Note: Text fields and tables can be manipulated as needed to fit responses.

Task 1 - Contextual Information and Learning Environment Factors

A. General Contextual Information for Community, District, and School in Narrative Form (limited to 1 page)

- Community:

This elementary school is located in a large, urban, metropolitan area with a total city population of 389,965 citizens. The main souce of employment is in the aircraft industry. The poverty rate is about 17%. The ethnic distribution of this community is 62.3% White, 11.1% Hispanic, 11% African American, and 9.73% other.

- District:

The district is the largest in the state of Kansas, with 50,375 students in total, and 89 total schools. 77.52% of the students in the district come from economically disadvantaged households. 33.27% of students are white, 19.52% are African American, 34.89% are Hispanic, and 13.32% are from a different race/ethnicity. The district has 54 elementary schools, 9 high schools, 3 K-8 schools, 15 middle schools, 10 special program centers, and 4 administrative buildings.

- School:

The school currently has 436 students enrolled. The school is 43.35% economically disadvantaged. 68.58% of students are white, 8.49% are African American, 14.68% are Hispanic, and 8.26% are other. 1.5% are English language learners and 20% have disabilities. There are no migrant students. The school is K-5. It hosts a childcare program known as Latch Key, and a college preparation program known as AVID for students. The school has Title 1 accredidation.

The school has a unified set of guidelines for success called B.U.F.F.S. (Be Respectful & Responsible, Use Kind Words & Actions, Focus on Doing Your Best, Focus on a Positive Attitude, Strive for Excellence)

This year, the district has prohibited singing in the classroom because of the COVID-19 pandemic our society is currently facing. Students are also not allowed to share materials, as per the school policy on COVID-19 safety.

B. Characteristics of Class (Use the following two tables to record information for the Whole Class)

Table 1.1 Class Contextual Information (limited to 1 page)

Age range of students ___10-11_____	Number of male students ___11_____
Total number of students _____18_____	Number of female students ___8_____
	Number of non-binary students _____0____

Percentage of economically disadvantaged students (i.e. students eligible for reduced lunch) ____43%____
[**if reduced lunch information not available for class, provide school percentages**]

Number of students according to Race/Ethnicity (from U.S. Census definitions)	___1__ American Indian/Alaskan Native _____ Native Hawaiian/Pacific Islander __1__ Asian/Asian American __8__ White ___3__ Black/African American _____ Multiracial ___5__ Hispanic/Latinx _____ Other (specify)
Number of students according to Language proficiency	_____ English Language Learners
Number of students with identified special needs (sources and definitions of terms from IDEA sec. 300.8)	___1__Autism _____ Other health impairment _____Deaf-blindness _____ Pervasive Developmental Delay _____Deafness ___1__ Specific learning disability _____Emotional disturbance ___2__ Speech or language impairment _____Hearing impairment _____ Traumatic brain injury _____Intellectual disability _____ Visual impairment _____Multiple disabilities ___3__ 504 plan __1___ Orthopedic impairment

Must provide appropriate charts/graphs to display demographic data for district, school, and classroom in Appendix A.

Table 1.2 Student Characteristics for Whole Class (limited to 1 page for the entire section) Write about student characteristics that impact teaching in the classroom. Include curricular and extra-curricular interests, academic performance, class behavior, family/community background.

Student Characteristics	General Descriptions	Implication for Teaching
Curricular and extra-curricular interests Impacts on teaching in the classroom	Many students have shown interest in video games. There is one student who has been a member of the community childrens choir.	The student who is involved in the childrens choir will likely serve as an anchor to the group, since they are a strong singer. I'll still have to be cautious and make sure that everyone understands the content, and not just the one student.
Previously demonstrated academic performance: % Above standard _22%_ % Meets standard __66%_ % Below standard __12%__	There seems to be a typical bell curve to the performance of the class. The bulk tend to meet the standards, with a few students performing above and below standard.	For students performing above and below "the curve," remediation will likely look like extra time to practice as a class since there isn't a pervasive amount of students with learning disabilities. For exceptional students, they could be performing harder material, if they have mastered what the class is doing.
Interpersonal interactions/behavior in class	Overall, the class has a stellar attitude. They are attentive and engaged fully on the lessons. Students 1 and 2 have depression.	For these students, I will just have to remember to be sensitive to their emotional well-being. Including opportunities for Social Emotional Learning might be good for them.
Family and/or community background	Student 2 lives with grandma, mom keeps having kids. Student 3 is not able to see her mom, lives with her dad. Student 4's dad died in kindergarten and talks about it daily. Student 5's mom and dad fight. Student 6's parents are divorced, mom has a rough life, and people are frequently dying in his family	I will have to be cautious when saying things like "now you can go home and show mom and dad." I will probably default to "now you can go home and show someone you live with."

