

Autumn Leaves

Kristopher Emanuel

First Grade

Music

**Description of the Lesson Implementation:** Provide a straightforward synopsis of the enactment of the lesson. It may be helpful to think about the lesson from a student's point of view, or the perspective of an observer who didn't know your lesson plan ahead of time.

This is a music lesson for 1st grade. The lesson was taught on 10/17/2016 for a class of 25 students (12 male, 13 female). 3 students are with a speech or language impairment, one student is with a developmental delay, 4 students are listed as homeless, 19 students are in the ESL program and 22 students have a lit plan. We had access to a large music room which allows students to have space between each other, cut-out manipulatives for the project, a piano/recorder to play the music with, and a white board to share the music on. Our school has an expectation for 100% student engagement, which impacts my strategies sometimes as I try to find meaningful ways to allow each student an opportunity to feel included and engage in the content actively.

**Context:** Content area and grade level, class size, your student population (**without** any personally identifiable information), and relevant features of your school environment (e.g., access to instructional materials, aspects of the school culture that influence instructional decisions)

I started the lesson by asking the students what has been changing outside and they shared with their partners before we shared some of our ideas as a class. I then introduced the students to the rhythms of the autumn objects we would be using (green leaf, orange leaf, red leaf, yellow leaf, acorn.)

I placed four of these objects on the board and we said the rhythms of them using the words. I then invited a student to add their own pattern to mine until we had four measures worth of patterns. We recited the entire thing as a class. I then asked if the class felt good about their choices. Some students wanted to make a change so we made two edits together where a student could switch two rhythms that were on the board or switch one rhythm out with one of the rhythms that hadn't been used yet.

After going over the process of getting into our groups (I have color groups with 4 people in each and use some Kagan structures in my classroom) each of our 6 groups (we had one group of 5) worked together to create one full measure of music with their bag of manipulatives. After an appropriate amount of time I asked each group to finalize their work and practice one of their creations. After sharing and cleaning up I asked for immediate feedback and then asked some reflection questions.

**Note:** The shaded areas indicate the shifts from more traditional lesson planning to a concept-based instructional design and asks teachers to metacognitively reflect on their planning. The red cells and shading indicate the primary focus of our work at the Institute. **The process guide is to help make visible “the invisible thinking” in which teachers engage as they plan lessons.** The guide is not intended to suggest that templates in use by teachers or in districts should be replaced; in fact, the process guide may be a valuable tool when used “side-by-side” with other lesson planning templates or tools. The intention is to illustrate the type of questioning that should occur consistently with any planning process when considering the instructional shifts implicit in the Colorado Academic Standards.

<b>Shift in Instructional Design</b>	<b>Lesson Elements and Design</b>	<b>Metacognitive Reflection</b>
<p><b>The Unit Generalization and Focusing Lens asks students to ...</b></p> <p><b>Choice, changes</b></p>	<p><b>Lesson Focus:</b> In this lessons, students will explore the rhythm of familiar autumn objects and make choices for how to organize these objects to create a one-measure rhythmic phrase as a class and as a small group.</p>	<p><i>How does this specific lesson advance the big idea or generalization of the unit? What connections might be made between other content areas?</i></p> <p>This lesson provides students the opportunity to manipulate musical elements as they work to create musical patterns. By performing something that they created, their ability to perform 4-beat rhythm phrases is enhancing. Reading music helps to advance the skills needed in beginning reading. Beats in music can also relate to counting in math. In addition, this lesson will also further the big idea of the first grade creation unit, which will not be assessed until the third quarter of the school year.</p>
<p><b>This lesson objective / learning target is critical to student understanding because...</b></p> <p>Identifying, reading, and composing with musical elements is part of being a well-rounded musician.</p>	<p><b>Objectives / Learning Targets:</b></p> <p>Students will be able to collaboratively create and perform four beats of composed music with rhythmic accuracy.</p>	<p><i>In what ways does the learning target support the generalization?</i></p> <p>This particular lesson enables the teacher to determine the students' knowledge of rhythmic speaking, a skill necessary prior to learning to read the notation of music. This lesson also enables the teacher to become aware of any gaps in a student's ability to read not only music but also words in their classroom (for instance, the teacher might discover some students not reading left to right or right-side up.)</p>
<p><b>Instructional strategies</b></p>	<p><b>Instructional Strategy Menu (not exhaustive):</b></p> <ul style="list-style-type: none"> <li>• <i>Inquiry Question</i></li> <li>• <i>Teacher-Guided Instruction</i></li> <li>• <i>Teacher Modeling</i></li> </ul>	<p><i>Which instructional strategies will foster learning the lesson's skills, processes, or content?</i></p>

