

PDE3: FA184258

Designing 21st Century Music Programs (Choral & General Music)

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Grade 1
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Location: University of Hawaii at Manoa Music Department

Session Dates:

January 19th and 20th

September 7th

Sponsor: Chet-Yeng Loong

Cover Page of Portfolio	Self (✓)	Instructors (✓) Comments
Title page place on front of portfolio:	X	
Course Title, Name, School, Grade and Home/School Phone #.		
Location of Course, Dates of Sessions		
Name of sponsor:		
Contents of Learning Portfolio		
Captions: Learning Portfolios MUST have captions. Captions transform documents into evidence and assist teachers in articulating their thoughts. Captions describes: What the document is, Why it is evidence, and What it is evidence of.		
Table of Contents	x	
Index tab labeling each Lesson Plan	x	
Teacher Reflections on Institute Experience <ul style="list-style-type: none"> • One Reflection per day - minimum of <u>1/2 pg per day.</u> • One Culminating Reflection – <u>1-2 pg.</u> 	x	
Lesson #1 Title: Include: * 3 student evidence ranging from Novice – Developing Proficiency - Proficient * Criteria/Rubric * Student Reflections * Teacher commentary on proficiency rating and suggestions. (written, video or audio) * Lesson plan reflection	X	
Lesson #2 Title: Include: * 3 student evidence ranging from Novice – Developing Proficiency - Proficient * Criteria/Rubric * Student Reflections * Teacher commentary on proficiency rating and suggestions. (written, video or audio) * Lesson plan reflection	X	
Lesson #3 Title: Include: * 3 student evidence ranging from Novice – Developing Proficiency - Proficient * Criteria/Rubric * Student Reflections * Teacher commentary on proficiency rating and suggestions. (written, video or audio) Lesson Plan Refelction	X	

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Teacher Reflections on Institute Experience

HMEA Conference Day 1 Reflection

Many of the sessions talked about how to incorporate tech, and how to engage students that are growing up immersed in technology. I found the session on Unplugging Generation Z to be the most intriguing session for me, because I don't have a classroom of my own to teach in and Dr. Saplan presented a variety of techniques to help students understand their voices.

The ideas that Dr. Saplan presented required minimal amounts of technology for students, and engaged them by relating to their current interests. One of the techniques, I would like to take from this session and try with my elementary students is talking about vocal color in relation to pop artists that they currently listen to. I think this would be particularly useful for my students in 5th grade, who struggle with accepting and appreciating their own vocal sound. Due to the wide range of pop artists, that the students listen to I think it would be fairly easy to express how the human voice has a wide range of colors and can be appreciated in various settings.

HMEA Conference Day 2 Reflection

I found the HOSA: May Day Ideas session incredibly useful as a first-year teacher. While my school does not require me to put on May Day performances, it has been expressed that the school would like for there to be more student performances in the future. I appreciated how Mrs. Boychuk utilized music that she uses to teach her curriculum to create the program for her performances. Her school does not do a "traditional" May Day festival, but treats the day as a way to appreciate cultures from all over the world.

Based on the ideas I heard from this session, I would like to start developing my school's music program to integrate more music from different cultures. I would also like to create a culture where the students feel comfortable creating their own movements that are stylistically appropriate for the music they are learning. Neither of these ideas will happen overnight, but I think a good step in the right direction may

be to consider collaborating with the Hawaiian Studies teachers at my school, and then expand my students' repertoire from there.

September 7th Reflection

Today's session with Dr. Saplan was geared towards how to get and keep students engaged. I

appreciated how there were ideas that would engage students through kinesthetic movement and non-verbal communication. I think the techniques using motions that cross the center line of the students' bodies are both useful for their development and can be adapted to be appropriately challenging for various grade levels. I would like to see how my Kindergarten students fair doing this activity with only two sounds, and coordinate simple hand movements.

An idea that I would like to implement is occasionally breaking from normal procedure with my upper level students, so they don't feel like the class is monotonous. One of the ideas that was brainstormed during the session, was having the students echo back patterns as they enter the room. By doing this, the transition time would be utilized as a moment to do something musical rather than as stagnant waiting time. While I think this is a useful idea, I think it will take a few tries for the students to be successful, especially for some of my more danger prone students who have a difficult time moving and singing at the same time.

Cumulative Reflection

Participating in the 21st Century Music Program professional development class has provided me with a great opportunity to grow as a teacher. Working with my colleagues and participating in the sessions has allowed me to modify, improve, and try different techniques and strategies to teach my curriculum. Through the sessions, talking with fellow music educators, and my classroom experience, I have found a few ideas that I would like to keep developing during this school year.

During our sessions throughout the PD course, I have discovered that it can be difficult to find the right balance between curriculum and performance. Since my music program is new, my students

are still developing foundational skills in music. Many of my older students though (grades 4-6) have expressed an interest in performing songs at assemblies. Due to this, I have spent a lot of time trying to collaborate with my fellow teachers to make opportunities for the students.

This school year I have faced a few issues I did not initially think would occur. The main issue I have faced is classroom teachers pulling their students out of my class to complete homework. Due to this, a few of my students struggled with the concepts that I covered in quarter one. Fortunately, I have been able to talk with the classroom teachers and we have come to an understanding about my class time.

The other issue I faced was balancing my lesson plans to accommodate both curriculum and time to practice for the assembly. Fortunately, I had my notes from Ms. Sala and Mrs. Boychuk's session on May Day ideas which inspired me to collaborate with the Hawaiian Studies teachers. With the help of the two Hawaiian Studies, we were able to choose songs that could be worked on during both classes. So far, the collaboration has been successful and the students have been learning the songs quickly, and understand the cultural importance of the pieces.

One of the ideas that were presented that I would like to integrate into my class is to break away from the class routine and engage the students in short activities relevant to the topic being covered in class. I attempted to do this a few times with my fifth- and sixth-grade classes with varying levels of success. In two of my sixth-grade classes, the students struggled to echo back the motions and vocal patterns because they were not expecting to receive information as they were entering the classroom. In my fifth-grade classes, the activity was more successful due to the fact that I gave them instructions prior to entering. Eventually, I would like to be able to start the activity without needed to speak. To achieve that end I think I will need to incorporate more non-verbal instructions into my teaching so the students engage with me visually and auditorily.

The last idea I would like to continue working on this school year is integrating technology into my classes. I currently use SMARTBoard files for all my classes, which allows my students to interact with things I project onto the board. I hope to also to integrate iPad into my sixth grades, so students are able to take videos and pictures of themselves while learning about the 'ukulele. The videos and pictures will enable the students to give themselves feedback and record their progress on the instrument.

Arts Integrated Unit Plan

Unit Title: Ta and Titi (Quarter and Eighth Notes)	Grade: 1	Time Frame: September 17 th – October 4 th
Art Discipline: Music		

GLO(s) GLO 3: Complex thinker – student evaluates the effectiveness of their strategy and makes adjustments as needed GLO 4: Quality Producer – Recognizes and understand what quality performances and products are, and produces evidence that meets or exceeds standards
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Arts Benchmarks (Topic, Code, Text): FA.1.2.1 – Use simple patterns of rhythm and pitch using quarter notes, quarter rest, and eighth notes FA.1.2.2 – Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes
Core Area Benchmarks (Topic, Code, Text):
Overview of Unit: <i>In this unit, what do you want students to know and be able to do?</i> By the end of this unit, students should be able to accurately read and perform patterns, songs, and chants using standard notation and rhythm syllables (Ta = quarter note, Titi = eighth notes). Students will also be able to accurately do rhythmic dictation for four beat patterns using standard notation (rhythm cards will be utilized to save time).

Describe the sequential development of this unit. How does each lesson help the student reach the benchmarks?

Lesson 1:

1. Classroom Rules and Expectations
2. Welcome Song
3. Teach/Review sitting and standing levels
4. Practice levels
5. Vocal Exploration
6. Learning Intentions
7. Engine Engine Number 9 (Practice)
8. Rhythm Dictation

9. Dalcroze Eurhythmics (ta, titi, changing levels/tempo)
10. Apple, Peach, Pear, Plum
11. 2, 4, 6, 8
12. Good-bye

The focus of this lesson is for students to practice analyzing rhythms, learn how to do rhythmic dictation, and accurately perform patterns using quarter and eighth notes.

To help students reach the above benchmarks, the students will do a series of activities that target their aural and reading skills.

During their vocal exploration, students will echo back 4 beat patterns using quarter and eighth notes. This lesson will also be the first time that students will be asked to repeat back patterns with rhythm syllables, without the teacher providing the syllables first.

The students will continue practicing their rhythmic analysis using rhythm cards they created during their previous class using "Engine Engine Number 9."

Students will learn how to perform rhythmic dictation. The teacher will speak patterns first using rhythm syllables and gradually take away the syllables.

Lesson 2:

1. Classroom Rules and Expectations
2. Welcome Song
3. Review sitting and standing levels
4. Vocal Exploration
5. Learning Intentions
6. Apple, Peach, Pear, Plum (Analysis)
7. Rhythm Dictation
8. Dalcroze Eurhythmics (ta, titi, changing levels/tempo)
9. 2, 4, 6, 8
10. Good-bye

The focus of this lesson is for students to continue practicing rhythm analysis, rhythmic dictation, and accurately perform patterns using quarter and eighth notes.

There will be a larger emphasis placed on aural skills and dictation during this lesson.

During the vocal exploration and rhythmic dictation, the teacher will no longer provide rhythm syllables to students. To increase rigor, students will perform patterns using two different body percussions (one for quarter notes, and another for eighth notes).

Lesson 3:

1. Classroom Rules and Expectations
2. Welcome Song
3. Review sitting and standing levels
4. Vocal Exploration
5. Learning Intentions
6. Assessment
7. We are dancing in the forest
8. Good-bye

The focus of this lesson will be to assess students on their reading and dictation abilities.

Unit Reflection:

Successful aspects of the unit:

During the unit, the most successful aspects was the development of student efficacy in rhythm identification and the ability to critique their own work. At the beginning of the unit, a majority of the students were hesitant when asked to decode rhythms by ear and would say they did well no matter the quality of their work. These two successes were due to the practice that the students had through the echo and vocal exploration activity and the various opportunities to analyze chant and song rhythms.