C. Sub- Group/Focus Student Information

Table 1.3 Subgroup/Focus Student Characteristics

	Describe this subgroup/student and a rationale for why you selected them.	What are the instructional implications?
SUBGROUP or FOCUS STUDENT	Focus Student (FS): He is an 11 year old Caucasian male. He has an autism diagnosis. He is high functioning, and in the classroom full time for the first time since being in school. He has a difficult time focusing in class, and has a difficult time following directions. This student typically falls below standard when it comes to assessments.	Being very clear in my instructions, as well as repeating as necessary will be important. I may include extra guided or independent practice for him, to ensure that he can confidently participate in the preparation stages so that he can get the most from the present stages of the lessons. During my informal formative assessments, it will be crucial for me to be extra attentive to his progress to know when to make necessary adaptations.

Task 2 - Instructional Design

A. Description of Learning Objectives and Rationale for Selection (Minimum 2 learning objectives, maximum 4)

The unit: *fa* is developmentally appropriate for this class, as it is the next melodic concept in the typical Kodaly sequence, which is used by the district. They began to work on it last year, so I will be building on their knowledge of that concept (fa). The philosophy behind Kodaly is learning through experiencing a concept *before* it is made conscious. Activities that normally would be taking place in the classroom are not able to happen this semester because of the pandemic society is currently facing. **Objective no. 1** addresses all three learning modalities- the goal is to give the student experience with *fa* physically, aurally, and visually. **Objective no. 2** addresses a more concrete understanding of *fa* because they would able to write it on the music staff and see its relationship to *do* in notation form. **Objective no. 3** is chosen because students already have experiences with a variety of songs that have *fa* in them, but now, I will be making them aware of this sound. The prior experience with the song is crucial for the students' understanding when *fa* is revealed (made conscious). The unit is structured such that the students are getting progressively more heightened awareness of the mystery sound (*fa*)

B.   Identify Learning Objectives: Focus should be on student performance – not activities. *What will students know or be able to do*?

Obj. No.	Learning Objectives	State Standard/Benchmark Met by Learning Objective
1	The student will experience physically, aurally, and visually where *fa* lives in relationship to *so, mi,* and *do*.	Pr.2.5 Analyze; Pr.4.5 Rehearse, Evaluate and Refine
2	The students will demonstrate an understanding of *fa* by writing the solfege and writing the notation.	Pr.2.5 Analyze
3	The student will be able to identify *fa* from known patterns aurally.	Pr.2.5 Analyze

C. Narrative: How do the unit objectives address these standards? (**limited to 1 page**)

    Learning objective 1 meets Pr.2.5 because students are clearly identifying and describing musical elements in music by analyzing the relationship between *do, mi, fa,* and *so.* Students can only analyze the music they are experiencing, so they have to have some kind of mastery over the song. They have to rehearse to attain mastery, meeting standard Pr.4.5.
    Learning objective 2 meets Pr.2.5 because students will be analyzing the content of the music to understand where *fa* lives on the music staff so that they can then write it. The analysis is important, because *fa* doesn't always live on the 3rd line of the staff. *Fa* moves when *do* moves. The key is understanding the relationship *fa* has to *do.* When students write the notation with *do* in different places, they can clearly see the relationship.
    Learning objective 3 meets Pr.2.5 because students have to be aurally analyzing passages to <u>hear</u> where *fa* is. If they aren't listening critically (analyzing) they won't be able to identify *fa* in context.

D. Table 2.1 – Instructional Design: Overview of Unit Plan <u>minimum</u> 4 lessons, <u>maximum</u> 10.

Lesson	Date	Learning Objective(s)	Instructional Activities/Strategies	Describe Specific Adaptations/Differentiation/Universal Design for Learning (UDL)
1	9-17-20	1	Play the game for "Redbirds and Blackbirds"; Do motions which follow contour of the melody	Remind students to bring arms down with the contour of the melody.

2	9-21-20	1&3	Sing the song "Brother John"; Kinesthetic placement of solfege syllables. Highlight mystery sound by shrugging.	Students are only singing small parts at one time before putting it all together. FS may need to be refocused in order to stay on task. Multiple tries on certain phrases that pose a more difficult challenge. (3rd phrase)
3	9-24-20	3	Sing "Twinkle Twinkle" on solfege; Kinesthetic placement of solfege on body. Highlight mystery sound (fa) by shrugging and humming. Guiding question: If *mi* lives in the 2nd space and *sol* lives in the 3rd space, what sound might live on the line in between.	Practice: Model first the body signs and have students echo responses; sing and do body signs for each individual note.
4	9-28-20	1	Present interactive powerpoint to students about the history of the song "Above the Plains," where they learn about the history of the song, singing the song occasionally; Kinesthetic placement of solfege on body. Sing a target phrase that emphasizes *fa*. Students will still shrug on *fa*. Guiding question: Does the mystery sound live closer to *sol* or *mi*? The shrug on *fa* is closer kinesthetically to mi, which is how the students will be able to answer correctly.	Frequent singing of the song during powerpoint to get students familiar with song. Practice: Model first the solfege and body signs and have students echo responses; Perfect target first phrase by doing call and response and going note by note.
5	10-1-20	1&3	Play game and sing the song "Goose Round"; Teacher will sing the song, students point to their tone ladders. Select students are chosen to come up and point to the tone ladder being projected on a document camera and lead the whole class.	Singing the song while playing the game to get the students more familiar. The tone ladder is being projected on the smart board and I will be pointing along.
6	10-5-20	1,2,&3	Sing the song "C'est la Nuit"; Teacher points to the tone ladder. Teacher points to the staff which has stick notation and solfege with ? for fa. students have to figure out which measure has our mystery sound *(fa)*.	Teacher will be singing, the students only have to be pointing to manipulatives. I will make sure to check if my FS is pointing along. If not, I will likely just have to refocus his attention.

