

Conversational Improv:
An Instrumental Investigation

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Fifth Grade

Music

Description of the Lesson Implementation: Provide a straightforward synopsis of the enactment of the lesson. It may be helpful to think about the lesson from a student's point of view, or the perspective of an observer who didn't know your lesson plan ahead of time.

Rationale for Lesson Plans:

Lesson 1: The reason I chose to have students identify instruments and discuss proper playing technique was to gather information about what they already knew. I did not want to waste time (and be perceived as disrespecting the intelligence of my students by) repeating known information. I wanted to build on what students already knew and correct any misunderstandings. Student explanation of proper technique transferred to student responsibility to play instruments properly which is critical to good musicianship. Additionally, as students reflected on their own knowledge and support of one another's knowledge, they created strong understandings as a group and shared responsibility for correct playing techniques.

Lesson 2: Students were given opportunity to improvise so they could experiment with various instruments—both playing techniques and timbre. The idea was to give students choice about the instruments they played and how they chose to make sound on those instruments. An initial (form) structure provided students with a concrete prompt from which to start improvising. Many students became comfortable improvising and created their own musical forms.

My hope was that students would begin to think like musicians: “How many beats are in each measure?” “How many measures should each person improvise to make a balanced composition?” “What happens if all instruments play at the same time?” “What should my dynamic level be?” “Am I using rhythms I know?” “Am I thinking about the shape of my melody?”

Lesson 3: Students were expected to use known rhythm elements and understanding of lines and spaces to write (compose) a short musical phrase. Students should have thought about what they know, and use that knowledge to problem solve a way to accurately write down the music they composed for an instrument.

Lesson 4: Students will share their thinking—how or why did they make the decisions they made about instrumentation and form? I wanted students to have many choices, and to be able to share why they made the choices they did (Standard 4: Aesthetic Valuation).

The intent in asking students about what they liked and disliked about the project was to get feedback from them about their preferences for the student-led project. Did they like the amount of choice and freedom they had to improvise, compose and create? Was there something they didn't like about how the project was structured? Is there more they would like to have done?

A non-musical skill I wanted students to practice was our four school-wide behavior traits. By showing students respect for the knowledge they have and giving them choice and freedom, I allowed them to show me what they knew about our four behavior traits without overtly discussing them. Students showed Respect, Organization, Attentiveness and Responsibility as they were focused on the musical task they were given.

Context: Content area and grade level, class size, your student population (**without** any personally identifiable information), and relevant features of your school environment (e.g., access to instructional materials, aspects of the school culture that influence instructional decisions)

Class Size: Each 5th Grade Class is 24-26 students.

Student Population: Classes are predominantly White, with some Hispanic and Indian students.

School Environment: Students have access to personal laptops, Smart Boards, and media center. We use Quaver Music as a music curriculum. We are in an affluent area where most students have access to extra-curricular music, dance and sports activities. Students come to music class once a week for 45 minutes.

Note: The shaded areas indicate the shifts from more traditional lesson planning to a concept-based instructional design and asks teachers to metacognitively reflect on their planning. The red cells and shading indicate the primary focus of our work at the Institute. **The process guide is to help make visible “the invisible thinking” in which teachers engage as they plan lessons.** The guide is not intended to suggest that templates in use by teachers or in districts should be replaced; in fact, the process guide may be a valuable tool when used “side-by-side” with other lesson planning templates or tools. The intention is to illustrate the type of questioning that should occur consistently with any planning process when considering the instructional shifts implicit in the Colorado Academic Standards.

Shift in Instructional Design	Lesson Elements and Design	Metacognitive Reflection
The Unit Generalization and Focusing Lens asks students to ...	Lesson Focus: (First of Four Lessons – See all lesson plans at the end of the unit) The teacher may provide access to a variety of elementary classroom instruments so that students may identify and express their understanding of how to perform these instruments.	<i>How does this specific lesson advance the big idea or generalization of the unit? What connections might be made between other content areas?</i>
This lesson objective / learning target is critical to student understanding because...	Objectives / Learning Targets: Identify and discuss playing technique for known classroom instruments; and identify, discuss and infer playing technique for unknown classroom instruments (ukulele).	<i>In what ways does the learning target support the generalization?</i>
Instructional strategies	Instructional Strategy Menu (not exhaustive): <ul style="list-style-type: none"> • Inquiry questions • Teacher led discussion • Student reflection • Collaborative groups • Teacher guided instruction • Teacher modeling • Hands-on learning • Engagement in musical practice • Student reflection 	<i>Which instructional strategies will foster learning the lesson’s skills, processes, or content?</i>
In the first 3-7 minutes of the lesson,	Opening (hook / anticipatory set / lesson launch) Instructional Strategy chosen: Inquiry Questions Why is this strategy impactful: Students are demonstrating their own understanding of the information. Please write down the name of the instrument if you know it, how to play the instrument, describe the timbre, the instrument family it belongs to, or any questions or inferences you might have about that instrument. Students quietly write in notebooks their own thinking: identifying, labeling, inferring, describing. (5-7 minutes) How does this strategy support meeting the “just-right challenge”? When students are giving the opportunity to indicate their own level of knowledge and understanding, this allows the teacher to create a “just-right challenge” for the students in not making the work too easy or too difficult.	<i>In what ways does the chosen strategy work toward a larger purpose at the beginning of the lesson (e.g., engaging students, increasing curiosity, stimulating student-generated questions, etc.)?</i> <i>In what ways does the chosen strategy(ies) work toward a larger purpose (e.g. increasing collaboration; interacting with complex texts; situating students in real-life, relevant experiences; increasing student agency; stimulating student discourse; etc.)?</i>
The Learning Experience will	Learning Experience / Lesson Instructional Strategy chosen: Collaborative Groups Why is this strategy impactful: Students share information and knowledge with each other. Now, turn to someone seated near you and discuss your findings.	