	<ul style="list-style-type: none"> <li>• <i>Hands-On Participation</i></li> <li>• <i>Collaborative Groups</i></li> <li>• <i>Round Robin Structure</i></li> <li>• <i>Student Reflection</i></li> <li>• <i>Rondo Form</i></li> </ul>	<p>In using these strategies, students engage with the musical material as a full class, collaborative groups and individually. Through the round robin structure, each student should have a unique voice that is heard in the lesson. Each of these methods for engagement are part of the musical experience.</p>
<p><b><i>In the first 3-7 minutes of the lesson,</i></b></p> <p>Students will discuss and discover what changes autumn brings.</p>	<p><b><i>Opening (hook / anticipatory set / lesson launch)</i></b>  <b>Instructional Strategy chosen: Inquiry Question</b>  <b>Why is this strategy impactful:</b> The particular inquiry questions puts their mindset into the autumn theme for the lesson, which is an access point for the students as it is familiar and piques their imagination/curiosity before we put music to it.</p> <p><b>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</b></p> <p>This strategy builds relationships. Music is an art and the beauty that surrounds us is sometimes forgotten as we work hard to "get to the teaching." Taking a moment to set the theme up helps the student teams develop more of a positive relationship and our community is built as we have a moment to share this.</p> <p>This strategy also creates relevancy as it was presented in October when the leaves are changing and other things are changing. Now we are making music with things that are outside in our actual world.</p>	<p><i>In what ways does the chosen strategy work toward a larger purpose at the beginning of the lesson (e.g., engaging students, increasing curiosity, stimulating student-generated questions, etc.)?</i></p> <p>This strategy makes a connection to the world around the students, a world that is still fairly new to them and holds many new things waiting to be discovered and explored. By using this question we are creating buy-in for the students, allowing them to elaborate on their natural curiosities and engage them!</p>
<p><b><i>The Learning Experience will enhance students ability to create music and perform it by having them work in collaborative teams to create a measure of music and perform it using autumn-themed manipulatives.</i></b></p>	<p><b><i>Learning Experience / Lesson</i></b>  <b>Instructional Strategy chosen: Hands-on Participation/Groups</b>  <b>Why is this strategy impactful:</b>  As a human race, we explore the world through trial and error, especially at a young age. Each of us possesses a spatial/temporal region of the brain which we can use to learn. By having manipulatives in front of the students, the students have an access point for creating music. They may not know the symbols that we have known as music notation, but these shapes and their sounds are concrete for them to work with. Later on we can relate these experiences when we get to the labelling of these concepts. (e.g. Once we learn what a quarter note is we can come back to these creations and explore what autumn manipulatives have a quarter note sound in them.) Sound before symbol, experiences before label. This is one access point (of many) to reach the learning target/standard.</p> <p><b>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</b></p> <p>This strategy encompasses all of these. Students will be able to self-differentiate to their liking. Students will build relationships as they work in their teams to make decisions about music. This especially fosters disciplinary literacy as creating and performing music are two major outlets for any musician yesterday and today. Many of today's career musicians will be using these skills, just in more complex ways.</p>	<p><i>In what ways does the chosen strategy(ies) work toward a larger purpose (e.g. increasing collaboration; interacting with complex texts; situating students in real-life, relevant experiences; increasing student agency; stimulating student discourse; etc.)?</i></p> <p>This strategy increases the ability for students to work in a more collaborative setting where they can guide their own learning. Each group/individual can make the task as easy or complex as they would like to (self-differentiation). This method of creating music creates a real-life situation as many musicians create their own music and then perform it. This is what they all did through</p>