The echo and vocal exploration activity, allowed students who struggled to identify quarter and eighth note rhythms in a large group setting without fear of judgement. I also used this activity to encourage students to make “loud mistakes,” that way I could help them. A variety of patterns were used to challenge students, who were close to meeting proficiency levels, and provide ample opportunities for students who were struggling with the concept. Due to the frequency of the activity, a majority of the students showed steady growth.

After the learning intentions were introduced for the quarter, I frequently had the students self-assess on their progress. Initially, students would always give themselves fours. Due to this, I started breaking down what should be considered a 4, 3, 2, and 1 by providing the examples and non-examples for each score. After a couple of lessons, the students started assessing themselves more accurately and were able to identify why they gave themselves certain scores.

Surprises along the way:

I was surprised, by how quickly most of students were able to accurately speak back rhythms on rhythm syllables or using short-short/long. During the previous year, a majority of my first graders struggled to accurately quarter and eighth notes by ear, and would often just guess what the pattern was.

Things I would do differently next time:

The next time I do this unit, I intend to do several things differently. I am going to have the students aurally identify rhythms earlier in the quarter, work in small groups for rhythmic dictation, and utilize activities that require the students to self-assess and peer-assess.

By having students identify rhythms aurally earlier in the quarter, they will have more time to practice analyzing rhythms and be able to receive more feedback. By doing it earlier, it will also provide me

more opportunities to help individual students, and scaffold the activity more effectively using a slower progression. For example, for a couple of lessons I can provide the students with half of the pattern using rhythm syllables and gradually take away the assist.

I would like to have the students do rhythm dictation in small groups. By having the students work in groups, students will be able to give each other feedback on accuracy and provide opportunities to share their strategies. Another activity I would like to try next time is rhythm popcorn, which has each student take a four-beat rhythm card, which they are the expert for, and walk around and have their peers read the pattern using rhythm syllables and body percussion. Students will then be able to receive immediate feedback and help from peers, and I can help students that are struggling during the activity.

Arts Integrated Lesson #1

Title: Ta and Titi (Lesson 3)	Grade: 1	Art Discipline: Music	Time Frame: September 12 th /17 th
Lesson Objective: Students will be able to accurately do rhythmic dictation for four beat patterns when rhythmic syllables are spoken in order to meet FA.1.2.2 (Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes).			

GLO(s):

GLO 2: Community Contributor – Cooperates with and helps and encourages others in group situations

GLO 3: Complex thinker – student evaluates the effectiveness of their strategy and makes adjustments as needed

GLO 4: Quality Producer – Recognizes and understand what quality performances and products are, and produces evidence that meets or exceeds standards

GLO 5: Effective Communicator – Listens to interprets and uses information effectively, communicates effectively and clearly through speaking

Arts Benchmark (Topic, Code, Text):

FA.1.2.1 – Use simple patterns of rhythm and pitch using quarter notes, quarter rest, and eighth notes

FA.1.2.2 - Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes

National Standards:

MU:Pr4.2.1b – When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation

Rubric based on Arts Benchmark: FA.1.2.2

*The first item in the rubrics, placing 4 cards, is there because sometimes the students forget to check the number of cards they use.

FA.1.2.2



- I can hear the difference between ta and titi.



- I can accurately recreate 4 beat patterns using ta and titi.

Proficient	Partially Proficient	Novice
<ul style="list-style-type: none"> ○ The student <u>usually</u> uses 4 cards when recreating patterns ○ The student <u>usually</u> places the rhythmic cards in the correct order 	<ul style="list-style-type: none"> ○ The student <u>sometimes</u> uses 4 cards when recreating patterns ○ The student <u>sometimes</u> places the rhythmic cards in the correct order 	<ul style="list-style-type: none"> ○ The student <u>rarely</u> uses 4 cards when recreating patterns ○ The student <u>rarely</u> places the rhythmic cards in the correct order

Key Arts Vocabulary:
Rhythmic syllables (ta= quarter note, titi = eighth notes)
Four beat patterns

Classroom Set-Up:
The classroom has a 5x6 matt for students to sit on (each square is 2ftx2ft), with a white board and projector at the front of the room. Cubbies for student materials (i.e. pencils and rhythm cards) are around the edge of the room. Instruments necessary for instruction are on table at the front of the room.

- Materials & Equipment needed:**
- Computer with SMARTBoard File for lesson
 - Epson projector with VGA and USB cables
 - `Ukulele
 - Whisper Phone
 - Temple Blocks
 - Student made rhythm cards

Prior to this lesson, students need to know...
Students will need to be able to identify ta and titi, read ta and titi patterns, and echo back four beat patterns utilizing ta and titi.

- Teaching Tips:**
This will be the students first time doing rhythmic dictation. To scaffold:
- have students create patterns with the teacher speaking the rhythmic syllables
 - have students clap and speak patterns after the teacher prior to moving cards
 - after students have developed their confidence, teacher will stop speaking rhythmic syllables

# of Minutes	Procedure	Create	Perform	Respond
5 min.	Classroom Rules and Expectations 1. Teacher takes attendance 2. Review Classroom rules with students a. Go over examples and non-examples			
3-5 min.	Welcome Song 1. Teacher reviews expectations for activity transition		X	

	<ul style="list-style-type: none"> a. Sit in circle b. Move quietly <ul style="list-style-type: none"> 2. Teacher and students sing welcome song 3. Each student sings their name 4. Classmates and teacher echo back the student's name 5. Repeat steps 3 and 4 until whole class has sung their names 6. Students sing chorus one last time <p>Transition: Provide class feedback and have a student that did well put away activity on the board</p>			
1 min.	<p>Teach/Review sitting and standing levels</p> <ul style="list-style-type: none"> 1. Teacher reviews what is expected for sitting and standing in class 			
2-3 min.	<p>Practice Levels</p> <ul style="list-style-type: none"> 1. Teacher lets students know that they will be playing a game to review levels 2. Students sit or stand according to the level the teacher says <ul style="list-style-type: none"> a. Use opportunity to correct posture for students that don't quite meet expectations <p>Transition: Choose a student sitting at a level 2 put away the activity on the board</p>			
3-5 min.	<p>Vocal Exploration</p> <ul style="list-style-type: none"> 1. Teacher speaks four beat patterns using consonant sounds 2. Transition to sounds that stretch the students' vocal range high and low 3. Teacher clap and speaks four beat patterns using ta and titi <ul style="list-style-type: none"> a. After a couple iterations teacher will stop speaking rhythm syllables 4. Teacher sings and does hand movements for high and low (four beat patterns) <p>Transition: Choose a student to put away the activity on the board</p>		X	
3-5 min.	<p>Learning Intentions</p> <ul style="list-style-type: none"> 1. Teacher reviews learning intentions with students <ul style="list-style-type: none"> a. Teacher reads the intention and students repeat back b. Teacher asks students whether or not we have done a learning intention yet <ul style="list-style-type: none"> i. Students have not done creation or rhythmic dictation yet 			

	<ul style="list-style-type: none"> c. Teacher asks to self-assess on whether or not they believe they are proficient at the intention <ul style="list-style-type: none"> i. Have students explain why they think they are or are not <p>Transition: Choose a student to put away the activity on the board</p>			
6-8 min.	<p>Engine Engine Number 9 (Practice)</p> <ol style="list-style-type: none"> 1. Teacher reviews expectations for transition <ul style="list-style-type: none"> a. Line up along the edge of the carpet b. Standing at a level 3 c. Moving quietly 2. Teacher does activity with the students once (leading the train) 3. Choose a student to lead the train and set the tempo (speed) of the train 4. Students do activity without teacher 2xs and the teacher picks a new student each time 5. Have students return to spots on the matt and look at words on the board 6. Have students speak the words and clap 7. Give students their rhythm cards and have them split them into two stacks 8. Teacher analyzes the first line with the students going beat by beat 9. Have the students reset their cards and figure out the second line by themselves <ul style="list-style-type: none"> a. Students should get the same answer as they did for the first line 10. Have students show using their hands if the first and second line have the same rhythm 11. Have students speak and clap the words for the third line 12. Ask them if they think the rhythm is the same as the previous two lines <ul style="list-style-type: none"> a. If students disagree or show different, have them analyze the line using their cards b. If students all agree showing same, have them speak the line on ta's and titi's 13. Repeat step 11 and 12 for the final line 14. Have students read the whole chant on rhythmic syllables and clap 15. Have students say the chant with words and clap the rhythm 		X	

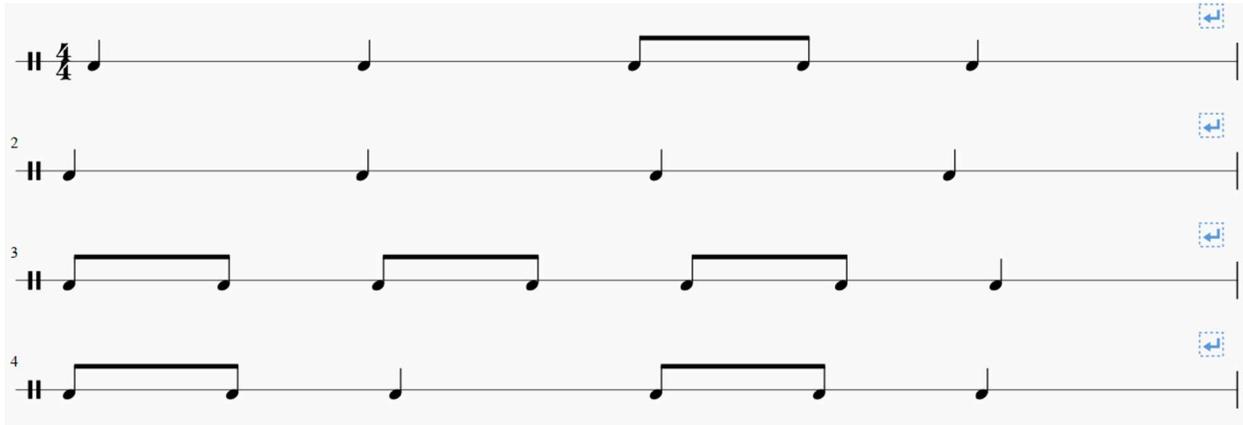
	Transition: Have students reset cards for the next activity			
8-10 min.	<p>Rhythmic Dictation</p> <ol style="list-style-type: none"> 1. Teacher lets students know that she will speak a four beat pattern for them to recreate <ol style="list-style-type: none"> a. The teacher will clap the pattern a total of three times b. Students should use 4 cards for each pattern 2. Teacher claps the first pattern and students echo back before making the pattern with their cards <ol style="list-style-type: none"> a. Use rhythm syllables 3. As students work the teacher will walk around and help students that are struggling 4. Teacher repeats steps 2 and 3 two to three more times <ol style="list-style-type: none"> a. If students show confidence and improvement, the teacher will stop speaking the rhythm syllables <p>Transition: Choose two students to help put away the previous two activities</p>		X	
3-6 min.	<p>Dalcroze Eurhythmics</p> <ol style="list-style-type: none"> 1. Review activity rules and cues 2. Have students stand up and spread out 3. Have students walk in accordance with the temple blocks 4. Ms. Huffman plays temple blocks: <ol style="list-style-type: none"> a. Ta – walk b. Titi – run/tiptoe c. Faster/slower d. Boom – Freeze e. Achoo – change level f. Whoops – change direction <p>Transition: Teacher will have students quietly go back to their spots and drag activity to the done folder</p>		X	
1-2 min.	<p>Apple, Peach, Pear, Plum</p> <ol style="list-style-type: none"> 1. The teacher starts speaking the chant and the students join in. <ol style="list-style-type: none"> a. Students speak words and stand when the month of their birthday is said 2. Do the chant one more time with the students 3. Students do the chant by themselves <p>Transition: Choose a student to put away the activity on the board</p>		X	
2-4 min	<p>2, 4, 6, 8</p> <ol style="list-style-type: none"> 1. The teacher speaks the chant with hand motions 		X	

