

Rhythm
Justin Bankey
Fourth Grade
Music

## CONCEPT-BASED LESSON PLANNING PROCESS GUIDE

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**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)

This music lesson is for the Fourth Grade. I have four sections of the Fourth Grade with an average class size of 18. We have a Hispanic population below 40% and a free/reduced lunch also below 40% (I am not sure of the make up per grade level). We have access to Wifi, specials set of iPad mini's (shared among specials teachers), Silver-Brudett music curriculum along with various resources collected over the years, rhythm paper to write on, unpitched percussion instruments, and sound system. This lesson was split up among a few class periods because I only see each section about 25 minutes twice a week. The class drew upon previous lessons on rhythm.

**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.

We reviewed all notes and rests that we new up to that point which included: quarter note, quarter rest, eighth notes (single, pair, sets of four), half note, half rest, whole note, whole rest, dotted half note, triplet, and dotted quarter note. We said these using Kodaly-based syllables and clapped along with a resource called Rhythm Reader (pre-made rhythms with various tempos,time signatures and lengths).

Then I introduced Rhythm Cat. A paid app (they do have a lite version that does not have all the levels) that is leveled with the intent to help teach rhythmic notation. The app has a count off, and the student must touch and hold a button for the duration of that note or not touch on a rest. Student must pass one level to go on to the next, and as he/she progresses the app introduces new notes and rests. All levels are accompanied to help feel the beat (so they do bring headphones). I keep track of the level passed before they move on. The next class I let them use the app the entire 25 minutes.

On the third lesson I explain a hypothetical to the students that Rhythm Cat is looking for new rhythm music for each level. I let the students choose which one of the top three levels they accomplished to write a new rhythm for. They may only use the notes and rests that they have used so far in the app (scaffolded/differentiation at this point). They must use the same time signature and the same number of measures as the level they choose. Students may then choose to completely write a brand new rhythm or rewrite 50% of the rhythm, somewhere along that spectrum (example: 16 measures long- they can rewrite 8, 9, 10, up to all 16 measures). The students then get to practice the rhythm they wrote with a non-pitched percussion instrument.

4th lesson the students get to practice a bit more. They get to choose to perform it for the class (I plug in the app to the sound system for the background music), or have the class try to clap and say the syllables while they conduct depending on time.

**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>Choices, Change/Transition</p>	<p><b>Lesson Focus:</b> (Connection to Generalization and/or Focusing Lens in the District Sample Curriculum Project)</p> <p>In this lesson students will be able to use technology to enhance review of rhythms learned, play rhythms while feeling various tempos, create new rhythmic piece, and perform said rhythm piece. The overall lens is focused on creation.</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 is designed for students to use the tools learned to conceptualize a piece of music within the parameters of past knowledge and along with the storyboard idea of creation. You can easily cross into math. You could cross to literacy by putting words to rhythm. You can take the time to show where the accompaniment is from.</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 thinking like a musician.</p>	<p><b>Objectives / Learning Targets:</b> (Key knowledge &amp; skills students will master in the lesson) (Language may be pulled from the task in the Learning Experience: "...so that students can...")</p> <p>When understanding the rhythm as it works within a phrase that contains "X" amount of measures a student will work towards the goal of composing using prior knowledge with different note and rest values to match beats per measure to see how it works with an accompaniment.</p> <p>"I understand note and rest values so I can compose an authentic rhythmical composition."</p> <p>By the end of the lesson a student will have a song that they wrote, listened to, performed in various ways, and/or conducted with a group of peers collaboratively.</p>	<p><i>In what ways does the learning target support the generalization?</i></p> <p>This lesson enables students to achieve composing a rhythm at their level of skill while the teacher can observe what rhythms students will need to work on when moving forward to the final lesson of a melodic composition. The teacher can identify what notes and rests a student recognizes, can play, and/or conceptualize into composition.</p>
<p><b>Instructional strategies</b></p>	<p><b>Instructional Strategy Menu (not exhaustive):</b></p> <p>In this lesson review questioning, modeling, guided instruction, technology, student creation and reflection, hands on, individual pacing, differentiation, launch buttons, learning stations, musical word wall and collaboration with peers during performance.</p>	<p><i>Which instructional strategies will foster learning the lesson's skills, processes, or content?</i></p> <p>When using different learning strategies a teacher fosters learning from the different student learners so all may cognitively participate. Being able to understand the content not just from one view to come to the same ending or goal.</p>

