

Designing 21st Century Music Programs  
(General/Choral)  
PDE3: 184258

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Manoa

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Dr. Chet-Yeng Loong  
November 4th, 2019

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where is your checklist? I need it.  
check the boxes in the checklist.

## **Reflections on Institute Experience (Hawaii Music Educators Association Conference)**

January 19th, 2019

On this first day of the conference, I attended the following sessions: “Makerspace for Music - Creating on Chromebooks,” “Why Teach Music: Multiple Choice, or Multiple Ways of Learning?,” “Google Classroom for Music Classrooms,” “The Maestro of Robot Musicians,” and “Unplugging Generation Z: Navigating Changing Voice and Mindsets in 2019.” All of these sessions made me think about things that do not normally cross my mind when I’m planning my music classes. I found the first session about creating music with chromebooks, quite interesting. I never really thought about the possibilities of creating music through a computer software that was accessible to the students. The students at my school have access to laptops, but they are generally left inside their homerooms. However, with some more detailed planning, it might be an idea worth trying out. I also enjoyed the “Maestro of Robot Musicians,” session as well. It was similar to the “Creating on Chromebooks” session, as it made me think more about how I could incorporate technology into the music classroom. Mr. Au showed us how we could have students using midi instruments to create music as well as how students could use instruments built into music software to compose and play music. I also thoroughly enjoyed Dr. Saplan’s presentation, “Unplugging Generation Z: Navigating Changing Voice and Mindsets in 2019.” Dr. Saplan is a very engaging presenter and really got me thinking outside of the box with ways that I can use different strategies in my classroom.

January 20th, 2019

On the 2nd and last day of the conference, I attended the following sessions: “How Guitar Will Save the World,” “The Joy of Inspired Teaching,” “Meeting Music Literacy Standards with Conversational Solfege: Rhythmic,” “The Crucial Role the Teacher Plays in Music Learning,” and “May Day Ideas.” Even though I personally don’t play guitar, I found the morning guitar session very interesting. I was intrigued by how easy it was to get students involved in making music, not only as a solo instrument, but also in small ensembles. I really enjoyed seeing Mr. Au’s students demonstrate on their guitars for us, during this session. Dr. Lautzenheiser is always an engaging presenter as well, and I always walk away from his sessions feeling inspired to be a better teacher. Today was no exception; both of Dr. Lautzenheiser’s sessions were informative and inspiring and helped me find renewed motivation for becoming a better teacher for my students. The “May Day Ideas” session was also helpful. This session gave me

more ideas and resources for any future performances I have at my school. I also really appreciated that the session was presented by local music teachers whom we all know. It was nice to learn more about what other local teachers have done and are doing in their own schools.

### Culminating Reflection

Overall, this HMEA 2019 conference was enjoyable and informational. I felt that this particular conference really made me think outside of the box. Many of the sessions that were presented included technology and new ways of thinking inside the music classroom. Because I don't use electronic instruments in my class or have music software readily available for my students, it gave me something new to think about. My school does have access to laptops for our students, but I doubt that they have any music software programs installed on them. But for that reason, the online platform, "Soundtrap," would be something I think that my students could use. I already have several students who create music on their phone, so I think that using a similar platform in class would be something that many of the students would be interested in. I'm not sure how I would initially start out using a music program with my students, so I would definitely need to take some time to really think about how I could incorporate it with my students. This conference also made me think about finding new ways to engage my students in class. While I feel that the students at my school generally enjoy music class, I think it's important that I continue to look for new ways to engage my students with the concepts we're learning in class. This conference gave me some resources and ideas as to how I can better engage my students in their learning and help them feel more ownership in what they are learning. I was also inspired to think about what an impact we as teachers have on our students. Whether it be through direct engagement in class or just in passing, we as teachers have such a big role in our students' lives, that I think we often forget. Many of the sessions from this conference helped me to remember that even as a young and new teacher, I can still make an impact in my students' lives for the better. Because of these things that I've learned at this conference, I hope to become an even better teacher. I hope to take what I've learned and apply it to my classroom, in a way that will benefit my students.

## ARTS Integrated UNIT PLAN

Unit Title: Improvising rhythms and notes	Grade: 5th	Time Frame: 4 Weeks
Art Discipline: General Music - 5th Grade		

### GLO(s)

- #1) Self-directed learner (The ability to be responsible for one's own learning)
- #3) Complex Thinker (The ability to demonstrate critical thinking and problem solving)
- #4) Quality Producer (The ability to recognize and produce quality performance and quality products)

### Arts Benchmarks (Topic,Code,Text):

#### HCPS III:

- Benchmark FA.5.2.4: Integrate several arts disciplines into a presentation or performance
- Benchmark FA.5.2.5: Analyze musical elements when explaining or critiquing a musical selection or musical performance.

#### National Standards 2014:

- MU:Cr1.5.a: Improvise rhythmic, melodic, and harmonic ideas.
- MU:Pr6.1.5a: Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
- MU:Re9.1.5a: Evaluate musical works and performances, applying established criteria, and explain the appropriateness to the context, citing evidence from the elements of music.

**Overview of Unit:**

By the end of this unit, my goal is for the students to be able to improvise an 8-beat pattern, using a created rhythmic pattern. The students should be able to improvise on the 8-beat rhythmic pattern, using the notes C, D, E, and G. During the unit, the students will practice the rhythms ta, titi, tiritiri, Z, and ta-a. They will be able to write their own rhythmic composition as well as perform their composition. Students will also practice improvising on a 4-beat rhythmic pattern, using the notes C, D, and E. This will be the first step before improvising with the notes C, D, E, and G, using an 8-beat pattern.

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

**Lesson 1:**

In lesson one, students will review and practice rhythmic values that they have already learned. The rhythms they will practice are quarter note, 8<sup>th</sup> notes, 16<sup>th</sup> notes, quarter rest, and half notes. The students will prepare an eight-beat rhythm sequence using at least one of each of the above mentioned rhythmic values. By creating their own rhythmic sequence, the students will be able to show their understanding of the rhythmic values and how they relate to each other to create an eight-beat sequence. After creating their sequence, the students will perform their rhythmic patterns through clapping and speaking. By clapping and speaking their rhythms, it shows whether or not they are able to use the rhythms while maintaining a steady beat. This lesson will help the students prepare for the improvisation in lessons two and three, by ensuring that they are able to accurately read and perform rhythm patterns. In this lesson, students will be incorporating and demonstrating steady beat, rhythm reading/performing, and kinesthetic reinforcement.

**Lesson 2:**

In lesson two, students will practice improvising on xylophones, using predetermined rhythmic values and notes. The rhythmic values the students will use are quarter notes and 8<sup>th</sup> notes. The notes on the xylophone that the students will be using are C, D, and E. The students will be asked to improvise an eight beat rhythm pattern

that ends on C. By starting with simple, predetermined rhythmic values and a small selection of notes, it will allow the students to practice improvising in a structured setting, with rhythms and notes they are already comfortable with. This will help the students prepare for more complex improvising that will include more rhythmic values and an increased selection of notes. This lesson will also help prepare the students by incorporating multiple arts disciplines at one time. The students will be using various rhythms, notes, maintaining a steady beat, as well as using proper technique to play the xylophones.

### **Lesson 3:**

In lesson three, the students will be asked to improvise on the xylophones with increased rhythmic and note selections. The rhythms the students will be using are quarter notes, 8<sup>th</sup> notes, and quarter rests. The notes the students will be using are C, D, E, and G. They will be asked to improvise an eight beat pattern that ends on C. This lesson will give the students a chance to showcase their knowledge and understanding of how to improvise within the guidelines given. By improvising with the given rhythm and note selections, the students will be able to display their ability to combine specific note and rhythmic values, while maintaining a steady beat. The students will be performing their improvisations for the whole class, which will give each of the students a chance to practice their listening skills as well as hear other ideas from their classmates. Through this lesson, the students will be integrating several arts disciplines – rhythm, specific note playing, steady beat, counting in eight beat phrases, listening attentively, and proper instrument technique.

# Arts Integrated Lesson #1

Title: Rhythmic Creations	Grade: 5th	Art Discipline:	Time Frame: 40 minutes
Lesson Objective: Students will create their own rhythmic patterns(arts strategy) <u>in order to practice performing quarter notes, eighth notes, sixteenth notes, quarter rests, and eighth with two sixteenth notes, and practice analyzing their performance.</u>			

GLO(s): <ul style="list-style-type: none"> <li>● Community Contributor (The understanding that it is essential for human beings to work together)</li> <li>● Quality Producer (The ability to recognize and produce quality performance and quality products)</li> <li>● Effective and Ethical User of Technology (The ability to use a variety of technologies effectively and ethically)</li> </ul>
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**Arts Benchmark** (Topic, Code, Text):  
Benchmark FA.5.2.5: Analyze musical elements when explaining or critiquing a musical selection or musical performance.