	<p>Students talk in small groups about the instruments, sharing what they know with one another, adding to and refining their individual knowledge. (5-7 minutes)</p> <p>How does this strategy support meeting the “building relationships”? Students are sharing the information that they know about instruments and comparing that to their peers. This helps to assist each other in their work and ensure that students are starting in a similar place.</p>	<p><i>In what ways does the chosen strategy cement the learning?</i></p>
<p>The closing activity reinforces the learning.</p>	<p>Closure Instructional Strategy chosen: Teacher-Led Discussion Why is this strategy impactful: Teacher can verify information students have shared and ensure that they understand the information.</p> <p>Let’s share what we know about these instruments. Teacher leads class discussion, affirming understanding and correcting information where necessary. (5-7 minutes)</p> <p>How does this strategy support meeting “fostering disciplinary literacy”? Students content knowledge is supported and verified by the teacher in the classroom.</p>	<p><i>What evidence will show that the strategies impacted student learning? Were the strategies effective through the learning process?</i></p>
<p>Technological resources that will support student learning and move students toward the learning target.</p>	<p>Technological Resource and application: Technology was not used in this particular set of lessons. An interactive whiteboard (Smart or Promethean Board) could be used to capture student comments and ideas.</p> <p>How: In what ways does this chosen resource support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p>	<p><i>How will my students and I strategically use technology resources to enhance the learning experience (and support “meeting the just-right challenge,” “building relationships,” “creating relevancy,” and/or “fostering disciplinary literacy”)?</i></p>
<p>Formative assessment will be a quick Check for Understanding in which students will demonstrate they are or are not on track.</p>	<p>Formative Assessment Formative Assessment tool/method: Student Notebook Learning indicators of success: Students are able to accurately identify instruments and discuss the instrument during the teacher-led discussion.</p>	<p><i>What “indicators of success” will show that the students are gaining mastery? How will I use that evidence in a feedback loop?</i></p>

Reflection: (What are the *strengths in the lesson plan*? What changes would I make in the lesson plan for next time?)

This lesson went very well! Students seemed to enjoy being in charge of their own note taking and discussions. They were a little frustrated that they did not get to play the instruments right away, but when I explained that they would get to show me what they knew about playing the instruments in the next class, they were o.k. with waiting to play.

I enjoyed planning this lesson for my students. After attending the ASAS Institute this summer, I was excited to find ways to give my students more control of their learning, even though for *me*, it was very scary to give control to my students!

Initially, I was thinking of a way to give my students the opportunity to share with me and show me their knowledge of our school-wide discipline plan, ROAR (Respect, Organization, Attentiveness, Responsibility). It seems that every year I start off with a lecture about ROAR that just falls flat, and quite frankly insults the intelligence of my students. Most of the 5th grade students are beginning their 6th year of study with me—they know the rules well, but like all teachers, I feel the need to repeat rules for good measure, and to catch up any students that might be new to Zach Elementary.

Prior to the ASAS Institute, I had been feeling a need for change in my classroom. I wasn't quite sure what needed to change, but after the Institute I had some really solid ideas. I decided that *this year would be different!*

So, I made the choice to start small and focus on only one set of lessons for one grade level. The focus would be for students to take control of their ROAR behavior from the very beginning, and at the same time show me what they already knew about playing instruments, musical notation, form and improvisation.

When I announced to students that we would not be talking about ROAR on the first day of class, they were surprised and relieved! They were more than happy to step up to the challenge of simply showing me their positive behavior. I have never had such enjoyable first classes with my 5th graders. Even as we have transitioned past the lesson series described here, their continued positive behavior and our strong relationships have continued. I am thrilled by this, and have started making similar adjustments in other grade levels. Scary as it was for me to relinquish control of "teaching ROAR expectations on Day One," the students proved to me that they all want to behave positively and enjoy the challenges of the music room. I just had to give them credit and respect for what they already knew—assume the best, not the worst!

As for how the music portion of this lesson went, I was pleasantly surprised at how much the students knew, or could infer. They had great student-to-student talk, and asked me much deeper questions that I would have assumed. Once students got into the creative process of improvisation, they had a lot to (respectfully) say to one another about timbre, form ideas and dynamics.

