

| | | |
|---|--|--------------|
| Name: | Grade/Subject: | Date: |
| <p>1. Texas Essential Knowledge and Skills (TEKS): (C2)</p> <p>117.106. Music, Grade 1, Adopted 2013.</p> <p>2.b Foundations: music literacy. The student reads, writes, and reproduces music notation. Technology and other tools may be used to read, write, and reproduce musical examples.</p> | | |
| <p>2. Deconstructing/Unpacking the TEKS: (C2) <i>What students will know and be able to do</i></p> <p>b.2.A Students will read, write, and reproduce rhythmic patterns, including quarter note/paired eighth notes and quarter.</p> | | |
| <p>3. SMART Objective(s): (C3)</p> <p>Essential Question:</p> | <p>Objective 1: By the end of this lesson, in small groups and when given direct instruction with a worked example, students will accurately write the rhythm of a learned rhyme that uses quarter notes and eighth notes (for example, “Bee Bee”).</p> <p>Essential Question: How many beats are in “Bee Bee”? Where are there one or two sounds?</p> <p>Objective 2: By the end of this lesson, individually and when given direct instruction with a worked example, students will create a one-phrase song that includes eighth notes and quarter notes.</p> <p>Essential Question: How many beats will there be in my song? Where do I want to include one sound versus two sounds?</p> | |
| <p>4. Central Focus (C4)</p> <p><i>How will this lesson link with other lessons in the unit?</i></p> <p>Learning Targets</p> <p><i>I CAN statements that clearly show alignment with TEKS</i></p> | <p>Students will label one or two sounds in the song “Bee Bee” with Ta and Ta-Di. This will be done as a group to refine and review previously learned content.</p> <p>Then, students will work individually to create a one-phrase song that includes eighth notes and quarter notes. They will use small cubes that connect, one cube equals and two cubes equals eighth notes.</p> <p>Upon completion of this lesson, I CAN recognize, explain and apply Ta and Ta-Di rhythms into short one phrase compositions.</p> | |
| <p>5. Academic Language (C5)</p> <p>Academic language represents the language of the discipline that students need to learn and use to engage in the content area in meaningful ways.</p> <p>There are 4 <u>language demands</u> to consider as you require students to</p> | <p>Language Function <i>(an active verb that students will use to demonstrate their learning in the assessments; some examples are- explain, describe, predict, summarize, compare, evaluate, interpret, justify):</i></p> <p>Students will read, write, and reproduce rhythmic patterns, including quarter note/paired eighth notes and quarter.</p> <p>Vocabulary <i>(words, phrases, and/or symbols that are used within disciplines):</i></p> <p>Ta, Ta-di, phrase, and beat.</p> <p>Discourse <i>(Structures of written and oral language, how will they talk, write, and participate in knowledge construction: discussions, reports, essays, multi-media presentations, performance):</i></p> | |

| | |
|--|---|
| <p>read, write, speak, listen, demonstrate and perform.</p> | <p>Students will orally sing their composition ideas and then write them down afterwards.</p> <p>Syntax <i>(The set of conventions for organizing symbols, words, and phrases together into structures, e.g., graphic organizers, formulas, charts, language rules, outlines, graphs, tables):</i></p> <p>The students will use blank staff paper and small cubes will represent ta and ta-di notes.</p> |
| <p>6. Targeted Language Supports (C5) The resources, representations, and strategies you will provide to help students understand, use, and practice the concepts and language they need to learn within the discipline</p> <p>Site the researcher's name as you refer to the strategy.</p> | <p>Language Function <i>(How will you help them demonstrate the DO verb?)</i></p> <p>I will help them build on previously learned knowledge of Ta and Ta-di. They will create a song together with me and use all 5 tiers of blooms taxonomy in the process. This will set them up to create their own compositions.</p> <p>Vocabulary Strategies - (GO TO Page)</p> <ol style="list-style-type: none"> 1. Tomlinson - Anchoring Activities 2. Tomlinson - Tiered Instructions <p>Discourse strategies - (GO TO Page)</p> <p>-Write: Complete a short phrase on a musical staff using manipulatives. (</p> <p>-Talk: Sing the short composition using takadimi to a partner (pair share).</p> <p>Syntax - (GO TO Page)</p> <ol style="list-style-type: none"> 1. They will sing their piece using takamidi to discuss the piece with a partner. (Effective feedback – Hattie) 2. They will use a musical staff and manipulatives for the rhythms (visual, kinesthetic and aural) – Clear learning intention - Hattie <p>Making Content Comprehensible (R9)</p> <p>Use manipulatives to assist the student with the kinesthetic portion of learning. They will use one cube for Ta and two small cubes for Ta-di. When combined with the process of vocalizing and creating the short excerpt they will experience all three learning modalities (aural, visual and kinesthetic).</p> |
| <p>7. Assessment/Evaluation (C6) Assessment(s) must be aligned to the TEKS, and objectives.</p> | <p>Assessment of your TEK</p> <p>Formative: Performance Task - Students are required to learn Bee Bee with rhythmic labels (Takadimi).</p> <p>Summative: Investigative - Students investigate what is wrong with the rhythm of a Bee Bee. They must rewrite it the correct way.</p> |