<b>Rubric based on Arts Benchmark:</b>			
	<b>Proficient</b>	<b>Developing Proficiency</b>	<b>Well Below</b>
	Students are able to use perform an 8-beat pattern	Students are mostly able to perform an	Students are somewhat able to

with half, quarter, eighth, quarter rests, and sixteenth notes, while maintaining a steady beat for the entire 8 beats.	8-beat pattern with half, quarter, eighth, quarter rests, and sixteenth notes, while maintaining a steady beat for some of the 8 beats.	perform an 8-beat pattern with half, quarter, eighth, quarter rests, and sixteenth notes, without maintaining a steady beat.
<p>Key Arts Vocabulary:</p> <ul style="list-style-type: none"> <li>Steady beat, rhythm, composition</li> </ul>		

<p>Classroom Setup:</p> <p>The music classroom will be left in its usual setup for this lesson. The music room has no desks/chairs but has carpeted floors where the students may sit criss-cross on the floor.</p>
<p>Materials &amp; Equipment needed:</p> <ul style="list-style-type: none"> <li>Laptop for projecting on the screen as well as used for recording students' work</li> <li>Papers for writing down rhythmic creations</li> <li>Pencils, erasers, clipboards</li> </ul>
<p><b>Prior to this lesson, students need to know...</b></p> <ol style="list-style-type: none"> <li>The following rhythms: ta, titi, tiritiri, tiri-ti, ta-a, and quarter rest.</li> <li>How to maintain a steady beat.</li> </ol> <p><b>Teaching Tips:</b></p> <p>Remind the students to practice slowly, and point to the rhythms in their pattern as they go, to help them keep track of where they are.</p>

## Lesson #1 Procedures

# Minutes	Procedure	Create	Perform	Respond
4 min	<p><u>Warmups</u></p> <ol style="list-style-type: none"> <li>1. Students will stand in a circle</li> <li>2. Teacher will lead the students in a variety of physical warmups, as well as breathing exercises</li> <li>3. Teacher will lead students in a continuous four beat canon               <ol style="list-style-type: none"> <li>1. Teacher will perform rhythmic patterns with various kinesthetic movements, solfege singing patterns, or verbal patterns. Each pattern will be four beats long</li> <li>2. The students echo each four beat pattern</li> <li>3. While the students are echoing the four beat pattern, they are watching the teacher for the next four beat pattern i.e. a continuous canon</li> <li>4. Teacher will incorporate rhythms that will be used in the rhythm creation and performance later in the lesson</li> </ol> </li> <li>4. Students will transition to sitting in rows facing the front white board</li> </ol>			

<p>3 min</p>	<p><u>Rhythm review</u></p> <ol style="list-style-type: none"> <li>1. The teacher will show the students a 4 beat rhythm pattern on the board             <ol style="list-style-type: none"> <li>1. The students will get 5 seconds to look over the pattern, then perform as a class by speaking the rhythm syllables and clapping the pattern, while maintaining a steady beat</li> <li>2. Repeat 2 times with different patterns</li> <li>3. Rhythms may include ta(quarter note), titi(eighth notes), tiritiri(sixteenth notes), quarter rest, tiriti(sixteenth and eighth notes), and ta-a (half note).</li> </ol> </li> <li>2. The teacher will change it to 8 beat patterns             <ol style="list-style-type: none"> <li>1. Students will have 8 seconds to look it over, then will perform/clap/speak as a class</li> <li>2. Repeat</li> </ol> </li> <li>3. Dictation             <ol style="list-style-type: none"> <li>1. The teacher will display 3 different 8 beat patterns on the board</li> <li>2. The teacher will clap the rhythm (no speaking) and the students must decide which pattern the teacher clapped</li> <li>3. Repeat 2 times</li> </ol> </li> </ol>		<p>x</p>	
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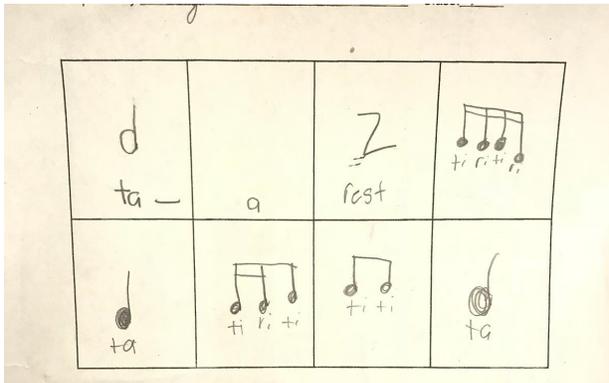
<p>25</p>	<p><u>Rhythm Creation and Performance</u></p> <ol style="list-style-type: none"> <li>1. Students will be given a sheet of paper with 8 empty boxes; each box will represent one beat</li> <li>2. At the top of the sheet will be the rhythms listed that the students must use in their creation (ta, titi, tiritiri, tiri-ti, Z, and ta-a).</li> <li>3. Teacher will explain to the students that they need to fill in each box with one of the rhythm choices; they may put them in any order, but they must use at least one of each.</li> <li>4. Students will be given 8 minutes to write, review, and practice their patterns</li> <li>5. Once the students have completed writing and practicing their patterns, they will be asked to perform their pattern for the teacher             <ol style="list-style-type: none"> <li>1. Teacher will give them feedback after they finish their performance</li> <li>2. Once students are finished, they will be asked to fill in the “reflection” section of their paper.</li> <li>3. Reflection questions will ask the students how they think they performed and how they can improve for next time</li> </ol> </li> </ol>	<p>x</p>	<p>x</p>	
<p>8</p>	<p><u>Solfege labeling</u></p> <ol style="list-style-type: none"> <li>1. As students finish with their reflection questions (teacher will likely still be giving feedback to some students), they will be instructed to create groups of 2-3 people</li> <li>2. Each group will get one piece of paper with various melodic patterns</li> <li>3. As a group, the students will label the notes with their corresponding solfege names</li> </ol>			

	<p>4. After labeling the solfege, the students will work as a group to practice singing the patterns while using hand signs</p>			
	<p><b>Closing Reflection with students:</b></p> <ol style="list-style-type: none"> <li>1. Ask students to hold up a number 1-3 on their hands             <ol style="list-style-type: none"> <li>1. 1 = Feels unsuccessful with most of today's activities</li> <li>2. 2 = Feels overall successful with today's activities, but still need some practice</li> <li>3. 3 = Feels completely successful in all activities</li> </ol> </li> <li>2. Thank students for their hard work</li> <li>3. Students line up at the door</li> </ol>			

<p><b>Responding</b> (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>
<p>1) Which rhythms do we already know? (ta, titi, tiritiri, tiriti, ta-a, Z) 2) Which rhythms fit inside one beat, and which rhythms use two beats?</p>	<p>1) Why should we reflect on our work?</p>	<p>1) What did you like about your composition? 2) What would you like to change next time? 3) What did you do well during your performance? 4) How can you do better next time?</p>

## Commentary on Samples of Student Work: Lesson #1

### Student A(Proficient):



#### What is this document?

This is a photo of the rhythmic composition that Student A created. This student met all the requirements of using at least one of each of the following rhythms: ta-a, rest, tiritiri, ta, tiri-ti, and ti-ti. Student A was able to accurately notate the rhythms and shows an understanding of which rhythms fit within one beat (quarter note, two eighth notes, four sixteenth notes, quarter rest) and which rhythms fit within two beats (half note). Student A was able to accurately speak through their rhythm patterns, while maintaining a steady beat throughout the whole composition.

#### Video of Student A:

<https://drive.google.com/open?id=1eMyTEUGKWOC1Uif-WMfr0uhlIASdhrvdA>

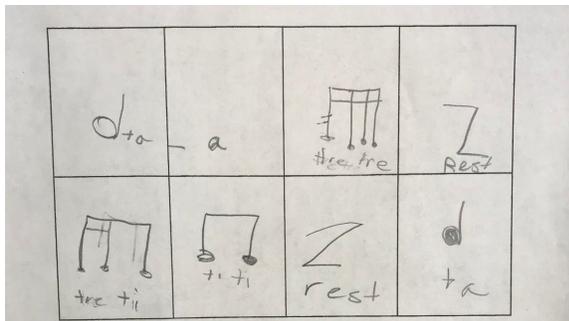
#### Why is this evidence of learning?