There were two things students didn't like about this project. One thing they didn't like was having to write down, or actually compose a section of their musical work. The students worked well together to solve the problem. Again, there was a lot of good student talk about form, dynamics, rhythm and timbre. Most groups worked well together, but they did struggle to figure out how to best write out what they were playing.

I was very surprised to see how many students did not use rhythm notation and almost no one used notation on the lines and spaces. Many students drew pictures, used an elaborate system of capital and lower case letters to show high or low notes, and non-traditional syllables to notate rhythm. During performance, all students knew exactly what they were doing, and I could for the most part, accurately reproduce what they had written. Clearly a follow-up series of lessons is to review and/or reteach rhythmic and melodic notation. I am not sure if students did not understand the directions I gave. Was the direction to "write a musical sentence" too vague? Should I have taken the time to model what I expected from students? I didn't want the students to copy my example, I wanted them to think up their own solution to the problem. Perhaps I should repeat this kind of lesson series near the end of the year after reviewing and reteaching rhythm and melodic notation and see if the results are different.

The other thing students did not like about this project was performing for their peers, but they *did* enjoy listening to their peers! All students could clearly identify the composed sections of music versus the improvised sections of music. Students also seemed to enjoy figuring out the musical form puzzles their peers played.

Overall, the teaching strategies I used were successful and appropriate for the project. Inquiry Questions, Teacher Guided Discussion, Teacher Modeling, Hands-on Learning, Collaborative Groups and Student Reflection were all critical to the success of this lesson. I was truly impressed by the quality of Student Talk during this project. They stayed on topic, used appropriate vocabulary, and were invested in the process of creating a musical work for performance.

Most students enjoyed this project. A few felt that there was too much noise in the music room, and it was hard for them to think clearly. I tried to give students options of places in the music room they could go if they felt overwhelmed by noise. Students reported that they enjoyed the freedom to experiment on various classroom instruments. If students were using incorrect playing techniques, they were easily redirected, and seemed genuinely grateful for the knowledge of how to play the instrument correctly.

Most students reported that they were satisfied with their project. They liked the music they produced with their classmates. A few students would have liked more time to elaborate on their compositions, or work on their own to realize their musical ideas.

All students accurately reported their positive demonstration of ROAR behavior. Most students recognized that without Respect, Organization, Attentiveness and Responsibility, this project would not have been successful. As stated earlier, most students have been able to carry forward the positive ROAR behavior demonstrated in this lesson series into the succeeding lessons.

Connection to Performance Goal: *(What did I do in this lesson that gives evidence or may be used as an artifact for my professional growth plan?)*

Student Feedback: *(What did students say about the lesson? Did they find it engaging, interesting, appropriately challenging? Did their feedback confirm my own perception of the the lesson?)*

<i>Time Suggested</i>	Four Lessons; times included in the lesson plans
<i>Materials Needed</i>	5-page notebooks, pencils, student music folders, xylophone, metallophone, recorder, ukulele, conga, shaker egg, guiro, finger cymbals, whiteboard/Smartboard, markers, music stands (to display instruments)
<i>Co-teaching Opportunity</i>	
<i>Cross-Content Connections</i>	

Lesson 1:

<p>Content Area(s)</p>	<p>Music (Intermediate Level)</p>
<p>Conceptual Objectives</p> <ul style="list-style-type: none"> • The point of the lesson in relation to the elements of music • Simply define the element of music that is being taught; such as: "Dynamics are..." 	<p>Creation of a 5-phrase musical improvisation/composition using basic playing techniques on various classroom instruments.</p> <p>Lesson 1 objective: Identify and discuss playing technique for known classroom instruments; and identify, discuss and infer playing technique for unknown classroom instruments (ukulele)</p>
<p>Behavioral Objectives</p> <ul style="list-style-type: none"> • List evidence outcome for each standard included in the lesson 	<p>Expression of Music</p> <ol style="list-style-type: none"> 1. Perform using enhanced musical techniques c. Demonstrate proper care of voice and instruments <p>Theory of Music</p> <ol style="list-style-type: none"> 3. Analyze more complex instrumental and vocal examples <ol style="list-style-type: none"> a. Aurally and visually identify various world instruments
<p>Colorado Standards</p> <ul style="list-style-type: none"> • Conditions on which the behavior is dependent • The observable behavior • The criteria for success 	<p>*Students will be labeling, identifying, inferring and categorizing instruments based on prior knowledge of classroom instruments, or understanding of basic concepts of how instruments are played, sound or look</p> <p>*Students are successful if they are correctly identifying instruments by family, playing technique or timbre</p>
<p>Prior Learning</p> <ul style="list-style-type: none"> • What concepts will the students need to know and what skills will they need to have before you teach this lesson? 	<p>Students will need to draw on their knowledge of classroom instruments and correct playing technique of those instruments. Students will use this knowledge to discuss possible playing techniques for unknown classroom instruments.</p>
<p>Overview of Student Activities</p> <ul style="list-style-type: none"> √ Motivation √ Advance Organizers √ Sequencing √ Closure • Detailed steps will you take to implement this lesson? • How will the class be seated/standing? • How will you teach the song, dance, or instrument piece? • How will you & your students be using technology? • What learning strategies will be implemented? • How will you communicate student expectation? • What products will be developed by students? 	<p>T: I have set up 8 instruments around the classroom. Please write down the name of the instrument if you know it, how to play the instrument, describe the timbre, the instrument family it belongs to, or any questions or inferences you might have about that instrument.</p> <p>S: Students quietly write in notebooks their own thinking: identifying, labeling, inferring, describing. (5-7 minutes)</p> <p>T: Now, turn to someone seated near you and discuss your findings.</p> <p>S: Students talk in small groups about the instruments, sharing what they know with one another, adding to and refining their individual knowledge. (5-7 minutes)</p> <p>T: Let's share what we know about these instruments. Teacher leads class discussion, affirming understanding and correcting information where necessary. (5-7 minutes)</p>
<p>Resources/Materials</p> <p>List software, instruments, markers, websites, recordings, references, etc.</p>	<p>5-page notebooks, pencils, student music folders, xylophone, metallophone, recorder, ukulele, conga, shaker egg, guiro, finger cymbals, whiteboard/Smartboard, markers, music stands (to display instruments)</p>
<p>Assessment</p> <ul style="list-style-type: none"> • How will student products and/or process be assessed? • Are you using a rubric? Attach 	<p>Student notebooks will be checked for written notes; teacher will listen in on student discussion of instruments; teacher will observe participation in student and classroom discussion</p>