			Do changes to multiple positions. Essential question: "Can *do* change positions?" Students will complete a written assessment.	
7	10-8-20	1	Students play the game and sing the song "Mamalama" outside. Students echo solfege and hand signs of target phrase. Students notate target phrase on staff paper.	Students will be hearing the song multiple times before attempting to sing target phrase with solfege. There is going to be a lot of time spent focusing, so FS will definitely need to be refocused. As students are notating, I will be walking around the room to check students' progress. Students also will be directed to use their "hand staff." Each finger represents a line of the staff and the space between fingers represent the spaces.
8	10-12-20	1,2,3	Students are learning what the mystery sound is called after having numerous experiences with it. As a class, we create a one-page note document describing *fa*. This document includes what *fa* feels like, what *fa* sounds like, what *fa* looks like, and what *fa* is NOT. They will be able to use this on their post-test. After this is finished, I will administer the post-test.	This is done as a class, everyone should end up having the same ideas on their sheet. My FS should not have an issue with this, so long as he is on task.

I have provided two focus lesson plans (Lesson 4 and Lesson 6) in Appendix B.

E. Table 2.2: Description of Pre-assessment, Formative Assessments, and Summative (Post) Assessment (limited to 2 pages) (minimum 2 formative assessments)

	Describe the assessment to be used	Explain rationale for choosing this assessment	Which objectives does this assessment address?	Identify how the assessment will be scored and/or the criteria to be used for evaluation. What accommodations or modifications will you make for your focus student or sub-group?

Pre-Assessment	Written, formal assessment. The response types include multiple choice; fill in the blank; select correct option after listening to a musical phrase.	This is the best way, other than composition to assess, in a way that is measurable, whether or not students understand this concept. Students do not have much experience with composition, therefore it was excluded.	1,2,&3	19 points possible, every recorded response was worth one point. For accommodations, I further explained questions/instructions before and during as needed.
Formative Assessment	Written, formal assessment. Students have a paper with a music staff on it. The noteheads are written with blanks for where the students are to fill in the solfege.	This is taken from my pre-assessment. They will be expected to do this on their post assessment. They will be assessed on patterns that they should be familiar with.	1	Students were assisted by the teacher and corrected as needed. The assessment will be ranked on a scale of 0-4. 0 denotes student did not complete and had significant difficulty with the assessment. 1 denotes an understanding of the assignment, but failed to answer 1/3 correctly. 2 denotes understanding, but still missed a few. 3 denotes all correct with assistance. 4 denotes all correct without assistance.
Formative Assessment	Written, informal assessment- on whiteboards. Studetns are given solfege and are directed to write the notation. Done with many familiar melodies.	This is essentially the inverse of the other written formal assessment. This assessment is designed with the final step of mastery in mind.	1	Students were assisted by the teacher and corrected as needed. The assessment will be ranked on a scale of 0-4. 0 denotes student did not complete and had significantly difficulty with the assessment. 1 denotes an understanding of the assignment, but failed to answer 1/3 correctly. 2 denotes understanding, but still missed a few. 3 denotes all correct with assistance. 4 denotes all correct without assistance.FS will be closely monitored and their work will

			be corrected by the teacher as needed.
Summative (Post) Assessment	Same as pre-assessment	The formative assessments, as well as the activites from the lessons will have prepared them to complete the questions on this post-test confidently.	1,2,3	Same as pre-assessment. For this assessment, the students are allowed to use the collaborative note document that was created as a class.