<p><b><i>The closing activity reinforces the learning.</i></b></p>	<p><b>Closure</b>  <b>Instructional Strategy chosen: Rondo Form</b>  <b>Why is this strategy impactful:</b>  The students are in teams and know a the "We are playing in the share something during their forest" song, this needs to tie together in a meaningful way. The rondo form can be considered an instructional strategy as it the structure of the performance. Rondo form provides an easy access point for multiple groups to share their learning not in an abstract way, but through a musical form/structure. Now we can sing the song/play the singing game, then a group shares, go back to the song/singing game, another group shares. Not it all ties in and could even be demonstrated to onlookers.</p> <p><b>How does this strategy support meeting the "just-right challenge," or "building relationships," or "creating relevancy," or "fostering disciplinary literacy"?</b>  We are really creating relevancy as a large body of musical works in our history utilizes the Rondo form, so we are now sharing our work within a well-known musical structure. Instead of having students share what they did, now each of their parts adds to the larger whole, building our class community as now we have 100% of students contributing positively to the music-making.</p>	<p>this learning experience.</p> <p><i>In what ways does the chosen strategy cement the learning?</i></p> <p>Students (especially at this age) learn by doing and this task provides that and gives them a concrete experience that they can participate in like a professional musician would.</p> <p><i>What evidence will show that the strategies impacted student learning? Were the strategies effective through the learning process?</i></p> <p>The students will be able to share something during their section of the music within the structure of the performance.</p>
<p><b><i>Technological resources that will support student learning and move students toward the learning target.</i></b></p>	<p><b>Technological Resource and application:</b></p> <p>This lesson utilized basic classroom resources: cut-out autumn manipulatives which were printed in color. A white board, felt board and felt cut-out autumn objects for our class-work. Students could be given a template with four boxes so they can see exactly where to put the objects.</p> <p>In other schools, this could be done with iPads, promethean, or SMART boards as they allow users to manipulate objects and move them around. This could also allow for another way to save student work for the next day.</p> <p><b>How: In what ways does this chosen resource support meeting the "just-right challenge," or "building relationships," or "creating relevancy," or "fostering disciplinary literacy"?</b>  Being in a school with 21st century technology could create a large amount of relevancy as these are materials the students will be using throughout their lives. Musicians in the real world use technology to create music and to even perform music depending on the style.</p>	<p><i>How will my students and I strategically use technology resources to enhance the learning experience (and support "meetingthe just-right challenge," "building relationships," "creating relevancy," and/or "fostering disciplinary literacy")?</i></p> <p>The use of technology in this capacity is as a tool to capture and share information. This helps the students to be able to think through ideas, add to and share at a later time.</p>

<p><b>Formative assessment will be a quick Check for Understanding in which students will demonstrate they are or are not on track.</b></p>	<p><b>Formative Assessment</b>  <b>Formative Assessment tool/method: Observation</b>  <b>Learning indicators of success:</b>  Students should be able to perform their composition with their group. Students should be able to accept ideas from their peers as they go through the creative process in their teams.</p>	<p><i>What “indicators of success” will show that the students are gaining mastery? How will I use that evidence in a feedback loop?</i></p> <p>Students should be able to perform their composition with their group. Students should be able to accept ideas from their peers as they go through the creative process in their teams.</p> <p>I can create groups based on the strengths of the students. I can write a note in my gradebooks about how different students participated/contributed to this group in an informal way.</p>
---	---	--

**Reflection:** The process that was taken in order to deliver this lesson was a strength. By learning a song about the forest prior to this lesson, students were a little more invested in the inquiry question. We did a whole-group experience as a way to explore this process in a safe way and get some quick tips on how this process can look in our teams. Having small-versions of the class manipulatives for the teams to use individually was very helpful and having them work in collaborative teams that they have been with for some time was helpful as well as we have already performed some team-builders in prior classes and the classroom communities support being respectful of other ideas.

