</b>  This is a class that tends to stay on task in music class. They are typically eager to help each other in small group settings. The students will need scaffolding and assistance before they will be able to play their compositions in full on the recorder. When doing activities that involve recorder the students are more prone to getting distracted, and therefore need clear objectives and defined time frames to stay on task. There is one student with an IEP who will likely require additional scaffolding and support.</p> <p><b>How does this lesson connect with and build on the previous lesson(s)?</b>  Students will be using the compositions they made in the previous class to experience and practice good rehearsal technique. The previous lesson also gave students the understanding of musical syntax necessary to make the connection between musical syntax and English language syntax. The evaluative commentary the students will be giving each other when they play for each other is based on principles of good playing established in previous lessons (good tone and correct fingerings). Students will be asked to play at a piano dynamic during this lesson, which refers to a lesson they had two weeks prior on playing instruments at particular dynamics and the importance of playing quietly enough so they can hear their classmates. Students have been playing the recorder since the beginning of third grade (about 1.5 years). They have a working knowledge of how to play the notes G through D on the recorder.</p> <p><b>Describe planned modifications to lesson to accommodate special learners.</b>  The warm up at the start of class will be adapted, extended, or shortened to be tailored to the individual needs of the students of this particular class. Students with special needs will also be paired in groups of three instead of two for the peer evaluation activity, which would allow classmates to provide additional supports. The content of the rehearsal activity is completely scalable, so advanced students will play more for a greater challenge and students having more difficulty will focus on building their foundational skills.</p> <p><b>Academic Language/Language Function Objectives – Connections to Common Core</b>  <u>Academic Language:</u> Theme, measure, phrase, inversion, composition, rehearsal, staff.  <u>Language Function: Evaluate:</u> Students will evaluate in this lesson during the recorder warm up (the quality of performance), during the peer evaluation activity (the rehearsal process and playing technique of their peers), during the group evaluation of student playing (“Where would you start?” “What would you rehearse next?”), and during the homework review at the end (“Two compliments and a wish for our class sound”).</p>	<p><b>Process Goals</b>  –To come to appreciate the active process of learning  –To move students from lower to higher levels of thought (Bloom’s Taxonomy)  –To engender critical thinking  –To engender creative thinking</p> <p><b>National Core Arts Standards</b>  <b>Creating</b>  1. Generate and conceptualize artistic ideas and work.  2. Organize and develop artistic ideas and work  3. Refine and complete artistic work  <b>Performing</b>  4. Analyze, interpret and select artistic work for presentation  5. Develop and refine artistic techniques and work for presentation.  6. Convey meaning through the presentation of artistic work.  <b>Responding</b>  7. Perceive and analyze artistic work.  8. Interpret intent and meaning in artistic work.  9. Apply criteria to evaluate artistic work.  <b>Connecting</b>  10. Synthesize and relate knowledge and personal experiences to make art.  11. Relate artistic ideas and works to societal, cultural, and historical context to deepen understanding.</p> <p><b>Common Core Anchor Core Standards for Reading will be addressed in music class throughout the year.</b></p> <p><b>Common Core Anchor Core Standards for Language will be addressed in music class throughout the year.</b></p> <p><b>Affective Goals</b>  –For students to appreciate and value their personal abilities as composers and performers  –For students to appreciate and encourage the work and performance of their fellow classmates  –To develop cooperative learning skills</p>