	<p>2, 4, 6, 8 Meet me at the garden gate If I'm late, do not wait 2, 4, 6, 8</p> <ol style="list-style-type: none"> 2. Ask the students, what the chant was about 3. Have students do the hand motions while the teacher speaks the chant 4. If students know the chant, let them speak with the teacher <p>Transition: Have the class line up to go to next class</p>			
	<p>Good-bye</p> <ol style="list-style-type: none"> 1. Teacher sings, "Good-bye children" 2. Students sing, "Good-bye Ms. Huffman" 3. Students echo back everything else the teacher sings <p>"I'll see you again" "Have a nice day"</p> <p>Transition: Walk the students to their transition area</p>			

<p>Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):</p>		
<p>Step 1: Describe</p>	<p>Step 2: Interpret</p>	<p>Step 3: Evaluate</p>
<ul style="list-style-type: none"> ● How many times do we clap for ta? Titi? ● What was my chant about? 	<ul style="list-style-type: none"> ● Is the rhythm for the first and second line same or different? 	<ul style="list-style-type: none"> ● Are we able to hear the difference between ta and titi? Why do you think that? ● How many cards did you use for the pattern? ● Does your pattern match what I have on the board?

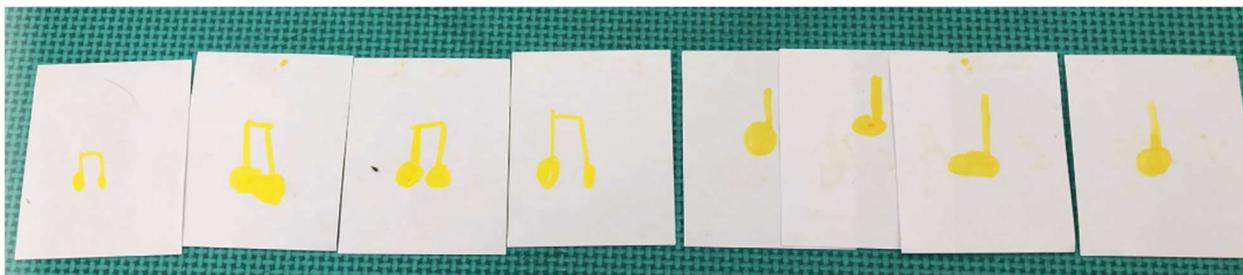
Student Evidence for Lesson #1

Notation for Rhythm Dictation:



Student A *What is the score of this student? Proficiency, PP, or Novice.*

Pattern 3



Pattern 4



What is this document?

This is a photo of two of the student's rhythm dictations for the third and fourth pattern (titi titi titi ta, and titi ta titi ta). The patterns use quarter and eighth notes. In class, the student utilized their rhythm cards that they created the previous class. The students worked individually to recreate four beat rhythmic patterns utilizing quarter and eighth notes. Student A is able to recreate most of the pattern. Whenever patterns have eighth notes the student puts two cards to represent titi, instead of a single card with the notation.

Why is this evidence of learning?

This is evidence of learning because it shows Student A is able to partially identify rhythms accurately. To identify the rhythm, the student is using their kinesthetic experience (i.e. clapping after the teacher) to help figure out the pattern that was presented. The picture of the third pattern also shows that the student is trying to reconcile what they know with what they are seeing. While the student's strategy to reconcile the information is incorrect, it shows they are developing as a complex thinker, which is necessary when analyzing music. After working with the teacher, the student made corrections to accurately recreate the pattern.

What is it evidence of?

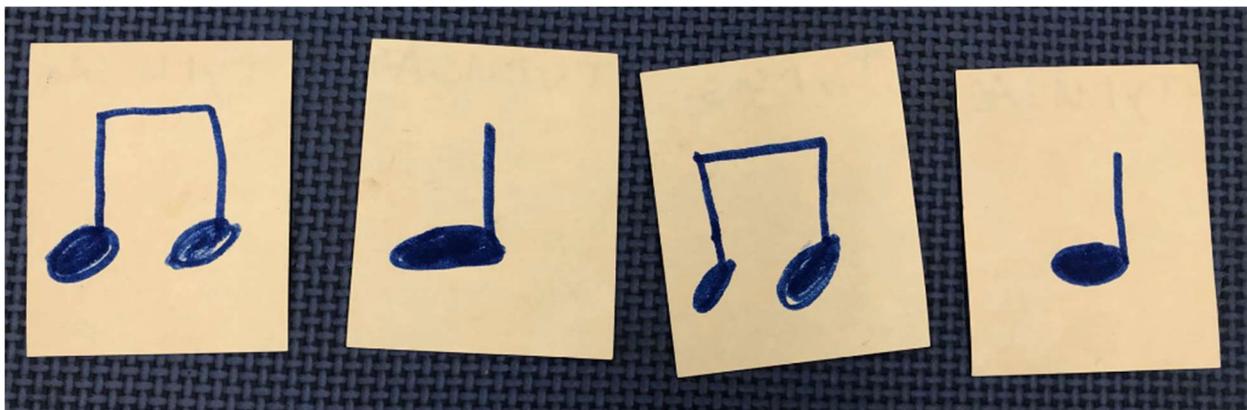
This is evidence of the **HCPS III benchmark FA.1.2.2** - Use the notations for four beat rhythmic patterns using quarter notes, and eighth notes. Using the criteria presented verbally by the teacher, the student recognized that they need to remember that two eighth notes or "titi" only uses one beat/rhythm card to demonstrate proficiency. The student also learned through trial and error, that pointing at their cards while the teacher clapped was a good strategy to help them check their work.

Student B What is the score of this student? Proficiency, PP, or Novice.

Pattern 3



Pattern 4



What is this document?

This is a photo of two of the student's rhythm dictations for the third and fourth pattern (titi titi titi ta, and titi ta titi ta). The patterns use quarter and eighth notes. In class, the student utilized their rhythm cards that they created the previous class. The students worked individually to recreate four beat rhythmic patterns utilizing quarter and eighth notes. Student B is able to recreate all of the patterns accurately.

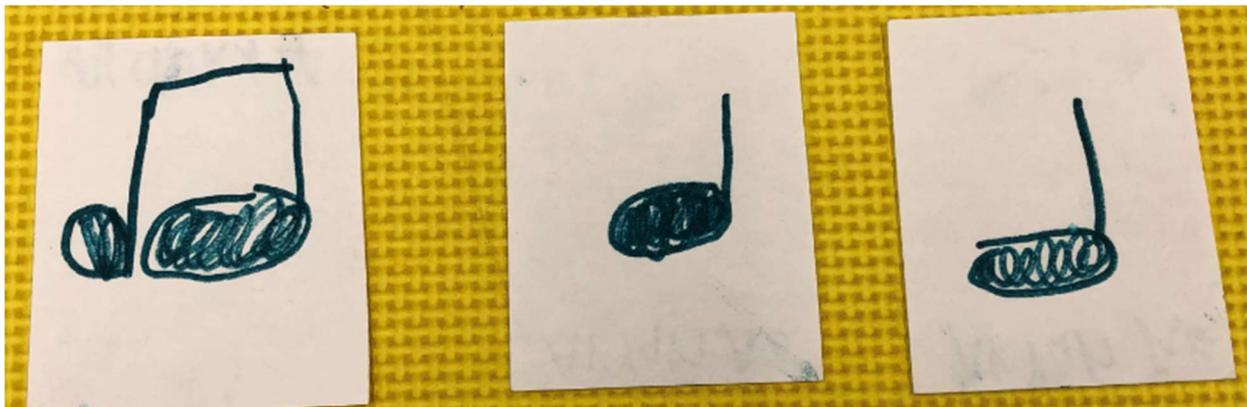
Why is this evidence of learning?

This is evidence of learning because it shows Student B is able to identify rhythms accurately that use quarter and eighth notes. To identify the rhythm, the student is using their kinesthetic experience (i.e. clapping after the teacher) to help figure out the pattern that was presented, and analysis of notation to check their work. The picture of the patterns shows that the student is quality producer. The student is showing that they are able to accurately identify quarter and eighth notes aurally, and are able to produce evidence that meets the standard.

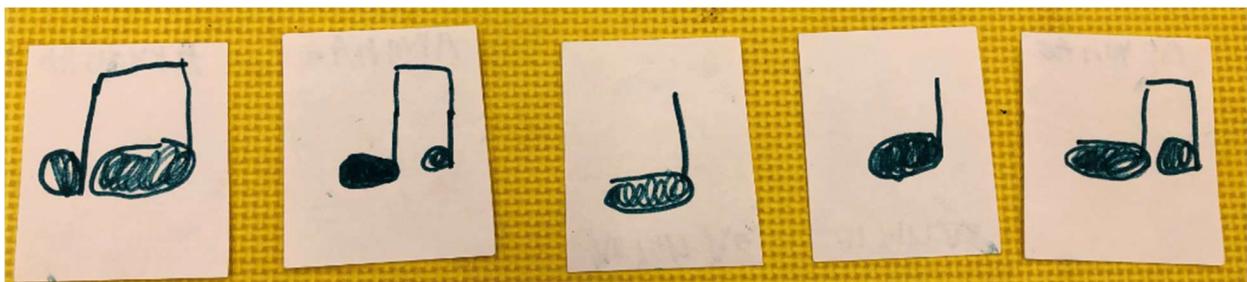
What is it evidence of?

