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| 2/6/15 Grade 8 Instrumental Music 42 min 1:49-2:32pm LP #1 of 3 | |
| Topic/Unit of Study | Chamber Music - Borodin Sting Quartet No. 2, mvt. 3 Nocturne |
| Central Focus | Students will adjust their technique to play a Borodin work with various dynamics, articulations, and styled expressiveness in accordance with the Italian text provided in the music and history of the score. |
| Language Function: | Students will identify the altered technique(s) by verbal description and  performance on the primary instrument.  Students will analyze the music of a specific time period based on history,  information from researchers, Italian text, and imaginative conclusions.  Students will compare and contrast their rendition before and after studying the history of the composer, time period, and Italian text. |
| Objective(s) | Students will make connections between the history of the piece and the appropriate styles of performance.  Students will analyze the score on structural and expressive levels.  Students will interpret their communicative role within the chamber group in a representation of their choice, by means of story, picture, written text, diagram, etc.  Students will draw inventive conclusions about the music using both the information from researchers and their own creativeness.  Students will have opportunity for self-expression and exploration of their ideas within the means and guidelines of the piece. |
| Pre-Requisite Knowledge/Skills | Students have experience playing and performing in a chamber group prior to this lesson. Students have knowledge of various styles of bowing. Students have the skills and background knowledge to play all notes and rhythms. |
| Summary | Students will study the history of a Borodin piece through an online presentation put together by the student teacher. They will be asked a series of questions throughout the presentation that encourage several dispositions of thinking about the music in both structural and expressive ways. Students will use their new knowledge to make new musical decisions about the piece and experiment with several technical deliveries. Students will represent their communicative roles by constructing a map of their own, indicating their own role of communication in the piece, by means of picture, drawing, written word, etc. while listening to a performance by experts in the field. Students will be assigned a section of the piece to perform, demonstrate, discuss, and edit, both individually and as a group. Students will use this section as a first step of their growth in expressive understanding of the piece. |
| Common Errors | Students with the leading role, or melody, will play quietly and shyly under the other players. Students will drag the first and last eighth notes in a measure, allowing the rhythm to become unsteady. Students may have trouble shifting into different positions and play out of tune notes in the more difficult passages. Students may need assistance with off-beats and syncopation. |
| Implementation and Procedure | |
| Anticipatory Set | The room will be set with four chairs and four stands prior to the start of the lesson. The SMART board and projector will be on, with both the online presentation and score ready to be displayed. There will be pencils on the stands for the students to use. The music we are working on will be playing in the background. |
| Step 1 | Students will unpack their instruments and get their music out, with the student teacher ready to help tune their instruments. |
| Step 2 | Students will be asked to play one section of the piece, giving each player a chance to perform. Students will self-assess their playing, verbalizing what they thought was good and what they would like to improve on and/or achieve. |
| Step 3 | The student teacher will present the online presentation, asking the group the questions embedded throughout. Students will have a chance to answer and discuss history, style, composer, and how this changes their ideas about the music. |
| Step 4 | Student teacher will scaffold their discussion towards the experimentation of technicalities in expressiveness. Students will practice a section appropriate for this. |
| Step 5 | Students will study a score while listening to professionals in a Youtube video. Students will analyze the technicalities of these players and experiment on their own. |
| Step 6 | Students will play and comment on each other’s performance, noting the positive changes and adding constructive criticism. |
| Step 7 | Students will write, draw, or by other means display their communicative role in the piece, within the section. Student teacher will verbally assess the work and give feedback. |
| Step 8 | Students will share their constructions and discuss ideas, followed with support and technical experimentation on their instruments. Student teacher will assist with the “how to” of all technical playing. |
| Step 9 | Students will attempt the section of the piece with a new perspective on the music and performing. Students will informally assess their playing and exchange ideas. Student teacher will scaffold and give ideas as needed. |
| Step 10 | Students will fill out a formal self- assessment of their work in that lesson, with room for questions, comments, and their growth of knowledge about the piece and steps toward technical expression. Student teacher will fill out a formal assessment for each student and compare responses. |
| Closure | Students will make goals for themselves as a group, discussion how the information presented today was helpful in their understanding of the music as a whole and for their communicative role in the piece. We will discuss why the history and knowledge of researchers is important in the study of music, and how we can make our own decisions about the music in a creative way, using this background information for support. Students will also discuss what they would like to or think they can achieve in the next few lessons. |
| Instructional Materials and Resources | |
| Instructional Materials (handouts, etc.) | Instruments and bows, sheet music, music stands, pencils, SMART board, projector, computer, internet access, YouTube video, paper for imaginative constructions, handout (formal self-assessment), copies of student teacher’s formal assessment for each student. |
| Resources | IMSLP Petrucci Library, [violinonline.com](http://violinonline.com), [wikipedia.com](http://wikipedia.com), [russiapedia.rt.com](http://russiapedia.rt.com), [prezi.com](http://prezi.com) |
| Technology | SMART board, Youtube, projector, computer, internet access |
| Standards: NYS, National, Common Core | |
| USA #5 | Reading and notating music |
| USA #6 | Listening to, analyzing, and describing music |
| USA #7 | Evaluating music and music performances |
| USA #9 | Understanding music in relation to history and culture |
| NYS #1 | Students will actively engage in the processes that constitute creation and performance in the arts |
| NYS #4 | Students will develop an understanding of the personal and cultural forces that shape artistic communications and how the arts in turn shape the diverse cultures of past and present society. |
| NYS #2 | Students will be knowledgeable about the materials and resources available for participation in the arts |
| Assessment | |
| Informal | Student’s understanding of the connection between the history and cultural aspects to the work (student teacher will use evidence of the student’s verbal suggestions and comments, or ask questions to check for understanding, if necessary) |
| Formal | Students will fill out a self-assessment form, with the freedom to ask questions and make comments. Student teacher will use this form to check the student’s perspective of growth and understanding of themselves and give feedback. Student teacher will provide written feedback on these rubrics and give them back during the next lesson. |
| Informal | Student teacher will compare the performance of the students at the beginning of class and at the end of class and note, verbally, the positive changes observed in terms of expressiveness and communicative roles, and goals for next lesson. |
| Informal | Student teacher will have students experiment and try sections of the music with different technical aims. Student teacher will visually and audibly assess that the experimental trials are changing and different from the first trial. |
| Informal | Student teacher will visually assess the student’s artistic constructions of their communicative role in the work, by their drawing, written text, diagram, or other choice of representation. |