Lesson Goals (continued)	Lesson Goals (continued)
<p><b>How do you expect to build on this lesson in subsequent lessons?</b></p> <p>This lesson involves the basic principles of effective rehearsal strategy which the students will continue to use in all of their forthcoming musical endeavors. This lesson also involves the identification and comparison of patterns, a skill used in music and all other subjects. In following lessons the students will share, analyze, and perform their compositions. They will also continue to practice and play "Ode to Joy" on recorder. The students will continue to play other songs on their recorders and will utilize the notes they are practicing in this lesson (G through D). This applies to both the physical skill of fingering the notes and the more transferable skill of reading the notes on the musical staff.</p> <p><b>Student Supports (What are you using to support student learning/organization)</b></p> <p>I will start the students with a recorder warm up to engage them physically and mentally in recorder playing. I structured the warm up to have the students practicing BAG combinations first before adding C and D. The students have less experience playing C and D, and this way will be more successful from the beginning, and therefore more motivated to conquer the greater physical challenge of playing combinations with C and D. I chose a four word sentence to demonstrate the similarities between musical phrases and English sentences to make a clear visual connection between the four measures of the musical phrase and the four words of the sentence. I also color coded the measures of the student composition manipulatives to make the measures look clearly distinguishable but also to make the similar pattern between the two phrases clear. For the peer assessment activity, I will give the students a "two compliments and a wish" structure for giving commentary on their classmate's performance and also focus their comments to fingering, tone quality, and rehearsal process. This scaffolds the peer-review process and focuses student analysis and evaluation.</p>	<p><b>Theorists/Learning Theories that Support the Design of this Lesson</b></p> <p><u>Jean Piaget</u>: The students are in their concrete operational stage of development.</p> <p><u>Edwin Gordon</u>: Music Learning Theory - Discrimination Learning - Composite Synthesis. Students analyze relationships between notational patterns in a short composition.</p> <p><u>Lev Vygotsky</u>: Socialization through the musical rehearsal process.</p> <p><u>Lauren Sosniak</u>: Students are in their second phase of musical development. Working on more concrete and technical skills.</p> <p><u>Zoltán Kodály</u>: A focus on musical notation literacy.</p> <p><u>Carl Orff</u>: Stage three- literacy. Read and play an eight measure composition.</p> <p><u>Walter Barbe and Raymond Swassing</u>: All learning modalities will be engaged in this lesson (visual, auditory, and tactile/kinesthetic).</p>

#### Learning Outcomes/Objectives/Aims

1. Students will perform echo patterns on the recorder and written patterns on homework sheets using the notes G through D with good tone and correct fingerings.
2. Students will apply their knowledge of reading English to reading music.
3. Students will evaluate each other's rehearsal of their compositions on the recorder based on established criteria.

#### Informal Individual Assessment

	Excelling	Achieving	Progressing	Beginning
<b>Student will evaluate his/her peer's rehearsal</b>	Student evaluated and communicated "two compliments and a wish" to his/her classmate	Student evaluated and communicated one "compliment" and one "wish" to his/her classmate	Student evaluated and communicated a "compliment" or a "wish" to his/her classmate.	Student was unable to evaluate and communicate a "compliment" or a "wish" to his/her classmate.

## Informal Class Assessment

	Excelling	Achieving	Progressing	Beginning
<b>Students will perform with good tone, tonguing, and fingerings.</b>	Most students performed with good tone, tonguing, and fingerings.	Most students performed with two of the three required attributes	Most students performed with good tone, tonguing, OR fingerings	Most students DID NOT perform with good tone, tonguing, or fingerings
<b>Students will apply their knowledge of reading English to reading music</b>	Students were able to connect words/sentences to measures/phrases AND reading process to rehearsal process (parts to the whole) with SOME teacher support	Students were able to connect words/sentences to measures/phrases AND reading process to rehearsal process (parts to the whole) with MUCH teacher support	Students were able to connect words/sentences to measures/phrases OR reading process to rehearsal process (parts to the whole) with MUCH teacher support	Students were NOT able to connect words/sentences to measures/phrases OR reading process to rehearsal process (parts to the whole) with MUCH teacher support

## National Core Arts Standards Addressed (Specific to lesson)

### Performing

1. Develop and refine artistic techniques and work for presentation.

MU:Pr4.1.4: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

2. Select, analyze and interpret artistic work for presentation.

MU:Pr4.2.4.a: Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr4.2.4.b: When analyzing selected music, read and perform using iconic and/or standard notation.

5. Develop and refine artistic techniques and work for presentation.

MU:Pr5.1.4.a: Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

MU:Pr5.1.4.b: Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

6. Convey meaning through the presentation of artistic work.

MU:Pr6.1.4.b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

### Responding

9. Apply criteria to evaluate artistic work.

Mu:Re.9.1.4: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

### Connecting

10. Synthesize knowledge and personal experiences to create art.

Mu:Ch.10.0.4: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Mu:Ch.11.0.4: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## Common Core Standards Addressed (Specific to lesson)

CCSS.ELA-LITERACY.SL.4.1.B

Follow agreed-upon rules for discussions and carry out assigned roles.

CCSS.ELA-LITERACY.SL.4.1.C

Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

CCSS.ELA-LITERACY.SL.4.1.D

Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**Time Requirements:** 40 minutes

**Equipment/Resources Needed**

Recorders, whiteboard and markers, student compositions from previous lesson, tape, pencils, copies of homework practice sheets, colored straight lines taped on the floor.

