**“Legend of the Alhambra” Lesson Plan - Jeff Oliveira, SCED 303I, Fall 2017**

|  |
| --- |
| **Context:** Prior to this lesson, students have played through all warmups several times. This is the first time they will see the sheet music for “Legend of the Alhambra.” They are able to play and understand all rhythms, pitches and expressive markings present in Alhambra. This is the third piece of literature they’ve worked on in class, after“Tambora!” and “Dance of the Jabberwocky.” They are a talented, energetic group of musicians eager to learn, yet still finding their identity as an ensemble. |
| **Objective:**Students will demonstrate knowledge of expressive qualities by playing “Legend of the Alhambra” with notated accents, dynamic markings and slurs. **National/Core Standards:**MU:Pr4.2.8b When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.MU:Pr6.1.8a Perform the music with technical accuracy and stylistic expression to convey the creator’s intent.**State Standards:**MU:Pr4.1.8c. Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared performances.MU:Pr6.1.8a. Perform the music with technical accuracy, and stylistic expression, and culturally authentic practices in music to convey the creator’s intent. |
| **Materials:** Full score, individual parts, warm-up sheets, dynamic sheets, daily deck, instruments, smartboard/projector, audio playback equipment, music stands, pencils |
| **Time**Before 3:303:30-3:323:32-3:373:37-3:433:43-3:493:49-3:50 | **Detailed Sequencing:**1. Project daily agenda slides on the screen.
2. Play recording of piece as they enter and set up, then review agenda
3. Sing, tune, warmups. For singing, have groups 1 and 2 hold the root, group 3 hold 5th and group 4 hold third. For tuning, build from group 1 to group 4, listen for waves. For warmups, play lines 5, 3 and 7 in that order.
4. Two minutes to practice m66-end, focus on expression while playing. Then work on those measures as a class. Use dynamics chart to rate group performance in the dynamics area, ask them to use the numbers and come to a consensus.
5. Rehearse m50-66. This should be easy, it’s essentially what we already did in the warmups for the past few weeks. No repeat. Focus on expression when fine tuning section.
6. If time, sightread m8-24. Another section they have already played in the warmups without knowing it, won’t have time to woodshed but can at least touch on it to get them interested in next time.
7. Closing remarks and Daily gratitude. Praise, upgrade, praise, followed by “I am grateful for \_\_\_\_, I am grateful for music, I am grateful for the people in this room).
 | **Assessment/Notes:*** Be prepared! Center yourself.
* Visual scan to ensure set up.Are they watching?
* Listen for balance and accuracy in singing. For tuning, ask if they can hear waves and if they can do better. For warmups, have them evaluate expression
* Look for rehearsing, listen to what they are doing. Use dynamic chart if they are not accurate with volume and challenge them to listen
* They should know the pitches and rhythms, the real focus is on shaping the line. Challenge them to out-express each other!
* This is more or less a reward for their hard work, getting even further ahead in the music. Get an idea of how they did so you can adjust the next lesson as needed.
* Make sure they aren’t putting things away yet! Not until after gratitude.
 |
| **Reflections** -TBD, see below. |
| **Extension(s):**We will continue to work backwards through the piece, starting with either reading or refining m8-24 (depending on how far we get in this lesson), then 32-49, finally 1-7. The next area of focus with this piece will be the alternating feel of 3 and 2 and the balance of melody vs harmony.  |

**Supplements:**

See files on Classroom Drive labeled “JSO Alhambra Warmups” and “JSO Alhambra Slides” for supplemental materials.

**Teacher​ ​Pre​ ​Observation​ ​Planning**

**1. To​ ​which​ ​part​ ​of​ ​your​ ​curriculum​ ​does​ ​this​ ​lesson​ ​relate?​ \*​**

This lesson fits in with developing musical literacy (warmups, tuning, singing and sightreading), ensemble skills and ensemble repertoire.