This is evidence of learning because it shows that student A is learning how to accurately create their own composition, not just repeat or read rhythms. By writing their own composition, it shows that the student has gained an accurate understanding of how the rhythms work, how many beats they fit into, and how they can be used together.. It also shows (in the video), that the student is learning how to maintain a steady beat throughout the presentation and shows that they are learning how to continue on, even if they make a mistake. When the student had a slight hesitation during their presentation, they were able to keep going and did not need to restart the whole thing.

#### What is it evidence of?

Benchmark FA.5.2.5 from HCPS III, says “Analyze musical elements when explaining or critiquing a musical selection or musical performance.” The student was able to analyze the rhythmic elements when choosing how to set up their rhythmic composition. It is also evidence of National Standard MU:Pr4.2.5a: Demonstrate an understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. The student was able to show that they understood each of the rhythmic elements, to be able to use them together in a composition.

### Student B(Partially Proficient):



### What is this document?

This is a photo of the rhythmic composition that Student B created.

Student B was also able to meet all the requirements of including ta, ta-a, tiritiri, Z, and tiri-ti. This shows that the student is able to understand the rhythmic elements because they were able to accurately notate the rhythms. This student is still struggling with the spelling of “tiritiri” and “tiriti.” However, as the spelling they included in their composition still matches the amount of syllables per rhythm, it shows that they still have a conceptual understanding of each rhythm. This student is also still working on accurately performing the notation that they created. The student shows that they can create the pattern on paper, but during the performance of their composition, still struggles to maintain a steady beat the entire time, as well as speak the rhythms correctly.

### Video of Student B:

[https://drive.google.com/open?id=1E7oUbSkF\\_ILbV9WfH2Jj14YRcSPxhEgk](https://drive.google.com/open?id=1E7oUbSkF_ILbV9WfH2Jj14YRcSPxhEgk)

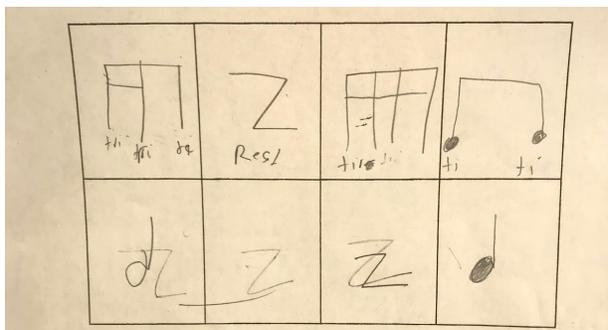
### Why is this evidence of learning?

This is evidence of learning because it shows that student B is also learning how to accurately create their own composition, not just repeat or read rhythms. By writing their own composition, it shows that the student has gained an accurate understanding of how the rhythms work, how many beats each rhythm uses, and how they can be used together. The video also shows the student learning how to keep going during a performance, even when they make a mistake. In their reflection, the student mentioned that they would like more time to practice, so that they would not make so many mistakes. This shows that the student is learning how to identify their own mistakes and is also learning to identify solutions for their mistakes.

### What is this evidence of?

Benchmark FA.5.2.5 from HCPS III, says “Analyze musical elements when explaining or critiquing a musical selection or musical performance.” The student was able to analyze the rhythmic elements when choosing how to set up their rhythmic composition. Student B also analyzed their rhythmic composition by explaining what they liked about their composition. They also critiqued their performance when saying that they would like more time to practice, so that they would not make mistakes. It is also evidence of National Standard MU:Pr4.2.5a: Demonstrate an understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. The student was able to show that they understood each of the rhythmic elements, to be able to use them together in a composition.

### **Student C(Novice):**



### What is this document?

This is a photo of the rhythmic composition that Student C created. Student C was also able to meet all the requirements of including ta, ta-a, tiritiri, Z, and tiri-ti. This student was able to accurately draw the notes for each rhythm, but was unable to accurately label each rhythm. This shows that the student knows what the

notes look like and how they should be drawn, but is struggling with knowing the correct names of each rhythm. Unlike student B who had the correct amount of syllables per rhythm but just with incorrect spelling, student C does not show the correct amount of syllables, nor shows that they can label each one. This student is still working on accurately performing the notation that they created. The student shows that they can somewhat create the pattern on paper, but during the performance of their composition, still struggles to maintain a steady beat. This student also struggles to perform all of the rhythms they wrote down, as they left some rhythms out during their performance.

Video of Student C:

<https://drive.google.com/open?id=1KL1aAI5SrNwwCIVCXXsxfYlwoI9Ek8PX>

Why is this evidence of learning?

This is evidence of learning because it shows the student has a basic understanding of how to create a rhythmic composition on paper. It is also evidence of learning because the video shows the student attempting to perform their rhythmic composition, and when they make a mistake, they keep going anyways. This student shows that they have learned how to accurately perform “ta,” “titi,” and “tiritiri,” and “rest,” even if they are not yet able to use them in the correct place, according to the composition they created. The student is also learning how to keep a steady beat throughout their performance, as they attempted to keep going, even when they skipped a rhythm or made a mistake.

What is this evidence of?

Benchmark FA.5.2.5 from HCPS III, says “Analyze musical elements when explaining or critiquing a musical selection or musical performance.” This video/work sample, is evidence of Student C beginning to analyze and critique their composition and performance. The student says in their reflection that they “like that it has two rests,” and they would like to change their pattern to all “ta’s and rests.” Although they are still basic self-reflection critique, the student is showing some evidence of learning how to analyze their music and performance.

## Lesson #1 - Student Reflection and Teacher Commentary

Student Reflections:	Teacher Commentary:
<p><b>Student A (Proficient)</b> “I liked where I put my ta-a. I made a mistake but I keep [kept] going. I would like to change my rhythm next time. I would also like to change my video because I kept pausing and freezing up.”</p>	<p>“I’m glad you like the composition you made! When I listened to you perform your composition, you kept a steady beat and were able to perform confidently - good job! You did hesitate just a little bit, but it’s good that you noticed that, because now we can work on being completely steady for the whole eight beats. I think it will help you keep the steadiest beat possible, by practicing a little bit slower. You might also want to try using your finger to point along while you speak your rhythms - it will help you stay on track.”</p>
<p><b>Student B (Partially Proficient)</b> “I liked that I started with ta-a. I liked that I ended with ta. I also liked that I used two rests. I made a mistake but I keep [kept] going. I would like to have more time to practice. I would like to note make mistakes. I would also like to have a longer composition.”</p>	<p>“Nice job creating your own pattern! Nice job being brave in front of the camera too, especially with some of these things being new to you.” (Student B is new to our school this year). “I noticed that you have a clear composition written out and it’s easy to understand what you have written. I also noticed that you realized to made some mistakes during your performance, and you’ve already identified a way to help fix those problems. I agree with you, more time to practice would be super helpful! We should also practice a little slower and just practice one or two rhythms at a time. Then, when we’re more comfortable with those rhythms, we can practice in longer sections.”</p>
<p><b>Student C (Novice)</b> “I like that it has two rests. I stopped then I kept on going. I like the ‘ta’ in the rhythms. I would like to put only rests and all ta’s.”</p>	<p>“I’m glad you were able to pick out something you liked about your composition! I know you were nervous about being in front of the camera, so good job to you for getting in front it anyways! And you’re right, you did stop during your performance, but then you kept going; that’s an important part of performing. I also noticed that we had a hard time following what we wrote on the page. For example, you wrote in a ‘ta-a,’ but didn’t speak it during your performance. Sometimes when we’re nervous, we make more mistakes than we usually would, so it’s important for us to make sure we go slowly and breathe. It would help you to practice much slower</p>

	and practice one rhythm at a time. You should practice saying the rhythm slowly and clapping it at the same time. Clapping the rhythm will help you learn it even better. Once you're more confident with each rhythm by itself, then we can work to put them all together."
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## Lesson Reflection #1

### Successful aspects of the lesson:

A successful aspect of the lesson, was that the students enjoyed creating their own rhythm. The students were proud to show their classmates and the teacher, what they had created and were able to perform. It was also successful because the students were able to articulate what they thought they performed well, and what they would like to do better. The students were also encouraging to one another, especially when they were performing their rhythm patterns. As the students were asked to record their performances on a laptop camera, some of them expressed being nervous. However, the students who were helping with the recording process, were able to help their classmates overcome their nerves and try their best.