F. Additional Details in Instructional Design (limited 1 page)

How do the instructional strategies/activities address the learning objectives for this unit?	Each of the lessons was designed to meet the needs of specific learning modalities. Certain lessons had a kinesthetic focus, some had an aural focus, and some had a visual focus. There were a wide variety of activities that aligned with the different modalities. These included playing games, note placement on the body, singing, listening critically and answering questions, pointing to the tone ladder, and reading music notation.
How will critical thinking and problem solving strategies be implemented in the unit? Give specific examples of use.	Critical thinking strategies that were used involved lots of guiding questions to get students to discover things on their own. This took the form of asking questions and students experiencing something in a song. Some of the questions asked were "*Does the mystery sound live closer to sol or mi;*" "*If mi lives in the second space, and sol lives in the 3rd space, where might our mystery sound live?*" "*Can do change positions? Or does it always have to live in the first space?*" "*If do is able to move, do the other notes move with it, or do they stay where they are?*" Students practice writing "C'est la Nuit" in multiple keys, once they discover that *do* can move.
How does the unit demonstrate integration of knowledge/skills across <u>and</u> within content fields?	The students will have sung songs from a variety of different countries and cultures. They will have sung a song in French. They will have sung songs with African American, Czech, and French origins.There was a song from one of my lessons where students learned about the history of the song"Above the Plains," dealing post-war relations between the US and the Czech Republic after WW2. Students are constantly using math skills when identifying patterns in music and when they are performing rhythms in time.
Explain the literacy/reading strategies that will be used throughout the unit. Give specific examples. (Remember that using text is not a reading <u>strategy</u>)	When reading music notation, students are reading left to right, just like when reading a book. Specific strategies that are being used are when students point to a tone ladder while the teacher sings, and then transfering over to reading music notation. Other strategies used are when students are reading stick notation with solfege syllables underneath.

How will technology be integrated within the unit? Explain candidate use and student use.	District and building policy prohibited students from sharing materials. Students did not receive one-to-one devices to aide with their learning, so technology integration looked different than it typically would have. Technology was used to show visuals on the board. The students had opportunities to come up to the document camera and lead the class in pointing to their tone ladder. Each student had their own copy, so they weren't sharing.

Task 3 - Teaching and Learning

A. Narrative: Daily Teaching Reflections (limited to 2 pages total)

Day 1: Students responded well to the game. Everyone participated. If I teach this song again, I will structure the instructions differently. A majority of the students disregarded the part where they bring their arms down to follow the contour of the musical line. I had to instead have them practice the target phrase in isolation before playing the game more. By the end, students were able to meet the target objective.
Day 2: I did not structure the steps properly for the students to be able to sing the song with solfege and body signs. They needed much more practice than I realized. They also needed smaller parts of the song to practice. My FS did need to be refocused multiple times like I suspected. Next time I teach this lesson, I will first have them sing the whole song with solfege and body signs, then break down each part before putting it all back together.
Day 3: For this lesson, I made sure to give the students much more practice with solfege and body signs. By the end they were almost able to sig the whole song with solfege and body signs by themselves. The students were having a hard time singing confidently. I believe this is because they were standing in a circle and did not have the security of hearing their neighbors-I will be changing this in the future. They responded really well to the questions reviewing where the solfege lived, some students already were able to identify where the mystery sound lives.
Day 4: Making the students read the bolded text seemed to help maintain engagement during the powerpoint. During the singing portion: even though I repeated the song 4 times throughout the presentation, I think I needed to sing the song slower for them to be able to follow along with the handsigns better. When I asked them questions before singing, they seemed well prepared to answer afterwards. The one thing I would change next time is to really isolate the words "gold and green" and "young boys head" to really bring attention to the relationship of fa to sol and mi.
Day 5: The students were having fun playing the game, but they gradually started to sing less and less. In this game, the students had to figure out which student was faking singing along, so the participation of everyone is crucial. The students were having trouble singing confidently

because they were so far away from eachother. When I had the students break it down with solfege and hand sign, they were able to successfully recall the question and answer from last lesson about fa sounding closer to mi.

Day 6: When singing the solfege and pointing along, I realized that I was singing the song too fast for them to be able to track along on their tone ladder, so I sang it again, slower. I then switched over to words, but I should have walked around to see if they were successful when I wasn't pointing along or saying the solfege. When I asked where the mystery sound was going to live when do changed position, they were comfortable answering, so they clearly have had experience with do moving in the past.

Day 7: The students had fun with the game and song outside, that went well. Inside The students had some difficulty placing the noteheads on the music lanes. I adapted on the spot by drawing the music lanes on the whiteboard. While walking around the room, some students were haaving difficulty with making sure noteheads were going left to right- some students were writing noteheads on top of eachother.

Day 8: Students already knew what the "Mystery Sound" was because they had so much experience with feeling it, hearing it, and seeing it. They have a visual that has the name of it on it, so they picked up on the name of it pretty quickly. The students have had a lot of practice doing these one-pagers, so this was easy for them to follow along. The students had a lot of input as to what went on the one pager. They had a lot of ideas, showing ownership of the material that we have been working on since the pre-test.

B. Student Interaction and Engagement (Strategies for promoting student-to-student interaction and student-to-teacher interaction) (limited to 1 page)

Strategies for promoting student-to-student interaction	- Whenever I asked questions, I frequently had them share with a partner. - All of the games had components had a section where they chos the next person, they were asked to say the persons name when they made their decision. - Some games (like the one for Mamalama) have a mimicry component. Students must be engaged with one another to have succes in this game.
Strategies for promoting student-to-teacher interaction	- In the ppt for "Above the Plains" Students are asked to speak the words in bold, when the song came up, the students were asked to follow along with their hand signs. - Walking around and checking/giving feedback on individuals written assessments. - When calling on students, I always used a name. If I didn't remember the students name, I let them call me by a silly version of my name. - Call and response was frequently used to help learn songs. - When introducing a song, I would ask questions about the song to help assist the students in learning it.

