

Student Work Sample
Preparing to Teach Portfolio
Music Education
At Standard



Feinstein School of Education and Human Development

Implemented Lesson Plan Scoring Rubric

Name:

[Redacted Name]

ID#:

[Redacted ID#]

Teacher Preparation Program: Secondary Education

Major: MUSIC Education

Assess the extent that the candidate has addressed the following Rhode Island Beginning Teacher Standards in the implemented lesson plan. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

		Weakness (1)	Developing (2)	Competence (3)	Strength (4)
1.	The implemented lesson plan reflected an understanding of central concepts, structures, and tools of inquiry of the disciplines the candidates teach. (RIBTS 2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2.	The implemented lesson plan reflected an understanding of how children learn and develop. (RIBTS 3)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3.	The implemented lesson plan reflected an understanding of how students differ in their approaches to learning. (RIBTS 4)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4.	The implemented lesson plan provided evidence of students developing critical thinking, problem solving, and performance skills. (RIBTS 5)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5.	The lesson plan was implemented in an appropriate learning environment where positive social interaction, active engagement in learning, and self-motivation were evident. (RIBTS 6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6.	The candidate used effective communication in implementing the lesson plan such that students explored, conjectured, discussed, and investigated new ideas. (RIBTS 8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7.	Formal and informal assessment strategies were integrated in the lesson plan to support student learning. (RIBTS 9)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Comments:

Place Comments Here

Evaluator:

Denise Gullbault
Joan Coffey

ID#:

Date:

4/24/09
4-28

Vocalises

Away From the Roll of the Sea

Vocalise #1:

Concept: Breath Support

This piece has many long, held notes, in which proper breath support is needed. Many of these held notes have crescendos, decrescendos, and natural phrasing in which the breath must carry over the notes, connecting phrases. This exercise can be used about the second week of rehearsals, emphasizing correct diaphragmatic support.

- Do a simple breathing exercise, with inhaling and exhaling. Breathe in for 6, out for 6, in for 5, out for 6, in for 4, out for 6, in for 3, out for 6, in for 2, out for 6, and in for 1, out for 6. While inhaling, have students raise their arms, and snap on each beat. While exhaling, have students lower their arms, and snap on each beat.
- Have students breathe in on 1 beat, and blow out a constant stream of air for 8 beats, then 10 beats, then 12, then 14, then 6, then 18. Have students hold a hand in front of their faces, and make sure that they feel a constant cool stream of air on their hand. 12 beats is the length of the longest held pitch. Example: mm. 45-50.
- Breathe in on 1, out for 12, and incorporate the crescendo and decrescendo.
- Give them their pitches, and have them sing mm. 45-50, first without a crescendo and decrescendo.

- Add in the crescendo and decrescendo. Reemphasize the importance of lower abdominal breathing, and constant air speed. If needed, have students place their hands on their rib cage so that they do not collapse their upper bodies while exhaling.

Vocalise #2:

Concept: Syllabic Stress

MacGillivray word paints a lot, so there are many important words that should be brought out more than others. Unfortunately, many of these important words are on lower pitches, and the next unimportant word is higher, making it very tempting to emphasize the unimportant word. These leaps are found all over the piece. For example, with the two words “away from”, “away” is on a B, and “from” goes up to a G#. This is also found when splitting words. For example, the word “jour-neys” is separated, so that “jour” is on an E, and “neys” is on a G#. This makes it very easy for the singers to lean into the higher pitch, making odd syllables and words stick out. This ultimately inhibits a good telling of the story.

- Chant the words for the students, emphasizing the important words.
- Ask the students, “Which words did I emphasize in that phrase?”
- Model chanting of each phrase for students, and have them echo back
- Use movements along with this—swaying, conducting, etc.
- Apply the pitches. Remind the students that even though pitches are added, syllabic stress should still be the same. If it is a matter of technical difficulties with singing the leaps, then this should be addressed.

Vocalise #3:

Concept: Diction and Rhythm

The significance of diction should be addressed in the very beginning, but should also be reminded, because it is something that many singers often forget to do. Many (including myself) are so caught up in singing the right pitches, having enough air, listening, and counting, that we sometimes forget to execute correct diction. This is especially important in sections where there is homophony, and each part has slight rhythmic differences. For example, in verse 2, each part is slightly different. The basses have straight quarter notes, and the tenors have a couple of eighth notes and dotted quarter notes over them. If done incorrectly, this slight offsetting of eighth notes may sound like it was not intentional, and was by accident. As performers, we must remain true to the music, and sing what the composer intended, and convince the audience that what we are singing, is what we are meaning to be singing. By having correct diction and rhythm, it will be much easier to line up each part.

- Have students move to the Macrobeat and chant their parts.
- Ask students "Does everyone have the same rhythm here?" (Answer is no).
- Have each individual section chant their parts. Notice where parts line up rhythmically, and where words line up. Where are parts slightly offset in terms of rhythm and words?
- Apply pitches. Make sure that everyone listens to each other AND watches the conductor.

Nautical Terms from:

Away From the Roll of the Sea

- Alee-At the leeward side (where the wind is blowing).
- Cuddy-Small locker or pantry at the bow (front) or the stern (back) of a boat.
- Moorings-Where the boats are docked.
- Spar-Pole or mast.
- Stern-Back of a boat.

Musical Terms

- A Cappella-Without accompaniment (mm. 64, 101, 131).
- A Tempo-Back to the original tempo, or pace of the piece (mm. 104).
- Chorus-The refrain of a song (the chorus occurs twice).
- Crescendo-Gradually get louder.

- Decrescendo-Gradually get softer.

- Div.-“divisi”; indicates separate parts written on one staff that are to be sung by separate performers (mm. 45, 119 and 127 in the altos).
- F-“Forte”; loud.
- Legato-Smooth, connected.
- Moderato-Moderate tempo (= 112).
- Mf-“Mezzo Forte”; Medium loud (each time the chorus happens)
- Mp-“Mezzo piano”; Medium soft.
- Rit.-“Ritard”; Gradually becoming slower (mm. 64, 101, 131).
- Sub. Mp-“Subito Mezzo Piano”; Suddenly soft.
- Stagger breathing-Breathing at different parts in a song so that no one takes a breath at the same time. Make sure to listen to your neighbors and make sure that you don't breathe in the same place that they do. That way, there is always at least one person singing while others are taking breaths.
- Verse-The stanza which tells the story of the song, changing with each repeat (there are 3 verses)

Musical Symbols

- Use this symbol to show where you need to carry over and not breathe.
-] Use this “comma” symbol to mark where you *do* breathe (mm. 13).
- ◡ This symbol is called a “Fermata”. It indicates a hold or pause, so make sure that you watch the conductor for a release of the pitch (mm. 124, 132).

Choral Piece: *Away From the Roll of the Sea*

Music and text by: Allister MacGillivray

Genre: Lullaby

Historical Era: Modern (1986)

Context: E Major, ¾ time

This lovely, rolling Nova Scotia tune describes boats at rest in the Glace Bay Harbor, at Cape Breton. MacGillivray wrote this song in response to a photograph of the Harbor, which was taken by photographer Warren Gordon. The interesting facet is that the words imply more than one meaning. On the surface, it is stated that no one can know what adventures or hardships that the boats in safe harbor have endured. The implied meaning is that no one can possibly know from looking at them, the adventures and histories of people's lives.

Composer Background

Allister MacGillivray is a songwriter, guitarist, folklorist, author, and record producer living in Canada. He has written many collections of songs about Cape Breton, including *The Cape Breton Song Collection*, *The Nova Scotia Song Collection*, *The Cape Breton Fiddler*, and *A Cape Breton Céilidh*. His piece *Away From the Roll of the Sea* is Celtic and Maritime in its style, and is a lullaby. He wrote both the lyrics and the music and originally set it as a folk tune, and then later on arranged it for SATB, SSA, and TTB choirs.