### Surprises along the way:

One surprise that occurred was how long the main activity would take (rhythmic creations). In the lesson plan, it was anticipated that the students would be able to finish their rhythm creations and still have time leftover for one more musical activity. However, the rhythmic patterns took much longer than I anticipated, and we were not able to do the last activity in the lesson plan. It was also a surprise that I did not anticipate how long it would take to give feedback to each individual student. In my first practice lesson, I had the students perform their rhythmic patterns for me before they recorded them. However, this added an extra step and took up a large amount of time. In my second lesson, I tried to be quicker with my feedback, but I still struggled with finishing on time. By the third lesson, I realized that I did not need to have the students perform their patterns for me before they recorded it. Instead, the students practiced, recorded, and reflected on their own. After that, I was able to watch the videos on my own time, then give them feedback the next time I saw them, as opposed to trying to finish it all in one sitting.

**Things I would do differently next time:**

Next time, I would plan out my lesson block differently. I realized we needed more time for the students to create, practice, perform/record, and reflect on their patterns. I would also like to be clearer with my directions, so that the students would not get side tracked so easily. I would also like to spread out the lesson into two separate lessons, that way the students would have more time to practice and prepare. I feel that if I were to split this activity into two different lessons, it would be more successful overall, as the students would not have to rush or try to perfect their patterns within one lesson. I would also like to add a prep activity before this lesson, where the students create a pattern with a partner, so that they would have another classmate to work with on the first try. They would also be able to give each other feedback as they created the pattern together, and would be able to rely on one another while practicing their rhythms as well as during the recording process. I believe this would have helped to take away some of the nervous feelings during the recording process.

## Arts Integrated Lesson #2

Title: Rhythmic Creations	Grade: 5th	Art Discipline:	Time Frame: 40 minutes
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Lesson Objective: Students choose rhythm patterns as a class in order to practice improvising notes on an instrument, using guideline rhythms.

GLO(s):

- Community Contributor (The understanding that it is essential for human beings to work together)
- Quality Producer (The ability to recognize and produce quality performance and quality products)
- Complex Thinker (The ability to demonstrate critical thinking and problem solving)

**Arts Benchmark** (Topic, Code, Text):

HCPS III:

Benchmark FA.5.2.4: Integrate several arts disciplines into a presentation or performance.

National Music Standards:

MU:Cr1.5.a: Improvise rhythmic, melodic, and harmonic ideas.

**Rubric based on Arts Benchmark:**

	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
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<p>Student was able to follow the created rhythmic pattern and improvised a 4-beat melodic pattern, using three different notes (C, D, and E), with no mistakes, and ended their improvised melody on C.</p>	<p>Student was able to follow most of the created rhythmic pattern and improvised a 4-beat pattern, using at least 2 different notes (C, D, or E), with some mistakes and may or may not have ended their melody on C.</p>	<p>Student was not able to follow the created rhythmic pattern and was not able to use all three notes (C, D, or E), for their improvised pattern. Student may or may not have ended their pattern on C.</p>
<p>Key Arts Vocabulary:</p> <ul style="list-style-type: none"> <li>• Steady Beat, rhythm, improvisation</li> </ul>		

<p>Classroom Set Up:</p> <p>The music classroom will be left in its usual setup for this lesson. The music room has no desks/chairs but has carpeted floors where the students may sit criss-cross on the floor.</p>
<p>Materials &amp; Equipment needed:</p> <ul style="list-style-type: none"> <li>- Laptop for projecting on the screen as well as used for recording students' work</li> <li>- Xylophones and mallets</li> <li>- Pencils, erasers, clipboards</li> </ul>

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

- 1) The following rhythms: ta, titi, tiritiri, tiri-ti, ta-a, and quarter rest.
- 2) How to maintain a steady beat.
- 3) Xylophone instrument technique
- 4) How to take off specific bars from the xylophones

**Teaching Tips:**

Have students practice their improvisations with their fingers on the instrument before they use the mallets. This way they won't have to worry about mallet technique while they are still just practicing improvising.

**Lesson #2 Procedures:**

# Minutes	Procedure	Create	Perform	Respond
4 min	<p><u>Warmups</u></p> <ul style="list-style-type: none"><li>1. Students will stand in a circle</li><li>2. Teacher will lead the students in a variety of physical warmups, as well as breathing exercises</li><li>3. Rhythm question and answer<ul style="list-style-type: none"><li>1. Teacher will tell the students that she is going to ask them a question in rhythm clapping, using ta (quarter note) and titi(eighth notes)</li><li>2. Teacher will demonstrate 4 beat pattern</li><li>3. Then, the teacher will say that the 4 beat question needs a 4 beat answer</li><li>4. Teacher will demonstrate an answer pattern using ta and titi</li><li>5. Reflect with students on how asking questions in regular English ends with an "upward sound" and answers end with a "downward sound." Relate this to the clapping questions and answers</li><li>6. Teacher will then clap a 4 beat question to the students, and the students will improvise their own 4 beat clapping response</li></ul></li></ul>	X		

	<p>7. Practice several times</p> <p>Students will transition to sitting in rows facing the front white board</p> <p>*instruments will already be set up, students will sit with 2 students to one instrument</p>			
7	<p><u>Welcome back from fall break activity</u></p> <ol style="list-style-type: none"> <li>1. While sitting in a circle, students are given 2 minutes to talk to an elbow partner about what they did during fall break</li> <li>2. After the two minutes are over, students turn back towards the full class circle <ol style="list-style-type: none"> <li>a. Students are asked to share one thing they did over fall break</li> <li>b. If students don't know what they want to share with the whole class, they are allowed to say "pass," and we will come back to them for their sharing after everyone else has shared</li> </ol> </li> </ol>			x
3 min	<p><u>Instrument technique review</u></p> <ol style="list-style-type: none"> <li>1. Tell students we are getting ready to use the instruments</li> <li>2. Ask students what things we need to remember when we use the instruments <ol style="list-style-type: none"> <li>1. Being gentle, play in the middle of the bar, always use two hands to take off or put any bars on, always hold mallets loosely (like riding a bike), bounce mallets off of the bars for the best sound, do not play while the teacher is talking (or mallets will be taken away)</li> <li>2. As students give answers that relate to playing technique, demonstrate the wrong way and the correct way (i.e. the wrong/right</li> </ol> </li> </ol>		x	

	<p>way to hold mallets or the wrong/right way to play the bars).</p>			
12 min	<p><u>Class Improvisation</u></p> <ol style="list-style-type: none"> <li>1. Ask the students to take off bars F and B and place them on the side</li> <li>2. On the board, project a SMARTboard file that has “cards” with 2 beat rhythms on them (quarter notes and eighth notes)</li> <li>3. Model for the students how they will choose 2 cards to play together (4 beat pattern altogether) on the letter “C” on the xylophone <ol style="list-style-type: none"> <li>1. Teacher will play an accompaniment on the bass xylophone while students play on C</li> <li>2. Repeat 2 times, each time the students choose a different set of rhythms</li> </ol> </li> <li>4. Ask the students to do the same thing again, except this time they may use letters C and D, but they need to make the ending tone a C <ol style="list-style-type: none"> <li>1. Tell the students that when they choose to use 8<sup>th</sup> notes(titi), both 8<sup>th</sup> notes must be played on the same letter</li> <li>2. Students practice creating their patterns as a class using C and D</li> <li>3. Practice as a class while the teacher plays an accompaniment on the bass xylophone</li> </ol> </li> <li>5. Ask students to do the same thing once more, except this time they may use 3 letters – C, D, and E <ol style="list-style-type: none"> <li>1. Remind students that any 8<sup>th</sup> notes must be played on the same letter</li> <li>2. Students also need to make sure the ending tone is a C</li> </ol> </li> </ol>	x	x	

8 min	<p><u>Individual Improvisation</u></p> <ol style="list-style-type: none"> <li>1. Tell students we're going to continue working on our improvisations, but now we get to share our ideas with our class</li> <li>2. Remind students that our classroom is a safe place to make mistakes, and if someone makes a mistake, we support their effort and don't laugh <ol style="list-style-type: none"> <li>1. Tell students that if they aren't ready for 3 notes (C, D, E), they may play just 2 (C, D) or 1 (C)</li> </ol> </li> <li>3. Tell students that each of them will get 4 beats to perform while the teacher plays the accompaniment with them. The students will be asked to end their pattern on C. <ol style="list-style-type: none"> <li>1. The rhythmic pattern that the students will follow is "ti-ti, ti-ti, ti-ti, ta."</li> <li>2. The teacher will not stop playing the accompaniment even when one student finishes. As soon as one student is done, the teacher will play 4 more beats and cue in the next student</li> <li>3. This will continue until each of the students have performed their pattern</li> </ol> </li> </ol>	x	x	
6 min	<p><b>Closing Reflection with students:</b></p> <ol style="list-style-type: none"> <li>1. Ask students to take 5 minutes to write two sentences about what they did well, and two sentences about what they want to do better next time. <ol style="list-style-type: none"> <li>1. The short reflection will be their exit pass from class</li> </ol> </li> </ol>			x

**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):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
1) Who can show the correct way to hold the mallets? 2) Where should we play on the instrument? (middle of the bar) 3) How many notes are we using for our improvisation?	1) Why is it called improvisation? 2) Why is it good for us to listen to our classmates perform?	1) What number would you give your performance (1 - 3) based on our rubric? 2) Why did you give yourself that number? 3) What would you like to do better next time? 4) What did you enjoy about this lesson?