C. Analysis of Assessment (limit 1 page)

Pre-Assessment:	
Description of results, based on pre-assessment chart (appendix C)	The class average ended up being about 68% (12.8/19). My FS got a 37% (7/19). The results were not that of a typical bell curve. There was a very defined 50-50 split between students who performed very well (17/20) and students who performed poorly (7/19 or less).

Describe how pre-assessment data was used to proceed with instruction for all students.	Since the assessment focused on identifying *fa* in notation, I knew that I had to focus my efforts a bit more in that area. I also took into account that they would automatically do better with their one-pager, however that was only effective because of the preparatory steps we took as a class to experience *fa*. Essentially I made sure that every student was able to succeed in the notation lessons, even if that took up some extra time.
Formative Assessment:	
student performance results of formative assessment	The students were not ready to perform this assessment without assistance. With assistance, the whole class was able to get within a 3. Two of the students performed at a 4. My FS exceeded my expectations. He needed much less help than I anticipated. As a class, the reverse side, which dealt with *do* living in a different spot, was a significant challenge. Only 2 students were able to complete on their own.
Discuss the results in reference to the learning objectives.	This assessment was really focusing on objective no. 2- writing *fa*. This helped them with interacting with the notation, but with *do* living in different spots. In that aspect, this assessment is reinforcing objective no. 1 where they are experiencing *fa* in relationship to *do*.
Discuss any accommodations or modifications based on the results of formative assessments.	I didn't realize how tricky it would be for students to make the adjustment to *do* living in a different spot. I adapted on the spot and decided to help guide each student as needed for the completion of the reverse side. The students are very used to *do* just living on the first space. Moving forward, I will be doing more visual work where *do* lives in many different places..
Summative (Post) Assessment:	
Description of results, based on summative assessment chart (appendix C)	The class average was 93% (17.6/19). My FS got a 19/19. He was getting some minor assistance from my CT, but as a trend, he has been performing well on written assessments.
How do the results demonstrate meeting your learning objectives? How do they demonstrate not meeting learning objectives?	The students were very successful in this post-assessment. Part of their success is due to the fact that they have had such a hyper-sensitivity to hearing, seeing, and feeling *fa,* or what they've known as the "mystery sound." Another part of their success is that they were able to use the one-page note document about *fa*. All 3 objectives were definitely being tested, but their performance didn't exist in a vacuum. My assumption is that their performance would be slightly hindered had they not been able to use their one-page note document.

D. Visual Representation of Disaggregated Data (limited to 2 pages)
Included in Appendix C
A. Description of Successful Objectives (limited to 1/2 page)

Task 4 - Self-Evaluation and Reflection

Based on the analysis of all the assessment results, identify your most successful learning objective(s) from the unit.	Explain why these objective(s) were successfully met. Give more than one reason for each of the successes identified.
Objective 1: The students will demonstrate an understanding of *fa* by writing the solfege and writing the notation.	The class was successful with this objective because they had aural, physical, and visual experiences they were able to transfer to the formative assessment where they were writing the notes/solfege. There was a specific physical technique that contributed to their success. For the music staff, the students used their hand where each finger represented a line of the music staff, and were able to identify where *fa* lived based on where *do* lived.
Objective 2: The student will experience physically, aurally, and visually where *fa* lives in relationship to *so, mi,* and *do.*	They had success in this objective because by the end, they were able to show me where *fa* lives on their body (Physical), on their tone ladders (visual). They were successful on their aural recognition, however, I don't know how well it measured their understanding because of the limitations of the question. Next time I were to do this unit, I would change the aural recognition part.