Photographer Background

Warren Gordon is a professional photographer, also living in Canada. He documents the lives and events in the Cape Breton community. Gordon has created calendars and books of his art, including his Cape Breton Island calendar, which has been published every year since 1987.

"I wanted to write a song with no people in it, only boats at rest. Of course, there's a ghost in one of the verses but he/she doesn't qualify as a human. The song was written as a folk tune at first, but then seemed to work as a choral piece as well. It's been recorded worldwide around 40 times."

— AMG to George Seto/Mudcat Forum, Aug 9, 2007.

TEXT:

Small craft in a harbour that's still and serene,
Give no indication what their ways have been;
They rock at their moorings all nestled in dreams,
Away from the roll of the sea.

Their stern lines are groaning a lullaby air,
A ghost in the cuddy, a gull on the spar;
But never they whisper of journeys afar,
Away from the roll of the sea.

Oh, had they the tongues for to speak,
What tales of adventure they'd weave;
But now they are anchored to sleep,
And slumber alee.

Come fair winds to wake them tomorrow, we pray,
Come harvest a-plenty to them ev'ry day;
Till guided by harbour lights they're home to stay,
Away from the roll of the sea.

Oh, had they the tongues for to speak,
What tales of adventure they'd weave;
But now they are anchored to sleep,
And slumber alee.

Come fair winds to wake them tomorrow, we pray,
Come harvest a-plenty to them ev'ry day;
Till guided by harbour lights they're home to stay,
Away from the roll of the sea.

The piano part consists of broken arpeggios, and being in $\frac{3}{4}$ time, it gives the sense of gently rolling waves. There are three verses (the third of which is repeated), and a chorus, which is repeated twice. *Away From the Roll of the Sea* starts out very transparent, with only the sopranos having the melody. Then, the tenors join them, and everyone sings the simplistic, yet so beautiful, melody in unison. MacGillivray uses such words as "still", "serene", "nestled", "lullaby", "whisper", "sleep", and "slumber", all of which make the music relaxing, painting a picture of peacefulness and calmness that is associated with a harbor at rest. He also uses some other devices which give the illusion of rocking the listener to sleep, such as the gentle swelling of crescendos and decrescendos, which happens on the words "sea" and "alee", and slight rhythmic differentiations between each part, almost mimicking boats gently bumping the sides of the docks as each wave rolls in.

What I found interesting was the fact that he gave the boats life, saying that they are “groaning a lullaby air”, and singing themselves to sleep with their own lullabies. The first verse consists of the piano accompaniment and the sopranos and tenors. It establishes the mood of the piece as being dreamlike and restful. Verse two has the entire chorus enter, but it is still at a soft dynamic, and with lush harmonies, not disturbing its serenity. The chorus approaches, bringing a new mood. In this section, MacGillivray gives the rooted boats more life, talking about how if the boats had tongues, they would speak of the adventures they have seen. It is almost as if MacGillivray gives these boats a sense of wisdom that man just cannot understand. This change in text is also heightened by the key change, which goes from E Major, to f# minor for only a couple measures (measure 55-57). It sounds different and paints a different picture in the listener’s mind, stimulating possible thoughts of foreign places, people, and experiences. However, this climax is then relaxed again, as it returns to E Major. Verse three features the sopranos and altos singing in unison, and the message here is that of hopefulness and happiness. Though the boats are at rest now, it does not mean that they will remain this way forever. MacGillivray writes “Come fair winds to wake them tomorrow we pray. Come harvest a-plenty to them ev’ryday...” It seems as though they may set sail again someday, giving a sense of hope, yet still a sense of content with where they are and what they have already done. The chorus repeats, but it is altered this time; there is no accompaniment. The a cappella sound of the choir makes the message appear stronger and more determined than ever, especially with the return to f# minor. Verse three is then repeated, complete with harmonies again, leading up to the end. The last “away from the roll of the sea” is a cappella (in the original ending and not the alternate ending), but this time, it is slower and is elongated. MacGillivray gives the perfect closure, ending with just voices, painting a scene of a sunset at the end of a beautiful day.

May 2010

PERFORMANCE ASSIGNMENT:

Away From the Roll of the Sea

Your assignment:

We have discussed the chordal structure of this piece, and have also done a written compositional assignment based off of those chords. Now, instead of composing a melody over given chords, you will be asked to **IMPROVISE** over given chords. The measures that you will be improvising are measures 30-50.

You will be provided a handout of the chordal outline of these measures. Also, recordings of the chordal structure of *Away From the Roll of the Sea*, measures 30-50, are available on the MIDI computers in the Music Computer Lab. We have practiced improvising in class, so this should not be new to you.

PRACTICING TIPS:

- Chord functions are provided on the handout, as well as in the *Finale* recording (located under the chords). While practicing different improvisations, hold up your fingers and indicate which function each chord is, just like we practiced in class. Do this many times so that you know which chords are where.
- Get these progressions ingrained in your mind, and then improvise over them. Try using as many pitches as you can of each chord! Make it interesting!
- I **WILL NOT** throw any curveballs. Meaning, I will not be jumping around to different chords. The chords to which you are practicing, are the chords that you will assessed.

GUIDELINES:

- On the day of the assessment, I will write on the board the chordal structure in the form of functions. This will provide you with a map of the structure in case you forget.
- You will be graded on: Creativity, Accuracy of Pitches, Tone Production, and Expressiveness.
- **DUE: MAY 28**
- Late performances will be marked down a full letter grade for each day late (B, C, D, etc.)

RESOURCES:

1. A recording of the chordal structure of *Away From the Roll of the Sea*, measures 30-50 is available on the MIDI computers in the Music Technology Lab for listening purposes. Listen to this and try improvising over the chords.
2. Handout of chordal structure
3. Me!! Ask me if you need any extra help or if you have any questions!

Student Number: **12**

PERFORMANCE ASSESSMENT

Improvisation Dimension

5-----Improvises in accordance with all implied harmonic changes

4-----Improvises using chord pitches

3-----Improvises using some chord roots

2-----Improvises using only chord roots

1-----Improvises rhythmically

SCORE (Cumulative) _____

Tonal Dimension

5-----Pitches are accurate throughout

4-----Tonality is maintained throughout

3-----Keyality is maintained throughout

2-----Tonality is established

1-----Keyality is established

SCORE (Cumulative) _____

Rhythm Dimension

5-----Uses many different types of rhythmic devices in improvisation

4-----Uses some rhythmic variety in improvisation

3-----Meter is established and maintained throughout

2-----Consistency of tempo is maintained throughout

1-----Tempo is initially consistent

SCORE (Cumulative) _____

Expression Dimension

___ Maintains continuous good tone quality throughout

___ Performs in characteristic style of the music

___ Demonstrates sensitive phrasing

___ Uses prudent accents

___ Dynamic changes are performed to complement melodic contour

SCORE (out of 5) ___

Technique Dimension

___ Articulated pitches

___ Conducive tongue placement

___ Throat is open and relaxed

___ Functional breathing

___ Supportive Posture

SCORE (out of 5) ___

OVERALL SCORE: ___

April 2010

WRITTEN ASSIGNMENT:

Away From the Roll of the Sea

The piece we are studying, *Away From the Roll of the Sea*, is a lullaby, with text and music by Canadian composer Allister MacGillivray. Mr. MacGillivray is very descriptive with his imagery in his song, painting pictures of the serene waters of Cape Breton, Nova Scotia, with gently rocking waves.

Your assignment:

Find another piece that MacGillivray has written, that uses Cape Breton as inspiration, or as its theme. Write down the text of the piece. Describe how MacGillivray's imagery in THIS piece is similar or different when compared to his *Away From the Roll of the Sea*. What Nautical terms does he use? Does he talk just about boats, or also about people or animals? What about the landscape? Seascape? Any metaphors or analogies? What is the overall picture that MacGillivray is trying to paint in the reader's/listener's minds? Be creative! There is no right or wrong answer with what YOU think the composer might want to send as the message. Everyone takes away their own interpretation of a piece. Just tell me what yours is!