I received positive results from the groups as they shared out their different performances. While my intent was for the students to share in a Rondo form, it actually turned out to be an AB form which, because of time, became just the B as we had a few minutes left and I wanted to provide a performance opportunity for each group.

The directions for getting into collaborative groups were too precise and created some initial confusion. The flaw I made was trying to micromanage every step to "prevent issues." I may have received a quicker success if I just asked the students to do what we did as a class in their collaborative teams. I did not take the necessary time to teach the Kagan structure I intended to use and so that was also confusing. If it was more open-ended I wonder what the results may have looked like.

I also noticed, in the reflection, that many of the students had a positive experience. One group in particular did not as they had a strong personality in their group that did a majority of the work (i.e. took over.) I took note of this group on my seating chart as data when I think about what the next set of groups will look like. I could also use this as an indicator to take some more time to teach some of the collaborative structures to provide for more equal and efficient collaboration as this is a skill the students will be using in the music classroom (and in their musical careers) for a long time.

In the future I may like to add using unpitched percussion instruments for groups that feel like they want to go the extra mile. I could also provide opportunities for those students that do their best work individually.

**Connection to Performance Goal:** I could have collected some data on this class of first grade students on their ability to work in a group to create a one measure rhythm, perform on unpitched percussion, and provide reflection on the experience. I also provided several access points for engagement (whole-class, small-groups).

**Student Feedback:**

*Do you think your group took turns creating ideas?*

All but one group thought their groups worked well and that their ideas were valued. Some groups said (and I noticed) that they created more than one composition but, because the students were being respectful, they felt valued even if their idea was not chosen for the final sharing.

One group shared that they had one person who wasn't letting them take turns and took over their work so they didn't have a good experience. Some of the groups shared what worked well in their groups to help this group such as saying they could ask the teacher for help if the group isn't working well or letting that person know they have an idea rather than sitting there.

*Would you change anything if you could?*

Many students shared something they noticed about another group (or another student in their group) that they liked. Someone enjoyed that one group made their composition using the same item four times while another student said they enjoyed that another group had different things. Some of the students really just liked their own and wanted theirs to be picked just because it was theirs and that lead to an interesting conversation about maybe having smaller groups next time or getting a chance to work alone next time, that they would just want to change that. One student said they wanted to try another groups creation next time.

*Did the music remind you of anything?*

One student said they were reminded of walking in the park with their family over the weekend. Another student shared that this reminded them that music is fun but we also created something. Another student wanted to go outside to play in the leaves during recess now. Another student wanted to go get some pumpkins to carve. I wrapped up their comments by saying "Look how the music reminded you of all of these things that have nothing to do with music. Isn't that amazing?!"

<b><i>Time Suggested</i></b>	30-50 Minutes (depending on class size and frequency of music class)
<b><i>Materials Needed</i></b>	<p style="text-align: center;">Felt Board  Felt Autumn Objects  Small Ziploc bags  Small autumn objects for the groups  Recorder (optional)  Lyrics (optional)  White board  Markers</p>
<b><i>Co-teaching Opportunity</i></b>	<p style="text-align: center;">When students are working in collaborative groups it can be helpful to have a co-teacher to more readily answer student questions and increase their success rate as they compose their music and prepare their performance.</p>
<b><i>Cross-Content Connections</i></b>	<p style="text-align: center;">Math  Science  Reading/Writing</p>