<p><i>In the first 3-7 minutes of the lesson,</i></p>	<p><b>Opening (hook / anticipatory set / lesson launch)</b></p> <p><b>Instructional Strategy chosen:</b> Review/Inquiry Question &amp; Rhythmic Sight Reading</p> <p><b>Why is this strategy impactful:</b>  <i>(In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, could feel successful?)</i>  Students can first share with a partner to work on prior knowledge, and then work with the class to use that in a safe setting of shared musicianship as the class uses different rhythms.</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 supports a few. The students can use prior knowledge and musicianship to create a dialogue that will be used throughout the learning and lens of creating. The conversation will validate the elements needed to complete the objective.</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>When using this the students can share with a peer first, remembering more or learning before sharing with the class. Then reviewing those rhythms as a class will solidify the knowledge to be used in the creation of the composition.</p>
<p><i>The Learning Experience will</i></p>	<p><b>Learning Experience / Lesson</b></p> <p><b>Instructional Strategy chosen:</b> Technology Help with Hands On</p> <p><b>Why is this strategy impactful:</b>  <i>(In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, can feel successful?)</i>  The technology will help affirm prior knowledge on a new level, and see the rhythms before them to be used in their own piece.</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>I think that this might meet a few, but "creating relevancy" comes to the front of my mind. As the student actually creates using all these concepts that they have been learning the students will further the understanding of what makes music... well music to that student.</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>The larger purpose is to see the appreciation of peers when creatively creating music from inception to achievement.</p> <p><i>In what ways does the chosen strategy cement the learning?</i></p> <p>Students are cementing rhythm through creating to see how the pieces fit together.</p>
<p><i>The closing activity reinforces the learning.</i></p>	<p><b>Closure</b></p> <p><b>Instructional Strategy chosen:</b> Performance</p> <p><b>Why is this strategy impactful:</b>  <i>(In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, could feel successful?)</i>  This moves the student toward the learning target by having the music written to perform. By working only with the notes at their "level" and/or writing all new or part of a piece differentiates.</p> <p><b>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating</b></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 evidence will be the end performance and the written composition.</p>

	<p><b>relevancy," or "fostering disciplinary literacy"?</b></p> <p>The students will be "fostering disciplinary literacy" through use of musicianship and prior knowledge to write in the language of music.</p>	
<p><b>Technological resources that will support student learning and move students toward the learning target.</b></p>	<p><b>Technological Resource and application:</b></p> <p>Students are using an app to review and for examples. They will in future lessons use Noteflight to create a melodic line to match the rhythm line they wrote.</p> <p>Students could use Garage Band to record, loop, and collaborate with others to make more complex pieces.</p> <p>Students can capture and share on Googledocs to annotate and look at what others have composed.</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></p>	<p><i>How will my students and I strategically use technology resources to enhance the learning experience (and support "meeting the just-right challenge," "building relationships," "creating relevancy," and/or "fostering disciplinary literacy")?</i></p> <p>Students can hear, see and share written rhythms to feel what makes the song work for them. In a sense they are "building relationships" with the music they are creating.</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></p> <p>Formative Assessment tool/method: Observation</p> <p><b>Learning indicators of success:</b> (What evidence will show that the learner is moving toward mastery of the learning target?)</p> <p>The evidence will be what notes and rests were used, the amount of the composition that was their own, and the over-all understanding how it fits with the music they chose. The learning target was to create a piece of music, and it doesn't have to have the more complex rhythms for this. I would say that mastery would include most so I would like students to revisit and revise when we see their creation again.</p>	<p><i>What "indicators of success" will show that the students are gaining mastery?</i></p> <p>Indicators will be seen and heard by the student at the performance. Completion will be the success, and the indicator will be the student's satisfaction.</p> <p><i>How will I use that evidence in a feedback loop?</i></p> <p>The evidence I can use is the written piece, and changes that could be made to enhance the student's involvement.</p>

**Reflection:** (What are the *strengths in the lesson plan? What changes would I make in the lesson plan for next time?*):

I think the strengths were the use of the app, the students base what they are writing on what they comfortably can perform through what level they "topped" out at on the app, and that the students get to be totally creative or just improv part (both would show creation). The learning is leveled, and hits on different styles that students learn from. The use of non-pitched instruments allow students to see and hear the concepts within their own piece. Since an accompaniment already exists and the students are following the same format already there they will accomplish something that will be pleasing to them and an audience. The students that are strong in one area will be able to bring that in with the multiple layers this contains.

If I were to do this lesson again I would try to spread it out even another day. I will have to see how taking this composition and turning it into a melodic line does.

**Connection to Performance Goal:** (What did I do in this lesson that gives evidence or may be used as an artifact for my professional growth plan?)

I am actually using this as part of my RANDA, second goal. I will be having the students creating a melodic composition on Noteflight (a site they can use to compose and they actually get to hear while they write for a particular instrument).

**Student Feedback:** (What did students say about the lesson? Did they find it engaging, interesting, appropriately challenging? Did their feedback confirm my own perception of the the lesson?)

The students had varying responses to the lesson. They loved using the app, and they liked that they had an example to draw from... a few thought it made it to restrictive. They liked to play the instruments. Some had a hard time playing for the class and/or having the class clap along. Some still thought it was to hard. It took some a while to see what they were creating, and how that or what it all involved. Some liked the choices that were available. A few even commented on how they now understood better a concept (measures and beats working together with the note/rest values).