GUIDELINES:

- Must be typed, using Times New Roman 12-font
- No more than 2 pages
- Double spaced
- Include your name, class, and date in the heading
- Attach a copy of the original lyrics to your paper, for reference
- You will be graded on: Creativity, the depth of your comparing and contrasting, grammar, and fluidity of expressed ideas.
- **DUE: APRIL 10**
- Late papers will be marked down a full letter grade for each day late (B, C, D, etc.)

RESOURCES:

1. You can google these song collections to help find a song: *The Cape Breton Song Collection*, *The Cape Breton Fiddler*, and *A Cape Breton Cièlidh*, to name a few.
2. I encourage you to actually LISTEN to the song, either on Youtube (if there is a good performance), or iTunes. This will, with no doubt, help you with forming ideas about the words and what they mean.
3. You may use the sheet that I gave you entitled "Piece information" for reference. On that sheet, I described the imagery that he used in that piece.
4. You may also use the sheet entitled "Nautical Terms". If you find any other words in your song that he uses, and that aren't on this sheet, try finding out what it means!

Name _____

Class _____

Date _____

WRITTEN ASSIGNMENT RUBRIC:

4	<ul style="list-style-type: none"> ~ Very creative; high amount of personal input; very descriptive ~ An excellent amount of comparisons (7-8) made between both pieces in terms of text and imagery ~ No grammatical errors; easily readable ~ All transitions are smooth; well put together
3	<ul style="list-style-type: none"> ~ Creative; high amount of personal input; descriptive ~ Many comparisons (5-6) made between both pieces in terms of text and imagery ~ Good grammar; readable; with a few mistakes (1-2) ~ Many smooth transitions; put together well
2	<ul style="list-style-type: none"> ~ Somewhat creative; some personal input; descriptive ~ Some comparisons (3-4) made between both pieces in terms of text and imagery ~ Satisfactory grammar; readable, but needs work; with some mistakes (3-4) ~ Some smooth transitions; put together averagely
1	<ul style="list-style-type: none"> ~ Hardly any creativity used; some personal input; not descriptive ~ Few comparisons (1-2) made between both pieces in terms of text and imagery ~ Poor grammar; slightly readable; with many mistakes (5-6) ~ Few smooth transitions; poorly put together
0	<ul style="list-style-type: none"> ~ Not creative at all; no personal input; no higher level thinking used; not descriptive at all ~ No comparisons made between both pieces in terms of text and imagery ~ Very poor grammar; almost unreadable; with 7 or more mistakes ~ No smooth transitions between thoughts; Poorly put together

TOTAL SCORE: _____

March 2010

WRITTEN ASSIGNMENT #2:

Away From the Roll of the Sea

Your assignment:

We have discussed the chordal structure of this piece, and how the melody is constructed over these underlying chords. What you are to do, is take those chords in measures 30-50 of *Away From the Roll of the Sea*, and create your own melody over those chords. You will be provided a chordal outline of these measures. This outline will show you what chords are used, and you will create a melody using ONLY the notes from each chord.

In order to notate your melody, you will be using the *Finale* software, available on the MIDI computers in the Music Technology Lab. Open up the file "MacGillivray", and you will see two staves. On the bottom staff, you will see the chordal structure of measures 29-50. The top staff is blank. THIS is where you will write your melody over the chords. If you would like to hear what you have written, you can choose the "Playback" option. This will play everything that is written (both the chords AND your melody).

*Your melody DOES NOT have to line up with the words that we have been singing for this choral piece. Your melody is simply a melody, without words. Be creative!

**Try to use many different types of note lengths (quarter notes, quarter rests, half notes, dotted half notes, eighth notes, etc.). DO NOT use just whole, half, or eighth notes. Compose a melody that YOU would like to sing! I'm sure that a melody with only half notes would be quite boring and perhaps difficult to sing. Also, do not feel obligated to use every single note from each chord. Some melodies do not use every single note that is in each underlying chord, because those notes are ALREADY in those underlying chords. Make it interesting!

GUIDELINES:

- Print a copy of your melody
- You will be graded on: Aesthetic appeal, Creativity, and Melodic Flow.
- DUE: MARCH 5
- Late assignments will be marked down a full letter grade for each day late (B, C, D, etc.)

RESOURCES:

1. A recording of *Away From the Roll of the Sea* is available on the MIDI computers in the Music Technology Lab for listening purposes. See if you can get ideas from this recording!
2. It is mandatory that you use the *Finale* software available on the computers.
3. A sample melody, which I have composed, is also available to listen to and to look at. This is accessible by opening up the file "MacGillivray Example" on the computers.

Name _____

Class _____

Date _____

WRITTEN ASSIGNMENT RUBRIC:**Away From the Roll of the Sea**

	0	1	2	3	4
AESTHETIC APPEAL	Musical ideas do not hold the listener's interest.	Includes at least 1 interesting musical idea.	Includes some (2 or 3) interesting musical ideas.	Includes many (4 or 5) interesting musical ideas.	Includes many (6 or more) interesting musical ideas; would be enjoyed by many listeners.
CREATIVITY	Not creative at all; no variety or exploration; does not vary use of pitches; does not vary use of note values.	Hardly any creativity used; hardly any variety or exploration; limited use of pitches; limited use of note values.	Somewhat creative; some variety and exploration; some variety of pitches; some variety of note values.	Creative; a good amount of variety and exploration; uses a good amount of different pitches and note values.	Very creative; a great amount of variety and exploration; uses many different pitches and note values.
MELODIC FLOW	Gives no sense of a completed musical idea; not sing-able; too many awkward leaps.	Presents one complete musical idea; not easily sing-able; a good amount of awkward leaps.	Presents some (2 or 3) complete musical ideas; somewhat sing-able; some awkward leaps.	Endings feel final; sing-able; hardly any awkward leaps.	Presents many complete musical ideas; very sing-able; melody has no awkward leaps.

TOTAL SCORE: _____

Part H-Reflection

I planned to do a lot with the students in each class regarding my chosen piece, *Away From the Roll of the Sea*. The main concept that I wanted the students to understand and execute were the emotions and that imagery which facilitated these emotions. All too often, it feels like many choirs sing a piece emotionless; unconnected from the words, poor phrasing, no give-and-take tempos and dynamics. It is not what is written on the page that is important, it is what is brought to the piece. The human aspect is what brings a piece of music to life. By rehearsing this piece a couple of times with three different classes, I was able to learn much about the piece, much about them as an ensemble, and about myself teaching it.

One thing that I found a challenge was making my lesson plans sequential. I rehearsed this piece with the sixth period chorus twice, twice with the piano class, and twice with the period seven chorus. I was required to rehearse other pieces along with this one, leaving only about ten minutes each class for this piece. This was a total of six ten-minute rehearsals, with three different groups. What I feared would happen, was most often the case. The classes that I taught this piece were sporadically placed throughout the semester, and were only on Tuesdays and Thursdays. This caused many students to forget the music, since they had not looked at it in a while. Also, students would sit-out and not sing due to sickness, and students were not able to practice this piece to learn it at all, because they had to leave their folders at school. It seemed like I had to start over every time we took out the piece. This did not allow for very sequential planning or execution. I tried to get as much done as I could with the limited time that I had with them, but I did not accomplish nearly as much as I planned to do. I really wanted to have them

sing the entire piece, so that they could get a feel for it in its entirety. However, this did not happen. *Away From the Roll of the Sea* was considerably longer than the others (mine was fifteen pages, while the others were about five or six). I had good intentions, high hopes, and proper objectives set in place. Unfortunately, I was not able to accomplish all of those goals. My one large goal that I told them about from the very beginning, however, *was* reached. Many times, I would have them chant the words back to me, emphasizing important words. I showed them pictures of Cape Breton, which was the inspiration of the piece, and also had them come up with their own stories to go along with the song. These techniques seemed to work, and I could tell by some smiles that they did enjoy the piece, even though they didn't get to learn the entire thing. By use of imagery, text examination and background information, students were able to paint a picture in their minds and in the minds of listeners.

