

Connecting Lesson Plan

Lesson Context Information		
Teacher Candidate Name: Michael Borrayo	School and Grade Level: 4th & 5th	Musical Context: (GM, Band, etc.) General Music
Students' Prior Knowledge and Assets: Students come into the lesson knowing how to actively listen. Students will also know different dynamics (including but not limited to p, mf, f). Students will also know how to identify a crescendo and decrescendo.	Class Meeting Frequency: Daily	Accommodations: <ul style="list-style-type: none"> Assistive Technology Additional visual and audio resources
Stage 1 - Desired Outcome		
Established Goals & Standards: * What relevant goals/ objectives (e.g., course or program objective , learning outcomes) will this lesson/unit design address? <ul style="list-style-type: none"> Students will be able to identify varying levels of dynamics Students will be able to tap along a steady beat to musical excerpts from films (including but not limited to Hedwig's Theme from Harry Potter, and Test drive from How to Train Your Dragon) MU:Cn10.1.3 MU:Cn10.1.6		
NYS Culturally Responsive-Sustaining Framework: (teacher responsibilities are on pp. 25-28) * How are you creating a welcoming & affirming environment, fostering high expectations and rigorous instruction, and/or identifying inclusive curriculum & assessment? As a first step to creating an environment that establishes mutually agreed upon norms everyday as students walk into the classroom the class and I will greet every student by their name as they enter. This allows for a sense of routine to be established as the very first step in every music class. Additionally in this lesson I will use open ended opportunities		

to allow different groups and ideas to become a part of the classroom community. In this lesson I plan to include an activity where each and every student will have an opportunity to share a musical moment from a film that they personally enjoy. Additionally in a later lesson in this unit my inclusion of a song from a movie which centers itself around Mexican culture which helps create a welcoming and affirming environment that relates to students of various cultural backgrounds.

Central Focus:

*Students will **understand** that...*

- * What are the big ideas?
- * What specific understandings about them are desired?

- Identifying different dynamic levels
- Using movement to visually represent different dynamics
- Creating a visual resource to help understanding different dynamic levels

Essential Questions:

- * What open-ended questions will foster inquiry, understanding, and transfer of learning?
- What is a diminuendo/crescendo? Can anyone demonstrate this with their singing/speaking voice?
- What are some ways we can visualize various dynamic levels
- What is the beat, how do we move steadily to a beat

After this lesson/unit
*Students will **know***

*Students will **be able to***

- * What key knowledge and skills will students acquire as a result of this lesson/unit?
- Moving to a steady beat (specifically tapping fingers)
- Ways to represent musical ideas physically (with body movements)
- How dynamics play a role in the context of music (in this case a theme from a film)
- * What should students eventually be able to do as a result of such knowledge and skill?

This allows for students to be prepared for being a musician. Having a sense of steady time is essential to performing with other musicians. Additionally this will allow for students to already be familiar with movement while playing an instrument which is a tool many professional musicians use daily (e.g. a concert master in an orchestra using body movement to communicate to his/her fellow orchestra mates). For those who may have no interest in being a musician this allows them to potentially have new ways to relate to different types of music.

- * What misunderstandings are predictable?

Students might confuse dynamics and what they mean (a brief review of dynamics and their meanings will be included at the beginning of the lesson as a refresher). At first students might also have difficulty tapping to a steady beat (this is okay this might be a new concept for some of them).

Repertoire/Materials:

* What repertoire (e.g., musical scores, songs, video) and/or materials will frame this lesson/unit?

(n.b. attach/link ALL repertoire & artifacts)

 Dynamics Lesson- Michael Borrayo

- Small post its
- Printed dynamic map template
- Colored pencils

Academic Language/vocabulary:

* What academic language will students utilize?

- Decrescendo/diminuendo
- Crescendo
- Steady beat
- Pulse
- Piano
- Forte
- Mezzo-forte

Stage 2 - Assessment Evidence

Performance Tasks: (Flow Activities)

* Through what authentic performance tasks will students demonstrate the desired understandings? (e.g., perform music, create soundscape, Dalcroze activity)

- Students will begin the lesson with a listening activity, and eventually work up towards a Dalcroze inspired activity. The central focus of this lesson is movement as

Formative/Summative Assessments:

* Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals) will students demonstrate achievement of the desired results?

- As mentioned above the students will have a homework assignment in which they will have to

a mode of visually representing various dynamics.

make a second dynamic map using one of their two musical excerpt choices from earlier.

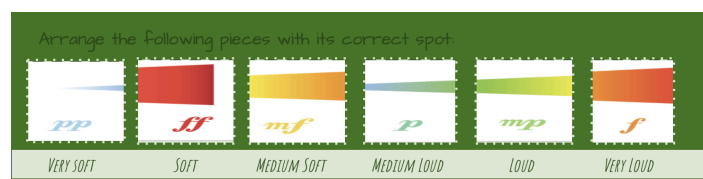
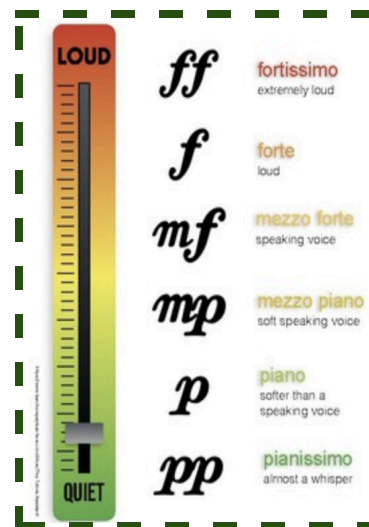
* How will students reflect upon on and self-assess their learning?