**2. ​ ​How​ ​does​ ​this​ ​learning​ ​“fit”​ ​in​ ​the​ ​sequence​ ​of​ ​learning​ ​for​ ​this​ ​class?**

This is the third large piece of repertoire worked on by this ensemble. They have played the prepared warmups for this piece but this will be their first introduction to the piece as a whole.

**3. Briefly​ ​describe​ ​the​ ​students​ ​in​ ​this​ ​class,​ ​including​ ​those​ ​with​ ​special​ ​needs.​ \*​**

This ensemble consists of 12 talented and energetic players who are eager to learn and grow as musicians. They can at times be chatty, but most of it is rooted in their desire to learn as they talk about music or music related things from outside of class. No students with special needs have been identified in this class.

**4. What​ ​are​ ​your​ ​learning​ ​outcomes​ ​for​ ​this​ ​lesson?​ ​What​ ​do​ ​you​ ​want​ ​the​ ​students to​ ​understand?**

Students will demonstrate knowledge of expressive qualities by playing “Legend of the Alhambra” with notated accents, dynamic markings and slurs. They need to understand the difference between expressive and non-expressive playing, the relative quality of dynamics (i.e. what does forte sound like for this group? Piano?) and how to apply these qualities to whenever they play, not just in ensemble repertoire.

**5. How​ ​will​ ​you​ ​engage​ ​the​ ​students​ ​in​ ​the​ ​learning?​ ​What​ ​will​ ​you​ ​do?​ ​What​ ​will​ ​the students​ ​do?​ ​Will​ ​the​ ​students​ ​work​ ​in​ ​groups,​ ​or​ ​individually,​ ​or​ ​as​ ​a​ ​large group?​ ​Provide​ ​any​ ​worksheets​ ​or​ ​other​ ​materials​ ​the​ ​students​ ​will​ ​be​ ​using.​ ​\***

I will engage the students by keeping them moving forward through the lesson with clear, concise instructions delivered in a positive and supportive learning environment. I will “hook” the students by playing a new piece of music for them, guide them through our regular warm up routine (sing-tune-warmup), followed by the opportunity for individual practice time then working together as an ensemble to refine our repertoire and musicianship. See files on Classroom Drive labeled “JSO Alhambra Warmups” and “JSO Alhambra Slides” for supplemental materials.

**6. How​ ​will​ ​you​ ​differentiate​ ​instruction​ ​for​ ​different​ ​individuals​ ​or​ ​groups​ ​of students​ ​in​ ​the​ ​class?**

To appeal to the different types of learners, I will deliver instruction with visual, aural and kinesthetic methods and allow students to do the bulk of the assessment and refinement. I will act more as a guide and use my skills in assessment to direct them in the most beneficial direction.

**7. How​ ​and​ ​when​ ​will​ ​you​ ​know​ ​whether​ ​the​ ​students​ ​have​ ​learned​ ​what​ ​you​ ​intend?**

When the students can listen to what they are playing and both hear and articulate the same level of expressive quality that meets my standards for them.

**8. Is​ ​there​ ​anything​ ​that​ ​you​ ​would​ ​like​ ​me​ ​to​ ​specifically​ ​observe​ ​during​ ​the​ ​lesson?**

The area I need the most improvement on with instrumental methods is when a problem could be solved with a specific technical knowledge of an instrument, so please make note of any egregious oversights on my end. I would also like feedback on my conducting.

**Teacher​ ​Post​ ​Observation​ ​–​ ​Reflection​ ​Conference​ ​(apply​ ​danielson domains/subdomains)**

 **1. In​ ​general​ ​how​ ​successful;​ ​was​ ​the​ ​lesson?​ ​Did​ ​the​ ​students​ ​learn​ ​what​ ​you intended​ ​for​ ​them​ ​to​ ​learn?​ ​How​ ​do​ ​you​ ​know?**

I feel the lesson in general was very successful. I kept the pace moving, got through the materials I wanted to cover and ended with several measures of a piece that were near performance ready. They demonstrated their knowledge of dynamics and accents through their playing of the warmups and in measures 50-end, so I believe they learned what I intended them to earn.