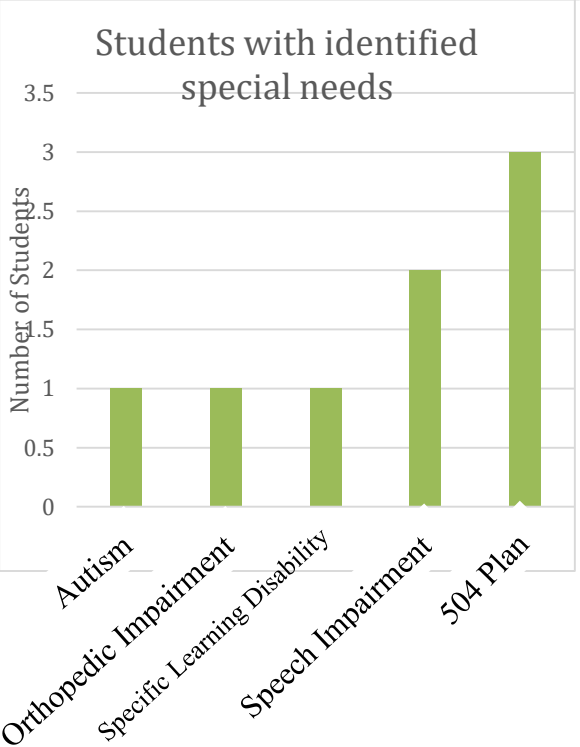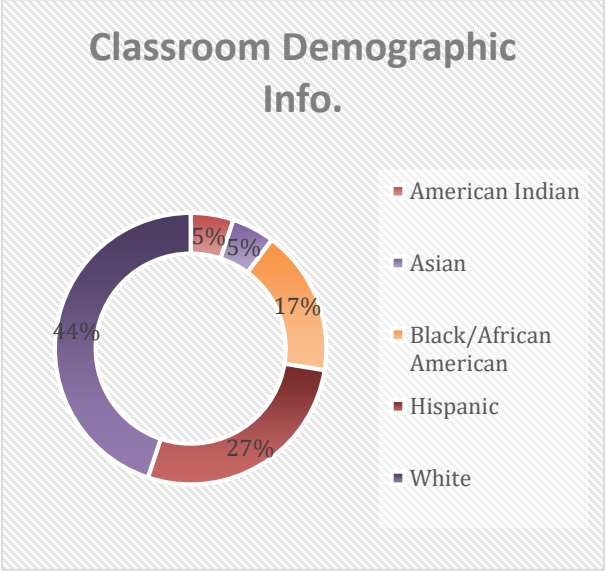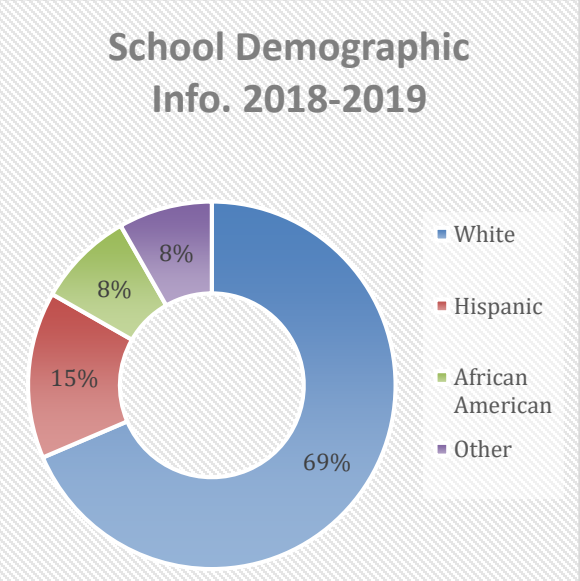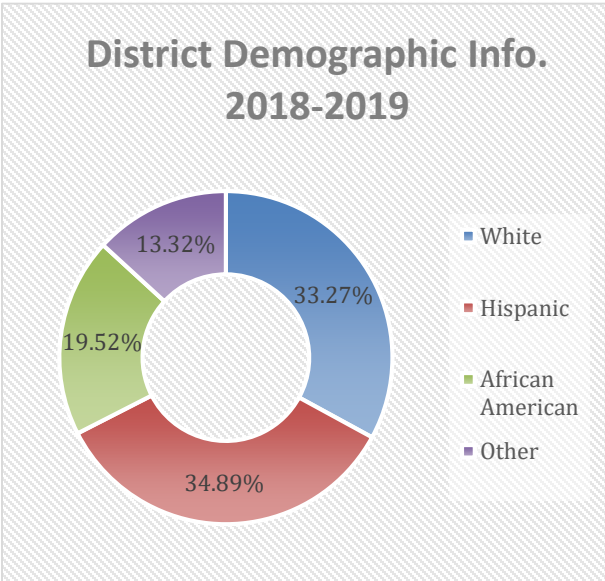**B. Description of Least Successful Objectives** (limited to 1/2 page)

Based on the analysis of all the assessment results, identify your least successful learning objective(s) from the unit.	Explain why these objective(s) were not as successfully met. Give more than one reason for each of the least successful objectives identified.
Objective 1: The student will be able to identify *fa* from known patterns aurally.	The difficulty students have with this objective is that they rely on the kinesthetic or visual aide. They would need a lot more practice identifying solfege in passages out of context. They key to more success with this objective would be including more inner hearing activities. If students had more experience with identifying solfege on their own given only the first note, they would have more success. This would have to be highly structured as to not confuse them.