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| 2/13/15 Grade 8 Instrumental Music 42 min 1:49-2:32pm LP #2 of 3 | |
| Topic/Unit of Study | Chamber Music - Borodin Sting Quartet No. 2, mvt. 3 Nocturne |
| Central  Focus | Students will adjust their technique to play a Borodin work with various dynamics, articulations, and styled expressiveness in accordance with the Italian text provided in the music and history of the score. |
| Language Function | Students will identify the altered technique(s) by verbal description and performance on the primary instrument.  Students will analyze the music of a specific time period based on history, information from researchers, Italian text, and imaginative conclusions.  Students will compare and contrast their rendition before and after studying the history of the composer, time period, and Italian text. |

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| Objective(s) | Students will review and make further connections between the history of the piece and the appropriate styles of performance.  Students will construct an organized chart, with section titles provided by the student teacher. All students will contribute to the chart.  Students will share their interpreted communicative role within the chamber group through their representation of choice, by means of story, picture, written text, diagram, etc.  Students will share and discuss inventive conclusions about the music using both the information from researchers and their own creativeness.  Students will have opportunity for self-expression and exploration of their ideas within the means and guidelines of the piece.  Students will improvise with expressive intent in accordance with the style of the piece. |
| Pre-  Requisite Knowledge/Skills | Students have experience playing and performing in a chamber group prior to this lesson. Students have knowledge of various styles of bowing. Students have the skills and background knowledge to play all notes and rhythms. Students have now been introduced to the definitions of the Italian text, history of the composer, culture, and time period. |