Next time I use this unit, I will do more singing instead of talking and explaining. I found that sometimes when I would talk to explain something more in-depth, it would do the complete opposite; they would get bored and more confused! I believe this is the case because they were in the "go" mode. They wanted to *do* things, rather than listen to me talk endlessly. After all, most people learn more just by doing. That is something that I definitely plan on doing next time I implement this unit plan. Another thing that I would change would be to administer an aptitude test and a Multiple Intelligence test, to see where each student stands in terms of aptitude and style of learning. I believe that these are very respectable and useful tools that every music teacher should use. It helps you to get to know your students more, and helps you plan accordingly, giving students the best possible educational experience available.

Warm-up #2

Rehearsal Date: 2/3/09

Works to Be Rehearsed:

Title: *Away From the Roll of the Sea*
Tonality: E Major

Title: *Amazing Grace*
Tonality: G Major

2 minutes

- Relaxation Activity:
- 1) Reach for the ceiling and floor
 - 2) Tight hugs, then relax
 - 3) "Body shakes"-Shake hands, arms, feet, legs.
(1-2-Ti-4-5-6)
 - 4) Head rolls

Establish Six Points of Balance/Alignment:

From bottom-up:

- 1) Feet less than shoulder-width apart
- 2) Relax knees (don't lock)
- 3) Find pelvis and straighten (don't curve or sway)
- 4) Rest hips on top of pelvis (core)
- 5) Tall/high ribcage, shoulders open
- 6) A/O joint resting comfortably & straight

DIAGNOSTIC SIGH ("oo" or "ee")

1 minute

Body Mapping for Inhalation/Exhalation:

- 1) Review the action of the diaphragm-Hold hands in the position of moving from "more domed" to "less domed"

Body Mapping for Reinforcement Phrases:

- 1) Breathing moves from top to bottom
- 2) Breath should be silent

Inhalation/Exhalation Activity:

1) Place one hand on the diaphragm, and the other on your lower back. Take a deep (silent) breath and breathe down into your diaphragm and into your back.

SIGH

1 minute

Resonance Exercise: ___ Tall Vowel (cool breath)
 __X__ Round Vowel (warm breath)

Supportive Gestures:

1) Finger on forehead. Hum and Chew on “MMM”: glissando DSD (up in ½ steps)

NOTE: The above must be done every warm-up.

3 minutes

Legato Exercise (from core vocal exercises):

#1) D D D D DRMRD (up in ½ steps)
 Noo

Legato with Leap Exercise

#1) Veeveevee vee ooh vee ooh vee vee (down in ½ steps)

SIGH

Range Extension Exercise (from core vocal exercises):

#14) DRMFS DRMFS DSDMD
 Dec Dee Doh

Alignment and Breath Reinforcement Phrases for use in Range Extension Exercises:

- 1) Breathe through the front tube (trachea), not the back tube (esophagus)
- 2) You breathe at breathing joints, and those breathing joints are in your back.

Teacher: [REDACTED]

Lesson #2, Chorus (7)

Date: 2/3/09

- Goal(s):** A) Introduce a new piece of music
B) Sight-read a short unison selection from a new piece
B) Maintain forward, energetic motion

- MENC 1) Singing, alone and with others, a varied repertoire of music
5) Reading and notating music
6) Listening to, analyzing, and describing music

- RIBTS 5) Teachers create instructional opportunities to encourage students' development of critical thinking, problem solving, and performance skills.
8) Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas

- Objectives:** A) Maintain forward, energetic motion
B) Use correct diction

Warm-Up

Exercise 1: **2 minutes**
SFMRD-Sopranos hold on SOL, Altos on MI, men on DO (up in whole steps)

Exercise 2: **1 minute**
Sing last 3 measures of *Amazing Grace* (S,D MDMRD) up in half steps

Prerequisites: Ability to read music. Ability to sing (using vocal cords). Knowledge of solfege would be useful, as would the ability to move when given gestures to imitate.

Materials: Piano
70 copies of *Away From the Roll of the Sea*
Pencil

Room Set-Up: Students on risers. Open space in front of risers. Piano at the edge of the stage, at an angle so that the conductor can see all students.

Lesson Description: 1) Maintain forward, energetic motion. 2) Use correct diction.

Lesson Procedure:

Warm-Up (Separate page)

Main Activity

Piece	Time	Rehearsal Mark	Purpose/Goal	Anticipated Problems	Rehearsal Techniques
<i>Away From the Roll of the Sea</i>	9:22 10 min.	Mm. 1-29	Play piano; All sing melody together, in section-appropriate octaves Have good energy and diction	1. Lack of energy in held notes at the end of words 2. Poor diction	a. Use kneading gesture while singing that held note b. Point up to keep from going flat c. Uniform vowels used on held notes a. Sung-speech mm. 1-29 in phrases; maintain high space (no rhythm) Model-Imitate b. Emphasize accented syllables in phrases-Model "Which words did I stress more than the others?"-Imitate Have students step forward slightly on each accented word c. Remind keeping initial consonants early, final consonants "late"-Sing through on words and pitches

<i>Amazing Grace</i>					
	9:33 4 min. End at 9:37	Min. 1-16 Verse 1	Hum through once for forward placement; then add words for first verse Forward movement	1. Sitting on notes, no forward movement	a. Paint in the air the phrases (left-right) b. Uniform vowel sound c. Use kneading gesture

Special Accommodations (Individualized Instruction):

- 1) High Aptitude-Have these students conduct themselves while they sing.
- 2) Low Aptitude-Pat laps to the microbeats

Assessment:

- 1) Students will accurately keep consistent forward energy
(Accurately * Inaccurately -)
- 2) Students will correctly articulate diction
(Accurately * Inaccurately -)

Conclusion/Closure: Have students sing the last chord in *Amazing Grace*. Tell students which notes are the root, third and fifth. Encourage students to word paint in their heads whenever they're reading anything in their classes or at home for fun. Thank the students for being so creative, and thank them for giving me their time.

Follow-Up

- 1) Start singing at measure 30 in *Away From the Roll of the Sea*, where homophonic lines begin. Tell them the tonality.
- 2) Read through the rest of the song's words together and describe word painting.
- 3) Bring in a picture of Cape Breton as inspiration (this song was written as inspiration from a photograph of Cape Breton).
- 4) For *Amazing Grace*, have students walk forward on important syllables.
- 5) Describe differences in dynamics that make the piece interesting. Model-imitate.

Teacher: [REDACTED]

Lesson Plan # 3, Chorus(7)

Date: 2/5/09

24 Minute Lesson

Time: 7:49 am.-8:13 am.

Goal(s): A) Sight-read a new section of a song in SATB
B) Develop audiation skills
C) Correct execution of different vowels
D) Move expressively using gestures

MENC 1) Singing, alone and with others, a varied repertoire of music
5) Reading and notating music
8) Understanding relationships between music, the other arts, and disciplines outside the arts (poetry)

RIBTS 3) Teachers create instructional opportunities that reflect an understanding of how children learn and develop
6) Teachers create a learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation.

Objectives: A) Use physical gestures as a way to create forward movement in held notes
B) Sing the resting tone of a song in E Major
C) Sing correct pitches of the soprano and alto lines, measures 30-50, in the song *Away From the Roll of the Sea*

Prerequisites: Ability to read music. Ability to sing (using vocal cords). Knowledge of solfege would be useful, as would the ability to move when given gestures to imitate.

Materials: Piano
Pencil
70 copies of *Amazing Grace*
70 copies of *Away From the Roll of the Sea*
2 music stands-one for the conductor, and one for the girl in the wheelchair (I'll have to ask what her name is!)

