Lesson Plan and Presentation Lesson Guidelines - Music 360 - McLamore

I. Lesson Plans

Your lesson plan handout must include the following information:

1. **Your** name, and the "name" of your activity. You must also include your “source” information: the author, title, publisher, grade level, year, resource item, and page number—both as a proper acknowledgment, and also so that we can find it easily.

   **NOTE:** I require that you use the State-Adopted Textbooks (as discussed under Item "A" in the previous section) as your direct source for ideas and models for your lesson plans. (Regrettably, I have observed that—consistently—students fail to "flesh out" website ideas into full-fledged lesson plans. There also has been much difficulty in the past in choosing age-appropriate (AND Framework-appropriate) lesson plans when using web materials, so this restriction is being added for your protection.)

2. The targeted **grade** level (if you add material of your own to a state-adopted lesson, make sure it is age-appropriate (don't have kindergartners “read” paragraphs, etc.)

3. Your **objectives**. These can be worded in the formal behavioral manner: "Given . . . , the child will . . . " Or, you can be less formal, and just tell us what you hope to accomplish by teaching this activity. Is it designed to help with spelling? Cooperation? Social Studies?

4. The specific **Content Standards** that this lesson addresses (the numeric abbreviations are sufficient, but please include these immediately after the appropriate objectives as detailed in Item #3).

5. The **materials** needed for your activity—recorders, sound equipment, recordings, autoharps, crayons, rubber balls, chalkboard—whatever. If the lesson includes a song or an important handout, worksheet, etc., **please include a photocopy** of it (with a proper citation of the source from which you got it), unless it's one we all would know very well. It's easy to forget tunes over time.

   **NOTE:** If you want the students to listen to or sing pieces, you must name the exact pieces you would use. Remember that this plan should be written as if YOU were teaching it TOMORROW.

6. A listing of **Prior Knowledge**—the things you are presuming the students have already learned, that they need to know in order to participate in your lesson. These are sometimes called the Entry Behaviors, the Preparatory Set, and so on, in Educationalese.

7. A **Step-by-Step, logical, detailed Plan of Action**—how you decided to structure the lesson. Give us all the information that you would need to have prepared **if you would be teaching the lesson yourself tomorrow** (which shouldn't seem so far-fetched, because you will teach one of these lessons for your "in-class" lesson). Please include **timings** for each step, and provide detailed guiding questions (and the desired answers!) wherever appropriate. The subject matter for the lesson is by all means up to you. You can teach a music idea (or series of ideas), or you could use a musical lesson to help teach an extra-musical idea—a math game, geography, interpersonal behavior (sharing, cooperation, etc.), art projects, and so on. You may want to incorporate a competitive game—just make sure that everyone has a chance to participate. It is always optimal when a lesson can be informative AND fun!

8. If you ask the class questions, make sure you know the **answer(s)**! If you say you're going to give them "a brief history of ragtime," what, exactly, do you plan to say? Your lesson plan must include this sort of information. If you want to play examples of 'slow' songs, what specific tunes will you use? A well-designed lesson plan will include this information. Do you know how to define all terms employed in your materials?
9. Layout is important. Your procedures need to be easy to read (paragraphs are difficult to follow mid-lesson; numbered or bulleted steps usually work better). "Micro"-fonts are a bad idea! Larger fonts are highly recommended!! (as is plenty of space between steps)

A few pointers:

• I am asking you to use the state-adopted textbooks as your basis, but don't feel absolutely tied to the way they presented the material. You can teach things any way you want. But, don’t forget to provide a thorough citation to the state-adopted text you used; if you added material from other sources, you must cite those sources as well. (The citation should include the author, title, publisher, grade level, and page number for books, or the author, title, and complete URL for web sites). This need for citation of course also applies to any photocopied charts, music, illustrations, and whatever.

• If you visit the web for additional teaching ideas, BEWARE – MANY website plans are not targeted at the right grade level.

• Please vary your five lesson plans to a reasonable degree—for instance, don't devise five lessons that all are geared toward learning notation.

• Our own textbook for this class is also a source of ideas for enhancements; browse through it as well.

• PROOFREAD your lesson plan. A plan riddled with typos, spelling, and grammatical errors will not receive the full 20 points possible and will make me worry about you as a future teacher!

Make hole-punched copies of each lesson plan (and staple multiple pages, but try to make double-sided copies whenever you can) so that these can be distributed among your classmates. You'll be giving me two copies: you'll get one back, graded; I'll keep the other.

A sample lesson plan is included at the end of these guidelines. Note: it includes possible extensions (I wanted to show you a variety of approaches to the same material). You are not required to include extensions in your lessons, but it’s a good idea to have “time-fillers” planned if your lesson runs short!

II. Individual Lesson (Class Presentation)

• Your task is to choose one of the weekly music-based lesson plans you've prepared for your notebook and to teach it to the rest of the class in your 20-minute appointment.

• You can certainly use audio/visual materials from the state-adopted textbooks. [I have made arrangements for you to be able to borrow “Library Use Only” items; the procedure will be discussed in class – but I need to know YOUR needs 10 days before you teach.]

• You are free to use any equipment in our classroom’s "Music Education Cabinets"—but plan to come early to extract what you need, and you’ll need to put things away after class.

• On the day you teach, please bring a duplicate of your lesson plan for me.

Grading: Your grade will be a combination of several factors:

1. The scope (goals) of your lesson (15 points). Is your plan a good one? Does it address particular skills or knowledge? Is this a worthwhile activity to spend 20 minutes teaching? Is it 'do-able' in 20 minutes?