<b>Content Area(s)</b>	Elementary General Music
<b>Conceptual Objectives</b> <ul style="list-style-type: none"> <li>• The point of the lesson in relation to the elements of music</li> <li>• Simply define the element of music that is being taught; such as: "Dynamics are..."</li> </ul>	Rhythm is the organization of sound and silence in music.
<b>Behavioral Objectives</b> <ul style="list-style-type: none"> <li>• List evidence outcome for each standard included in the lesson</li> </ul>	Students will be able to collaboratively create and perform four beats of composed music with rhythmic accuracy.
<b>Colorado Standards</b> <ul style="list-style-type: none"> <li>• Conditions on which the behavior is dependent</li> <li>• The observable behavior</li> <li>• <b>The criteria for success</b></li> </ul>	<b>1.1.2.a</b> – Perform four-beat patterns that include sol-mi-la or mi-re-do and quarter note, pair of eighth notes, and quarter rest.
<b>Prior Learning</b> <ul style="list-style-type: none"> <li>• What concepts will the students need to know and what skills will they need to have before you teach this lesson?</li> </ul>	Students will already need to be able to: <ul style="list-style-type: none"> <li>• Perform music with beat awareness</li> <li>• Know "We are playing in the Forest."</li> <li>• Understand the</li> </ul>
<b>Overview of Student Activities</b> <ul style="list-style-type: none"> <li>√ Motivation</li> <li>√ Advance Organizers</li> <li>√ Sequencing</li> <li>√ Closure</li> <li>• <b>Detailed</b> steps will you take to implement this lesson?</li> <li>• How will the class be seated/standing?</li> <li>• How will you teach the song, dance, or instrument piece?</li> <li>• How will you &amp; your students be using technology?</li> <li>• What learning strategies will be implemented?</li> <li>• How will you communicate student expectation?</li> <li>• What products will be developed by students?</li> </ul>	<p>T: "This time of the year can be very beautiful. With a shoulder partner, can you share something you've noticed has been changing this month?"</p> <p>S: Students will share things they have noticed changing, especially the leaves.</p> <p>T: "Excellent! The leaves are definitely changing! That reminds me of that song we started to learn last time." <i>Begin Song</i></p> <p style="text-align: center;"><i>We are playing in the forest, For the wolf is far away. Who knows what will happen to us If (s)he finds us at our play?!</i></p> <p>T: "In our forest we've had a lot of things changing. Can anyone share something they or their partner shared that was changing?"</p> <p>S: S share the autumn things they noticed changing while the teacher writes it on the board.</p> <p>T: "Great! So here I have some objects that go with these items." <i>Class explores the different items like "yellow leaf," "acorn," "red leaf," and more!</i></p> <p>T: "Would anyone like to help me create an idea by putting up any four of our autumn items up on our magic (felt) board?"</p> <p>S: The chosen student comes up and puts four of the items up and the class rhythmically recites it.</p> <p>T: T will continue this process until four ideas are up on the board. T can choose to explore elemental form with the students now or to allow the students to freely create these rhythmic patterns as a class.</p>

T: "Now we have four of these up here, does anyone have an idea for a small change?"

S: S comes up to change one of the objects with another. T leads S in reciting the new composition. You can repeat this step as much or as little as you would like to.

T: "Today we will be working to create our own autumn music. We will be using the Continuous Round Robin structure starting with Spin selector 2's.

In your teams, each person will place four of the autumn objects, from this bag your group will receive, in a row and your group will recite them, just like we did in class. Then the next person will either make a new one or make one small change to the one in front of them. When I call "time's up" we will move on to a sharing.

S: Students recite the steps to check for understanding.

T: "I will come around to give you your bags. Please stand up and transition to your own group space and let's work at a Level 2, please."

S: students will have a minimum of five minutes to work on creating their own four-beat rhythm pattern as a group.

T: After 5 minutes "Time's up. At this time, please practice your current pattern as a group."

S: Take 30 seconds to practice.

T: "Starting with the blue team, could you share your pattern and then we will go around counter-clock wise."

T: Once everyone has shared. Create an ABA form (or Rondo form) by interjecting the song from earlier (with movement) as the A section and one group's composition as the B section. Or do a Rondo to more fluidly include all the groups.