| | |
|--|--|
| | <p>Assessment of your language demands:</p> <p>Formative: Students must use rhythmic vocabulary (Takadimi) to label rhythms aloud. They need to listen to, identify, and verbally reproduce rhythmic patterns accurately.</p> <p>Summative: Students must analyze the incorrect rhythm and describe what is wrong using precise rhythmic terminology. They must write or notate the correct rhythm using appropriate symbols or syllables (Takadimi).</p> |
| <p>8. Hook (C7)</p> <p>Closure (C7)</p> <p>Student Assets (C7)</p> | <p>Hook activity (<i>make connections to prior learning</i>) The hook activity is the use of the rhyme Bee Bee to label rhythms using Ta and Ta Di syllables. This connects to students' prior knowledge of rhythmic syllables and classroom chants.</p> <p>Closure Activity: (<i>make connections to prior learning</i>) The closure activity will be to have a composition showcase at the end of class where students may sing their composition either alone or with the teacher.</p> <p>Personal assets: Student have had experience in music class for at least one year. Cultural assets: Using in English words to teach rhythmic rhymes helps student build off the tradition of story telling. Community assets: Using a rhymes in class can be sung, so the community asset is the community itself.</p> |
| <p>9. Body of Lesson/ Teaching Strategies and Learning Task(s) (C9)</p> <p>Be sure to include: How will students learn and use <i>academic language</i>?</p> <p>Three higher order thinking questions.</p> <p>Marzano Strategy</p> | <p>I DO 1 – Teacher will model notating the rhythm for One Two with rhythmic block for the class. (Marzano: Manipulatives – rhythm blocks on a visual staff).</p> <p>WE DO 1 – Students will notate the rhythm to the 1st phrase of Bee Bee together using rhythmic blocks.</p> <p>YOU DO 1– Students will notate the second phrase of Bee Bee using rhythm blocks in groups of two. (Hattie: Peer Coaching)</p> <p>I DO 2– Teacher will model notating the rhythm for a short one phrase composition together using Ta and Ta Di.</p> <p>WE DO 2 – Students will notate the rhythm to a short one phrase composition together using Ta and Ta Di.</p> <p>YOU DO 2– Students will compose their own short one phrase composition using Ta and Ta Di and then review the composition in groups of two.</p> |

| | |
|--|--|
| | <p>Differentiation-(GO TO page) <i>(Tailoring instruction to meet individual needs; differentiating the content, process, product, and/or learning environment):</i></p> <ul style="list-style-type: none"> ○ Second Language learners / Cultural Diversity: Provide visual aids for the rhythmic syllables. ○ Gifted / advanced learners: Offer learners to extend their composition to two phrases instead of one or to assist with learners who need some guidance. (Tomlinson - Differentiation) <p>Technology: -(GO TO page)</p> <p>Quaver Music Rhythm and Sight Singing Activities</p> <p>Marzano Strategy - (GO TO page) Manipulatives – a musical staff with movable rhythmic notes to visually and kinesthetically engage with the rhythm.</p> <p>Higher Order Thinking Questions (GO TO page)</p> <ol style="list-style-type: none"> 1. Listen to this rhythm of Bee Bee, one beat has a wrong rhythm, which one? 2. How many beats are there in the first phrase of Bee Bee? 3. Why do we use Ta for one sound in a beat, and Ta Di for two sounds in a beat? <p>Grouping / Partnering Technique: (Hattie) Peer coaching – students will work in pairs to notate rhythm and provide feedback on each other’s compositions.</p> <p>Potential misconceptions and your plan to address it:</p> <p>A common misconception is confusing the beat with the rhythm. To address this, I will use heart drawings to visually represent the steady beat (one heart per beat). Students will notate the rhythm (using Ta and Ta Di) inside the hearts to show that rhythm fits within the beat. We will also pulse the beat on our laps while chanting the rhythm aloud, reinforcing that the beat stays steady while the rhythm can change.</p> |
| <p>10. Resources and materials needed (C9)</p> <p>(E7)</p> | <p><i>(How might you differentiate materials and resources for learners with various needs?)</i></p> <ul style="list-style-type: none"> ● Rhythm Blocks ● Whiteboard/Marker ● Heartbeat Chart ● Quaver Music Access ● Student rhythm composition worksheet |
| | <p>SUBMIT LPG and SELF EVALUATION RUBRIC – C9</p> |

| | |
|---|--|
| <p>11. Classroom Management Strategies (CBM5) <i>What procedures will you employ to manage transitions, behavior, passing out materials, engagement, etc.?</i></p> <p><i>Add 3 procedures</i></p> | <p>*I use a sound cue for managing a loud classroom (ring a soft bell). * I use a check for understanding signal of a thumbs up or sideways thumb. *Anticipatory set and rationale (often give an example about soccer players working together following the coaches directions).</p> |
| <p>12. Academic Supports for Students (E6) <i>What instructional strategies and planned supports, will you employ to meet the needs of each student that has identified special learning needs?</i></p> <p>(E11)</p> | <p>Accommodation(s)- <i>(A change that helps a student overcome or work around obstacles):</i></p> <ol style="list-style-type: none"> 1. The lesson uses rhythmic blocks as a kinesthetic and visual modality of learning. 2. Students may say the rhythm instead of notating it 3. Students may play the rhythm instead of notating it <p>Modification(s)- <i>(A change in what is being taught or what is expected from the student):</i></p> <ol style="list-style-type: none"> 1. Students may create a rhythm that is longer than a phrase. 2. Students may create the short composition using only Tas (one sound) 3. Students may create the short composition using only Ta Dis (two sounds). <p>Strategies for ELLs <i>(strategies that support language acquisition)</i></p> <ol style="list-style-type: none"> 1. Students will feel one sound (Ta) with one block (kinesthetic). 2. Students will feel two sounds (Ta) with two blocks (kinesthetic) 3. Students will see one sound (Ta) with one block (visual) 4.Students will see one sound (Ta-Di) with two blocks (visual) 5. Students will hear one and two sounds modeled by the teacher and students. |