<ul style="list-style-type: none"> • How will you track student progress? • How will you collect data? 	
<p>Collaboration/Sharing</p> <ul style="list-style-type: none"> • Does this lesson support classroom curriculum (learning in other classes in the school)? How? • How will you collaborate with your team to implement this lesson? • How will this lesson enhance preservice teacher education? • How will student products be showcased? 	<p>This lesson encourages student driven learning and sharing and collaboration with peers. The teacher is the facilitator of musical discussion, not the informant. This lesson is an easy way for teachers to set expectations for student talk on a musical topic (an essential component of Educator Evaluations—Student Talk).</p>
<p>Modifications</p> <ul style="list-style-type: none"> • address special needs (including gifted) students in the classroom and modifications you will use to help them be successful. 	<p>This lesson easily includes special needs learners. If a student has difficulty writing notes, their participation in the student and class discussion easily shows their knowledge of classroom instruments. This lesson also allows students with more knowledge and/or experience with classroom instruments to help teach their peers.</p>
<p>Extensions</p> <ul style="list-style-type: none"> • How could you extend this lesson? • What will you do next? 	<p>Lesson 2 will include playing the instruments discussed in this lesson, and include improvisation.</p>
<p>Reflection</p> <ul style="list-style-type: none"> • Complete this section <u>after</u> lesson • How did it go? • What went well? • What would you change? • What are your goals for next time? 	<p>This lesson went very well! Students seemed to enjoy being in charge of their own note taking and discussions. They were a little frustrated that they did not get to play the instruments right away, but when I explained that they would get to show me what they knew about playing the instruments in the next class, they were o.k. with waiting to play.</p>

Lesson 2:

<p>Content Area(s)</p>	<p>Music (Intermediate Level)</p>
<p>Conceptual Objectives</p> <ul style="list-style-type: none"> • The point of the lesson in relation to the elements of music • Simply define the element of music that is being taught; such as: “Dynamics are...” 	<p>Creation of a 5-phrase musical improvisation/composition using basic playing techniques on various classroom instruments.</p> <p>Lesson 2 objective: Students will create a 5-phrase improvisation using basic playing techniques on various classroom instruments.</p>

<p>Behavioral Objectives</p> <ul style="list-style-type: none"> List evidence outcome for each standard included in the lesson 	<p>Expression of Music</p> <ol style="list-style-type: none"> Perform using enhanced musical techniques Demonstrate proper care of voice and instruments Perform more complex rhythmic, melodic, and harmonic patterns <ol style="list-style-type: none"> Perform patterns that include the following rhythms: ticka-ti, ti-ticka, ti-ta-ti and ties Perform patterns that include the pitches of the major scale <p>Creation of Music</p> <ol style="list-style-type: none"> Improvise question and answer and basic musical phrases <ol style="list-style-type: none"> Improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc. <p>Theory of Music</p> <ol style="list-style-type: none"> Analyze, aurally and visually, notation and form in music Analyze more complex instrumental and vocal examples <ol style="list-style-type: none"> Aurally and visually identify various world instruments <p>Aesthetic Valuation of Music</p> <ol style="list-style-type: none"> Explain and defend personal preferences for specific music (instrument choice)
<p>Colorado Standards</p> <ul style="list-style-type: none"> Conditions on which the behavior is dependent The observable behavior The criteria for success 	<ul style="list-style-type: none"> *Students will choose instruments with which to improvise *Students will work together to improvise a 5-phrase musical conversation *Students are successful if they can perform the 5 improvised phrases as a complete musical thought or conversation
<p>Prior Learning</p> <ul style="list-style-type: none"> What concepts will the students need to know and what skills will they need to have before you teach this lesson? 	<p>Students will need to draw on their knowledge of classroom instruments and correct playing technique of those instruments. Students will use this knowledge to improvise on classroom instruments. Students will also need to understand the basic idea of musical form such as ABA, ABACA, etc. Students must understand the concept of improvisation.</p>
<p>Overview of Student Activities</p> <ul style="list-style-type: none"> ✓ Motivation ✓ Advance Organizers ✓ Sequencing ✓ Closure Detailed steps will you take to implement this lesson? How will the class be seated/standing? How will you teach the song, dance, or instrument piece? 	<p>T: Today you will be using classroom instruments to improvise a musical conversation. You will need 3 people in your group. Each group member has a job. The musical conversation you are creating follows the format: ABABC (this form taken from ASAS Summer Institute, Middle School Theater Lesson). Person A improvises on his/her instrument. Person B answers by improvising on his/her instrument. Person A musically responds to Person B, then Person B musically responds to person A. Person C has the final say and stops the musical conversation by improvising on his/her instrument.</p> <p>Students may have only 3 kinds of musical instruments in the group at any one time, for example, one ukulele, one barred instrument and one drum—3 different timbres.</p> <p>When one conversation has been completed, trade instruments within the group and have another conversation with different people playing parts A, B and C.</p>