Discuss at least TWO things to do differently in the future to improve students' performance. Be frank and thorough in your analysis.
I would have gotten the students outside to sing more often. For them to just be following hand signs, body signs, or tone ladder is not enough for them to really experience these objectives. I also would give students more repetitions of the song, by playing more rounds of the game, checking in/ correcting their singing, asking more guiding questions. I also would like to do more individual practice, or partner practice with singing. Another thing I would like to be doing more often is to sing a note, identify it (like *do, so, la, etc.*), then ask students what a different note's solfege is. This would help them prepare for identifying solfege out of context

C. Reflection on Unit and Implications for Teaching (limited to 1page)

Based on the teaching of the unit, student performance, and two detailed lessons, identify at least TWO aspects of your instruction that should be improved. Explain reasoning.	What steps are you going to take to improve your teaching in these areas? Be specific.
Aspect 1: Accuracy of modeling. There were moments where I would mess up one of the solfege/hand signs. Though students didn't mind it, and thought it was funny, It really did hinder their learning of songs at times. They were already struggling with singing confidently because of the circumstances, when they were fed wrong information, it made it that much harder for them to sing with confidence.	It's going to come down to rehearsing the songs and solfege more than I think I need to. I'll make sure I go over them the moring of, as well as rehearsing them during my lesson planning.
Aspect 2: I would like to improve the pacing and structure of my lessons. Transitions can also be improved so that students can spend as little time as possible moving between activities. At times, the structure is hindered by the amount I am talking versus the amount of time students are spending working on interaction with material and practicing concepts.	Increasing the different kinds of transitions I am familiar with is one aspect that I will be focusing on. There are strategies that I have become familiar with, but need practice implementing. During the remainder of my student teaching semester, implementing specific transitions between activities will be a focus of mine.

REFERENCES

Use this section to list credible resources you cited in the text to inform and/or support your instructional decisions/rationale in this work sample.

Eisen A., & Robertson L. (2010). An American Methodology, An Inclusive Approach To Musical Literacy. Lake Charles, LA: Sneaky Snake Publications, LLC.

APPENDIX A   Demographic Data for classroom, school, and district

District Demographic Info. 2018-2019

- White — 33.27%
- Hispanic — 34.89%
- African American — 19.52%
- Other — 13.32%

School Demographic Info. 2018-2019

- White — 69%
- Hispanic — 15%
- African American — 8%
- Other — 8%

Classroom Demographic Info.

- American Indian — 5%
- Asian — 5%
- Black/African American — 17%
- Hispanic — 27%
- White — 44%

Students with identified special needs

Number of Students

Autism, Orthopedic Impairment, Specific Learning Disability, Speech Impairment, 504 Plan

APPENDIX B Detailed Lesson Plans (2)

FOCUS: Concept and Musical skills	
CONCEPT/ELEMENT	BEHAVIOR/SKILL
Time: meter/tempo	Move
Time: rhythm	Manipulate
Melody	Visualize
Harmony	Sing
Timbre	Play
Dynamics	Verbal/write/label

Music Standards:
Create - Perform - Respond
- Cr.1 Imagine
- Cr.2 Plan and Make
- Cr.3 Evaluate and Refine
- Cr.4 Present
- Pr.1 Select
- Pr.2 Analyze
- Pr.3 Interpret
- Pr.4 Rehearse, Evaluate and Refine
- Pr.5 Present
- Re.1 Select
- Re.2 Analyze
- Re.3 Interpret
- Re.4 Evaluate

Cognitive Taxonomy (Bloom)
Knowledge   Analysis
Comprehension   Evaluation
Application   Synthesis

Psychomotor Taxonomy (Skills)
Imitation: copies
Manipulation: begins to understand
Precision: begins to refine
Articulation: anticipates/self-corrects
Naturalization: becomes automatic

Affective Taxonomy
Receive: attends
Respond: willing to be led
Value: seeks participation
Organize: interprets within a context
Characterize: owns with respect

Learning Style:
Auditory   Visual   Kinesthetic

Bruner: Enactive Iconic Symbolic

Differentiate: Extend Remediate

Assessments: Formal   Informal

Grade/Class: ▇▇▇▇▇   **Size:** 18

OBJECTIVES:

Song: C'est la Nuit

- The student will experience physically, aurally, and visually where *fa* lives in relationship to *so, mi,* and *do*
- The students will demonstrate an understanding of *fa* by writing the solfege and writing the notation.
- The student will be able to identify *fa* from known patterns aurally.

Materials, Equipment, Technology:

Solfa tone ladder, Music lanes

Process, Strategies and Learning Sequence (with Transitions):
Processes: Listening, Charts/Graphs/Maps/ Hands On, Reading, Writing
Cycle: I do (model); We do (guided practice); You do (Independent)

1. Teacher sing song; both teacher and students pointing to the tone ladder written on the board.
2. Choose a student to come up and lead the class in pointing to the tone ladder while the teacher sings the song.
3. Teacher projects the song, transition into reading the notation. *Do* lives on F
4. Question: "where is *do* living right now?" "Is *do* always on the first space? Or can *do* move to a different position?"
   a. *Do* can move
5. "When *do* moves here (on the second space) what happens to the other notes?"
   a. They also move
6. Discuss the other solfege and where they go
   a. *Domf*
7. Sing song in new key (G maj.)
8. Do it in another key (C maj)
9. Do it in another key (D maj) **WRITTEN ASSESSMENT**