**Procedure and Planned Questions for Lesson 2**

Pre-set	C and D fingering diagrams on the board. Bottom row students compositions on one side of the room, top row students on the other side.
5 minutes	Recorder echo warm up. Focus articulating and fingering. First BAG combinations. Then C and D (have fingering charts on the board). Then have a student demonstrate C and D fingerings.
5 minutes	Remind them of lines and spaces ("every good boy does fine" and "face"). "Everybody find and point to an A, a D, etc." Play through homework sheets.
1 minute	Transition students down to the rug
6 minutes	Language of music activity: –Have four students pull four words on four cards out of a bucket and place on the board (using magnets). –The last student (or another) puts the words in order to make a sentence. Together they read "The sky is blue." –Explain how we use the parts to make the whole in English with words and sentences. –Does this remind you of something we did in a previous class with music? (Learning Ode to Joy one measure at a time. Putting our compositions together one measure at a time.) –So what does this say about how we learn music?  Have students discover the process of good rehearsal technique. Have students (two to three) demonstrate throughout. –"What do we learn to read first, words or sentences?" Words, because when we read English, as well as music, we work from single words to sentences. –"What are the words and sentences we read in our music?" Measures, and phrases. –"When we learn music, we start with parts and build the whole."
3 minutes	Have them find a partner, pick up their compositions from the previous class (from piles), and find a space next to their partner on the floor.
10 minutes (2 to explain and about 4 per group)	Peer evaluation activity. Have students practice playing their individual compositions on recorder. Piano dynamic. One student plays and the other assesses their playing and provides support. Two compliments and a wish. Give them suggested vocabulary for assessment on the board. Give them roles (teacher and student), then switch. Paired assessment: correct hands, correct fingers, good tone (not blowing too forcefully).
4 minutes	Pick a pair students to model good practice technique from the previous activity. Have them go back and forth. Have the class as well as the two performing students assess using "two compliments and a wish".
4 minutes	Review and play through homework sheets. What does all this tell us about how we learn music? How does finding patterns help us play music? Pack up and line up students.



### LESSON PLAN THREE

**Your Name:** Anthony DiTaranto

**Date:** March 2015

**School:** Stewart School, Garden City **Coop Teacher:** Kelly Grace **Grade Level:** 4

**Subject:** General Music

**Setting:** General Music Class

#### Lesson Goals

##### **What do I know about my students that will inform this lesson (Prerequisite Behaviors)**

This is a class that tends to stay on task in music class. They are typically eager to help each other in small group settings. The students will need scaffolding and assistance before they will be able to play their compositions in full on the recorder. When doing activities that involve recorder the students are more prone to getting distracted, and therefore need clear objectives and defined time frames to stay on task. There is one student with an IEP who will likely require additional scaffolding and support.

##### **How does this lesson connect with and build on the previous lesson(s)?**

Students will be using the compositions they made in the lesson one for analysis and performance. In lesson one the students analyzed their compositions for comparison as a class. That activity acted as scaffolding for this lesson, in which they will do the task independently. The masterclass segment further connects the lesson sequence to culture and gives students the opportunity to demonstrate their rehearsal process and performance.

##### **Describe planned modifications to lesson to accommodate special learners.**

The warm up at the start of class will be adapted, extended, or shortened to be tailored to the individual needs of the students of this particular class. Students with special needs will also be paired in groups of three instead of two for the composition analysis activity, which would allow classmates to provide additional supports. The content of the masterclass activity is completely scalable, so advanced students can play more for a greater challenge and students having more difficulty can focus on building their foundational skills. This gives any student the opportunity to participate in the activity.

##### **Academic Language/Language Function Objectives – Connections to Common Core**

Academic Language: Theme, measure, phrase, inversion, composition, rehearsal, staff.

Language Function: Evaluate: Students will evaluate in this lesson during the recorder warm up (the quality of performance), during the composition comparison activity (how similar or different are the compositions they compare their own to), during the masterclass activity (the quality of performance and rehearsal process), and during the exit ticket activity (their own performances and compositions).

#### Curriculum Goals

##### **Process Goals**

- To come to appreciate the active process of learning
- To move students from lower to higher levels of thought (Bloom's Taxonomy)
- To engender critical thinking
- To engender creative thinking

##### **National Core Arts Standards**

##### **Creating**

1. **Generate and conceptualize artistic ideas and work.**
2. **Organize and develop artistic ideas and work**
3. **Refine and complete artistic work**

##### **Performing**

4. **Analyze, interpret and select artistic work for presentation**
5. **Develop and refine artistic techniques and work for presentation.**
6. **Convey meaning through the presentation of artistic work.**

##### **Responding**

7. **Perceive and analyze artistic work.**
8. **Interpret intent and meaning in artistic work.**
9. **Apply criteria to evaluate artistic work.**