Room Set-Up: Students on risers. Open space in front of risers. Piano at the edge of the stage, at an angle so that the conductor can see all students.

Lesson Description: 1) Sight-reading a new section of a piece in SATB 2) Using physical gestures 3) Singing the resting tone of a song in E Major 4) Correctly executing different vowels

Lesson Procedure:

Main Activity

Piece	Time	Rehearsal Mark	Purpose/Goal	Anticipated Problems	Rehearsal Techniques
<i>Amazing Grace</i>	7:49 12min.	Mm. 1-32	Hum through once for forward placement; then add words for first and second verses Forward movement, Uniform vowels	1. Sitting on notes, no forward movement 2. Not-uniformed vowels 3. Poor diction	a. Have students "conduct" while singing b. Use kneading gesture on held notes c. Point on held notes a. Find the "cave"; drop jaw b. Say vowels "oo, oh, aw, eh, ee, ah" without moving jaw; only lips and tongue move c. Sing first phrase only on vowels; then add consonants a. Add initial consonants early, ending consonants late b. Interject with a

					diction exercise and apply those concepts to the piece
					c. Emphasize stressed words
<i>Away From the Roll of the Sea</i>	8:01 12min.	Mm. 30-50	Review melody Resting tone Start verse 2; sight-read all 4 parts mm. 30-50 on "doo" Everyone sing just alto and soprano parts together Everyone sing the tenor and bass lines together, then put together all parts	1. Incorrect pitches 2. Lack of breath for phrases 3. Lack of musical line 4. Inconsistent tempo	a. Play pitches on piano for both soprano and alto; apart, then together. When learning, just play accompanying chords a. "Are you aware of your breathing"? b. Add a gesture a. Indicate where phrases go; shape and direction b. Add a gesture while singing c. Liken musical phrases and words to that of poetry a. Lightly tap fingers to the beat and sing concurrently b. Count sing

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Special Accommodations (Individualized Instruction):

- 1) High Aptitude-Have these students try audiating/hearing in their heads, the tenor or bass part while singing the soprano or alto part
- 2) Low Aptitude-Place these students next to someone who is a better reader.
- 3) Physically Challenged-Have another student turn pages for the girl in the wheelchair (I'm sorry, I don't know her name!).

Conclusion/Closure: Sing the resting tone of *Away From the Roll of the Sea*. Take one deep breath in, and then out. Give feedback for their performance and cooperation. Thank students.

Assessment:

- 1) Students will accurately use gestures to provide forward motion on held notes
(Accurately * Inaccurately -)
- 2) Students will accurately sing the resting tone in the song *Away From the Roll of the Sea* when gestured to do so.
(Accurately * Inaccurately -)
- 3) Students will correctly sing all pitches of the soprano and alto lines, measures 30-50, in the song *Away From the Roll of the Sea*
(Accurately * Inaccurately -)

Follow-Up:

- 1) Describe differences in dynamics for *Amazing Grace*. Model-imitate.
- 2) Have students walk forward on important syllables in *Amazing Grace*.
- 3) Bring in photo of Cape Breton (for song *Away From the Roll of the Sea*)
- 4) Have altos and sopranos sing their own parts for verse one in *Away From the Roll of the Sea*, and teach the tenor and bass parts to the men.
- 3) Sight-read chorus in *Away From the Roll of the Sea*. Introduce interesting harmonies.

Warm-up # 3

Rehearsal Date: 2/10/09
10 Minute Warm-up

Works to Be Rehearsed:

Title: *Go in Peace and Love*
Tonality: C Major

Title: *Away From the Roll of the Sea*
Tonality: E Major

- Relaxation Activity:
- 1) Reach up to the ceiling; to the floor (do sirens)
 - 2) Play-act rowing a boat, mountain/rock climbing
 - 3) Head rolls, rub temples, massage tongue from underneath

Establish Six Points of Balance/Alignment:

From bottom-up:

- 1) Feet less than shoulder-width apart
- 2) Relax knees (don't lock)
- 3) Find pelvis and straighten (don't curve or sway)
- 4) Rest hips on top of pelvis (core)
- 5) Tall/high ribcage, shoulders open
- 6) A/O joint resting comfortably & straight

DIAGNOSTIC SIGH ("oo" or "ee")

Body Mapping for Inhalation/Exhalation:

- 1) Ribs should expand slightly in all directions
- 2) Your diaphragm is at the core of your body; where the energy should come from

Body Mapping for Reinforcement Phrases:

- 1) Breathing moves from top to bottom; breathe all the way down to your toes
- 2) As you inhale, feel your breath expand your lower back

Inhalation/Exhalation Activity:

1) Form mouth in the shape of an "OH" and take in a quiet breath on 8 counts, then release for 8 counts. Take a breath for 7 counts, release over 8 counts. Breathe in for 6, breathe out for 8, etc.

SIGH

Resonance Exercise: ___ Tall Vowel (cool breath)
 ___X___ Round Vowel (warm breath)

Supportive Gestures:

1) Finger on forehead; Hum DSD while chewing. (up in whole steps)

NOTE: The above must be done every warm-up.

Legato Exercise (from core vocal exercises):

#1) D D D D DRMRD (up in ½ steps)
 Noo

Legato with Leap Exercise (from core vocal exercises):

#17) DRD SLS DRMRD (up in ½ steps)
 Dee Doh Dee

SIGH

Range Extension Exercise (from core vocal exercises):

#14) Hand on forehead. Hum "DMS", open up on "OH" DTDRDTLSMFRD
 (up in ½ steps)

Alignment and Breath Reinforcement Phrases for use in Range Extension Exercises:

- 1) Breathe through the front tube (trachea), not the back tube (esophagus)
- 2) Breathe without using your swallowing muscles
- 3) Sing with your whole body! Feel like you are ready to step forward at any moment.

Tongue-Twister (from core vocal exercises):

#4) "Minimum cinnamon, minimum cinnamon, minimum" (up in whole steps)

SIGH

SPECIFIC EXERCISES FOR WORKS IN REHEARSAL

Work: *Go in Peace and Love*

Specific Exercise One: Sing measure 1: Group 1 holds out "go", Group 2 holds out "peace", and Group 3 holds out "love", but on "Dee".

Work: *Away From the Roll of the Sea*

Specific Exercise Two: Hold out the word "sea" for 11 beats, with crescendo and Decrescendo. (sop-F, alto-C#-b, tenor-A-G#, Bass-A-E)

Reference

Jordan, J. (2005). *Evoking sound: The choral warm-up*. GIA Publications: Chicago.

Teacher: [REDACTED]

Lesson Plan # 4, Chorus(7)

Date: 2/10/09

7:24-7:49 am.

Goal(s): A) Develop audiation skills
B) Move expressively using gestures
C) Correctly execute rhythms

MENC 1) Singing, alone and with others, a varied repertoire of music
5) Reading and notating music
6) Listening to, analyzing, and describing music

RIBTS 2) Teachers create learning experiences that reflect an understanding of the central concepts, structures, and tolls of inquiry of the disciplines they teach.
8) Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas

Objectives: A) Use a kneading gesture to maintain breath support on held notes
B) Chant rhythm of *Away From the Roll of the Sea*, mm. 30-50 with accuracy
C) Tune octaves of *Go in Peace and Love*, mm. 17-18 with accuracy

Warm-Up
(refer to warm-up sheet)

Prerequisites: Ability to read music. Ability to sing (using vocal cords). Knowledge of solfege would be useful, as would the ability to move when given gestures to imitate.

Materials: Piano
70 copies of *Away From the Roll of the Sea*
70 copies of *Go in Peace and Love*
Pencil
Cd recording of *Away From the Roll of the Sea*
Cd player
Pictures of Cape Breton

Room Set-Up: Students on risers. Open space in front of risers. Piano at the edge of the stage, at an angle so that the conductor can see all students.