FOCUS: Concept and Musical skills	
CONCEPT/ELEMENT	BEHAVIOR/SKILL
Time: meter/tempo	Move
Time: rhythm	Manipulate
Melody	Visualize
Harmony	Sing
Timbre	Play
Dynamics	Verbal/write/label

Music Standards:
Create — Perform · Respond
- Cr.1 Imagine
- Cr.2 Plan and Make
- Cr.3 Evaluate and Refine
- Cr.4 Present
- Pr.1 Select
- Pr.2 Analyze
- Pr.3 Interpret
- Pr.4 Rehearse, Evaluate and Refine
- Pr.5 Present
- Re.1 Select
- Re.2 Analyze
- Re.3 Interpret
- Re.4 Evaluate

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Differentiate: Extend Remediate

Assessments: Formal ____ Informal

Grade/Class: ██████████   **Size:** 18

OBJECTIVES: The student will experience physically, aurally, and visually where *fa* lives in relationship to *so, mi,* and *do*.

Song: Above the Plain/ After singing a phrase, the class should determine if the new note sounds closer to *mi or sol*.

Materials, Equipment, Technology:

Projector, ppt, laptop, dry erase markers, whiteboard.

Process, Strategies and Learning Sequence (with Transitions):
Processes: Listening, Charts/Graphs/Maps/ Hands On, Reading, Writing
Cycle: I do (model); We do (guided practice); You do (Independent)

1. Present the powerpoint about the history of the song "Above the Plain" Teacher models the song 4 times throughout, students do the body motions along with the teacher. Students say the bolded and underlined words in the powerpoint.
2. Sing whole song with body signs, student echo body signs, and have students listen for the words where the mystery sound is.
3. Once they identify the phrases, write the phrases with the solfege on the board.
   a. Gold and green (*mfs*)
   b. Young boys head (*sfm*)
4. Sing the target phrases and ask question: does our mystery sound live closer to *sol or mi*?
   a. Answer: *mi*
5. Sing target phrases again, but notice how close our mystery sound is to *mi*.
6. If students have difficulty figuring it out, sing the phrases as if *fa* were closer to *so*.

APPENDIX C Assessments and Rubrics

Pre-assessment and Post-assessment are the same

Name:_____   Class:_____
                              Date:_____
Music Pre-test
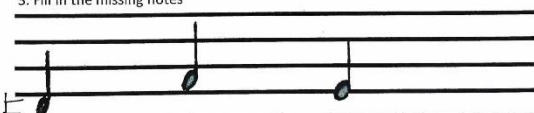
1. Circle all of the "fa's"

2. Write in the missing solfege syllables
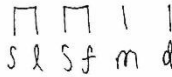
3. Fill in the missing notes

d r f m f m r s d

4. Circle what you hear.
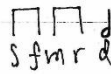
a.   b.
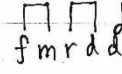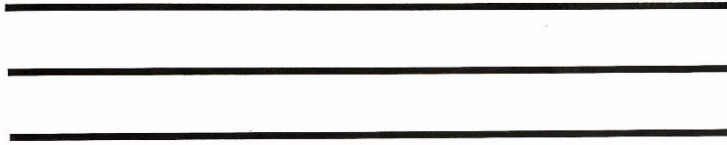
S l S f m d   m f m r m d

5. Circle what you hear.

a.   b.
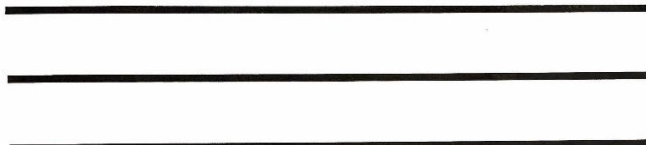
S f m r d   f m r d d

Scoring Key:

Informal Formative Assessment: Students will be given these as prompts, they have laminated copies of the music staff which they will use dry erase markers on.

m f s d' s f m

r m f m r m d

Informal Formative Assessment Con't

m   f   s   m   f   s

s   l   s   f   m   d

Informal Formative Assessment Rubric:

0	1	2	3	4
Student is unable to complete.	Student completes, work is very flawed (25% correct)	Student work shows understanding, but is unable to complete work with *do* on G.	Student completes most successfully.	Student goes above and beyond. Taking care to attention to details such as note head size, spacing, etc.

Formal Formative Assessment Rubric:

0	1	2	3	4
Student is unable to complete.	Student completes, work is very flawed (25% correct)	Student work shows understanding, but is unable to complete work with *do* on G.	Student is able to complete all work successfully.	Student completes the work of a 3 level, at this point, they will be asked to identify the song that each example is from.

Formal Formative Assessment:Students are given these this worksheet to complete on their own. It is the inverse of what I asked them to do on the informal assessment.

Assessment Results

Bar chart showing Pre-Test and Post-Test assessment results comparing FS Score (red) and WC Average (blue), with an x-axis scale from 0 to 20.