This is evidence of the **HCPS III benchmark FA.1.2.2** - Use the notations for four beat rhythmic patterns using quarter notes, and eighth notes. Using the criteria presented verbally by the teacher, the student recognized that they are proficient at identify rhythms aurally. To increase engagement, the student has asked if they can help their neighboring peers next class.

Student C *What Is the score of this student? Proficiency, PP, or Novice.*
Pattern 3



Pattern 4



What is this document?

This is a photo of two of the student’s rhythm dictations for the third and fourth pattern (titi titi titi ta and titi ta titi ta). The patterns use quarter and eighth notes. In class, the student utilized their rhythm cards that they created the previous class. The students worked individually to recreate four beat rhythmic patterns utilizing quarter and eighth notes. Student C is unable to recreate the patterns when the teacher no longer speaks the pattern aloud. The student guesses and randomly placing cards.

Why is this evidence of learning?

This is evidence of the student struggling to identify rhythms accurately. The student is not using known strategies (i.e clapping the pattern after the teacher, counting the number of cards) to help figure out the pattern presented. The pictures of the patterns show that the student is attempting to recreate the patterns presented by the teacher. However, the student is not successful at identifying the type of rhythm and where it falls in the pattern.

What is it evidence of?

This is evidence of the **HCPS III benchmark FA.1.2.2** - Use the notations for four beat rhythmic patterns using quarter notes, and eighth notes. Using the criteria presented verbally by the teacher, the student now recognizes that they need use four cards when recreating four beat patterns. The student noticed that they need to practice accurately identifying the standard notation for quarter and eighth notes to demonstrate proficiency.

Lesson #1 – Student Reflection and Teacher Commentary

Student Reflection:	Teacher Commentary:
<p>Student A: “I think I did bad. I wasn’t able to make the patterns right.” Teacher asks, “What did you have a hard time with?” S: “I kept putting too many titi’s” T: “What can you do next time to help yourself?” S: “I can count my cards.” T: “How many cards should you have in your pattern?” S: “Four”</p>	<p>Developing Proficiency: “I noticed that you were starting to feel frustrated while working on your rhythms. Is that right?” S: “Yes” T: “I want you to know that it is okay to struggle while learning. It takes a long time to develop these skills. I want you to know some of the good things that you did while doing this activity. I noticed that when you were recreating the patterns that you always had the correct number of ta’s and that you were able to place them correctly in the pattern. The only thing we need to work on right now for you is placing the correct number of cards for titi, and then you’ll be good to go. A strategy you can try on top of counting your cards is reading and clapping the pattern you make with your cards. This way you can check your work. Plus, both you and I know you are a good reader when it comes to music, because you have done it before.”</p>

<p>Student B: "I did good. I was able to make the patterns right." T: "What did you do that made you successful?" S: "I clapped the pattern after you." T: "Did you do anything else?" S: "I don't think so." T: "I agree that you did very well today. I noticed, after you finished making the pattern with your cards that you pointed at them while I was clapping. Why did you do that?" S: "I was seeing if I matched everything" T: "Did that help you?" S: "Yes"</p>	<p>Meets with Proficiency: "When we are recreating patterns or doing rhythmic dictation. There are lots of different strategies that we can use to figure out patterns. Some people try to write the rhythm as they hear it, or using different body percussions. To help develop your musicianship I would like you to try these different strategies. If you think of a different strategy you can try that too."</p>
<p>Student C: "I did okay." T: "What makes you say that?" S: "I was placing cards, after you clapped." T: "Were the cards you placed correct?" S: "Sometimes." Teacher shows student picture of work, and the correct patterns. S: "No" T: "How beats were the patterns I clapped?" S: "Four" T: "How many cards did you use here and here?" Student counts cards in picture. S: "Three and Five" T: "What's one thing you can work on the next time we do this activity?" S: "Making sure I use four cards." T: "Awesome. Sounds like a good place to start."</p>	<p>Well Below: "I'm glad you were able to find something you can work on for next time. I think something that might help is if you sit closer to me when we do our echo activity. This way you can see my hands better, and you have an easier time focusing on the pattern that Ms. Huffman claps. I think by doing this, it will help you in this activity too because you watch and listen to the patterns I clap."</p>

Lesson #1 Reflection:

Successful aspects of the lesson:

The most successful part of my lesson was when the students were analyzing the rhythm for Engine Engine Number 9. A majority of the students were clapping individual beats to figure out the rhythm, after I modeled the process for the first line. The students were also able identify rhythms that were the same after they analyzed the line.

Surprises along the way:

This was the first time I had the students self-assess their ability to meet the quarter learning intentions. I was pleasantly surprised by four of my students, who were able to articulate why they thought they were still developing proficiency for "I can hear the difference between ta and titi." The students noted

that sometimes still got confused whenever a pattern ended with titi, when I put in a pattern they hadn't heard before.

Things I would do differently next time:

The next time I teach this lesson, I need to alter the way I present the rhythm dictation activity. I think a few of my students needed me to scaffold the activity more, and I did not present enough strategies for them to use. At least five of the students initially struggled with placing the correct number of cards. To help the students improve, I think I need to have the students count the number of cards they have placed after each time I clap a pattern. I also think I need to add a step where I have the students clap what they have on their cards. By adding this step, it will get the students to actively analyze their cards, and help them correct themselves.

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Arts Integrated Lesson #2

Title: Ta and Titi (Lesson 4)	Grade: 1	Art Discipline: Music	Time Frame: September 17 th / 24 th October 4 th
Lesson Objective: Students will be able to accurately do rhythmic dictation for four beat patterns that are only clapped in order to meet FA.1.2.2 (Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes).			

<p>GLO(s):</p> <p>GLO 2: Community Contributor – Cooperates with and helps and encourages others in group situations</p> <p>GLO 3: Complex thinker – student evaluates the effectiveness of their strategy and makes adjustments as needed</p> <p>GLO 4: Quality Producer – Recognizes and understand what quality performances and products are, and produces evidence that meets or exceeds standards</p> <p>GLO 5: Effective Communicator – Listens to interprets and uses information effectively, communicates effectively and clearly through speaking</p>

<p>Arts Benchmark (Topic, Code, Text):</p> <p>FA.1.2.1 – Use simple patterns of rhythm and pitch using quarter notes, quarter rest, and eighth notes</p> <p>FA.1.2.2 - Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes</p> <p>National Standards:</p> <p>MU:Pr4.2.1b – When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation</p>

<p>Rubric based on Arts Benchmark: FA.1.2.2</p> <p>*This rubric was projected for the students to use for self-assessment</p>
<p style="text-align: center;">FA.1.2.2</p> <div style="text-align: center;">  </div> <ul style="list-style-type: none"> I can hear the difference between ta and titi. <div style="text-align: center;">  </div> <ul style="list-style-type: none"> I can accurately recreate 4 beat patterns using ta and titi.

Proficient	Partially Proficient	Novice
<ul style="list-style-type: none"> ○ I <u>usually</u> use 4 cards when recreating patterns ○ I <u>usually</u> place the rhythmic cards in the correct order 	<ul style="list-style-type: none"> ○ I <u>sometimes</u> use 4 cards when recreating patterns ○ I <u>sometimes</u> place the rhythmic cards in the correct order 	<ul style="list-style-type: none"> ○ I <u>rarely</u> use 4 cards when recreating patterns ○ I <u>rarely</u> place the rhythmic cards in the correct order

Key Arts Vocabulary:

Rhythmic syllables (ta= quarter note, titi = eighth notes)

Four beat pattern

Classroom Set-Up:

The classroom has a 5x6 matt for students to sit on (each square is 2ftx2ft), with a white board and projector at the front of the room. Cubbies for student materials (i.e. pencils and rhythm cards) are around the edge of the room. Instruments necessary for instruction are on table at the front of the room.

Materials & Equipment needed:

- Computer with SmartBoard File for lesson
- Epson projector with VGA and USB cables
- `Ukulele
- Whisper Phone
- Temple Blocks
- Student made rhythm cards

Prior to this lesson, students need to know...

Students will need to be able to identify ta and titi, read ta and titi patterns, and echo back four beat patterns utilizing ta and titi.

Teaching Tips:

This will be the students second time doing rhythmic dictation. To scaffold:

- Have students clap patterns after the teacher, prior to moving cards
- After students have developed their confidence, teacher will have students help each other

# of Minutes	Procedure	Create	Perform	Respond
5 min.	Classroom Rules and Expectations <ol style="list-style-type: none"> 1. Teacher takes attendance 2. Review Classroom rules with students 			
3-5 min.	Welcome Song <ol style="list-style-type: none"> 1. Teacher reviews expectations for activity transition <ol style="list-style-type: none"> a. Sit in circle b. Move quietly 		X	