(n.b. attach/link ALL artifacts)

- The teacher can also use a dynamic scale puzzle to see if students understand how dynamics work as a range (examples shown below).

* By what criteria will performances of understanding be judged?

- The students' understanding will be judged by their dynamic maps from that very lesson and the second one assigned for homework. The students' understanding will also be judged on whether they can correctly identify the meanings of different dynamics. Students will also have opportunities in later lessons to discuss how different dynamics along with other musical elements play a role in the effect music in film can have.
- Formative/Summative Assessments:



Stage 3 - Learning Plan

Learning Activities:

What learning experiences and instruction will enable students to achieve the desired results?

Procedures: How will your lesson unfold?

While the students are listening to the song they will be engaging their active listening skills. Additionally the use of finger tapping like going low and small or going high and big allows the students to engage their mind and body. The teacher can incorporate the use of checks for understanding and assessment through checking whether the students are correctly responding to different dynamic levels throughout the lesson, the teacher should prompt response from the students as opposed to consistently providing them with dynamic definitions. The instructor can also have students compare with other students, a good way to execute this would be to partner up students and have them provide each other with constructive peer feedback on their dynamic maps. Some of the strategies for teaching this concept will include scaffolding. The steps can be broken up firstly by reviewing different dynamic levels, and then eventually the class can move onto creating visual representations for different dynamics. As a closure activity the teacher will show the class a volunteer students first choice of musical excerpt from the beginning of the lesson.

 [The 2017 Vienna Philharmonic New Year's Concert with Gustavo Dudamel](#)



 [Harry Potter - Hedwig's Theme - John Williams | WDR Funkhausorchester](#)

The first step of the lesson after the greeting routine would be to have everyone in the class get prepared to listen to a musical excerpt. Once the class is all ready, the teacher will ask all the students for their definitions of different dynamic levels (limited to piano and forte). This can be prompted by asking “raise a silent hand if you know a definition for the dynamic piano etc...”. Alternatively the teacher can ask the students to demonstrate with their singing or speaking voice a forte/piano dynamic. Then the teacher should let the students know they should be ready to tap small with one finger and tap large with both hands when they hear different dynamic levels (small for piano, large for forte). For this activity the teacher can use a musical excerpt that has apparent dynamic changes, a good example could be a recording of Radetzky March by Johann Strauss. After this exercise the teacher will then ask the

students for a reminder as to when they used small movements (when they hear piano dynamics), and when they used large movements (when they heard forte dynamics). The instructor will then ask them to pull out the little post it notes that were handed out to them earlier and ask them to write down two musical moments from a film that they enjoy on the post it (the instructor can show their example as well, e.g. Songchord from Avatar: The Way of Water). The instructor will then again briefly touch on dynamics and show the students a visual graphic to help students understand dynamics. After this the teacher can move onto the “dynamic map” the teacher will briefly explain how to fill out the map and show an example to the class. The teacher will then prepare the film music excerpt to be played (in this case Hedwig’s Theme from Harry Potter). The teacher can then use this film music to relate to some of the students, more likely than not there will be Harry Potter fans in the classroom, and the teacher can share their house and if any of the students want to share their house with the class they can take this moment as an opportunity to do so. Then the teacher will make sure (with a visual inspection or verbal question) that all the students are ready to fill out their map. The teacher will then go to the predetermined parts of the video to be listened to and allow the students to listen to it as many times as needed for them to feel as though they have adequately filled out the map. The teacher will then instruct the students to take a second and use the two contrasting colored pencils handed out to them earlier to color where they think the dynamics were piano (with one color) and to color where they think the dynamics were forte (with the other color). The teacher will then ask if anyone from the class wants to hold up their map and share with the classroom. After sharing, the teacher can then ask the students to pull out the little post it notes from earlier and ask the students to pick one as for homework they will be doing another dynamic map but on their own examples. Additionally the teacher will allow the students to use mf in these dynamic maps for homework. In a following class they will have an opportunity to share their maps with the rest of the class, and listen to their musical excerpt with the class. The teacher can also extend this activity by allowing the students to create their own unique physical/visual representation of dynamics.

Ways to simplify your lesson:

Should using an external body movement to keep time prove to be too difficult for the students the students can omit this. The teacher can also repeat the steps of the activity more than anticipated should the students need additional reinforcement. The teacher can also remove the students using colors to code dynamics.

Ways to expand your lesson:

The teacher can expand the lesson by incorporating the use of more than one film music example so that there is more material for the students to respond to. Additionally the teacher can include the use of a wider range of dynamics, the excerpts used definitely have moments that don’t solely fall into piano or forte dynamics so this would not be an adverse change to implement to the lesson.