<ul style="list-style-type: none"> • How will you & your students be using technology? • What learning strategies will be implemented? • How will you communicate student expectation? • What products will be developed by students? 	<p>S: Students choose groups and instruments. Students begin improvising in ABABC format. (10 minutes)</p> <p>T: Here is a question to think about: As you improvise, think about how you would “talk” with your instrument. Do you speak quietly, or loudly, fast or slow? When your respond in real conversation, how do you talk when someone asks you a question in a loud voice and very fast? Think about making your musical conversation follow this kind of pattern.</p> <p>S: Students improvise adding in “conversational” elements of loud and quiet, fast and slow. (5 minutes)</p> <p>T: Here is another question to think about: Are you thinking like a musician? Are you thinking about rhythm and beats, or specific notes that you are playing?</p> <p>S: Students continue to improvise in conversation form ABABC.</p>
<p>Resources/Materials List software, instruments, markers, websites, recordings, references, etc.</p>	<p>Variety of classroom instruments: rhythm instruments, barred instruments (xylophones, metallophones), ukuleles, recorders, drums, whiteboard/Smartboard to write down form of improvisation</p>
<p>Assessment</p> <ul style="list-style-type: none"> •How will student products and/or process be assessed? •Are you using a rubric? Attach • How will you track student progress? •How will you collect data? 	<p>Teacher will observe students playing instruments with correct techniques (correct if needed), and improvising within the given format. Teacher will engage students in conversation about what students are thinking about as they choose instruments and listen to improvised compositions, giving suggestions and asking questions about choices and possibilities as he/she listens.</p> <p>At the end of the lesson, students were asked: “Did you like today’s project? Why or Why Not?” Students wrote a brief answer on a yellow sticky note and posted the note on a numbered chart which correlates to their class number. Every student responded.</p>
<p>Collaboration/Sharing</p> <ul style="list-style-type: none"> • Does this lesson support classroom curriculum (learning in other classes in the school)? How? • How will you collaborate with your team to implement this lesson? • How will this lesson enhance preservice teacher education? 	<p>This lesson encourages student driven learning and sharing and collaboration with peers. The teacher is the facilitator of musical discussion, not the informant. This lesson is an easy way for teachers to set expectations for student talk on a musical topic (an essential component of Educator Evaluations—Student Talk). Students have many choices about the instruments they use, they are allowed to work out preferences in timbre and what instruments they feel sound good together.</p>

<ul style="list-style-type: none"> • How will student products be showcased? 	
<p>Modifications</p> <ul style="list-style-type: none"> • address special needs (including gifted) students in the classroom and modifications you will use to help them be successful. 	<p>This lesson easily includes special needs learners. Students may choose instruments they can play easily, or challenge themselves to play new instruments. This lesson also allows students with more knowledge and/or experience with classroom instruments to help teach their peers.</p>
<p>Extensions</p> <ul style="list-style-type: none"> • How could you extend this lesson? • What will you do next? 	<p>Lesson 3 will include playing the instruments used in this lesson and move on to notating (composing) a section of the ABABC format.</p>
<p>Reflection</p> <ul style="list-style-type: none"> • Complete this section <u>after</u> lesson • How did it go? • What went well? • What would you change? • What are your goals for next time? 	<p>Students really enjoyed this lesson. They were careful to make sure they played the instruments properly. I enjoyed seeing the students so engaged with the creative process. There were lots of good conversations going on about rhythm, form, dynamics and timbre. I didn't expect so many students to deviate from the form I had given them. Many groups started out using the ABABC form, but then as they got into the process, wanted to change the form to accommodate their preferences for timbre or rhythm. I allowed them to make these changes provided they could explain their thinking and demonstrate their overall understanding of form—if they weren't going to use the one I gave them, they had to be able to explain the form they did use.</p> <p>When answering the question "Did you like today's project? Why or Why Not?" The students responded:</p> <p>Yes, enjoyed playing different instruments: 62%</p> <p>Yes, it was fun: 13%</p> <p>Yes, enjoyed improvising: 7%</p> <p>Yes, enjoyed making up rhythms: 4%</p> <p>Yes, various reasons: 10%</p> <p>No, it was too loud: 4%</p>