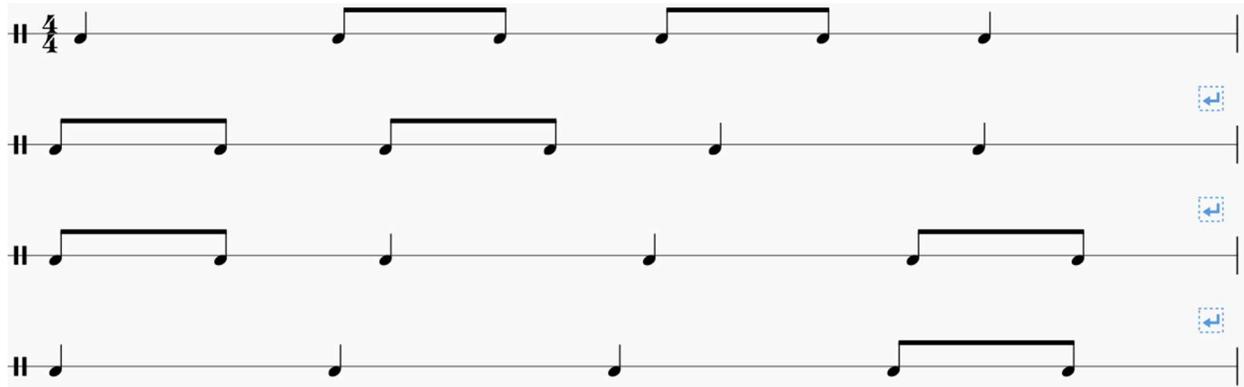
	<ol style="list-style-type: none"> 2. Teacher and students sing welcome song 3. Each student sings their name 4. Classmates and teacher echo back the student's name 5. Repeat steps 3 and 4 until whole class has sung their names 6. Students sing chorus one last time <p>Transition: Provide class feedback and have a student that did well put away activity on the board</p>			
1 min.	<p>Review sitting and standing levels</p> <ol style="list-style-type: none"> 1. Teacher reviews what is expected for sitting and standing in class 			
3-5 min.	<p>Vocal Exploration</p> <ol style="list-style-type: none"> 1. Teacher speaks four beat patterns using consonant sounds 2. Transition to sounds that stretch the students' vocal range high and low 3. Teacher claps four beat patterns using ta and titi <ol style="list-style-type: none"> a. If students speak patterns inaccurately, teacher will clap and speak the correct pattern 4. Teacher sings and does hand movements for high and low (four beat patterns) <p>Transition: Choose a student to put away the activity on the board</p>		X	
3-5 min.	<p>Learning Intentions</p> <ol style="list-style-type: none"> 1. Teacher reviews learning intentions with students <ol style="list-style-type: none"> a. Teacher reads the intention and students repeat back b. Teacher asks students whether or not we have done a learning intention yet <ol style="list-style-type: none"> i. Students have not done creation yet c. Teacher asks to self-assess on whether or not they believe they are proficient at the intention <ol style="list-style-type: none"> i. Have students explain why they think they are or are not <p>Transition: Choose a student to put away the activity on the board</p>			
5-7 min.	<p>Apple, Peach, Pear, Plum (Practice)</p> <ol style="list-style-type: none"> 1. Teacher speaks chant, and students join in Apple, Peach, Pear, Plum Standup when your birthday comes January, February, March,... October, November, December 2. Teacher does activity with the students once 		X	

	<ol style="list-style-type: none"> 3. Have students do the chant on their own 4. Have students look at words on the board 5. Have students speak the words and clap <ol style="list-style-type: none"> a. Stop after second line 6. Give students their rhythm cards and have them split them into two stacks 7. Teacher analyzes the first line with the students going beat by beat <ol style="list-style-type: none"> a. Titi ta ta ta 8. Have the students reset their cards and figure out the second line by themselves <ol style="list-style-type: none"> a. Students should get titi titi titi ta 9. Have students show using their hands if the first and second line have the same rhythm <ol style="list-style-type: none"> a. Students should show different 10. Have students read the two lines on rhythmic syllables and clap 11. Have students say the chant with words and clap the rhythm <p>Transition: Have students reset cards for the next activity</p>			
<p>8-10 min.</p>	<p>Rhythmic Dictation</p> <ol style="list-style-type: none"> 1. Teacher lets students know that she will speak a four beat pattern for them to recreate <ol style="list-style-type: none"> a. The teacher will clap the pattern a total of three times b. Students should use 4 cards for each pattern 2. Teacher claps the first pattern and students clap back before making the pattern with their cards 3. As students work the teacher will walk around and help students that are struggling <ol style="list-style-type: none"> a. Possible strategies: <ol style="list-style-type: none"> i. Have students count cards if they have more or less than 4 ii. Clap and speak the pattern they have, and ask if it matches the one clapped by the teacher iii. Have students clap the original pattern, while the teacher points at the cards, and determine if they match 4. Teacher repeats steps 2 and 3 two to three more times <ol style="list-style-type: none"> a. Have students check each other's work <p>Transition: Choose two students to help put away the previous two activities</p>		<p>X</p>	

3-6 min.	<p>Dalcroze Eurhythmics</p> <ol style="list-style-type: none"> 1. Review activity rules and cues 2. Have students stand up and spread out 3. Have students walk in accordance with the temple blocks 4. Ms. Huffman plays temple blocks: <ol style="list-style-type: none"> g. Ta – walk h. Titi – run/tiptoe i. Faster/slower j. Boom – Freeze k. Achoo – change level l. Whoops – change direction <p>Transition: Teacher will have students quietly go back to their spots and drag activity to the done folder</p>		X	
1-2 min	<p>2, 4, 6, 8</p> <ol style="list-style-type: none"> 1. The teacher speaks the chant with hand motions, and students join in 2. Teacher has students do the chant by themselves <ol style="list-style-type: none"> a. If students struggle, the teacher will do the chant again with them and then have them try again 3. Have students speak the words and clap 4. Have students read the rhythm for the chant off the board 5. Have students speak the words and clap the rhythm <p>Transition: Have the class line up to go to next class</p>		X	
	<p>Good-bye</p> <ol style="list-style-type: none"> 1. Teacher sings, “Good-bye children” 2. Students sing, “Good-bye Ms. Huffman” 3. Students echo back everything else the teacher sings <p>“I’ll see you again” “Have a nice day”</p> <p>Transition: Walk the students to their transition area</p>			

Student Evidence for Lesson #2

Notation for Rhythm Dictation:



Student A *What is the score of this student? Proficiency, PP, or Novice.*

Pattern 1



Pattern 2



What is this document?

This is a photo of two of the student's rhythm dictations for the first and second pattern (ta titi titi ta and titi titi ta ta). The patterns use quarter and eighth notes. In class, the student utilized their rhythm cards that they created in a previous class. The students worked individually to recreate four beat rhythmic patterns utilizing quarter and eighth notes, and then checked their answers with their peers. Student A is able to recreate all of the patterns accurately now. The student corrected the issue they struggled with last class, and only placed one card to represent titi in the pattern.

Why is this evidence of learning?

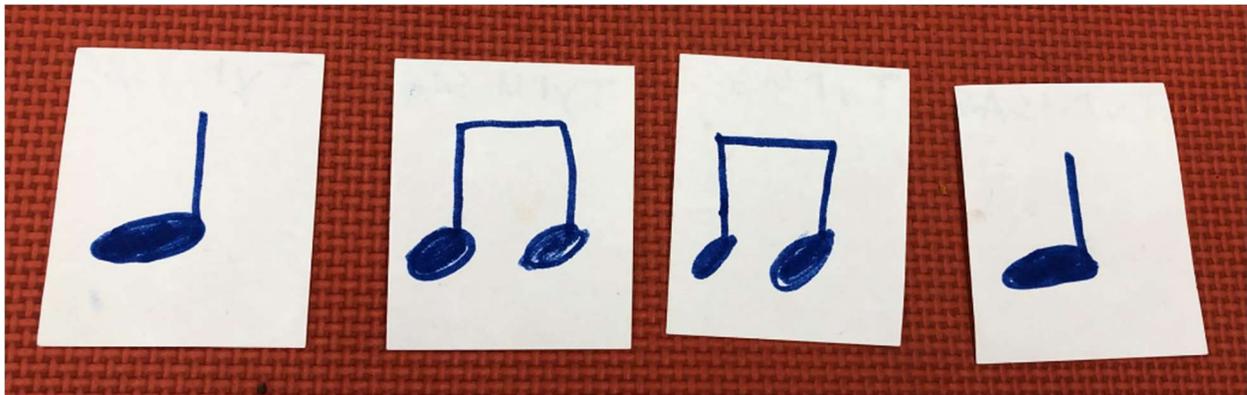
This is evidence of learning because it shows Student A is able to identify rhythms accurately. To identify the rhythm, the student is using their kinesthetic experience (i.e. clapping after the teacher) to help figure out the pattern that was presented, and analysis of notation to check their work. The student also made corrections after consulting with neighboring peers. Recognizing errors and consulting with peers are skills that musicians need to become community contributors and quality producers.

What is it evidence of?

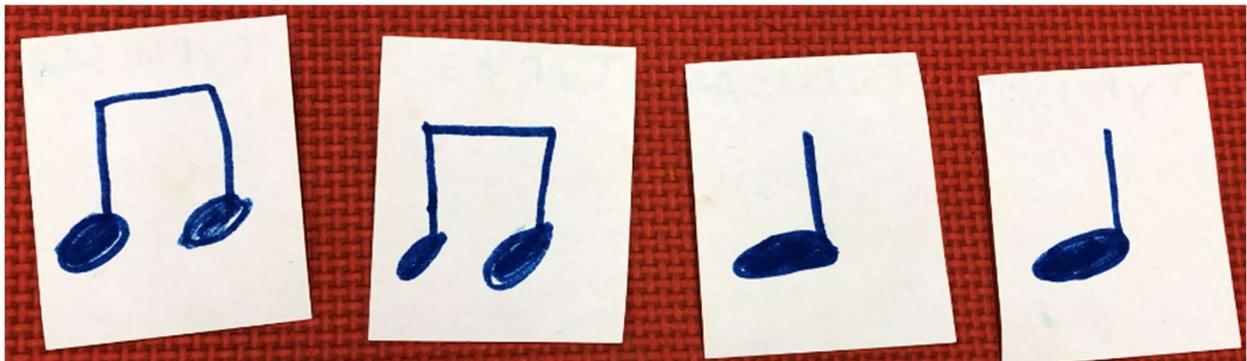
This is evidence of the **HCPS III benchmark FA.1.2.2** - Use the notations for four beat rhythmic patterns using quarter notes, ~~quarter rests~~, and eighth notes. Using the criteria presented by the teacher (rubric checklist projected on board), the student recognized that they need to remember that two eighth notes or "titi" only uses one beat/rhythm card to demonstrate proficiency. The student is evaluating their work and making changes to improve from their previous performance.

Student B What is the score of this student? Proficiency, PP, or Novice.

Pattern 1



Pattern 2



What is this document?

This is a photo of two of the student's rhythm dictations for the first and second pattern (ta titi titi ta and titi titi ta ta). The patterns use quarter and eighth notes. In class, the student utilized their rhythm cards that they created in a previous class. The students worked individually to recreate four beat

rhythmic patterns utilizing quarter and eighth notes, and then checked their answers with their peers. Student B is able to recreate all of the patterns accurately, and assists peers in making corrections to their patterns. The student was able to model the patterns accurately for their peers, and walk them step by step to correct their work.