## Commentary on Samples of Student Work: Lesson #2

### Student A(Proficient):

#### Video of Student A:

<https://drive.google.com/open?id=13kMGOiORRUM2vYmygidpvV7NnLMU5jHt>

#### What is this document/video?

This video is a clip of Student A improvising a melodic pattern over a predetermined, four-beat rhythmic pattern (ti-ti, ti-ti, ti-ti, ta). The notes the student uses are C, D, and E. This student reaches the “proficient” level and is able to improvise a melodic pattern using the notes C, D, and E, while keeping a steady beat and following the four-beat rhythmic pattern.

#### Why is this evidence of learning?

This is evidence of learning because it shows Student A improvising on a four-beat rhythmic pattern, as a performance for the class. This student is showing that they are learning how to follow a set rhythmic pattern while creating their own melodic pattern, using the notes C, D, and E. It is also evidence of student learning because the student needed to identify the criteria for their improvisation. This shows that the student was able to analyze what needed to be done, and practice for a successful performance.

#### What is it evidence of?

This is evidence of HCPS III standard FA.5.2.4: “Integrate several arts disciplines into a presentation or performance.” This student is able to integrate rhythm, steady beat, melodic improvisation, instrument technique, and performance etiquette into their presentation. It is also evidence of National Music Standard MU:Cr1.5.a: “Improvise rhythmic, melodic, and harmonic ideas.” Although this student is not yet improvising rhythmic and harmonic ideas, they are showing that they are able to improvise melodic ideas.

### **Student B(Partially Proficient):**

Video of Student B:

[https://drive.google.com/open?id=1vn6SFECp\\_XJQ7BkG1fx19wt68IE48KG3](https://drive.google.com/open?id=1vn6SFECp_XJQ7BkG1fx19wt68IE48KG3)

(In this video, the student was just outside the frame of the camera, so only part of the student can be seen in the video. However, the audio of the student who is playing is still very clear).

What is this document/video?

This video is a clip of Student B improvising a melodic pattern over a predetermined, four-beat rhythmic pattern (ti-ti, ti-ti, ti-ti, ta). The notes the student uses are C and E. This student reaches the “partially proficient” level and is able to improvise a melodic pattern using the notes C and E, while keeping a steady beat and following most of the four-beat rhythmic pattern.

Why is this evidence of learning?

This is evidence of learning because it shows the student improvising a pattern, while doing their best to use the predetermined criteria(rhythmic pattern and melodic notes to choose from). This is also evidence of student learning because although the student was not yet able to use three different notes (C, D, and E), they were able to successfully use two different notes - C and E. This student also showed evidence of learning through their own personal reflection. Student B noted that they wanted to make the note “D” louder, because they were not successful with using it in their melodic pattern.

What is it evidence of?

This is evidence of HCPS III standard FA.5.2.4: “Integrate several arts disciplines into a presentation or performance.” Although they made some errors, this student is able to integrate rhythm, steady beat, melodic improvisation, and performance etiquette into their presentation. It is also evidence of National Music Standard MU:Cr1.5.a:

“Improvise rhythmic, melodic, and harmonic ideas.” Although this student is not yet improvising rhythmic and harmonic ideas, they are showing that they are learning to improvise melodic ideas.

### **Student C(Novice):**

Video of Student C:

<https://drive.google.com/open?id=1windagxS11yHenLvj3Po74MpK4O5tBpO>

What is this document/video?

This video is a clip of Student C performing their improvisation for the class. Student C was also asked to follow the predetermined rhythmic pattern: ti-ti, ti-ti, ti-ti, ta, and use the notes C, D, and E. This student is at the “novice” level, because they are still unable to maintain a steady beat and follow the four-beat rhythmic pattern. This student did use all three notes (C, D, and E), but used them randomly, and was not able to show that they understood how to follow the four-beat pattern.

Why is this evidence of learning?

This is evidence of student learning because it shows that the student is able to use three different notes in their melodic pattern (C, D, and E). Although the student was not able to follow the rhythmic pattern with a steady beat, they were able to end their pattern on C, and still perform with confidence. It also shows learning because often in music, students make mistakes and are able to learn from their mistakes, and do better the next time.

What is it evidence of?

This is evidence of HCPS III standard FA.5.2.4: “Integrate several arts disciplines into a presentation or performance.” Although they made errors, this student is able to integrate melodic improvisation, and performance etiquette into their presentation. It is also evidence of National Music Standard MU:Cr1.5.a: “Improvise rhythmic, melodic, and harmonic ideas.” Although this student is not yet improvising rhythmic and harmonic ideas, they are showing that they are learning to improvise melodic ideas.

## Lesson #2 - Student Reflection and Teacher Commentary

*\*Aside from reflecting on their performance, the students were also asked to rate themselves from 1 - 3, using the rubric for the lesson.*

Student Reflections:	Teacher Commentary:
<p><b>Student A (Proficient)</b>            “I think I would give myself a 2 because I at least had two different notes. I was good at my timing and next I want to do a different pattern.”</p>	<p>“I would actually give you a three! You had a steady beat and you followed the rhythm pattern the entire time. You also used all three notes, C, D, and E. But I agree with you when you say you’d want to do a different pattern next time. It’s always good to try something new! The only thing I would say we can really start to work on, is actually our mallet technique. We want to hold our mallets with our palms facing down and the back of our hands facing the sky. Then, we want to alternate our hands, instead of always using our right hand to play every note. We can practice this simply by playing your pattern again, but going slower, so that you have time to remember to alternate your hands.”</p>
<p><b>Student B (Partially Proficient)</b>            “I would give myself a 2 ½ because I had one mistake. What I would do better is make ‘d’ louder. I also liked the improv.”</p>	<p>“I can understand why you gave yourself a 2 ½. You did a good job with being nice and steady, and you followed the rhythm pattern almost the entire time. We only missed one set of “ti-ti.” I’m glad you noticed that you wanted to make ‘D’ louder. We can practice making all of our notes clear and loud, by going slower. We can also try saying the rhythms outloud “ti-ti ti-ti ti-ti ta” while playing the notes, to help us make sure we don’t miss any of the rhythms.”</p>
<p><b>Student C (Novice)</b>            “3 because I used all the notes, ended with a C. Also, because I didn’t make any mistakes. I did well following my pattern. Next time I could make a new pattern. I enjoyed playing the instruments.”</p>	<p>“Nice job performing in front of everyone! Let’s take a look at the rhythm we were supposed to follow. Can we say the words together? (ti-ti ti-ti ti-ti ta). Alright, we want your pattern to match those words and to stay nice and steady. So lets try practicing your pattern slowly. I’ll say the words (ti-ti ti-ti ti-ti ta) while you play your notes, C, D, or E. So the first time you performed, I would have given you a number 1, because we didn’t quite follow the pattern or keep a steady beat. But, keep practicing slowly while saying ta and ti-ti, and I’m sure by next time we’ll do much better!”</p>

## **Lesson Reflection #2**

### **Successful aspects of the lesson:**

One successful aspect of the lesson was that we were able to complete each activity within the class period. We had time to reflect on our fall break, review instrument technique, and still have more than enough time for the students to practice improvising, perform for their classmates, and reflect on their short performance. The students also seemed to enjoy improvising on the instruments, as it gave them freedom to create their own melodies. Not only did they enjoy, but most of the students were successful with their improvisations and were able to follow the rhythmic guidelines. All of the students were also able to improvise in front of their classmates without being too afraid to perform. The students who were listening to their classmates improvise, were also respectful and polite, even if they heard someone make a mistake.

### **Surprises along the way:**

The students did not pick up on the rhythm “question and answer” activity, as quickly as I thought that they would. Several of the students caught on right away as to what rhythmic “question and answer” was, but many of the students were confused by the concept. I think I approached the activity too theoretically for all the students to latch onto. I originally had no visuals for the students, and just verbally explained and demonstrated a rhythmic question and answer. By the second and third class (same lesson), I put four blank lines on the whiteboard to represent four different beats. I left the first three beats blank and wrote a quarter note in the last blank. I told the students that when they “answered” my rhythmic “question,” that they were allowed to choose quarter notes or eighth notes to go in the blank beats, but they must finish their “answer” with a quarter note. Doing this helped the second and third class to understand the “question and answer” much better. I also found that the students had a much harder time reflecting on their improvisations than in comparison to reflecting on their rhythmic compositions from the first lesson. I believe this was because when they reflected on their rhythmic compositions, they were able to look back at what they wrote, and that helped them to remember their performance better. When the students were asked to reflect on their melodic improvisation, they did not have a physical piece of evidence to refer back to, and therefore had a harder time remembering exactly what they did well or not well.