Lesson 3:

<p>Content Area(s)</p>	<p>Music (Intermediate Level)</p>
<p>Conceptual Objectives</p> <ul style="list-style-type: none"> • The point of the lesson in relation to the elements of music 	<p>Creation of a 5-phrase musical improvisation/composition using basic playing techniques on various classroom instruments.</p> <p>Lesson 3 objective: Students will compose a short musical phrase using basic playing techniques on various classroom instruments.</p>

<ul style="list-style-type: none"> • Simply define the element of music that is being taught; such as: “Dynamics are...” 	
<p>Behavioral Objectives</p> <ul style="list-style-type: none"> • List evidence outcome for each standard included in the lesson 	<p>Expression of Music</p> <ol style="list-style-type: none"> 1. Perform using enhanced musical techniques <ol style="list-style-type: none"> c. Demonstrate proper care of voice and instruments 2. Perform more complex rhythmic, melodic, and harmonic patterns <ol style="list-style-type: none"> a. Perform patterns that include the following rhythms: ticka-ti, ti-ticka, ti-ta-ti and ties b. Perform patterns that include the pitches of the major scale 3. Perform melodies using traditional notation <p>Creation of Music</p> <ol style="list-style-type: none"> 1. Improvise question and answer and basic musical phrases <ol style="list-style-type: none"> a. Improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc. 2. Notate simple compositions <p>Theory of Music</p> <ol style="list-style-type: none"> 1. Analyze and apply dynamics, tempo, meter and articulation using appropriate musical vocabulary 2. Analyze, aurally and visually, notation and form in music 4. Comprehension and application of melodic, rhythmic and harmonic patterns <p>Aesthetic Valuation of Music</p> <ol style="list-style-type: none"> 1. Explain and defend personal preferences for specific music (instrument choice)
<p>Colorado Standards</p> <ul style="list-style-type: none"> • Conditions on which the behavior is dependent • The observable behavior • The criteria for success 	<ul style="list-style-type: none"> *Students will choose instruments with which to compose. *Students will work together to compose one musical phrase. *Students are successful if they can write down the composed phrase in a way that it can be accurately reproduced by someone outside of their group.
<p>Prior Learning</p> <ul style="list-style-type: none"> • What concepts will the students need to know and what skills will they need to have before you teach this lesson? 	<p>Students will need to draw on their knowledge of classroom instruments and correct playing technique of those instruments. Students will use this knowledge to compose on classroom instruments. Students will also need to recall basic rhythmic elements, note names and lines and spaces.</p>
<p>Overview of Student Activities</p> <ul style="list-style-type: none"> ✓ Motivation ✓ Advance Organizers ✓ Sequencing ✓ Closure • Detailed steps will you take to 	<p>T: Today you will be using classroom instruments to compose a musical sentence. You will need 3 people in your group. You will be composing (writing down to play exactly the same way every time) one section of the ABABC format from the last lesson (this form taken from ASAS Summer Institute, Middle School Theater Lesson).</p> <p>Students may have only 1 kind of musical instrument to compose this section—ukuleles and recorders are excluded from this part of the project.</p>

<p>implement this lesson?</p> <ul style="list-style-type: none"> • How will the class be seated/standing? • How will you teach the song, dance, or instrument piece? • How will you & your students be using technology? • What learning strategies will be implemented? • How will you communicate student expectation? • What products will be developed by students? 	<p>What tools do you have to write this composition?</p> <p>S: Paper (manuscript or plain), pencils (colored or regular), known rhythmic elements, Mrs. Johnson (as a reference), pictures, musical concepts (measures, beats, lines and spaces).</p> <p>T: You need to write down one musical sentence. I suggest you improvise a bit first to generate some ideas, try out a couple of instruments to decide what timbre you would like to work with, and then begin writing your composition.</p> <p>S: Students compose. (20 minutes) Students may use regular notation or pictures or a combination of both to write out composition.</p> <p>T: Check in with groups to make sure they understand directions. Try playing what the students have written. If it is not what students intend, suggest ways they can make it clearer—add rhythmic notation, add letter names, put the work on lines and spaces.</p> <p>S: Students continue composition work (15 minutes).</p> <p>T. It is the end of class, please turn in your written composition.</p>
<p>Resources/Materials List software, instruments, markers, websites, recordings, references, etc.</p>	<p>Variety of classroom instruments: rhythm instruments, barred instruments (xylophones, metallophones), drums, paper, pencils, manuscript paper, plain paper, music folders.</p>
<p>Assessment</p> <ul style="list-style-type: none"> •How will student products and/or process be assessed? •Are you using a rubric? Attach • How will you track student progress? •How will you collect data? 	<p>Teacher will observe students playing instruments with correct techniques (correct if needed), and improvising to begin composition project. Teacher will engage students in conversation about what students are thinking about as they choose instruments and listen to composed works, giving suggestions and asking questions about choices and possibilities as he/she listens.</p> <p>At the end of the lesson, students have a musical statement they will be able to accurately reproduce in the following lesson.</p>
<p>Collaboration/Sharing</p> <ul style="list-style-type: none"> • Does this lesson support classroom curriculum (learning in other classes in the school)? How? • How will you collaborate with your team to 	<p>This lesson encourages student driven learning and sharing and collaboration with peers. The teacher is the facilitator of musical work, not the informant. This lesson is an easy way for teachers to set expectations for student talk on a musical topic (an essential component of Educator Evaluations—Student Talk). Students have many choices about the instruments they use, they are allowed to work out preferences in timbre. Students are encouraged to use the rhythmic and melodic elements they know to formally compose a musical statement, but are given freedom to use other methods for writing music other than formal notation.</p>

