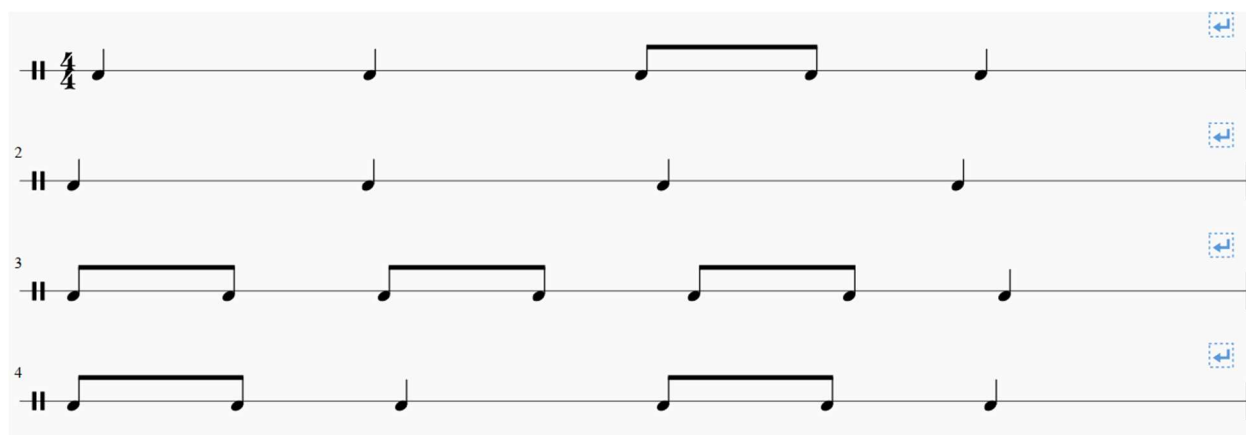


# SAMPLE 1

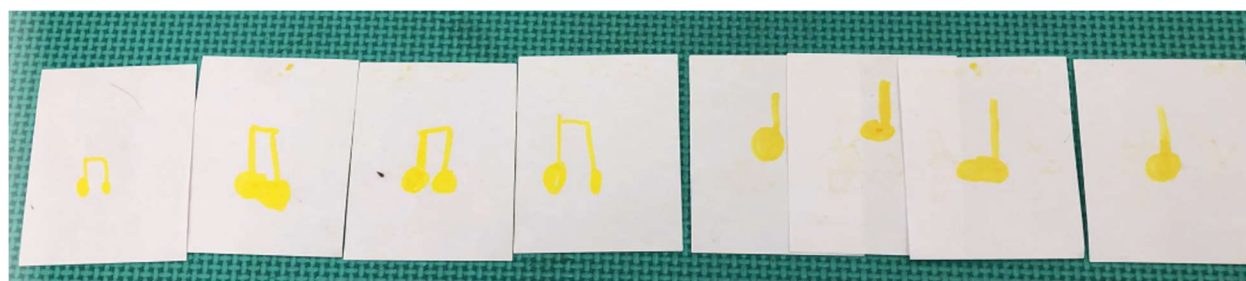
Student Evidence for Lesson #1

Notation for Rhythm Dictation:



*Student A*

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.

# SAMPLE - Reflection

## *Lesson #1 – Student Reflection and Teacher Commentary*

Student Reflection:	Teacher Commentary:
<p><b>Student A:</b> “I think I did bad. I wasn’t able to make the patterns right.” Teacher asks, “What did you have a hard time with?” <b>S:</b> “I kept putting too many titi’s” <b>T:</b> “What can you do next time to help yourself?” <b>S:</b> “I can count my cards.” <b>T:</b> “How many cards should you have in your pattern?” <b>S:</b> “Four”</p>	<p><b>Developing Proficiency:</b> “I noticed that you were starting to feel frustrated while working on your rhythms. Is that right?” <b>S:</b> “Yes” <b>T:</b> “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><b>Student B:</b>          “I did good. I was able to make the patterns right.”  <b>T:</b> “What did you do that made you successful?”  <b>S:</b> “I clapped the pattern after you.”  <b>T:</b> “Did you do anything else?”  <b>S:</b> “I don’t think so.”  <b>T:</b> “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?”  <b>S:</b> “I was seeing if I matched everything”  <b>T:</b> “Did that help you?”  <b>S:</b> “Yes”</p>	<p><b>Meets with Proficiency:</b>          “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><b>Student C:</b>          “I did okay.”  <b>T:</b> “What makes you say that?”  <b>S:</b> “I was placing cards, after you clapped.”  <b>T:</b> “Were the cards you placed correct?”  <b>S:</b> “Sometimes.”          Teacher shows student picture of work, and the correct patterns.  <b>S:</b> “No”  <b>T:</b> “How beats were the patterns I clapped?”  <b>S:</b> “Four”  <b>T:</b> “How many cards did you use here and here?”          Student counts cards in picture.  <b>S:</b> “Three and Five”  <b>T:</b> “What’s one thing you can work on the next time we do this activity?”  <b>S:</b> “Making sure I use four cards.”  <b>T:</b> “Awesome. Sounds like a good place to start.”</p>	<p><b>Well Below:</b>          “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>

# SAMPLE 2


## Student Evidence for Lesson #3

Student A

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!

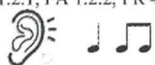
  
 Two,

  
 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.