Lesson Description: 1) Play students a recording of *Away From the Roll of the Sea* 2) Learn tenor and bass lines mm.30-50 3) Put all parts together 30-50 4) Identify the form of the song *Go in Peace and Love*

Lesson Procedure:

Warm-Up (separate sheet)

Main Activity

Piece	Time	Rehearsal Mark	Purpose/Goal	Anticipated Problems	Rehearsal Techniques
<i>Away From the Roll of the Sea</i>	7:34 5 min.		Play recording for students. Show them pictures of Cape Breton. Ask students to listen to see if all rhythms line up exactly (they don't)		
	10 min.	Mm. 30-50	Learn tenor and bass parts separately, then together. Have all 4 parts join in. Do < > mm. 47-50, like in the warm-up.	1. rhythm inaccuracies 2. breath support	a. Chant words staccato to line up rhythms b. Have sopranos and altos softly chant "1,2,3" while men sing their lines a. Use kneading exercise b. Point up on held notes

					<p>c. Take a step forward into the chord resolution in measure 49</p> <p>d. Have the choir turn in and sing to each other</p>
<i>Go in Peace and Love</i>	7:44 5 min.	Mm. 17- downbeat of 26 (B section)	<p>Identify sections of the music (A, A-1, B, A)</p> <p>Sing through the middle section of the piece</p>	<p>1. Tuning octaves</p> <p>2. Lacks brilliance in sound</p>	<p>a. Match vowel colors</p> <p>b. Rehearse on vowels only</p> <p>c. Check for the "cave"</p> <p>a. Make it sparkle; smile on the inside</p> <p>b. Step forward in measure 25 to reference key change</p> <p>c. Make sure that weak beats in each bar are energized as well, to keep the sound moving forward</p>

Special Accommodations (Individualized Instruction):

- 1) High Aptitude-Have these students audiate the soprano or alto lines while the tenors and basses learn their parts.
- 2) Low Aptitude-Have these students lightly step to the Macrobeat while singing to internalize the beat.
- 3) Physically Challenged-Have another student turn pages for the girl in the wheelchair. Instead of taking a step forward, she can lean forward.

Conclusion/Closure: Tell students that in order to make a piece come to life, they have to bring their own experience or meaning to the music. Tell them that, for next time, I want them to tell me an experience that they had that reminds them of this piece, to help inspire others in making the song come to life for them. Thank students.

Assessment:

- 1) Students will accurately use a kneading gesture to maintain breath support on held notes
(Accurately * Inaccurately -)
- 2) Students will accurately chant rhythm of *Away From the Roll of the Sea*, mm. 30-50
(Accurately * Inaccurately -)
- 3) Students will accurately tune octaves of *Go in Peace and Love*, mm. 17-18
(Accurately * Inaccurately -)

Follow-Up:

- 1) Run through *Away From the Roll of the Sea* in its entirety, no stopping
- 2) Ask students about their thoughts and experiences that help in bringing to life *Away From the Roll of the Sea*
- 3) Go over text in *Go in Peace and Love*; who is this song being sung to? What is its message?

Warm-up

Rehearsal Date: 2/12/09
9:11-9:24 (13 minutes)

Works to Be Rehearsed:

Title: *I'll Hear the Trumpet Sound*
Tonality: D Dorian

Title: *Away From the Roll of the Sea*
Tonality: E Major

Title: *Go in Peace and Love*
Tonality: C Major

Relaxation Activity: 1) Reach to the ceiling and floor
1 minute 2) Tight hugs, then relax
3) Massage jaw, temples, tongue

Establish Six Points of Balance/Alignment:

1 minute From bottom-up:
1) Feet less than shoulder-width apart
2) Relax knees (don't lock)
3) Find pelvis and straighten (don't curve or sway)
4) Rest hips on top of pelvis (core)
5) Tall/high ribcage, shoulders open
6) A/O joint resting comfortably & straight

DIAGNOSTIC SIGH ("oo" or "ee")

Body Mapping for Inhalation/Exhalation:

1) Ribs should expand slightly in all directions
2) Your diaphragm is at the core of your body, where the energy should come from

Body Mapping for Reinforcement Phrases:

1) Breathing moves from top to bottom
2) When inhaling, try lengthening your spine

3) Imagine there is a mouth at the back of your skull, Take a breath through that "mouth" and fill up.

SIGH

Inhalation/Exhalation Activity:

1) DRMFSFMRD On vowels: EE, EH, AH, OH, OOH (repeat, but reverse vowels)
1 minute Move up in half steps
(Rhythm ball, hands on jaw, step to the beat, hands on diaphragm)

SIGH

Resonance Exercise: Tall Vowel (cool breath)
 Round Vowel (warm breath)

Supportive Gestures:

2) Hum, then open up to a pure "OH"-(minor chord LA DO MI)
1 minute Move up in whole steps
(Finger on forehead, circular motion with finger around mouth, unlock jaw)

NOTE: The above must be done every warm-up.

Legato Exercise:

#1) "GA OH GOO"
1 minute Move down in half steps-Vary between Major and minor
(Practice a good g sound, hands on jaw, point up with finger)

SIGH

Range Extension Exercise (from core vocal exercises):

#14) DRMFS DRMFS DSDMD
Dee Dee Doh
1 minute Move up in half steps
(Swoop arms, curtsy/bend, finger on jaw)

Alignment and Breath Reinforcement Phrases for use in Range Extension Exercises:

1) Breathe through the front tube (trachea), not the back tube (esophagus)

2) Breathe without using your swallowing muscles

SIGH

SPECIFIC EXERCISES FOR WORKS IN REHEARSAL

I'll Hear the Trumpet Sound; Exercise 1: 3 minutes

- Sing "RE FA LA" on "Doo". Next, add in "TI", then add "DO". It should ultimately sound like this: "RE FA LA TI DO"
(Dorian tonality)

Away From the Roll of the Sea; Exercise 2: 2 minutes

- Same exercise as yesterday: 2 chords in mm. 47-50, with < >
(Bass:A-E, Tenor:A-G#, Alto:C#-B, Soprano-E)

Go in Peace and Love; Exercise 3: 2 minutes

- Everyone sing the Bass line at mm. 9 (just keep repeating "Go in peace and love")
Keep high soft palate/space, don't let your throat close in as you descend. Think of falling into a soft sleep, keeping the pitch high.

Reference

Jordan, J. (2005). *Evoking sound: The choral warm-up*. GIA Publications: Chicago.

Teacher: [REDACTED]

Lesson Plan # 6, Chorus (7)

Date: 2/12/09

- Goal(s):**
- A) Develop audiation skills
 - B) Move expressively using gestures
 - C) Correctly execute rhythms
 - D) Sing with a good, resonant tone

- MENC**
- 1) Singing, alone and with others, a varied repertoire of music
 - 5) Reading and notating music
 - 6) Listening to, analyzing, and describing music

- RIBTS**
- 1) Teachers create learning experience using a broad base of general knowledge that reflects an understanding of the nature of the world in which we live
 - 5) Teachers create instructional opportunities to encourage students' development of critical thinking, problem solving, and performance skills
 - 8) Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas

- Objectives:**
- A) Sing a D Dorian scale on neutral syllables
 - B) Sight read mm. 10-17 of a new song, *I'll Hear the Trumpet Sound*
 - C) Chant mm. 30-50 in song, *"Away From the Roll of the Sea"*

Prerequisites: Ability to read music. Ability to sing (using vocal cords). Knowledge of solfege would be useful, as would the ability to move when given gestures to imitate.

- Materials:**
- Piano
 - Pencil
 - Erasable marker/chalk
 - Whiteboard/chalkboard
 - 2 stands-1 for conductor, 1 for Frankie
 - 70 copies of *I'll Hear the Trumpet Sound*
 - 70 copies of *Away From the Roll of the Sea*
 - 70 copies of *Go in Peace and Love*
 - 3 pictures of Cape Breton

Room Set-Up: Students on risers. Open space in front of risers. Piano at the edge of the stage, at an angle so that the conductor can see all students. Have D Dorian scale written on the board.