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| Summary | Students will review their new knowledge of the background of the piece, composer, history, culture, and Italian text. Students will discuss the progressive changes in their playing as a communicative ensemble from the previous lesson. Students will bring back ideas from last lesson and develop them, using their artistic representations on paper. Students will comment on the other representations, provide feedback, self-assess, and give further ideas. Students will review studying music in both structural and expressive ways, and the technique required to perform. Students will discuss what technique was changed last time and how they can continue to improve. Students will have more opportunities to listen to the recording of professionals and watch their technique in a video. Students will continue to use their knowledge to develop their musical decisions and experiment with technique. Students will support their responses and performance with their ideas of the communicative roles. Students will use their new knowledge to make new musical decisions about the piece and experiment with several technical aspects, including the introduction of balancing and blending concepts. |
| Common Errors | Student playing lead part will need assistance playing the correct rhythm. Student playing second violin part may have some intonation errors. As a group, they may sound unbalanced. The group will still play too softly and not have enough dynamic contrast. |
| Implementation and Procedure | |
| Anticipatory Set | The room will be set with four chairs and four stands prior to the start of the lesson. The SMART board and projector will be on, with both the video and selected section of the score displayed. There will be pencils on the stands for the students to use. |
| Step 1 | Students will unpack their instruments and get their music out, with the student teacher ready to help tune their instruments. |
| Step 2 | Students will be questioned on the information learned in the previous lesson, about the history, culture, and composer of the piece. This will be a verbal assessment, and we will review and reinforce the importance of knowing this background information. |
| Step 3 | Students will construct a chart consisting of reviewing information and recently learned terminology. All students will contribute to the context of the chart. |
| Step 4 | Students will be asked how they are going to apply this reviewed knowledge in this lesson, discussing the technical aspects changed last time and how we can further develop those. We will try playing through the section (measures 42-51) and note any positive changes while the teacher provides constructive criticism. |

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| Step 5 | Students will share their representation of their communicative role from last lesson. Students will comment, explore ideas, experiment with them, and apply them to the music. Students will listen and audibly assess whether positive changes were heard in each case. Students will be given several attempts to explore on their own before watching the physical motions of the professionals and discussing what technique they may be using. |
| Step 6 | Students will attempt to apply these new technical ideas to creative more expressive music, and music which reflects their personal interpretations made in the previous lesson. Students will comment on each other’s role and the physical changes needed to communicate effectively. Students will give each other suggestions, followed up by the student teacher. |
| Step 7 | Students will have several attempts to apply this new brainstormed information to their practice and performance. Students will have the opportunity to perform both solo and as an ensemble. |
| Step 8 | Students will be given the choice to improvise in the style of their role in the ensemble, communicating their artistic message to the listeners. It will be suggested that notes from the passage are used and the new techniques are explored within their own creation. The other option is to play their part in the score. All students have the same options and this is to make sure every student is comfortable playing alone. |
| Step 9 | Students will watch and listen to the professional video, afterwards drawing conclusions about how to blend and sound balanced. Students will compare and contrast the difference and growth of the ensemble as a whole, leading into a discussion of balance and blending. |
| Closure | Students will acknowledge their progress throughout the two lessons. They will make further goals for themselves as a group, discuss how the information presented today was helpful in their understanding of the music as a whole and for their communicative role in the piece. Students will review the technical elements of creating expressive music. Students will also discuss what they would like to or think they can achieve in the next few lessons, and how improvisation allowed them imaginative freedom and expansion of ideas. Students will fill out hand-out about their growth as performers, interpreters, analyzers, and improvisers. |
| Instructional Materials and Resources | |
| Instructional Materials | Instruments and bows, sheet music, music stands, pencils, SMART board, projector, computer, internet access, YouTube video, handouts |