2. Your general level of preparedness for this lesson (10 points). Be ready before class starts -- arrive early to set out materials, etc. Make overheads if needed. Learn how to operate the classroom A/V equipment ahead of time—I am happy to train you.

3. The clarity of your instruction (communication skills, etc.) (15 points). Did you get us to do what you had intended? What worked? What didn't? Did you gauge the time correctly?
4. Correspondence between the lesson and your written lesson plan (10 points). Is your plan written up in such a way that it will be helpful to the rest of us later on? Does it reflect what you actually did during your lesson? Did you follow your plan?

45-50 points = A
40-44 = B
35-39 = C
30-34 = D

Please let me know if I can help you prepare in any way, such as helping you obtain the materials you need, showing you how the sound equipment or overhead projector works, discussing your ideas ahead of time—whatever.

Presentation Lesson Advisories:

___ If you want to use a recording from Kennedy or elsewhere, have you listened to it? (Sometimes you'll be surprised at how it sounds, or how it's structured.)
___ Do you know how to use our classroom equipment?
___ If you want to use materials in Room 126's cabinets, have you checked to make sure we have enough of what you need?
___ Do you have a duplicate of your lesson plan to give to Dr. McLamore before you teach?
Sample Lesson Plan - Music 360
"Name-Pop"
Alyson McLamore

Grade: 5

Materials: Paper; colored pencils or crayons; audio equipment; recording of Lucien Cailliet's Variations on "Pop Goes the Weasel" [optional: paper bags, slips of paper]


Objectives:
1. To explore the musical form of theme and variations, along with introduction and coda. (Artistic perception 1.6)
2. To introduce (or reinforce) the musical concepts of fugue (Artistic perception 1.4), major versus minor mode (Artistic perception 1.2), different instrumental tone colors (Artistic perception 1.5), and role of composer. (Connections, Relationships, Applications 5.2)
3. To reinforce listening skills, including perception of musical styles—jazz, etc. (Historical and Cultural Context 3.2).
4. To practice singing skills in “Pop Goes the Weasel” (a round) (Creative Expression 2.1)
5. To use musical terminology to discuss individual preferences in Cailliet’s Variations on Pop Goes the Weasel (Aesthetic Valuing 4.1)
6. To identify how musical elements communicate ideas or moods in Cailliet’s Variations on Pop Goes the Weasel (Aesthetic Valuing 4.3)
7. To practice and invent various types of letter notation (writing exercise, fine-motor coordination, artistic design) and compare them with variation form (Connections, Relationships, Applications 5.1 [Gr. 3])

Prior Knowledge: Musical—Familiarity with the song "Pop Goes the Weasel" & ability to sing in a round; awareness of mode, tempo, style; Non-musical: lessons in cursive handwriting

Lesson Plan:
1. Ask each student to print his/her name on a piece of paper. (1 minute)

2. Ask for other ideas about how we can write our names: cursive, all capitals, all lower case, fat "doughnut" letters, fancy letters, shadowed, backwards (!), different colors, etc. As each idea is submitted, ask the students to write their names again in the new style. Get the class to come up with at least 5 different notations. (3 minutes)

3. Ask the class to sing "Pop Goes the Weasel," then again as a 3-part round. (2 minutes):
   All around the mulberry bush, the monkey chased the weasel.
   The monkey thought 'twas all in fun. Pop! goes the weasel.

4. Play the first 36 seconds of the recording—does the class recognize the melody? Another word for melody is theme. What instrument plays the 'pop'? (popgun).
Does the melody start at the very beginning, or does the orchestra play something else (an introduction) first? If we sing along, can you tell when to start singing? (Start the piece over, and sing along.) (2 minutes)

5. Let the recording continue through the first variation—can you still hear the melody? Do the instruments come in one after another, like a round? This is a fugue. (If you have plenty of time, you could divide the class up and have them sing along with the different instruments.) (2 minutes)

6. Play the next variation—can you hear where the composer (a person who writes music) hid the melody? (In the accompaniment, as low pitches) (1 minute)

7. Play variation 3—in the minor mode. Does this part of the piece sound sad? How fast is it? (2 minutes)

8. Variation 4—the composer wanted to create a music box effect here. Did he succeed? (1 minute)

9. Variation 5—jazz version—How is this version different than the previous? (faster, happy mood, syncopated rhythms [unexpected accents]). (1 minute)

10. Talk about term variations (in which parts of the music are changed while other parts are different)—how is this piece similar to the different ways we wrote our names? (2 minutes)

11. Play Coda (which means "tail" in Italian)—do you recognize this tune? (same as the introduction). It wraps up the piece, and lets you know that you're coming to the end. Also, it puts a 'frame' around the piece like bookends. (1 minute)

12. (Closure): Review new terminology [Melody, Theme, Introduction, Coda, Variation, Fugue] with class; if time, discuss favorite variations. (2 minutes)

------ (Any of the following steps could be followed in an extended lesson):

13. (If time) Play the piece again, singing the melody along with each variation. (6 minutes)

14. (If time) Write the name of a friend or family member in different styles as you play the whole piece again. (6 minutes)

15. (If time) Give each student a paper lunch bag, and let the class draw slips of paper from a hat. Some of the slips will have numbers on them. Ask the whole class to blow air into their bags; then, as the piece is played a second time, the people who drew the numbers can "pop" their bags on the corresponding variation, and the whole class could 'pop' at the end. (10 minutes)