<p>implement this lesson?</p> <ul style="list-style-type: none"> • How will this lesson enhance preservice teacher education? • How will student products be showcased? 	
<p>Modifications</p> <ul style="list-style-type: none"> • address special needs (including gifted) students in the classroom and modifications you will use to help them be successful. 	<p>This lesson easily includes special needs learners. Students may choose instruments they can play easily, or challenge themselves to play new instruments. This lesson also allows students with more knowledge and/or experience with classroom instruments to help teach their peers. Since students may use non-traditional notation to compose, students with less knowledge of musical notation are not excluded from the project.</p>
<p>Extensions</p> <ul style="list-style-type: none"> • How could you extend this lesson? • What will you do next? 	<p>Lesson 4 will combine improvisation and the new composition in the previously given format of ABABC.</p>
<p>Reflection</p> <ul style="list-style-type: none"> • Complete this section <u>after</u> lesson • How did it go? • What went well? • What would you change? • What are your goals for next time? 	<p>This lesson frustrated students. They didn't seem to understand how to write down what they performed musically. All students were eventually successful in writing down something they could accurately reproduce the next lesson. Some students were able to write out the rhythm they played accurately, but very few attempted to use line and space notation to write out melodies they composed. They used various systems of upper and lower case letters to show high and low notes, some students drew elaborate pictorial maps to show their musical sentence.</p> <p>I was surprised that there was not more simple notation on lines and spaces. I'm not sure if the students doubted their knowledge or if they just didn't quite understand how to put all elements they know together into a written musical statement. Perhaps more dictation and practice writing in previous grades is necessary to make this creative leap.</p>

Lesson 4:

<p>Content Area(s)</p>	<p>Music (Intermediate Level)</p>
<p>Conceptual Objectives</p> <ul style="list-style-type: none"> • The point of the lesson in relation to the elements of music • Simply define the element of music that is being taught; such as: “Dynamics are...” 	<p>Creation of a 5-phrase musical improvisation/composition using basic playing techniques on various classroom instruments.</p> <p>Lesson 4 objective: Students will combine improvisation and composition to create a 5-phrase musical work using basic playing techniques on various classroom instruments.</p>
<p>Behavioral Objectives</p> <ul style="list-style-type: none"> • List evidence outcome for each standard included in the lesson 	<p>Expression of Music</p> <ol style="list-style-type: none"> 1. Perform using enhanced musical techniques c. Demonstrate proper care of voice and instruments 2. Perform more complex rhythmic, melodic, and harmonic patterns <ol style="list-style-type: none"> a. Perform patterns that include the following rhythms: ticka-ti, ti-ticka, ti-ta-ti and ties b. Perform patterns that include the pitches of the major scale 3. Perform melodies using traditional notation <p>Creation of Music</p> <ol style="list-style-type: none"> 1. Improvise question and answer and basic musical phrases <ol style="list-style-type: none"> a. Improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc. 2. Notate simple compositions <p>Theory of Music</p> <ol style="list-style-type: none"> 1. Analyze and apply dynamics, tempo, meter and articulation using appropriate musical vocabulary 2. Analyze, aurally and visually, notation and form in music 4. Comprehension and application of melodic, rhythmic and harmonic patterns <p>Aesthetic Valuation of Music</p> <ol style="list-style-type: none"> 1. Explain and defend personal preferences for specific music (instrument choice) 2. Articulate the meaning in music according to elements, aesthetic qualities, and human responses
<p>Colorado Standards</p> <ul style="list-style-type: none"> • Conditions on which the behavior is dependent • The observable behavior • The criteria for success 	<p>*Students will choose instruments with which to improvise and include the instrument they composed for in the last lesson.</p> <p>*Students will work together to perform a musical piece that includes improvisation and composition.</p> <p>*Students are successful if they can perform or explain their improvisation/composition for the class with no stopping. It should be clear to the listeners which parts are composed and which parts are improvised.</p>
<p>Prior Learning</p> <ul style="list-style-type: none"> • What concepts will the students need to know and what skills will they need to have before you teach this lesson? 	<p>Students will need to draw on their knowledge of classroom instruments and correct playing technique of those instruments. Students will use this knowledge to perform a 5-phrase musical work combining improvisation and composition.</p>