Lesson Description: 1) Introduce a new tonality: D Dorian 2) Sight read a section of a new song 3) Chant a section to line up all rhythms 4) Read a known piece from beginning to end, no stops

Lesson Procedure:

Warm-Up (separate sheet)
9:11-9:24

Main Activity

Piece	Time	Rehearsal Mark	Purpose/Goal	Anticipated Problems	Rehearsal Techniques
<i>I'll Hear the Trumpet Sound</i>	9:25	Introduce D Dorian Scale (on board)	Introduce a new tonality	1. Not singing in the correct tonality	a. Sing a D Dorian scale on "Doo" b. Point up on all B naturals, indicating that they are higher than what is thought
		Mm. 1-8	Sing octaves in-tune	1. Not singing octaves in tune 2. Men being squeazy on higher pitches	a. Bring all vowels high and forward b. Rehearse on vowels only c. Use a physical gesture a. Wrap lips around the sound b. Make sure that the larynx is down and relaxed-Sigh to relax c. Release the jaw

		Mm. 10-17	Play piano and have students sight read all parts; Work parts 2 by 2	1. Bad tuning of thirds in soprano and alto	and tongue tension a. Play both parts on the piano. Separate and teach each part separately. b. Hold each chord out until tuned
<i>Away From the Roll of the Sea</i>	9:35	Mm. 30-50	Chant all parts simultaneously	1. Not lining up rhythmically	a. Chant words staccato to line up rhythms b. Have sopranos and altos softly chant "1,2,3" while men sing their lines c. Lightly tap fingers while chanting
		Mm. 30-50	Sing all parts	Choral sound not resonant 2. Tempo slows 3. Lack of imagination, making a dull sound	a. Hum the music and chew; keep teeth apart and lips lightly together b. Sing with warm vowels a. Sing with the entire body! b. Sing with energy! c. Have students keep a steady beat with their hands, like conducting a. Show students pictures of Cape Breton-imagine you are on a boat on a nice warm, sunny

					<p>day. It is gently rocking in the water.</p> <p>b. Be ready to step right off of that boat into the nice, warm water-body should reflect this forward momentum</p> <p>c. Smile on the inside, sparkle!</p>
<i>Go in Peace and Love</i>	9:45	Mm. 1-end	<p>Read completely through; get a feel for the piece in its entirety</p> <p>Work whatever sections need the most work (Key change? Ending?)</p>	<p>1. Breaks in legato line</p> <p>2. Sagging pitch</p> <p>3. No dynamics</p>	<p>a. Breath kneading gesture</p> <p>b. Remind them that their bodies need to be in a constant state of awareness</p> <p>a. Have choir listen harder, especially at the ends of longer pitches. Play the correct pitch on the piano and match it</p> <p>b. Use kneading gesture/swan gesture</p> <p>c. Bring vowels high and forward</p> <p>d. Make sure that students are aurally prepared and can audiate the tonality in their heads</p> <p>e. Point up on descending lines</p> <p>a. "Sing all vowels in the 'house of ooh'"</p>

					<p>b. Close the vowel by rounding the lips</p> <p>c. Do an exercise; 4/4 time, conducting < and >, have choir follow. Apply to the music.</p>
				4. Inadequate breaths	<p>a. "As you sustain the phrase, is your spine lengthening?"</p> <p>b. "Breathe top to bottom, filling all the way up"</p> <p>c. Do another breathing exercise (in for 8, out for 8, in for 7, out for 8, in for 6, out for 8, etc.)</p>

Special Accommodations (Individualized Instruction):

- 1) High Aptitude-Have these students conduct with one hand as they sing.
- 2) Low Aptitude-Have these students temporarily stand next to someone who has a higher aptitude and who can sing the pitches and rhythms correctly.
- 3) Physically Challenged-Have a stand for Frankie and a buddy to turn pages for her. Make sure that I can see her and that the piano is not blocking her.

Conclusion/Closure: Tell students that although they are not on the Europe trip, they can still have fun and make music! Thank students for their work.

Assessment:

- 1) Students will accurately sing a D Dorian scale
(Accurately * Inaccurately -)
- 2) Students will accurately sight read mm. 10-17 of *I'll Hear the Trumpet Sound*
(Accurately * Inaccurately -)
- 3) Students will accurately chant mm. 30-50 of *Away From the Roll of the Sea*
(Accurately * Inaccurately -)

Follow-Up:

- 1) Read through mm. 1-17 of *I'll Hear the Trumpet Sound* without stopping
- 2) Chant soprano and alto parts mm. 18-20 of *I'll Hear the Trumpet Sound*

- 3) Sing through *Go in Peace and Love*, periodically stopping and having the choir sing the resting tone. Try and match to the correct pitch, keeping the resting tone constant.
- 4) Sight read mm. 51-66 of *Away From the Roll of the Sea*. Tell students that this section of the song is different from the rest because it is in a different key, and has a different mood.



Feinstein School of Education and Human Development

Reflection Essay Scoring Rubric

Name: [Redacted]

ID#: [Redacted]

Phone: [Redacted]
 Email: [Redacted]
 Advisor: [Redacted]
 Concentration: [Redacted]

Teacher Preparation Program: Secondary Education

Major: Music Education

Assess the extent that the candidate has demonstrated his/her knowledge of the following Rhode Island Beginning Teacher Standards in the Reflection Essay. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

		Weakness (1)	Developing (2)	Competence (3)	Strength (4)
1.	The reflection essay demonstrated a broad base of general knowledge that the candidate has acquired. (RIBTS 1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2.	The reflection essay demonstrated an in-depth understanding of the disciplines the candidates teach. (RIBTS 2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3.	The reflection essay demonstrated an understanding of how children learn and develop. (RIBTS 3)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4.	The reflection essay demonstrated an understanding of how students differ in their approaches to learning. (RIBTS 4)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5.	The reflection essay demonstrated developing critical thinking, problem solving, and performance skills. (RIBTS 5)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6.	The reflection essay demonstrated an in-depth knowledge of an effective learning environment. (RIBTS 6)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7.	The candidate addressed in the reflective essay the importance of fostering collaborative relationships with colleagues and families to support students' learning. (RIBTS 7)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8.	The candidate used effective communication in the reflective essay to convey his/her message. (RIBTS 8)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9.	The candidate discussed the importance of using formal and informal assessment strategies to support student learning. (RIBTS 9)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
10.	The candidate demonstrated reflective practice throughout the essay. (RIBTS 10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
11.	The candidate addressed ethical, legal and professional standards throughout the essay. (RIBTS 11)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Comments:

Place Comments Here

Evaluator: *Danise Gullbault*
 ID#: *Jana Coffin*

Date: *April 24, 2009*
4-28

I am a melting pot; spiritually, mentally, physically, culturally, educationally, and musically. I have had so many figures influence my life in so many different ways. I am *still* learning and *still* growing. I learn from my peers, my teachers, my students, and most importantly, from myself. I was not as aware of this personal discovery when I was in high school, or even my first few years of college, as I am now. Teaching in the classroom has allowed me to find myself; my true professional self. I have discovered my sense of humor, confidence, content knowledge, musical ability, cooperation with colleagues and peers, and teaching style. Everything has surfaced and has transformed me as an individual. What of myself do I bring to my teaching? All of it!

First and foremost, I bring a genuine concern and care for children and their development and achievement in the subject of music, and in all other subjects (RIBTS 1). I believe that in order to be a well-rounded student children must be exposed to all types of learning. This will help in developing their multiple intelligences. When I started participating in music classes I wanted to learn as much as I could. I know that there are other children who have the same eagerness and passion to learn. I want to help those students expand their appreciation, understanding, and love for music. However, it is not just the high-achievers that I want to teach. I also wish to affect those persons who have not yet discovered music, those who do not think that they can learn music, and also those persons who may have turned their minds away from music. All of these persons are in need of musical development, direction, and connection (RIBTS 8). I believe that if I show my students that I genuinely care about them as individuals and want them to enjoy music-making and learning, anything is possible.