Why is this evidence of learning?

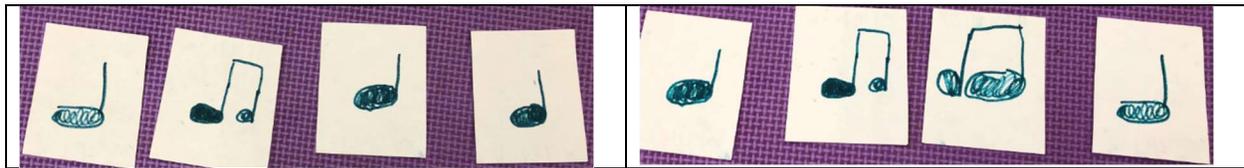
This is evidence of learning because it shows Student B is able to identify rhythms accurately. To identify the rhythm, the student is using their kinesthetic experience (i.e. clapping after the teacher) to help figure out the pattern that was presented, and analysis of notation to check their work. The student also helped peers make corrections, which is a skill necessary to work in groups as an effective community contributor and be an effective communicator.

What is it evidence of?

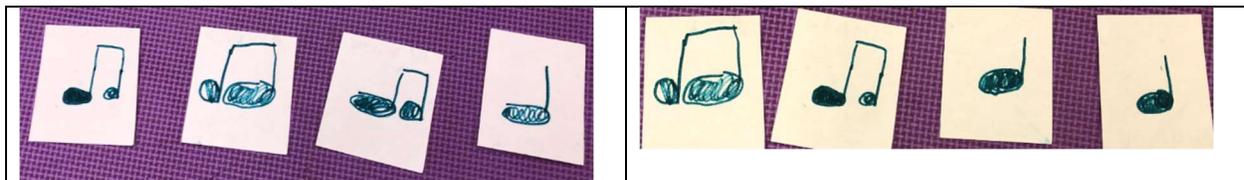
This is evidence of the **HCPS III benchmark FA.1.2.2** - Use the notations for four beat rhythmic patterns using quarter notes, and eighth notes. Using the criteria presented by the teacher (rubric checklist projected on board), the student recognized that they are proficient at identifying rhythms aurally. The student is evaluating their peers' work, and articulating strategies to help peers improve their performances.

Student C *What is the score of this student? Proficiency, PP, or Novice.*

Pattern 1



Pattern 2



What is this document?

This is a photo of two of the student's rhythm dictations for the first and second pattern (ta titi titi ta and titi titi ta ta). The patterns use quarter and eighth notes. In class, the student utilized their rhythm cards that they created in a previous class. The students worked individually to recreate four beat rhythmic patterns utilizing quarter and eighth notes, and then checked their answers with their peers. Student C is still struggling to accurately recreate patterns, but when paired with Student B is able to make corrections to their pattern. I have provided before and after pictures for this student to show the improvements the student made with assistance from their peer.

Why is this evidence of learning?

This is evidence of learning because it shows Student B is able to identify errors in their rhythm with the assistance of a peer. To identify the rhythm, the student is using their kinesthetic experience (i.e. clapping after the teacher) to help figure out the pattern that was presented, and analysis of notation to check their work with peer assistance. The student is still attempting to recreate patterns that the teacher claps and is placing the correct number of cards. However, they are still struggling with rhythm identification.

What is it evidence of?

This is evidence of the **HCPS III benchmark FA.1.2.2** - Use the notations for four beat rhythmic patterns using quarter notes, and eighth notes. Using the criteria presented by the teacher (rubric checklist projected on board), the student recognized that they have made improvement by making sure they are using four cards. The student is evaluating their work and making changes to improve from their previous performance and is willing to accept help from peers when they are struggling.

Lesson #2 – Student Reflection and Teacher Commentary

Student Reflection:	Teacher Commentary:
<p>Student A: “I did a lot better this time.” T: “What was different this time?” S: “We worked together” T: “What was helpful about working together?” S: “(Student Name) reminded me sometimes about only using one titi, and then I was able to remember.” T: “Did you count your cards today?” S: “Yes, I made sure I only used four”</p>	<p>Meets with Proficiency: “I noticed that you made a great deal of progress today. I’m glad that you and (Student name) were able to help each other. I noticed as we did more patterns you started counting your cards without any reminders. I also noticed that you and your partner checked your work by reading the pattern on your cards. I think the next time we do rhythm dictation, we should see if you are able to help others around you just like (Student name) was able to help you”</p>
<p>Student B: “I did good” T: “What was it that you did well at?” S: “I made all the right patterns” T: “Did you do anything else today?” S: “I helped (Student name) and (Student name).” T: “How did you do that?” S: “I told them when their cards were wrong, and clapped the patterns for them.”</p>	<p>Meets with Proficiency: “I noticed you helping your peers today. Good Job. I really liked how you took the time to walk them step-by-step to correct their answers. You didn’t just tell them they were wrong, you actually clapped with them and helped them find the right answer. I think the next time we do rhythm dictation, maybe you can try seeing if you can audiate or hear the pattern in your head.”</p>
<p>Student C: “It didn’t go good.” T: “What makes you say that?” S: “I was placing cards, after you clapped. I kept messing up though” T: “Were you able to correct your mistakes?”</p>	<p>Developing Proficiency: “I noticed that (Student Name) was helping you. I want you to know that there is nothing wrong with needing help. We are all here to learn and help each other, right?” S: “Yes”</p>

<p>S: “Yes. (Student name) helped me, but I couldn’t do it by myself”</p>	<p>T: “Even Ms. Huffman needed help when she first started out. I’m glad that you accepted your friends help, and that you were able to make corrections to your patterns. That is a huge step from where you originally started out. Next time, let’s focus on using the strategies you learned from (Student name), and see what happens.”</p>
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Lesson #2 Reflection:

Successful aspects of the lesson:

The most successful part of this lesson, was having the students help each other during the rhythmic dictation activity. By having the students help each other, more students were able to make gains during the lesson today. The students that are proficient in rhythmic dictation, were also able to engage in higher level thinking by having to explain to their peers on how they got their answers. This also saved me time during class, because I was able to move on to the new patterns more quickly.

Surprises along the way:

I was surprised by how much time I saved on rhythmic dictation by having the students work together. I think while teaching the previous lesson, I forgot how competent students can be at teaching each other concepts they already know. I particularly impressed with two students, who showed an incredible amount of patience while working with peers that didn’t understand and needed things explained multiple times.

Things I would do differently next time:

The next time I teach this lesson, I would like to have the students who received help from their peers talk about what they learned. By doing this the students will have to review the process they went through, analyze what they did differently, and how they will apply the strategies in the future. I would also like to experiment with having the students speak the rhythms that they are moving to while doing Dalcroze Eurhythmics. I hope to engage my kinesthetic learners more, and challenge my students to process the rhythm through their body in a different manner.

Arts Integrated Lesson #3

Title: Ta and Titi (Lesson 4)	Grade: 1	Art Discipline: Music	Time Frame: September 17 th / 24 th October 4 th
Lesson Objective: Students will be able to accurately do rhythmic dictation for four beat patterns that are only clapped in order to meet FA.1.2.2 (Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes).			

GLO(s): GLO 3: Complex thinker – student evaluates the effectiveness of their strategy and makes adjustments as needed GLO 4: Quality Producer – Recognizes and understand what quality performances and products are, and produces evidence that meets or exceeds standards

Arts Benchmark (Topic, Code, Text): FA.1.2.1 – Use simple patterns of rhythm and pitch using quarter notes, quarter rest, and eighth notes FA.1.2.2 - Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes National Standards: MU:Pr4.2.1b – When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation
Rubric based on Arts Benchmark: FA.1.2.2

Name: _____ Grade: 1 Room: _____

2, 4, 6, 8

FA 1.2.1, FA 1.2.2, and PR 4.2.1b



- I can accurately speak patterns using ta and titi



- I can read ta and titi patterns accurately.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input type="checkbox"/> I can speak the chant with <u>all</u> the correct rhythmic syllables. <input type="checkbox"/> I <u>always</u> keep a steady beat. <input type="checkbox"/> I <u>always</u> clap the correct rhythmic pattern	<input type="checkbox"/> I can speak the chant with <u>most</u> of the correct rhythmic syllables <input type="checkbox"/> I <u>usually</u> keep a steady beat. <input type="checkbox"/> I <u>usually</u> clap the correct rhythmic pattern	<input type="checkbox"/> I can speak the chant with <u>some</u> of the correct rhythmic syllables. <input type="checkbox"/> I <u>sometimes</u> keep a steady beat. <input type="checkbox"/> I <u>sometimes</u> clap the correct rhythmic pattern	<input type="checkbox"/> I <u>do not</u> speak the chant with the correct rhythmic syllables. <input type="checkbox"/> I <u>do not</u> keep a steady beat. <input type="checkbox"/> I <u>do not</u> clap the correct rhythmic pattern

Circle all the titi's



Two, Four, Six, Eight

Meet me at the gar-den gate.

If I'm late do not wait!

Two, Four, Six, Eight

Name: _____ Grade: 1 Room: _____

Rhythm Dictation

FA 1.2.1, FA 1.2.2, PR 4.2.1b



- I can hear the difference between ta and titi.



- I can accurately recreate 4 beat patterns using ta and titi.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input type="checkbox"/> I can <u>always</u> accurately recreate 4 beat patterns using ta and titi.	<input type="checkbox"/> I can accurately recreate <u>most</u> 4 beat patterns using ta and titi	<input type="checkbox"/> I can accurately recreate <u>some</u> 4 beat patterns using ta and titi.	<input type="checkbox"/> I <u>did not</u> accurately recreate any 4 beat patterns using ta and titi

Classroom Set-Up:

The classroom has a 5x6 matt for students to sit on (each square is 2ftx2ft), with a white board and projector at the front of the room. Cubbies for student materials (i.e. pencils and rhythm cards) are

around the edge of the room. Instruments necessary for instruction are on table at the front of the room.

For this particular class, I had to reschedule so I went to the students' homeroom to do the assessment and lesson. This classroom uses desks and tables that allow for students to collaborate at the back of the room, and open carpet space in the front by the projector.

Materials & Equipment needed:

- Computer with SMARTBoard File for lesson
- Epson projector with VGA and USB cables
- `Ukulele
- Whisper Phone
- Temple Blocks
- Student made rhythm cards

Prior to this lesson, students need to know...