### **Things I would do differently next time:**

Next time I would like to set up the “rhythmic question and answer” activity differently. This was meant to be a preparatory warmup for improvising, but the students initially had such a hard time grasping the concept, that I’m not sure if it was actually helpful. Instead of just explaining it to the students, I would like to have a visual of the difference between a rhythmic question and answer. For example, I would show a four beat rhythm like “ta, ti-ti, ti-ti, ti-ti,” as the question and “ta, ti-ti, ti-ti ta,” as the question. Then I would relate the activity to questions and answers in day to day life. I’d show the students how a musical question does not sound “final” and a musical answer has a “final” sound at the end, like a quarter note. Another thing I would do differently, is the reflection portion of the lesson. Because the students had a hard time reflecting on their own performances, I would like to have their instrument partner (two students sit at one instrument), be their reflection partner. This way, while the first student was performing, the second student could listen to their performance, then give them feedback after. Then, the students would switch jobs and the first student would listen to the second student perform and give them feedback. I think this would help the students learn how to better reflect on their own performances.

# Arts Integrated Lesson #3

Title: Rhythmic Creations	Grade: 5th	Art Discipline:	Time Frame: 20 minutes
Lesson Objective: Students choose rhythm patterns as a class(arts strategy) <u>in order to practice improvising notes on an instrument, using guideline rhythms</u> (content area objective).			

<p>GLO(s):</p> <ul style="list-style-type: none"> <li>● Community Contributor (The understanding that it is essential for human beings to work together)</li> <li>● Quality Producer (The ability to recognize and produce quality performance and quality products)</li> <li>● Effective and Ethical User of Technology (The ability to use a variety of technologies effectively and ethically)</li> </ul>
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<p><b>Arts Benchmark</b> (Topic, Code, Text):  <u>HCPS III:</u>          Benchmark FA.5.2.4: Integrate several arts disciplines into a presentation or performance.</p> <p><u>National Music Standards:</u>          MU:Cr1.5.a: Improvise rhythmic, melodic, and harmonic ideas.</p>		
<b>Rubric based on Arts Benchmark:</b>		
	<b>Proficient</b>	<b>Partially Proficient</b>
	<b>Novice</b>	

<p>Student was able to follow the 8-beat rhythmic guide with a steady beat, and accurately use four different notes (C, D, E, and G) and end on C.</p>	<p>Student was mostly able to follow the 8-beat rhythmic guide with a steady beat, use at least 3 notes (C, D, E, or G), and may or may not end on C.</p>	<p>Student was not able to follow the 8-beat rhythmic guide, used at least two notes (C, D, E, or G), and did not end on C.</p>
<p><b>Key Arts Vocabulary:</b></p> <ul style="list-style-type: none"> <li>• Steady beat, rhythm, improvisation</li> </ul>		

<p><b>Classroom Set Up:</b> The music classroom will be left in its usual setup for this lesson. The music room has no desks/chairs but has carpeted floors where the students may sit criss-cross on the floor.</p>
<p><b>Materials &amp; Equipment needed:</b></p> <ul style="list-style-type: none"> <li>- Laptop for projecting on the screen as well as used for recording students' work</li> <li>- Xylophones and mallets</li> <li>- Pencils, erasers, clipboards</li> </ul>
<p><b>Prior to this lesson, students need to know...</b></p> <ol style="list-style-type: none"> <li>1) The following rhythms: ta, titi, tiritiri, tiri-ti, ta-a, and quarter rest.</li> <li>2) How to maintain a steady beat.</li> <li>3) Xylophone instrument technique</li> <li>4) how to take off specific bars from the xylophone</li> <li>5) how to improvise using at least two different notes on the xylophone</li> </ol> <p><b>Teaching Tips:</b> Demonstrate different improvisation patterns to the students each time there's a new rhythm, that way the students will have a better understanding of what it means to improvise the notes on a given rhythmic pattern.</p>

**Lesson #3 Procedures:**

# Minutes	Procedure	Create	Perform	Respond
3 min	<p><u>Warmups</u></p> <ol style="list-style-type: none"> <li>1. Students will stand in a circle</li> <li>2. Teacher will lead the students in a variety of physical warmups, as well as breathing exercises</li> <li>3. Rhythm question and answer               <ol style="list-style-type: none"> <li>1. Teacher will tell the students that she is going to ask them a question in rhythm clapping</li> <li>2. Teacher will demonstrate 4 beat pattern</li> <li>3. Then, the teacher will say that the 4 beat question needs a 4 beat answer</li> <li>4. Teacher will demonstrate an answer pattern</li> <li>5. Reflect with students on how asking questions in regular English ends with an “upward sound” and answers end with a “downward sound.” Relate this to the clapping questions and answers</li> <li>6. Teacher will then clap a 4 beat question to the students, and the students will improvise their own 4 beat clapping response</li> <li>7. Practice several times</li> </ol> </li> </ol>			
3 min	<p><u>Instrument set up</u></p> <ol style="list-style-type: none"> <li>1. Students set up instruments and sit 2 students to one instrument</li> <li>2. Have students take off bars F, A, and B</li> </ol>	x	x	

<p>12 min</p>	<p><u>Class improvisation practice</u></p> <ol style="list-style-type: none"> <li>1. Show students the rhythms on the board that they will be using for their improvisations             <ol style="list-style-type: none"> <li>1. Ta, titi, Z</li> </ol> </li> <li>2. Demonstrate to students an example of playing an 8 beat pattern on CDE, that includes ta, titi, and Z.</li> <li>3. Have students practice creating their own 8 beat improv pattern using CDE, with ta, titi, and/or Z             <ol style="list-style-type: none"> <li>1. Repeat two times</li> <li>2. Remind students that when they use titi, it must stay on the same letter</li> </ol> </li> <li>4. Tell students that they are now allowed to use letter C, D, E, and G             <ol style="list-style-type: none"> <li>1. Students practice their own patterns as a class</li> <li>2. Repeat two times</li> </ol> </li> </ol>			
<p>10 min</p>	<p><u>Individual improvisation</u></p> <ol style="list-style-type: none"> <li>1. Tell students we're going to continue working on our improvisations, but now we get to share our ideas with our class</li> <li>2. Remind students that our classroom is a safe place to make mistakes, and if someone makes a mistake, we support their effort and don't laugh             <ol style="list-style-type: none"> <li>1. Tell students that if they aren't ready for 4 notes (C, D, E, G), they may play just 3 or 2, but they still need to end their pattern on C.</li> </ol> </li> <li>3. Tell students that each of them will get 8 beats to perform while the teacher plays the accompaniment with them             <ol style="list-style-type: none"> <li>1. The students will use the following 8-beat rhythmic pattern:                ta, ta, ti-ti, ta,                ti-ti, Z, ta, ta</li> </ol> </li> </ol>			

	<ol style="list-style-type: none"> <li>2. The teacher will not stop playing the accompaniment even when one student finishes. As soon as one student is done, the teacher will play 4 more beats and cue in the next student</li> <li>3. This will continue until each of the students have performed their pattern</li> </ol>			
12 min	<p><b>Closing Reflection with students:</b>  <u>Reflection</u></p> <ol style="list-style-type: none"> <li>1. Reflect with instrument partner <ol style="list-style-type: none"> <li>1. Students will be asked to turn to their partner and ask each other what they thought went well</li> <li>2. After they both answer, they will ask each other what they want to do better next time</li> </ol> </li> <li>2. Give comments to partner <ol style="list-style-type: none"> <li>1. Have the students ask each other what they think they can do better, then they give feedback to each other</li> </ol> </li> <li>3. Write down what went well, how to improve</li> </ol> <p>During or after their discussion, the students will write down their thoughts about their performance – what went well, what can go better, what they want to do differently next time</p>			

<p><b>Responding</b> (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>		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate

<p>1) What is different about our improvisation patterns this time, in comparison to last week?</p> <p>2) Who can remind us of the correct way to hold the mallets and play our instrument?</p>	<p>1) Why is it important for us to follow the rhythmic pattern?</p>	<p>1) What number (1 - 3) would you give your performance, based on our rubric?</p> <p>2) Why did you give yourself that number?</p> <p>3) What would you like to do different next time?</p> <p>4) What did you think of today's lesson?</p>
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### Commentary on Samples of Student Work: Lesson #3

#### Student A(Proficient):

##### Video of Student A:

[https://drive.google.com/open?id=1E\\_P1JkN6u4Qa8iZExQqXDQzYs7TFvLu9](https://drive.google.com/open?id=1E_P1JkN6u4Qa8iZExQqXDQzYs7TFvLu9)

##### What is this document/video?

This video shows Student A improvising a melodic pattern, using the predetermined 8-beat rhythm pattern: ta ta ti-ti ta ti-ti Z ta ta. The notes the student used are C, D, E, and G. This student used all four notes, kept a steady beat, followed the rhythmic pattern, and ended their pattern on C. Because the student was able to do all of the above, they fit into the "Proficient" category for this activity.