S: Performs the ABA or Rondo by moving in the A section and being an audience in the B section (or C section, D section, etc.)

T: "Excellent! Thank you for sharing! Do you think your group took turns creating ideas? Would you change anything if you could? Did the music remind you of anything?"

S: Allow students to answer/reflect on the day.

	T: "Congratulations, we created and performed new music today by making four-beat rhythm patterns."
<b>Resources/Materials</b> List software, instruments, markers, websites, recordings, references, etc.	<ul style="list-style-type: none"> <li>• Felt Board</li> <li>• Felt Autumn Objects</li> <li>• Small Ziploc bags</li> <li>• Small autumn objects for the groups</li> <li>• Recorder (optional)</li> <li>• Lyrics (optional)</li> <li>• White board</li> <li>• Markers</li> </ul>
<b>Assessment</b> <ul style="list-style-type: none"> <li>•How will student products and/or process be assessed?</li> <li>•Are you using a rubric? Attach</li> <li>• How will you track student progress?</li> <li>•How will you collect data?</li> </ul>	Students are able to collaboratively create and perform four beats of composed music with rhythmic accuracy.
<b>Collaboration/Sharing</b> <ul style="list-style-type: none"> <li>•Does this lesson support classroom curriculum (learning in other classes in the school)? How?</li> <li>•How will you collaborate with your team to implement this lesson?</li> <li>•How will this lesson enhance preservice teacher education?</li> <li>•How will student products be showcased?</li> </ul>	This lesson will be shared with Dr. Carla Aguilar and member of All Students All Standards Institute Music Team
<b>Modifications</b> <ul style="list-style-type: none"> <li>• address special needs (including gifted) students in the classroom and modifications you will use to help them be successful.</li> </ul>	N/A
<b>Extensions</b> <ul style="list-style-type: none"> <li>• How could you extend this lesson?</li> <li>• What will you do next?</li> </ul>	<p>This is the second day of this lesson. Next time (or in the same class if time allows) students could be invited to find different instruments in many different ways. Random instruments, instruments of the same family, one instrument per family and could try performing their creation a number of ways. The whole group could perform. Maybe one person gets "yellow leaf" and another gets "acorn" so each person is responsible for creating the whole performance.</p> <p>The groups could become pairs to increase student accountability or even to having students come up with these individually.</p>
<b>Reflection</b> <ul style="list-style-type: none"> <li>• Complete this section <u>after</u> lesson</li> <li>• How did it go?</li> <li>• What went well?</li> <li>• What would you change?</li> <li>• What are your goals for next time?</li> </ul>	<p>This lesson was implemented for one of my first grade classes on Monday, October 17, 2016 at Hillcrest Elementary.</p> <p>The process that was taken in order to deliver this lesson was a strength. By le students were a little more invested in the inquiry question. We did a whole-grou in a safe way and get some quick tips on how this process can look in our teams.</p>

for the teams to use individually was very helpful and having them work in collaborative time was helpful as well as we have already performed some team-builders in prior class support being respectful of other ideas.

I received positive results from the groups as they shared out their different performances to share in a Rondo form, it actually turned out to be an AB form which, because of time minutes left and I wanted to provide a performance opportunity for each group.

The directions for getting into collaborative groups were too precise and created so trying to micromanage every step to "prevent issues." I may have received a quicker success we did as a class in their collaborative teams. I did not take the necessary time to teach and so that was also confusing. If it was more open-ended I wonder what the results would have been.

I also noticed, in the reflection, that many of the students had a positive experience a strong personality in their group that did a majority of the work (i.e. took over.) I took as data when I think about what the next set of groups will look like. I could also use this to teach some of the collaborative structures to provide for more equal and efficient collaboration will be using in the music classroom (and in their musical careers) for a long time.

In the future I may like to add using unpitched percussion instruments for groups that struggle a mile. I could also provide opportunities for those students that do their best work individually.