##### **Connecting**

10. **Synthesize and relate knowledge and personal experiences to make art.**
11. **Relate artistic ideas and works to societal, cultural, and historical context to deepen understanding.**

**Common Core Anchor Core Standards for Reading will be addressed in music class throughout the year.**

**Common Core Anchor Core Standards for Language will be addressed in music class throughout the year.**

##### **Affective Goals**

- For students to appreciate and value their personal abilities as composers and performers
- For students to appreciate and encourage the work and performance of their fellow classmates
- To develop cooperative learning skills

Lesson Goals (continued)	Lesson Goals (continued)
<p><b>How do you expect to build on this lesson in subsequent lessons?</b></p> <p>This lesson involves the basic principles of effective rehearsal strategy which the students will continue to use in all of their forthcoming musical endeavors. This lesson also involves the identification and comparison of patterns, a skill used in music and all other subjects. In future lessons and musical endeavors the students will share, analyze, and perform compositions, from themselves and from others. They will also continue to practice and play “Ode to Joy” on recorder. The students will continue to play other songs on their recorders and will utilize the notes they are practicing in this lesson (G through D). This applies to both the physical skill of fingering the notes and the more transferable skill of reading the notes on the musical staff.</p> <p><b>Student Supports (What are you using to support student learning/organization)</b></p> <p>I will start the students with a recorder warm up to engage them physically and mentally in recorder playing. I structured the warm up to have the students practicing BAG combinations first before adding C and D. After the warm up I provide a review of the concepts covered in the lesson sequence thus far so they have the knowledge fresh for the lesson. I color coded the measures of the student composition manipulatives to make the measures look clearly distinguishable but also to make the similar pattern between the two phrases clear. For the masterclass activity, I will give the students a “two compliments and a wish” structure for giving commentary on their classmate’s performance and also focus their comments to fingering, tone quality, and rehearsal process. To complete the lesson sequence I ask the students to evaluate themselves with an “exit ticket” style self-assessment.</p>	<p><b>Theorists/Learning Theories that Support the Design of this Lesson</b></p> <p><u>Jean Piaget</u>: The students are in their concrete operational stage of development.</p> <p><u>Edwin Gordon</u>: Music Learning Theory - Discrimination Learning - Composite Synthesis. Students play short patterns</p> <p><u>Lev Vygotsky</u>: Socialization through the musical rehearsal process.</p> <p><u>Lauren Sosniak</u>: Students are in their second phase of musical development. Working on more concrete and technical skills.</p> <p><u>Zoltán Kodály</u>: A focus on musical notation literacy.</p> <p><u>Carl Orff</u>: Stage three- literacy. Read and play an eight measure composition.</p> <p><u>Walter Barbe and Raymond Swassing</u>: All learning modalities will be engaged in this lesson (visual, auditory, and tactile/kinesthetic).</p>

#### Learning Outcomes/Objectives/Aims

1. Students will perform echo patterns on the recorder and written patterns on homework sheets using the notes G through D with good tone and correct fingerings.
2. Students will analyze and compare their own compositions and the compositions of their classmates in order to find a composition similar to their own, based on given criteria.
3. Students will evaluate their performance skills, musical analysis skills, and rehearsal process skills using the “exit ticket” assessment.

#### Informal Class Assessment

	Excelling	Achieving	Progressing	Beginning
<b>Students will perform with good tone, tonguing, and fingerings.</b>	Most students performed with good tone, tonguing, and fingerings.	Most students performed with two of the three required attributes	Most students performed with good tone, tonguing, OR fingerings	Most students DID NOT perform with good tone, tonguing, or fingerings

#### Informal Individual Assessment

	Excelling	Progressing	Beginning
<b>Student will analyze and compare his/her composition with peers</b>	Student was able to find a classmate’s composition with two things in common with his/her own.	Student was able to find a classmate’s composition with one thing in common with his/her own.	Student was unable to find a classmate’s composition with two things in common with his/her own.