##### Why is this evidence of learning?

This video shows evidence of student learning, because it shows that the student has learned how to keep a steady beat while accurately following the predetermined 8-beat rhythm pattern. It shows that the student is listening to the accompaniment that the teacher is playing on the bass xylophone, and is able to keep a steady beat with the teacher. The student also shows that they are able to read the rhythmic notation, as they refer back to the rhythms on the board, while they are improvising their melody. The student also shows that they are able to understand and follow the criteria for their improvisation, as they used all four of the notes C, D, E, and G. They also were able to end their pattern on C.

##### What is it evidence of?

This is evidence of HCPS III Benchmark FA.5.2.4: “Integrate several arts disciplines into a presentation or performance.” Through this activity, Student A is able to integrate steady beat, rhythm, reading standard notation, instrument technique, and melodic improvisation, into one presentation. It is also evidence of National Music Standard MU:Cr1.5.a: “Improvise rhythmic, melodic, and harmonic ideas.” This student is able to successfully improvise a melodic idea, over an 8-beat rhythmic pattern.

### **Student B(Partially Proficient):**

Video of Student B:

<https://drive.google.com/open?id=12xarBcnIMdznQp7pdetJx3bq5IYhB1ST>

What is this document/video?

This video shows Student B improvising a melodic pattern, using the predetermined 8-beat rhythm pattern: ta ta ti-ti ta ti-ti Z ta ta. The notes the student used are C, E, and G. This student used three different notes, kept a somewhat steady beat, followed the rhythmic pattern, and ended their pattern on C. For these reasons, Student B fits into the “Partially Proficient” category for this activity.

Why is this evidence of learning?

This is evidence of student learning because even though this student was not able to keep a steady beat, they were able to perform the correct rhythms. This student also showed evidence of learning as they were able to accurately refer to and read the rhythmic notation on the board, as they were performing their pattern. Another way this video shows evidence of learning, is that it shows that the student was able to use three different notes in their pattern - C, E, and G. Although the student was not able to use all four, they were able to successfully use more than just two notes.

What is it evidence of?

This is evidence of HCPS III Benchmark FA.5.2.4: “Integrate several arts disciplines into a presentation or performance.” Through this activity, Student B is able to integrate steady beat, rhythm, reading standard notation, instrument technique, and melodic improvisation, into one presentation. It is also evidence of National Music Standard MU:Cr1.5.a: “Improvise rhythmic, melodic, and harmonic ideas.” This student is able to successfully improvise a melodic idea, over an 8-beat rhythmic pattern.

### **Student C(Novice):**

Video of Student C:

<https://drive.google.com/open?id=1NOS5K9oYvwBdrmHDZow4chlRTlw42ikO>

What is this document/video?

This video shows Student C improvising a melodic pattern, using four different notes - C, D, E, and G. This student did have a mostly steady beat, but was not able to follow the 8-beat rhythmic pattern: ta ta ti-ti ta ti-ti Z ta ta. Instead, this student performed a four beat pattern. For these reasons, Student C fit into the “Novice” category for this activity.

Why is this evidence of learning?

This is evidence of student learning because even though this student was not able to follow the 8-beat rhythm pattern, they were able to keep a mostly steady beat. Another way this video shows evidence of learning, is that it shows that the student was able to use four different notes in their pattern - C, D, E, and G. This also shows evidence of student learning, as the student is able to learn from their mistakes and identify what they can do better next time.

What is it evidence of?

This is evidence of HCPS III Benchmark FA.5.2.4: “Integrate several arts disciplines into a presentation or performance.” Through this activity, Student C is able to integrate steady beat, instrument technique, and melodic improvisation, into one presentation. It is also evidence of National Music Standard MU:Cr1.5.a: “Improvise rhythmic, melodic, and harmonic ideas.” Although this student was unable to successfully perform an 8-beat pattern with improvised notes, they were able to successfully improvise a 4-beat pattern, with 4 different notes.

**Lesson #3 - Student Reflection and Teacher Commentary**

*\*Aside from reflecting on their performance, the students were also asked to rate themselves from 1 - 3, using the rubric for the lesson.*

Student Reflections:	Teacher Commentary:
<b>Student A</b> “I would give myself a 3 because I got the 4 note right and ended with a C. I followed the rhythm. I could try and do different notes that go together. I think today’s lesson was fun because we got to use	“Nice job with your improvisation! I would also give you a 3. You were able to perform the correct rhythms, keep a steady beat, and use all 4 notes. I agree; think it would be a great idea to try and find different notes that go together next time. Another thing we can do to help you be even more successful, is to practice using alternating hands when we play the glockenspiel. You did use both

<p>the instruments.”</p>	<p>hands, but it’s good for us to practice going back and forth with each note. One way we can practice that is by playing slower so that we have time to remember to alternate our hands. You could also practice without the mallets, and just alternate your hands while you play the instrument with your fingers.”</p>
<p><b>Student B</b>  “I would give myself a 3. I gave myself a 3 because I used four different notes. I did well when I followed the rhythm.”</p>	<p>“You <i>did</i> do a great job following the rhythm! You were also able to keep a steady beat almost the entire time. To help us get better at keeping a steady beat and not rush, we should remember to breathe while we’re practicing and performing. Another way to help ourselves not rush, is by making sure we bounce our mallets and have space between each note. When I watched you play, I also noticed that you actually only used 3 different notes, not 4. This means that we probably just need more time to practice so that we’re more comfortable using all the notes. I would have given you a 2 to begin with, rather than a 3, just because we need some extra practice time to keep a steady beat and to try using 4 different notes.”</p>
<p><b>Student C</b>  “I give myself a 2 because I almost got all correct. I could keep track of the pattern better. I thought today’s lesson was good.”</p>	<p>“I’m glad you thought today’s lesson was good! I also thought you could keep track of the pattern a little bit better - but don’t be discouraged, playing an 8-beat pattern with improvised notes is not an easy thing to do! Because we weren’t quite able to follow the 8-beat rhythm, and only did 4 beats, I would have given us a number 1 instead of a 2. But more practice will help us do better next time. Some ways you can practice are to go a little slower when you’re playing. You’ve got the letters C, D, E, and G down, so now we just need to focus on your rhythm. I think it would be a good idea for you to practice saying the rhythms out loud, while you play the instrument. It will help you keep track of where you are and which rhythms you’re supposed to be playing. I’ll also try to give you more practice time next time, because I think having more time would help you too.”</p>

### **Lesson Reflection #3**

*(To be completed at the end of the lesson.)*

#### **Successful aspects of the lesson:**

A successful aspect of this lesson was that the students did a much better job with the “question and answer” warmup activity, then they did in the second lesson. Because they had already learned what it meant to improvise their own rhythm pattern, they were able to do so with much more ease in this third lesson. We were also able to move the melodic improvisation activity along more quickly, because the students were already familiar with the format of the activity - create a rhythm pattern for the class, then improvise using the given notes (C, D, E, or G). The students also seemed more comfortable improvising on their own, because they had already done so in the previous lesson. In all three of the lessons, many of the students were eager to share their improvisations with the class and were proud of what they had accomplished. I thought it was also a success when the students remained calm and respectful, even when another student made a very clear mistake on accident. All of the students were very patient with one another and did not make anyone feel bad or embarrassed about any of their mistakes.

