

# Lesson Plan Template

Date: March 1, 2019

<b>Grade: High School or College Chamber Choir</b>		<b>Subject: Prayer of the Children by Kurt Bestor</b>	
<b>Materials: Sheet music, Stands</b>		<b>Technology Needed: Sound system</b>	
<b>Instructional Strategies:</b> <input type="checkbox"/> Direct instruction <input type="checkbox"/> Guided practice <input type="checkbox"/> Socratic Seminar <input type="checkbox"/> Learning Centers <input type="checkbox"/> Lecture <input type="checkbox"/> Technology integration <input type="checkbox"/> Other (list) <input type="checkbox"/> Peer teaching/collaboration/cooperative learning <input type="checkbox"/> Visuals/Graphic organizers <input type="checkbox"/> PBL <input type="checkbox"/> Discussion/Debate <input type="checkbox"/> Modeling		<b>Guided Practices and Concrete Application:</b> <input type="checkbox"/> Large group activity <input type="checkbox"/> Independent activity <input type="checkbox"/> Pairing/collaboration <input type="checkbox"/> Simulations/Scenarios <input type="checkbox"/> Other (list) Explain: <input type="checkbox"/> Hands-on <input type="checkbox"/> Technology integration <input type="checkbox"/> Imitation/Repeat/Mimic	
<b>Standard(s)</b>  MU:Pr4.3.E.III a. Identify and demonstrate expressive qualities in varied repertoire and interpret performance practices that relate to context, genre, and expressive intent.  MU:Pr6.1.E.III a. Present musical work(s) with technical accuracy and expressive intent through individual and ensemble performances of a varied repertoire of music. b. Elicit informal or formal audience response through demonstration of expressive intent within context of music.  MU:Re7.2.E.III a. Identify and explain how context and manipulation of elements of music inform a response to selected music.		<b>Differentiation</b> <b>Below Proficiency:</b>  The student does not sing correct notes or rhythms and does not do so with good tone or vocal technique.  <b>Above Proficiency:</b>  The student sings correct notes and rhythms with expressivity and good choral tone and vocal technique.  <b>Approaching/Emerging Proficiency:</b>  The student sings correct notes and rhythms but does not demonstrate good vocal tone/technique or expressiveness.  <b>Modalities/Learning Preferences:</b> A student who is a primarily auditory learner would benefit from hearing a recording of the piece and mimicking the expressiveness.  A student who is a primarily visual learner would benefit from watching the conductor's gestures and movements and will play accordingly.	
<b>Objective(s)</b> The learner will demonstrate an understanding of correct blend, balance, and expression while performing a piece of music.  <b>Bloom's Taxonomy Cognitive Level:</b> Displaying, Illustrating, Collaborating		(Continued from Differentiation section)	
<b>Classroom Management- (grouping(s), movement/transitions, etc.)</b>  Students are expected to listen when the conductor is talking and play only when it is appropriate, as is stated in the Band Classroom Procedures. Transitions will be kept short and swift with good planning and organization by the teacher.		<b>Behavior Expectations- (systems, strategies, procedures specific to the lesson, rules and expectations, etc.)</b>  If students fail to follow the procedures of not talking/playing at appropriate times, daily participation points will be taken away. If this behavior continues, performance opportunities will be removed.	
<b>Minutes</b>	<b>Procedures</b>		
<b>5</b>	<b>Set-up/Prep:</b> <ul style="list-style-type: none"> <li>● Warm up               <ul style="list-style-type: none"> <li>○ Flee flee fla</li> <li>○ Buzzing lips, descending 3rds</li> <li>○ 1, 121, 12321, etc singing numbers</li> <li>○ 1232131, up a half step</li> </ul> </li> <li>■ Add in the third of the chord</li> </ul>		
<b>10</b>	<b>Engage: (opening activity/ anticipatory Set – access prior learning / stimulate interest /generate questions, etc.)</b>  <ul style="list-style-type: none"> <li>● Start with something familiar               <ul style="list-style-type: none"> <li>○ Pick up to measure 21</li> <li>○ Speak through the rhythms first to review</li> <li>○ Everyone sing on soprano line or down an octave</li> </ul> </li> </ul>		

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	<ul style="list-style-type: none"> <li>○ Sing with parts</li> <li>○ Clap sing if necessary, to help with rhythms</li> </ul>
<b>10</b>	<p><b>Explain: (concepts, procedures, vocabulary, etc.)</b></p> <ul style="list-style-type: none"> <li>● Work on the opening with just men (beginning - m.8)               <ul style="list-style-type: none"> <li>○ Tenors first (standing), no piano                   <ul style="list-style-type: none"> <li>▪ It is marked mezzo piano, but you are the melody here, the main focus, sing out</li> <li>▪ Delicate but prominent, same goes for the basses</li> </ul> </li> <li>○ Basses (standing) part only</li> <li>○ Put those two together</li> <li>○ Steady conducting, no fermata</li> </ul> </li> <li>■ Or clapping the beat if necessary</li> </ul>
<b>10</b>	<p><b>Explore: (independent, concrete practice/application with relevant learning task -connections from content to real-life experiences, reflective questions- probing or clarifying questions)</b></p> <ul style="list-style-type: none"> <li>● Women at pickup to measure 5 (men sit, women stand)</li> <li>○ Drill this section               <ul style="list-style-type: none"> <li>▪ Clap rhythm</li> <li>▪ All women on alto part</li> </ul> </li> <li>■ Soprano and alto together m. 5-8               <ul style="list-style-type: none"> <li>● Pickup to measure 45-end                   <ul style="list-style-type: none"> <li>○ Play parts</li> <li>○ One person sings, one claps</li> <li>○ Everyone sing, steady beat for now</li> </ul> </li> </ul> </li> </ul>
<b>5</b>	<p><b>Review (wrap up and transition to next activity):</b></p> <ul style="list-style-type: none"> <li>● Sing beginning through measure 25</li> <li>● Play recording, sing with it</li> </ul>
<p><b>Formative Assessment: (linked to objectives, during learning)</b></p> <ul style="list-style-type: none"> <li>● Progress monitoring throughout lesson (how can you document your student's learning?)</li> </ul> <p>The conductor will assess progress throughout rehearsals, monitoring correct pitches, rhythms, development of expression and musicality.</p>	<p><b>Summative Assessment (linked back to objectives, END of learning)</b></p> <p>The final concert will serve as the summative assessment. However, small groups of singers (one SATB each) will sing for the teacher to promote individual part accountability.</p>
<p><b>Reflection (What went well? What did the students learn? How do you know? What changes would you make?):</b></p> <p>I thought the "one person sings, one person claps" exercise was effective. If I used it again, I would employ this technique sooner in the rehearsal to eliminate any rhythmic inaccuracies so we could focus on expression and musicality sooner.</p>	