## Formal Lesson Sequence Assessment based on Self-Assessment

	Excelling	Achieving	Progressing	Beginning
<b>First question</b>	The student evaluated their composition and <b>specified</b> whether the composition was easy or difficult and provided an <b>explicit</b> reason why (using evidence in composition).	The student evaluated their composition and <b>specified</b> whether the composition was easy or difficult and provided a <b>vague</b> reason why (not using evidence in composition).	The student evaluated his/her composition and <b>specified</b> whether the composition was easy or difficult and <b>did not</b> provide a reason why.	The student <b>did not evaluate his/her composition and specify</b> whether the composition was easy or difficult and <b>did not</b> provide a reason why.
<b>Second question</b>	The student evaluated his/her performance and identified <b>specific</b> mistakes in his/her performance of his/her composition and <b>suggested</b> a specific method for fixing the issue.	The student evaluated his/her performance and identified <b>generalized</b> mistakes in his/her performance of his/her composition and <b>suggested</b> a specific method for fixing the issue.	The student evaluated his/her performance and identified <b>generalized or specific</b> mistakes in his/her performance of their composition and <b>did not suggest</b> a method for fixing the issue.	The student <b>did not identify</b> mistakes in the performance of his/her composition and <b>did not suggest</b> a method for fixing the issue.
<b>Third question</b>	The student evaluated his/her composition and identified a <b>specific change</b> to make as well as a <b>reason</b> for that change <b>or</b> stated he/she did not want to make any changes as well as a reason <b>why</b> .	The student evaluated his/her composition and identified a <b>generalized change</b> to make as well as a <b>reason</b> for that change <b>or</b> stated he/she did not want to make any changes and <b>did not</b> provide a reason why.	The student evaluated his/her composition and identified a <b>generalized change</b> to make and <b>did not</b> provide a reason for that change <b>or</b> stated he/she did not want to make any changes and <b>did not</b> provide a reason why.	The student evaluated his/her composition and <b>did not</b> identify a change to make and <b>did not</b> provide a reason for that change <b>or did not</b> state he/she did not want to make any changes and <b>did not</b> provide a reason why.

## National Core Arts Standards Addressed (Specific to lesson)

### Performing

1. Develop and refine artistic techniques and work for presentation.

MU:Pr4.1.4: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

2. Select, analyze and interpret artistic work for presentation.

MU:Pr4.2.4.a: Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr4.2.4.b: When analyzing selected music, read and perform using iconic and/or standard notation.

5. Develop and refine artistic techniques and work for presentation.

MU:Pr5.1.4.a: Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

MU:Pr5.1.4.b: Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

6. Convey meaning through the presentation of artistic work.

MU:Pr.6.1.4.b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

### Responding

9. Apply criteria to evaluate artistic work.

Mu:Re.9.1.4: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

### Connecting

10. Synthesize knowledge and personal experiences to create art.

Mu:Cn.10.0.4: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Mu:Cn.11.0.4: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**Common Core Standards Addressed (Specific to lesson)**

CCSS.ELA-LITERACY.SL.4.1.B

Follow agreed-upon rules for discussions and carry out assigned roles.

CCSS.ELA-LITERACY.SL.4.1.C

Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

CCSS.ELA-LITERACY.SL.4.1.D

Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**Time Requirements:** 40 minutes**Equipment/Resources Needed**

Recorders, whiteboard and markers, student compositions from previous lessons, copies of “exit ticket” self-assessment, tape, pencils, colored straight lines taped on the floor.

**Procedure and Planned Questions for Lesson 3**

5 minutes	Recorder echo warm up. Begin with BAG combinations, then add C and D to the patterns.
1 minute	Transition students to the rug.
5 minutes	Review of concepts covered so far. Have them identify measures and phrases. Musical patterns are like English patterns, with the words like the measures and sentences like phrases. When we learn to read music, as when we learn to read English, we start with parts and build to the whole.
2 minutes	Have students pick up their compositions and spread out on the rug.
5 minutes	Student composition comparison activity. Quickly divide the class by asking them to sit on either line on the floor. Have half the students stay where they are and half the students find a composition similar to their own. The teacher will define similar compositions as ones that have identical measures, measures that are inversions of each other, or the same contour. If they find a similar composition quickly they may practice playing their partner's composition (using teacher/student roles from the previous class). The teacher will then ask a select number of students to explain the similarities between their pieces. Have them hold up the compositions so the class can see and confirm.
10 minutes	Recorder Masterclass. Call up two students to demonstrate their rehearsal process. Retain the two compliments and a wish format from the previous lesson to connect the previously used evaluation to this new format. Explain that a masterclass is a lesson where a teacher helps students rehearse while others watch the progress made. Explain that in a masterclass the students rehearse in front of an audience and with the teacher with the goal of improving their playing. For the purposes of our class and with the objectives as follows: tone quality, fingering, and process. Explain, review, and write on the board what the students will be assessed on. Assess students' rehearsal practice using the attached rubric.
10 minutes	Distribute self-assessments and have students fill out and return.
2 minutes	Pack up and line up students.