<p>Overview of Student Activities</p> <p>√ Motivation √ Advance Organizers √ Sequencing √ Closure</p> <ul style="list-style-type: none"> • Detailed steps will you take to implement this lesson? • How will the class be seated/standing? • How will you teach the song, dance, or instrument piece? • How will you & your students be using technology? • What learning strategies will be implemented? • How will you communicate student expectation? • What products will be developed by students? 	<p>T: Today we are going to combine improvisation and the composition you wrote last class. Using the same ABABC format, choose one section to be your composed section, all the others will be improvisation. For example, if you choose the B section to be your composition section, your musical piece would look like this:</p> <p>A: improvisation B: written composition A: improvisation B: written composition C: improvisation</p> <p>You will have time to practice your composition and time to practice putting the entire musical work together.</p> <p>S: Gather instruments for composition and improvisation—ukuleles and recorders are allowed for improvisation sections. (15 minutes)</p> <p>T: Practice time is finished, please either perform for the class or explain your thinking and process for composition/improvisation to the class.</p> <p>S: Students perform musical pieces. (10 minutes)</p> <p>T: Please put away all instruments. Please complete the following personal reflection about this project. You should have a minimum of one sentence per question. (15 minutes)</p> <ol style="list-style-type: none"> 1. Think about the last 3 music classes. We have talked about instruments, played instruments, worked on improvisation and composition. What did you like best about this project? 2. Thinking about the last 3 music classes, what did you like least about this project? 3. Is there something more you would like to do with this project, or do you feel satisfied with your work? 4. How did you show ROAR toward your classmates, your teacher and yourself as you were working on this project? <p>S: Students write reflections.</p>
<p>Resources/Materials</p> <p>List software, instruments, markers, websites, recordings, references, etc.</p>	<p>Variety of classroom instruments: rhythm instruments, barred instruments (xylophones, metallophones), drums, ukuleles, recorders, paper, pencils, music folders, reflection papers.</p>
<p>Assessment</p> <ul style="list-style-type: none"> •How will student products and/or process be assessed? 	<p>Teacher will observe students playing instruments with correct techniques (correct if needed). Teacher will engage students in conversation about what students are thinking about as they choose instruments for improvisation and listen to composed works, giving suggestions and asking questions about choices and possibilities as he/she listens.</p>

<ul style="list-style-type: none"> •Are you using a rubric? Attach • How will you track student progress? •How will you collect data? 	<p>Students will perform musical works for the class. Teacher and students should be able to identify the form of the piece by listening for improvisation and composition.</p>
<p>Collaboration/Sharing</p> <ul style="list-style-type: none"> • Does this lesson support classroom curriculum (learning in other classes in the school)? How? • How will you collaborate with your team to implement this lesson? • How will this lesson enhance preservice teacher education? •How will student products be showcased? 	<p>This lesson encourages student driven learning and sharing and collaboration with peers. The teacher is the facilitator of musical work, not the informant. This lesson is an easy way for teachers to set expectations for student talk on a musical topic (an essential component of Educator Evaluations—Student Talk). Students have many choices about the instruments they use, they are allowed to work out preferences in timbre.</p>
<p>Modifications</p> <ul style="list-style-type: none"> • address special needs (including gifted) students in the classroom and modifications you will use to help them be successful. 	<p>This lesson easily includes special needs learners. Students may choose instruments they can play easily, or challenge themselves to play new instruments. This lesson also allows students with more knowledge and/or experience with classroom instruments to help teach their peers. Since students may use non-traditional notation to compose, students with less knowledge of musical notation are not excluded from the project.</p>
<p>Extensions</p> <ul style="list-style-type: none"> • How could you extend this lesson? • What will you do next? 	<p>Lesson 4 is the conclusion of this lesson series. Future projects may include rhythmic dictation and review of lines and spaces to help students more accurately write down their musical thoughts.</p>
<p>Reflection</p> <ul style="list-style-type: none"> • Complete this section <u>after</u> lesson • How did it go? • What went well? • What would you change? • What are your goals for next time? 	<p>Students had various reactions to this lesson. They enjoyed putting improvisation back into their musical works, and having the choice of where to place their composed section. Many students did not like performing for the class (as stated in their reflection papers). But, knowing they had to perform for the class, or present their thinking kept students on task and focused on their work.</p> <p>The quality of work presented by students was quite good! They had great ideas, interesting uses of timbre, and variations in form that made their compositions interesting to listen to. As much as students didn't seem to like performing for one another, they did enjoy listening to each group perform!</p>

	<p>An added bonus to this lesson series is that it made students immediately responsible for their behavior. I built in to the lesson some of our behavior system language and expectations (ROAR). Without specifically talking about ROAR, I made it clear to students that they should be demonstrating it at all times throughout this project. They did a great job! We seem to have built a solid (behavioral) foundation on which to grow this year!</p>
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