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| Resources | IMSLP Petrucci Library, [violinonline.com](http://violinonline.com), [wikipedia.com](http://wikipedia.com), [russiapedia.rt.com](http://russiapedia.rt.com), [prezi.com](http://prezi.com), [youtube.com](http://youtube.com) |
| Technology | SMART board, Youtube, projector, computer, internet access |
| Standards: NYS, National, Common Core | |
| USA #3 | Improvising melodies, variations, and accompaniments |
| USA #5 | Reading and notating music |
| USA #6 | Listening to, analyzing, and describing music |
| USA #7 | Evaluating music and music performances |
| USA #9 | Understanding music in relation to history and culture |
| NYS #1 | Students will actively engage in the processes that constitute creation and performance in the arts |
| NYS #4 | Students will develop an understanding of the personal and cultural forces that shape artistic communications and how the arts in turn shape the diverse cultures of past and present society. |
| NYS #3 | Students will connect the individual work to other aspects of human endeavor and thought. |
| Assessment | |
| Informal | Verbal review and informal assessment of absorption by asking individual students to respond to questions. |
| Formal | Students will fill out a self-assessing hand-out about their growth as performers, interpreters, analyzers, and improvisers. |
| Informal | Student teacher will compare the performance of the students at the beginning of class and at the end of class and note, verbally, the positive changes observed in terms of expressiveness and communicative roles. |
| Informal | Student teacher will visually and audibly assess that the experimental trials are changing and different from the first trial. |
| Informal | Student teacher will informally determine the depth of student understanding through the student’s explanation of communicative representation and comments on other students’ work. |
| Formal | Student teacher will fill out rubric that examines the student’s understanding of the topic thus far through their paper representation, attempts at editing performance, verbal explanation, and comments on other student work. Students will receive this in the next lesson. |

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| 2/27/15 Grade 8 Instrumental Music 42 min 1:49-2:32pm LP #3 of 3 | |
| Topic/Unit of Study | Chamber Music - Borodin Sting Quartet No. 2, mvt. 3 Nocturne |
| Central Focus | Students will adjust their technique to play a Borodin work with various dynamics, articulations, and styled expressiveness in accordance with the Italian text provided in the music and history of the score. |
| Language Function: | Students will identify the altered technique(s) by verbal description and performance on the primary instrument.  Students will analyze the music of a specific time period based on history, information from researchers, Italian text, and imaginative conclusions.  Students will compare and contrast their rendition before and after studying the history of the composer, time period, and Italian text. |
| Objective(s) | Students will expand their connections between the history of the piece and the appropriate styles of performance for a deeper understanding.  Students will interpret their communicative role in a new section of the piece and compare and contrast how their roles have changed compared to the previously studied section.  Students will build on previous creative ideas in a new section using their new knowledge of history from researchers and their own creativeness.  Students will discuss and share ideas, focusing on how their individual role contributes to the group as a whole.  Students will experiment with techniques applied in the previous lessons to this new section of the music.  Students will support how their rendition and performance style is appropriate for this section of the music.  Students will have opportunity for self-expression and exploration of their ideas within the means and guidelines of the piece. |
| Pre-Requisite Knowledge/Skills | Students are comfortable rehearsing together as an ensemble. Students have listened to professional recordings of this piece more than once. Students have knowledge of the history of the piece and about the composer. Students have the capability to play all notes and rhythms in this piece. |

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| Summary | Students will be given a new section of the piece to study and rehearse. The students will use their prior knowledge to play, discuss, compare and contrast this new section to the previous. Students will perform their final product after rehearsing the section several times, and explain how they arrived at their final performance. They will have to describe the technical changes made to be successful. The students will be self-assessing, assessing each other verbally, giving positive feedback, and using the musical vocabulary in their descriptions. The student teacher will provide feedback, suggestions, and corrections, after their performance. We will compare their rendition to the professional recording, talk about what they liked about theirs and what they enjoyed most about the professional rendition. The students will make some final changes and have a closing discussion about what they will do next time they get a new piece of chamber music, how they have improved over three lessons, and why this was meaningful for them. |
| Common Errors | Students may play some incorrect notes and rhythms. The students playing the inner voices that aren’t used to having the main melodic role may play too quietly and not expressively enough. Based on the mistakes from previous lessons, it is likely that certain students will occasionally forget about a sharp in the key signature. |
| Implementation and Procedure | |
| Anticipatory Set | The room will be set with four chairs and four stands prior to the start of the lesson. The SMART board and projector will be on, with both the video and new selected section of the score displayed. There will be pencils on the stands for the students to use, along with handouts. |
| Step 1 | Students will unpack their instruments and get their music out, with the student teacher ready to help tune their instruments. |
| Step 2 | Students will be informed that they will be collaborating on their own for a portion of the lesson, and they can use their list they created in the previous lesson and guiding questions to scaffold their discussion and rehearsal. It will be noted that the student teacher will be watching and listening to the rehearsal, taking notes to comment, compliment, and correct later on. |
| Step 3 | Students will work as a group to compare and contrast this new section to the previous one, with the score displayed on the SMARTboard for them to analyze, viewing all parts simultaneously. |
| Step 4 | Students will be giving each other feedback, peer-assessing, self-assessing, drawing conclusions, describing/creating an imaginative story, setting, scenario, or picture to accompany this section of the piece. They will ask for any assistance they need with notes or rhythms. |