Students will need to be able to identify ta and titi, read ta and titi patterns, and echo back four beat patterns utilizing ta and titi.

Teaching Tips:

This will be the students second time doing rhythmic dictation. To scaffold:

- Have students clap patterns after the teacher, prior to moving cards
- After students have developed their confidence, teacher will have students help each other

# of Minutes	Procedure	Create	Perform	Respond
5 min.	Classroom Rules and Expectations 1. Teacher takes attendance 2. Review Classroom rules with students			
3-5 min.	Welcome Song 1. Teacher reviews expectations for activity transition a. Sit in circle b. Move quietly 2. Teacher and students sing welcome song 3. Each student sings their name 4. Classmates and teacher echo back the student's name 5. Repeat steps 3 and 4 until whole class has sung their names 6. Students sing chorus one last time Transition: Provide class feedback and have a student that did well put away activity on the board		X	
1 min.	Review sitting and standing levels 1. Teacher reviews what is expected for sitting and standing in class			

3-5 min.	<p>Vocal Exploration</p> <ol style="list-style-type: none"> 1. Teacher speaks four beat patterns using consonant sounds 2. Transition to sounds that stretch the students' vocal range high and low 3. Teacher claps four beat patterns using ta and titi <ol style="list-style-type: none"> a. If students speak patterns inaccurately, teacher will clap and speak the correct pattern 4. Teacher sings and does hand movements for high and low (four beat patterns) <p>Transition: Choose a student to put away the activity on the board</p>		X	
3-5 min.	<p>Learning Intentions</p> <ol style="list-style-type: none"> 1. Teacher reviews learning intentions with students <ol style="list-style-type: none"> a. Teacher reads the intention and students repeat back b. Teacher relates the learning intentions to the parts of their assessment <p>Transition: Choose a student to put away the activity on the board</p>			
10-15 min.	<p>Assessment: Reading 2, 4, 6, 8</p> <ol style="list-style-type: none"> 1. Teacher passes out rubrics and rhythm cards to students 2. Students grab a clipboard and pencil 3. Have students write their names and classroom on both sides of the paper 4. Have students circle all the titis in the chant next to the rubric 5. Have students put pencils away 6. Teacher splits the students into small groups 7. Review the assessment process with the students <ol style="list-style-type: none"> a. Students will read the chant on rhythm syllables and clap b. Students clap and speak every time, so peers don't feel nervous or like they are put on the spot 8. Teacher speaks chant, and students join in 2, 4, 6, 8 Meet me at the garden gate, If I'm late, Do not wait 2, 4, 6, 8 9. Have students practice clapping and speaking the chant on rhythmic syllables once 		X	

	<p>10. Teacher goes to one group, counts the students in and marks the rubrics according to student performance</p> <p>11. Repeat step 10 until all students have been assessed</p> <p>Transition: Have students flip their papers over to the other side, spread out around the room, and set cards for the next activity</p>			
15-20 min.	<p>Assessment: Rhythmic Dictation</p> <ol style="list-style-type: none"> 1. Teacher lets students know that she will speak 4 four beat patterns for them to recreate <ol style="list-style-type: none"> a. The teacher will clap the pattern a total of three times b. Students should wait till after the teacher finishes clapping before clapping the pattern <ol style="list-style-type: none"> i. Explain that this is so people don't get confused 2. Teacher claps the first pattern and students clap back before making the pattern with their cards 3. As students work the teacher will walk around 4. When most students have stopped moving cards, the teacher will clap the pattern again 5. Repeat step 3 and 4 6. After the third iteration, the teacher will walk around the room and copy what the student put onto their rubric <ol style="list-style-type: none"> a. Before moving onto the next pattern have students double check that the teacher wrote what they put onto their rubric 7. Repeat steps 2 through 6 till all four patterns have been clapped <p>Transition: Have students put their rhythm cards back into their bags, and into the basket. Once all the cards are put away review the patterns with the students</p>		X	
If time permits	<p>We are dancing in the Forest</p> <ol style="list-style-type: none"> 1. The teacher lets the students know they will be learning a new song for a game 2. Review the students' jobs before singing <ol style="list-style-type: none"> a. Listen b. Be able to talk about what the song is about 3. The teacher sings the song and uses owl finger puppets to help differentiate parts <p>We are dancing in the forest, While the wolf is far away, Who knows what will happen to us, If he sees us at our play</p>		X	

	<p>Call: Wolf are you there? Response: I am eating _____. Call: Wolf are you there? Response: I am eating _____. Call: Wolf are you there? Response: Yes, I am.</p> <ol style="list-style-type: none"> 4. Ask students what the song was about. <ol style="list-style-type: none"> a. Students should be able to identify the characters, setting, and activities b. If students are uncertain, the teacher will sing the song again 5. If time still permits the teacher teaches the call to the students via echo <p>Transition: Have the class line up to go to next class</p>			
	<p>Good-bye</p> <ol style="list-style-type: none"> 1. Teacher sings, "Good-bye children" 2. Students sing, "Good-bye Ms. Huffman" 3. Students echo back everything else the teacher sings <p>"I'll see you again" "Have a nice day"</p> <p>Transition: Walk the students to their transition area</p>			

Student Evidence for Lesson #3

Notation for Rhythm Dictation:

The image displays four musical staves for rhythm dictation in 4/4 time. The first staff begins with a 4/4 time signature and contains the following notes: a quarter note, a quarter note, a half note, and a quarter note. The second staff contains: a half note, a half note, a half note, and a quarter note. The third staff contains: a half note, a quarter note, a half note, and a quarter note. The fourth staff contains: a quarter note, a half note, a half note, and a quarter note. Each staff has a blue arrow icon on the right side.

Student A **What is the score of this student? Proficiency, PP, or Novice.**

2, 4, 6, 8
FA 1.2.1, FA 1.2.2, and PR 4.2.1b





- I can accurately speak patterns using ta and titi





- I can read ta and titi patterns accurately.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input type="checkbox"/> I can speak the chant with <u>all</u> the correct rhythmic syllables. <input type="checkbox"/> I <u>always</u> keep a steady beat. <input type="checkbox"/> I <u>always</u> clap the correct rhythmic pattern	<input checked="" type="checkbox"/> I can speak the chant with <u>most</u> of the correct rhythmic syllables. <input checked="" type="checkbox"/> I <u>usually</u> keep a steady beat. <input checked="" type="checkbox"/> I <u>usually</u> clap the correct rhythmic pattern	<input type="checkbox"/> I can speak the chant with <u>some</u> of the correct rhythmic syllables. <input type="checkbox"/> I <u>sometimes</u> keep a steady beat. <input type="checkbox"/> I <u>sometimes</u> clap the correct rhythmic pattern	<input type="checkbox"/> I <u>do not</u> speak the chant with the correct rhythmic syllables. <input type="checkbox"/> I <u>do not</u> keep a steady beat. <input type="checkbox"/> I <u>do not</u> clap the correct rhythmic pattern

Circle all the titi's



 Two,



 Four,



 Six,



 Eight


 Meet me


 at the


 gar-den


 gate.


 If I'm


 late


 do not


 wait!


 Two,


 Four,


 Six,


 Eight

Rhythm Dictation
FA 1.2.1, FA 1.2.2, PR 4.2.1b




- I can hear the difference between ta and titi.





- I can accurately recreate 4 beat patterns using ta and titi.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input type="checkbox"/> I can <u>always</u> accurately recreate 4 beat patterns using ta and titi.	<input checked="" type="checkbox"/> I can accurately recreate <u>most</u> 4 beat patterns using ta and titi	<input type="checkbox"/> I can accurately recreate <u>some</u> 4 beat patterns using ta and titi.	<input type="checkbox"/> I <u>did not</u> accurately recreate any 4 beat patterns using ta and titi



What is this document?

This is a photo of Student A's assessment rubric. The assessment was split into two parts, reading and rhythmic dictation. The first half the students read the standard notation using rhythm syllables (ta and titi) and clapped the rhythmic patterns. In class, the student received the notation on the rubric and projected onto the board. The students spoke the chant once using the words and had one chance to practice reading the notation prior to the start of the assessment. Student A is able to speak most of the chant with the correct rhythm syllables and clap most of the correct rhythmic pattern. The only mistake the student made while reading the chant was in the first line. The student spoke the correct rhythm syllable on beat three, but clapped titi.

During the rhythmic dictation portion of the assessment the student was able to accurately recreate most of the patterns. Towards the end of the assessment, the student's focus started to become fatigued and they missed the last pattern.

Why is this evidence of learning?

This is evidence of learning because it shows Student A performing the chant fairly accurately. The student is using body percussion (i.e. clapping), analysis of notation, and looking ahead in the notation. The student is also listening to others around herself, and evaluating what they are doing. The student noticed that they clapped the rhythm incorrectly in the first line, and quickly looked back at the notation on the board to make sure she knew what was coming next. Recognizing errors and quickly adapting their strategy to fix an issue are strategies musicians need to become quality producers and complex thinkers.

What is it evidence of?

This is evidence of the *National Music Standard Pr 4.2.1b – When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation*, **HCPS III Benchmark FA.1.2.1 – Use the notations for four beat rhythmic patterns using quarter notes, ~~quarter rests~~, and eighth notes, and **HCPS III Benchmark FA.1.2.1 – Use simple patterns of rhythm and ~~pitch~~ using quarter notes, ~~quarter rest~~, and eighth notes**. Using the students' criteria for reading notation, the student recognized that they were proficient at reading and aurally identifying patterns using quarter and eighth notes. The student also recognized that they need to practice redirecting their focus to the activity at hand to ensure their performance is the best so they can be a better-quality producer.**

Video: Student A is the girl in the middle in the white top.

Student B **What Is the score of this student? Proficiency, PP, or Novice.**

2, 4, 6, 8
FA 1.2.1, FA 1.2.2, and PR 4.2.1b





- I can accurately speak patterns using ta and titi





- I can read ta and titi patterns accurately.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input type="checkbox"/> I can speak the chant with <u>all</u> the correct rhythmic syllables. <input type="checkbox"/> I <u>always</u> keep a steady beat. <input type="checkbox"/> I <u>always</u> clap the correct rhythmic pattern	<input checked="" type="checkbox"/> I can speak the chant with <u>most</u> of the correct rhythmic syllables <input checked="" type="checkbox"/> I <u>usually</u> keep a steady beat. <input checked="" type="checkbox"/> I <u>usually</u> clap the correct rhythmic pattern	<input type="checkbox"/> I can speak the chant with <u>some</u> of the correct rhythmic syllables. <input type="checkbox"/> I <u>sometimes</u> keep a steady beat. <input type="checkbox"/> I <u>sometimes</u> clap the correct rhythmic pattern	<input type="checkbox"/> I <u>do not</u> speak the chant with the correct rhythmic syllables. <input type="checkbox"/> I <u>do not</u> keep a steady beat. <input type="checkbox"/> I <u>do not</u> clap the correct rhythmic pattern

Circle all the titi's

Two, Four, Six, Eight

Meet me at the gar-den gate.