Students have varying personalities. This is what makes teaching so interesting and fun! However, I found it difficult to find my own personality. I asked myself, "Should I be funny?"

Should I be approachable, or be stern and military-like? How can I relate to them without feeling like a student myself? How can I make them respect me? Who the heck AM I?" I found it complicated to find a good blend of all characteristics. I have had wonderful experiences observing many teachers, all of whom exhibit diverse characteristics to their own varying degrees. What I was striving for was out of my league; there is no "perfect teacher"! No one can tell me who to be. I must discover this myself. I am quirky at times, and corny. I often make mistakes and get embarrassed. What I found to be undesirable characteristics are, in fact, not as bad as I thought they were. I have found that students laugh at my stupid jokes, and don't get angry or hate me when I make mistakes. In fact, they are forgiving! I have come to realize that humility has served me well. From the start, I tell students that I am a lifelong learner and am learning with them (RIBTS 10). Professional music education organization conferences and workshops are great, but they can only teach you so much. It is the real classroom experience which defines you as a teacher. We are all human and make mistakes, and I am no exception. We all learn from each other and that is the best way!

Along with possessing different personalities, each person has a unique style of learning. Presenting lessons which incorporate words, numbers or logic, pictures, music, self-reflection, physical experiences, cooperative learning, and experiences in the natural world, are all vital in the development of children (RIBTS 4). This is true for high aptitude, average aptitude, and low aptitude students. I am a hands-on type learner and am most comfortable when someone shows me how to do something, and then I do it myself. I require sequencing when learning something new. By taking small steps, all which build upon and strengthen each other, it makes it easier for me to learn a new subject. I use what information I have learned before and apply it to this new situation. No matter what type of learner each person is they must receive this same type of

sequenced learning, and I must accommodate to their personal needs. For example, when I was at ██████ Middle School, I did an introduction to piano class. For hands-on learners, we had electronic keyboards, and individual laminated “keyboard” poster boards. I would model something for them, and they would play it back. For persons who understood pictures, I had pictures of pianos drawn on the board. I labeled each key with the coinciding fingering number in one color, and letters of the keys on top, in another color. For group work, I put students in groups of four and had them create a short melody using only five pitches. They all worked collectively in creating the melody but they each had a different job in presenting it to the class. Throughout the lesson, I made sure that each step was taken carefully and that everyone understood the material before I moved on. After they presented their melodies to the class, I asked the groups what they thought about their work; would they change anything about it? Why did they put those notes in that order? What did they like about it? What did they not like? We opened up into discussion about the overall experience (RIBTS 5 and 9). I received good feedback about the lesson, and I definitely learned a lot about my students. I became aware of the many levels of enjoyment, effort, understanding, and aptitude. I plan on striving to incorporate similar activities with future students so that everyone will be able to learn to the best of their ability no matter what their aptitude or learning style.

The process of creating individualized instruction, writing lesson plans and gathering and studying materials has impacted me greatly. Upon starting Practicum, I did not know how much work was needed in order to successfully reach and teach students. I have spent hours studying scores, listening to recordings, browsing music education articles, and reading books in the effort to improve my musicianship and understanding of the material that I was to teach. I recognized that I would have to know this music like the back of my hand before I was to teach it. That was

the first step. The second step was to teach the material, and the third was to reflect on steps one and two. While reflecting, I would do the following; figure out what went wrong, what could have gone better, what went well, how I could apply these ideas to future lessons, and most importantly, what the students got out of it. If the students do not understand or learn from my lessons, then all of my effort is wasted. That is the point of my reflecting (RIBTS 2).

After teaching students of all ages, I realized that, no matter what the environment, it is essential that I be professional in regards to attire, attitude, ethical and legal standards, and creating and maintaining a healthy learning environment (RIBTS 11). I also cannot stress the amount of knowledge that I have gained from conversing with my colleagues (RIBTS 7). This was especially important when I had to split teaching classes. We would discuss which pieces needed to be rehearsed, what material needed to be taught, and how we would accomplish doing it. We would come to terms with the best way possible to teach the material in a sequential manner. I also learned a lot from my cooperating teachers and Practicum teachers. I often asked them about how they created rubrics, how they rehearsed their ensembles, and, most importantly, how they used their reflections for future lessons. Had I not talked to these important people I would not have the knowledge and confidence that I do now.

I am still in the process of discovering who I am as an individual, learner, and teacher. This Reflection Essay has even taught me something; I can only be what I think myself to be. I admit that I have made mistakes but I also recognize my strength in overcoming situations. I do not regret anything that has happened. Instead, I learn from all of my experiences, both positive and negative. I believe in myself and everything that I can be. I believe in the power of my mind and the power of the minds of others as they continually shape one another. Taking that step and becoming a teacher has opened up so many doors. Now it is time to walk on through.



Feinstein School of Education and Human Development

Candidate Disposition Self-Evaluation Form

Name: [Redacted]

ID#: [Redacted]

Teacher Preparation Program: Secondary Education

Major: Music Education

Assess the extent that you have demonstrated the identified attribute/behavior since your admission into the teacher preparation program. Rate yourself 1 (rarely) to 4 (almost always) for each item.

	Rarely (1)	Sometimes (2)	Frequently (3)	Almost Always (4)
1. Seek feedback from multiple perspectives and make appropriate adjustments <i>(Self-Reflection)</i>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Self-monitor progress <i>(Self-Reflection)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. Upgrade knowledge and skills regularly <i>(Lifelong Learning)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. Take initiative and is self-motivated <i>(Lifelong Learning)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. Manifest respect toward students <i>(Advocacy for Children and Youth)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6. Advocate for the well-being of students in schools <i>(Advocacy for Children and Youth)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7. Manifest sensitivity to the needs and values of diverse learners <i>(Respect for Diversity)</i>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Establish rapport and communicates well with diverse audiences <i>(Respect for Diversity)</i>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Demonstrate strong communication skills <i>(Collaboration)</i>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Use feedback constructively <i>(Collaboration)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
11. Demonstrate good organization skills <i>(Professional Work Characteristics)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
12. Complete work in timely manner <i>(Professional Work Characteristics)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Candidate: [Redacted]

Date: April 20, 2009



Feinstein School of Education and Human Development Faculty (Practicum/Methods) Disposition Evaluation Form

Name: [Redacted]

ID#: [Redacted]

Teacher Preparation Program: Secondary Education

Professional Education GPA: 3.812

Major: Music Education

Assess the extent that the candidate possesses or has demonstrated the identified attribute/behavior since her/his admission into the teacher preparation program. Rate her/him: 1 (rarely) to 4 (almost always) for each item.

	Rarely (1)	Sometimes (2)	Frequently (3)	Almost Always (4)
1. Seeks feedback from multiple perspectives and makes appropriate adjustments. <i>(Self-Reflection)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2. Self-monitors progress <i>(Self-Reflection)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3. Upgrades knowledge and skills regularly <i>(Lifelong Learning)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4. Takes initiative and is self-motivated <i>(Lifelong Learning)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5. Manifests respect toward students <i>(Advocacy for Children and Youth)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6. Advocates for the well-being of students in schools <i>(Advocacy for Children and Youth)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. Manifests sensitivity to the needs and values of diverse learners <i>(Respect for Diversity)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
8. Establishes rapport and communicates well with diverse audiences <i>(Respect for Diversity)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
9. Demonstrates strong communication skills <i>(Collaboration)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
10. Uses feedback constructively <i>(Collaboration)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
11. Demonstrates good organization skills <i>(Professional Work Characteristics)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> +++
12. Completes work in timely manner <i>(Professional Work Characteristics)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> +++

Evaluator: Denise Guilbert
ID#: Anna Coffman

Date: April 24, 2009
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