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| Step 5 | Students will rehearse, discuss, fix mistakes and add expressive nuances for several minutes before a “final performance”. They will be asked to describe their process, what went well, what they want help with, and how they altered their technique to create this style. |
| Step 6 | We will listen to a professional recording of this section, noting what is different and drawing hypothesis about why these musicians chose to make specific musical decisions. We will discuss the techniques these musicians are using and compare/contrast them to our ensemble. |
| Step 7 | The students will have a few more minutes to take the feedback from the student teacher, along with our discussion of the professional recording, and make final edits in their rehearsing. |
| Step 8 | Students will have a couple trials before a final performance and describe the final changes they made, using musical vocabulary in their descriptions. |
| Closure | The final minutes of the lesson will consist of the students describing how the past three lessons have changed their perspective on chamber music, how they will continue to use these strategies in the future, how their collaboration as a quartet has evolved, if any new techniques were used, and how their musicianship has grown. Relevant questions are listed on a handout. |
| Instructional Materials and Resources | |
| Instructional Materials | Instruments and bows, sheet music, music stands, pencils, SMART board, projector, computer, internet access, YouTube video, handouts |
| Resources | IMSLP Petrucci Library, [violinonline.com](http://violinonline.com), [wikipedia.com](http://wikipedia.com), [russiapedia.rt.com](http://russiapedia.rt.com), [prezi.com](http://prezi.com) |
| Technology | SMART board, Youtube, projector, computer, internet access |
| Standards: NYS, National, Common Core | |
| USA #5 | Reading and notating music |
| USA #6 | Listening to, analyzing, and describing music |
| USA #7 | Evaluating music and music performances |
| USA #9 | Understanding music in relation to history and culture |
| NYS #1 | Students will actively engage in the processes that constitute creation and performance in the arts |
| NYS #4 | Students will develop an understanding of the personal and cultural forces that shape artistic communications and how the arts in turn shape the diverse cultures of past and present society. |

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| NYS #3 | Students will connect the individual work to other aspects of human endeavor and thought. |
| Assessment | |
| Informal | Student teacher will assess whether the students are playing the correct notes and rhythms, according to the score. |
| Informal | Student teacher will visually and audibly assess whether technical changes have occurred in each student throughout the course of the lesson, comparing the performance at the beginning of the class and at the end of class, noting the changes verbally. |
| Formal | Students will fill out a worksheet and answer questions relevant to the topic of the three lessons. |
| Informal | Student teacher will decide whether each student’s explanation of their role was appropriate to the piece and the ensemble. |
| Formal | Student teacher will assess whether each student contributed to the group, played a significant part in decision-making, was actively engaged, and had a positive rapport with classmates. |
| Theory | Vygotsky: Zone of Proximal Development: Scaffolding the skills too difficult for students to master on their own, but can be done with guidance and encouragement from a knowledgeable person. (Allowing students to try rehearsing on their own, while providing scaffolding questions, then giving guidance and instruction to help) |
| Theory | Bloom’s Taxonomy of Higher Order Thinking:   * Cognitive: Application: Solving problems in new situations by applying acquired knowledge, facts, techniques. Analysis: breaking information into parts by identifying motives, relationships. Evaluation: present and defend opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria * Affective: Organizing: The student can put together different values, information, and ideas and accommodate them within his/her own schema; comparing, relating and elaborating on what has been learned. * Psychomotor: Adaptation: Skills are well developed and the individual can modify movement patterns to fit special requirements. |