#### **Surprises along the way:**

The biggest surprise of this lesson, was the amount of time that we had for the class. When I had originally planned out these three lessons, I made a mistake and thought that this third lesson would land on a day when I saw the 5th grade classes for 40 minutes each. However, it ended up being that I saw each class for only 20 minutes instead. Thankfully, I realized my error a few days before, and was able to plan ahead to try and come up with a solution. It still ended up being extremely difficult to fit the improvisation activity into such a short class time. To help save some time, I had the instruments already set up and ready to go, before any of the students arrived. This way we could save time by not needing to set up during class. We also skipped our circle warm ups, and just did warmups while standing and sitting where the instruments were already set up. This saved some transition time that would normally be needed to move from the circle to the instruments. However, because of the unexpected amount of time for the class period, it made the rest of the activities feel rushed and not as successful as they would have been with more time. The students were definitely not as successful in the third lesson as they were in the second lesson, and I think this was due to my wanting to rush through the activities. Another surprise was that the students were not very successful with improvising on an 8-beat pattern. I think they would have been

more successful if we had more time to scaffold our way to 8 beats. Regardless, I think the students would have felt more successful if we had stayed with a 4-beat pattern improvisation for another week or two, then moved on to 8 beats. Many of the students had a hard time following the rhythm while improvising their notes, over the span of 8 beats.

**Things I would do differently next time:**

One thing I would definitely do next time, is be more thorough with my prep. I should have noticed sooner than the class periods were only going to be 20 minutes long, rather than 40 minutes. If I had realized sooner that the class was only going to be 20 minutes long, I might have only done a 4-beat pattern instead of an 8-beat pattern improvisation, knowing that the students wouldn't have sufficient time to practice. I would also want to give the students more time to practice, before performing their improvisations. I think the students would have greatly benefited from a few more minutes of self-directed practice, as well as class practice. Another thing I would do differently is to have the students peer review each other. The students benefit greatly from receiving feedback, especially when it comes from their peers. Giving the students time to reflect on their playing with a partner, likely would have helped them be more successful overall. I would also have included peer reviews at the end of the lesson, after everyone had finished performing. I think it would have been helpful for the students if after they had finished writing their self-reflection about their own playing, passed their paper to their partner, and then they would write their comments on their partners paper. This way, each person could have a self-reflection to look back at, and a peer reflection about their playing.

## Unit Reflection

### **Successful aspects of the unit:**

Some successful aspects of the unit were that the students were able to complete the tasks for each of the three lessons, reflect on their work, and perform for their peers. In the first lesson, the students were able to easily create their own rhythms, using ta, ta-a, tiritiri, titi, tiri-ti, and Z. Although some of the students had a few errors while performing their compositions, every student understood how to compose their 8-beat own rhythm. The students were able to stay on task and complete their composition within the class period. I also noticed students helping their peers while they were creating their rhythm patterns. The students were able to give feedback to their peers to remind them to use at least one of each rhythm or to remember to use a steady beat when performing. Another successful aspect of the first lesson, was that the students were able to read 4-beat and 8-beat rhythmic patterns as a class. Most of the students could follow along without any assistance from the teacher and were able to keep a steady beat with the rest of their classmates. Overall, the first lesson went fairly smooth because the students were already familiar with writing and reading rhythmic patterns.

In lesson two, the students were able to perform a 4-beat melodic improvisation, using a created rhythmic pattern. In this lesson, most of the students were in the “partially proficient” and “proficient” category, based on the rubric. Because the 4-beat rhythmic pattern was short and simple: “ti-ti ti-ti ti-ti ta,” most of the students were able to keep a steady beat and follow the pattern while improvising with the notes C, D, and E. Another successful aspect of lesson two, was that the students knew exactly how to set up the xylophones, how to take the bars “A, B, F, and G” off of the instrument, and how to put the instruments away at the end of the lesson. I also noticed during set up and break down time, that the students who were more comfortable setting up/putting away the instruments, were able to explain to the other students how to take care of the instruments. A third successful aspect of the lesson was that the students were able to perform in front of their peers without having too much performance anxiety. Although some of the students were nervous, they did not let it stop them from improvising in front of their peers. The students were also very respectful while listening to their peers perform and did not make anyone feel bad if they made a mistake.

In lesson three, the students were tasked with reading an 8-beat pattern, while improvising a melodic pattern, using the notes C, D, E, and G. Although not all the students were successful with this task by the rubric standard, they all were able to

complete the task at least by practicing and putting their best effort forward. This lesson was a little more difficult due to time constraints, but another successful aspect was that the students were able to quickly readjust to the instruments already being set before they got there. They were also able to easily adapt from their normal routine of standing in a circle for warmups, to going to straight to sitting in rows at the instruments. I believe this lesson also challenged the students who are normally the first ones to catch onto a new activity and may sometimes not be challenged enough. Therefore, I believe this activity was a success for those students, as it gave them something to practice and work at.

Overall, I would say the unit plan was a success. Although not every activity went exactly as planned or had the outcome I would have expected, the students were still able to enjoy the music making and were given a chance to be creative in class. I would also say the unit was a success because we were able to complete each lesson and each activity within that lesson. It was also a success because I learned how to better prepare ahead of time, how to adapt to unexpected circumstances, and how to help my students be even more successful.

### **Surprises along the way:**

As with any lesson, there were several surprises along the way. In the first lesson, I struggled with time management and did not accurately judge how long each activity would take. I thought I would have enough time to complete our warmups and three separate activities, but in actuality I was only able to complete our warmups and two activities. We were able to accomplish our warmups, a rhythm review activity, and the composition activity. In my first two classes, I tried to have the students speak their pattern for me before they recorded it, so that I could give them feedback ahead of time. However, this took up a significant amount of time, and the students in the first two classes did not have enough time to record their compositions. By the third class, I decided to have the students compose their pattern and then record without waiting for my feedback. This way, I was able to make sure all the students were able to complete the full activity and I was able to take more time to listen to each of the students' compositions, and therefore give them better feedback in their next lesson.

In the second lesson, I was surprised that the students had a difficult time with our "rhythmic improvisation" activity, where they had to improvise a 4-beat pattern by clapping. I explained to the students that they were allowed to use "ti-ti" and "ta" for their 4-beat pattern, but they did not quite understand. Because the 5th grade students are usually very quick learners, I was taken by surprise that they did not initially grasp the concept. By the third class of 5th graders, I realized I needed to have a visual for the students to understand the concept. By showing them 4 blank lines on the board to represent beats, they were able to understand that they needed to fill each beat with a

rhythm of their choice - titi or ta. I was also not prepared for the fact that the students would have a difficult time reflecting on their own improvisations, after they performed for the class. I thought that the students would be able to easily explain what they did well and what they would want to do better the next time. However, I had students telling me that they did not know what they did well and that they did not know what they wanted to do better. Through them telling me that, I learned that they needed a better understanding of what made a good improvisation and examples of what could be done better in the future. This also helped me to see that I need to do a better job with giving feedback to my students.

The third lesson was definitely the most difficult of them all. Not only for the students, but also for me. When I had planned this unit out, I had planned for my third lesson to end up on the day when I would see my 5th grade classes for 40 minutes each. However, I miscalculated the days and ended up teaching my third lesson during the week that I only saw the 5th graders for 20 minutes. This posed a big hurdle as I needed to quickly adjust the lesson so that the students would still hopefully have time to complete the priority activities. Although I did adjust my lesson plan, the lesson was still extremely rushed and did not feel as successful as it would have been with 40 minutes. But I definitely was reminded of how important it is to be intentional with every minute during class and how to adapt as a teacher. I was also surprised by how difficult it was for the students to improvise an 8-beat melodic pattern. I think I did not put myself in their shoes well enough ahead of time, to understand that going from 4-beats (in lesson two) to 8-beats (lesson three) so quickly would be so difficult. Many of the students who normally excel in music class had a very difficult time with this activity. I was disappointed in myself for not realizing that sooner, as I felt that the student did not feel as successful as they had the week before with 4-beat patterns.

This unit plan definitely had its fair share of surprises along the way. As a whole throughout this process, I was also surprised by how difficult it was to set aside time to reflect after each lesson. As a teacher, I always want to be reflecting on my teaching so that I can improve, but doing this portfolio really required me to be intentional and specific about my reflections. But the reflections have made an impact on me, and I hope to carry about being more intentional and specific with my own personal lesson reflections in the future.

### **Things I would do differently next time:**

Next time, I would really like to spend more of my prep time putting myself in my students' shoes. As a teacher and a musician, I feel that often times I forget how difficult it can be for students as beginners. I would like to better prepare myself for our music activities by taking time to step back and think about what would really benefit them as

students and young learners. I would also like to do better with my time management. I feel that for much of this unit, I did not accurately gauge how long each activity would take, and ended up rushing through activities to make sure we got through everything. Next time I would like to be better prepared in that sense, so that I would not need to rush through activities, but rather help the students be as successful as possible, before moving to the next activity on the agenda.

Another thing I'd like to do better next time, is to make sure I strive to reach the different learning needs of each of the students. I realized that sometimes I needed a better visual for students to understand or I needed to be more specific with my instructions to help them understand the task. I also would like to be more clear with the criteria for whatever the students are being assessed on and give more specific feedback.