If I'm late do not wait!

Two, Four, Six, Eight

Rhythm Dictation
FA 1.2.1, FA 1.2.2, PR 4.2.1b




- I can hear the difference between ta and titi.





- I can accurately recreate 4 beat patterns using ta and titi.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input checked="" type="checkbox"/> I can <u>always</u> accurately recreate 4 beat patterns using ta and titi.	<input type="checkbox"/> I can accurately recreate <u>most</u> 4 beat patterns using ta and titi	<input type="checkbox"/> I can accurately recreate <u>some</u> 4 beat patterns using ta and titi.	<input type="checkbox"/> I <u>did not</u> accurately recreate any 4 beat patterns using ta and titi

Handwritten rhythm patterns with checkmarks:

| | | | ✓
 | | | | ✓
 | | | | ✓
 | | | | ✓

What is this document?

This is a photo of Student B's assessment rubric. The assessment was split into two parts, reading and rhythmic dictation. The first half the students read the standard notation using rhythm syllables (ta and titi) and clapped the rhythmic patterns. In class, the student received the notation on the rubric and projected onto the board. The students spoke the chant once using the words and had one chance to practice reading the notation prior to the start of the assessment. Student B is able to speak most of the chant with the correct rhythm syllables and clap most of the correct rhythmic pattern. The only mistake the student made while reading the chant was in the third line. The student spoke the correct rhythm syllable on beat one, but clapped ta.

During the rhythmic dictation portion of the assessment the student was able to accurately recreate all of the patterns.

Why is this evidence of learning?

This is evidence of learning because it shows Student B performing the chant fairly accurately. The student is using body percussion (i.e. clapping) and analysis of notation. The student is focusing on her performance and reading, and is able to quickly correct her mistake when it occurs. The student noticed that they clapped the rhythm incorrectly in the third line, but was able to push past the mistake and clap the rest of the chant accurately. Being able to continue despite making errors is a skill that musicians need to become quality producers.

What is it evidence of?

This is evidence of the *National Music Standard Pr 4.2.1b – When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation*, **HCPS III Benchmark FA.1.2.1 – Use the notations for four beat rhythmic patterns using quarter notes, ~~quarter rests~~, and eighth notes**, and **HCPS III Benchmark FA.1.2.1 – Use simple patterns of rhythm and ~~pitch~~ using quarter notes, ~~quarter rest~~, and eighth notes**. Using the students' criteria for reading notation, the student recognized that they were proficient at reading and aurally identifying patterns using quarter and eighth notes. The student also recognized that they could benefit from looking further ahead in the notation so they know what is coming up in the music.

Video: Student B is the girl on the right in black.

Student C **What is the score of this student? Proficiency, PP, or Novice.**

2, 4, 6, 8
FA 1.2.1, FA 1.2.2, and PR 4.2.1b





- I can accurately speak patterns using ta and titi





- I can read ta and titi patterns accurately.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input type="checkbox"/> I can speak the chant with <u>all</u> the correct rhythmic syllables. <input type="checkbox"/> I <u>always</u> keep a steady beat. <input type="checkbox"/> I <u>always</u> clap the correct rhythmic pattern	<input checked="" type="checkbox"/> I can speak the chant with <u>most</u> of the correct rhythmic syllables <input checked="" type="checkbox"/> I <u>usually</u> keep a steady beat. <input type="checkbox"/> I <u>usually</u> clap the correct rhythmic pattern	<input type="checkbox"/> I can speak the chant with <u>some</u> of the correct rhythmic syllables. <input type="checkbox"/> I <u>sometimes</u> keep a steady beat. <input checked="" type="checkbox"/> I <u>sometimes</u> clap the correct rhythmic pattern	<input type="checkbox"/> I <u>do not</u> speak the chant with the correct rhythmic syllables. <input type="checkbox"/> I <u>do not</u> keep a steady beat. <input type="checkbox"/> I <u>do not</u> clap the correct rhythmic pattern

Circle all the titi's











Two, Four, Six, Eight






Meet me at the gar-den gate.






If I'm late do not wait!






Two, Four, Six, Eight

Extend Page

Rhythm Dictation
FA 1.2.1, FA 1.2.2, PR 4.2.1b




- I can hear the difference between ta and titi.





- I can accurately recreate 4 beat patterns using ta and titi.

Meets with Excellence ME	Meets with Proficiency MP	Developing Proficiency DP	Well Below WB
<input type="checkbox"/> I can <u>always</u> accurately recreate 4 beat patterns using ta and titi.	<input type="checkbox"/> I can accurately recreate <u>most</u> 4 beat patterns using ta and titi	<input checked="" type="checkbox"/> I can accurately recreate <u>some</u> 4 beat patterns using ta and titi.	<input type="checkbox"/> I <u>did not</u> accurately recreate any 4 beat patterns using ta and titi



What is this document?

This is a photo of Student C's assessment rubric. The assessment was split into two parts, reading and rhythmic dictation. The first half the students read the standard notation using rhythm syllables (ta and titi) and clapped the rhythmic patterns. In class, the student received the notation on the rubric and projected onto the board. The students spoke the chant once using the words and had one chance to practice reading the notation prior to the start of the assessment. Student C is able to speak most of the chant with the correct rhythm syllables and clap some of the correct rhythmic pattern. The student clapped ta instead of titi in both lines two and three. In lines two and three the student clapped ta on beat one, and in line three the student tried to correct the clapping error on beat three.

During the rhythmic dictation portion of the assessment the student was able to accurately recreate some of the patterns.

Why is this evidence of learning?

This is evidence of learning because it shows Student C speaking the rhythm syllables mostly accurate and some of the body percussion accurately. The student is using body percussion (i.e. clapping), analysis of notation, and looking ahead in the notation. The student noticed that they clapped the rhythm incorrectly in the third line, and quickly tried to correct their clapping for beat three. Recognizing errors and attempting to fix an issue are strategies musicians need to become quality producers.

What is it evidence of?

This is evidence of the *National Music Standard Pr 4.2.1b – When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation, HCPS III Benchmark FA.1.2.1 – Use the notations for four beat rhythmic patterns using quarter notes, quarter rests, and eighth notes, and HCPS III Benchmark FA.1.2.1 – Use simple patterns of rhythm and pitch using quarter notes, quarter rest, and eighth notes.* Using the students’ criteria for reading notation, the student recognized that they are still developing proficiency at reading and aurally identifying patterns using quarter and eighth notes. The student also recognized that they need to practice redirecting their focus throughout the assessment to ensure their performance is the best it can be.

Video: Student C is the boy in the safety vest

Lesson #3 – Student Reflection and Teacher Commentary

Student Reflection:	Teacher Commentary:
<p>Student A: “I did awesome today” T: “I agree, but what was so amazing?” S: “I got two MP’s” T: “And how did you earn those MP’s, because I don’t give those away for free” S: “I clapped the ta’s and titi’s correct for 2,4,6,8” T: “Did you do it perfectly?” S: “No, if I did that I would have gotten an ME” T: “So what happened?” S: “I messed up here” (Student points at first line of chant) T: “What about the second half of the assessment?” S: “I did really good. I only got one wrong.” T: “What did you do to make yourself successful?” S: “I checked my pattern by clapping it”</p>	<p>Meets with Proficiency: “I noticed that you made use of the strategies that we talked about previously. I’m really proud of you. I think when we do this again we can increase the difficulty by doing two different body percussions. For the first part of the assessment, I think if we practice focusing in from the very beginning, you’ll be able to clap it perfectly next time.”</p>

<p>Student B: "I did okay" T: "Why do you only say okay?" S: "I didn't clap the ta's and titi's perfectly?" T: "Is that bad?" S: "Yes, I know I can do it perfectly." T: "Isn't it okay to make mistakes?" S: "I guess, but I really wanted two ME's" T: "Well at least you got one. How did you earn your one ME?" S: "I made all the patterns correctly" T: "True. What strategies did you use?" S: "I tried to do that hearing in my head thing, but it didn't work. So I just clapped and read the pattern on the card."</p>	<p>Meets with Proficiency: "I'm glad you tried to audiate today. It's a very difficult skill to develop, and it's okay that it didn't work out today. It's good to use strategies that work for you. I think we can try doing longer patterns with you, when we do rhythm dictation again."</p>
<p>Student C: "It was okay" T: "What makes you say that?" S: "I was able to make two patterns correctly" T: "That's true, how were you able to do that?" S: "I counted my cards and I tried to read my cards when you were clapping the pattern again." T: "How did you do on 2, 4, 6, 8?" S: "Okay" T: "What are two things that went well?" S: "I was able to read the ta's and titi's. I guess I stayed at your speed." T: "True. What's one thing you can improve on?" S: "I don't know"</p>	<p>Developing Proficiency: "I'm glad you are noticing things that you are doing well. What we need to focus in on next, is your clapping. How many times do we clap for titi?" S: "Two" T: "Correct. Now we just have to make sure we actually do that every single time. Let's practice that a couple times right now." Did two patterns with the student.</p>

Lesson #3 Reflection

Successful aspects of the lesson:

The most successful part of this lesson, was how efficiently I was able to do the reading part of the assessment with the students. Since the students had the notation for the chant on their papers, they were able to complete the task while remaining at their tables and desks. This also allowed for a quick transition into the rhythmic dictation portion of the assessment.

Surprises along the way:

There were no particular surprises in this lesson, due to the fact that it was an assessment day. This was the third class, I had done the assessment with. So many of the issues that I had in previous classes had been worked out.

Things I would do differently next time:

The next time I do rhythmic dictation in the assessment, I think I may consider putting a section for the students to copy their answers into. I think a majority of the students would be capable of drawing the standard notation. Having the students draw would save a great deal of time, which could be used to start working on the next musical concept.