**2. If​ ​you​ ​were​ ​able​ ​to​ ​bring​ ​samples​ ​of​ ​student​ ​work,​ ​what​ ​do​ ​these​ ​samples​ ​reveal about​ ​those​ ​student’s​ ​levels​ ​of​ ​engagement​ ​and​ ​understanding?**

I’m not sure this question really applies. I did record the lesson for my own benefit, and I heard a marked difference in how they played measures 50-end the last time we ran it.

**3. Comment​ ​on​ ​your​ ​classroom​ ​procedures,​ ​student​ ​conduct,​ ​and​ ​your​ ​use​ ​of physical​ ​space.​ ​To​ ​what​ ​extent​ ​did​ ​these​ ​contribute​ ​to​ ​student​ ​learning?**

Aside from the technical difficulties that caused the start of the lesson to be delayed (which in my own classroom would likely be avoided, and were I not being graded on certain aspects I could have moved on without), I feel I was successful in how I ran the class. I toyed with the idea of seating instruments by sound groups rather than instrument groups, and I wish I had gone with my gut and done that, especially with the trumpet as she was a bit isolated from the rest of the people playing a similar part. I kept the pace quick and moving and engaged the students in self evaluation, so much of the work was done by them instead of me. Students were engaged because I did not allow enough downtime for them to disengage. At times this may have worked against me as I may not have given clear enough instructions on what to improve upon before running a section, but this is an area I need to improve on.

**4. Did​ ​you​ ​depart​ ​from​ ​your​ ​plan?​ ​If​ ​so,​ ​how,​ ​and​ ​why?**

I departed slightly from my plan when my slideshow would not play on the projector. I skipped the playing of a recording of the song. I also built my chords in the wrong order (root 5th third, not root third fifth), skipped a few warmups and did not make it to the stretch goal. Overall, however, my lesson was followed in the same order as written, though we did not make it to the stretch goal. I realize now that perhaps the stretch goal was impossible to achieve given the time constraints, but I still like appealing to a student’s sense of competition and self motivation.

**5. Comment​ ​on​ ​different​ ​aspects​ ​of​ ​your​ ​instructional​ ​delivery​ ​(e.g.,​ ​activities, grouping​ ​of​ ​students,​ ​materials​ ​and​ ​resources.)​ ​To​ ​what​ ​extent​ ​were​ ​they effective?**

I feel my instructional delivery was overall effective. My lesson plan and supplemental materials were well prepared and I felt confident I had done enough planning to have a successful lesson. The warmups we played prepared the students for success in the repertoire, as they were for the most part lifted directly from the score and modified to learn rhythm and accents. My sound groups were balanced in numbers and well seated (with the aforementioned exception of my trumpet placement), and the instruction moved at a fast but not overwhelming pace. An area I would like to improve is my confidence/ability with a baton. I am still not used to having the stick when I beat and I found myself focusing too much on how I was beating time and not listening enough to the students while they played.

**6. If​ ​you​ ​had​ ​a​ ​chance​ ​to​ ​teach​ ​this​ ​lesson​ ​again​ ​to​ ​the​ ​same​ ​group​ ​of​ ​students,​ ​what would​ ​you​ ​do​ ​differently?**

I would not be afraid to ask for what I want. Several times I heard an imbalance in parts, an issue with intonation or an incorrect articulation/dynamic and I was unsure on how to ask for them to improve it. Part of that was my desire to keep things moving so as to keep students engaged, but most of it was my own insecurity about looking foolish for asking something that was either impossible due to instrument constraint or player ability. This group in particular was fairly proficient so I could also spend less time on warm ups and self practice time to cover more repertoire in depth.