



COLLEGE OF
ARTS AND SCIENCES
CASE WESTERN RESERVE
UNIVERSITY

CWRU Teacher Education LESSON DESIGN TEMPLATE

Teacher Candidate: Emma Bentley	Date: 4/14/25	Subject/Grade: Symphonic Band	Lesson Title: Creating a cohesive performance
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I. PRE-INSTRUCTIONAL PLANNING

Content Standards: Ohio Music Content Standards

(Include grade level, code and text of standard)

ENS.1PE Read and perform with correct pitches, correct rhythms, printed dynamics, and printed articulations.

ENS.8PE Respond appropriately to the cues of the conductor.

ENS.1RE Critique the ensemble performance using established criteria that focuses on pitch, rhythm, characteristic tone quality and intonation, and use of dynamics and articulations.

ENS.3RE Apply strategies to improve and evaluate individual performance that can help demonstrate learning and progress made in the development of music skill and music literacy.

Enduring Understanding

What do you want your students to understand? What big picture concepts are you targeting? What is your big idea/goal?

Rhythmic precision makes a performance more effective.

Knowing how your part fits into the music allows for a more cohesive and rhythmically precise performance.

Essential Question

In student-friendly language, what big idea question(s) will engage them in learning?

How do musicians perform with rhythmic precision?

Why is it important to know how your part fits into the ensemble?

Academic Language

List target vocabulary students need to know and practice to be involved in the lesson:

Articulation

Subdivision

Dynamics

What content-specific active verbs are you going to incorporate into your learning segment?

Subdivide

Articulate

Match

Listen

Differentiation / Addressing Diverse Learners

How did you differentiate instruction to provide multiple means of engagement with students? In what ways did you differentiate instruction to address students with disabilities?

Information regarding students for accommodations from 504s and IEPs. To protect the confidentiality of these students, the information below is somewhat generalized.

Students in this class generally do not need any additional accommodations outside of more support for out of class assignments, reminders in class, direct instruction, preferential seating and scheduling, and chunking larger assignments, which do not apply to this lesson other than reminders.

2 students Self-contained SPED unit MILES general low cognitive ability:

Access to peer helpers—These students may consult others in their sections for help in technique, notes, and other .

Demonstrations and modeling accompany oral directions.

Many directions are given from visual cues (conducting) and aural cues (singing/playing) in addition to verbal cues.

Vocabulary words are explained in detail

The purpose of all tasks is related to EUs and EQs which make the tasks meaningful.

Students with ADHD, Anxiety, Depression, and Autism also accommodated for:

Ability to take breaks with flash passes

Changes to environment to limit distractions/fast pace

Reminders to stay on task

- Wait time in class for attention as well as verbal reminders

Multisensory inputs (aural, physically, visual)

- Instruction schedule on the board for the day.

<https://psych.hsd.ca/Interventions%20for%20Cognitive%20and%20Academic%20Deficits.pdf>

<https://ldaamerica.org/info/accommodations-techniques-and-aids-for-learning/>

<https://www.cdc.gov/adhd/treatment/classroom.html>

<https://lotuscentre.net/supporting-music-students-with-anxiety/#:~:text=Normalize%20anxiety..it's%20normal%20to%20feel%20anxious.>

Educational Theory / Music Education Research

How does your lesson connect with educational theory or developmental psychology? What music education practitioner or research materials have informed your lesson?

Anderman, E., Anderman, L., Ormrod, J. (2024). Educational Psychology: Developing Learners (11 e.). Pearson Education.

This textbook relates to my lesson because it includes information relating to development in students. The authors discuss theories developed by Jean Piaget, Lev Vygotsky, Erik Erikson, and others. In addition, I also consult this resource to better support learners with different needs. This textbook includes valuable information relating to 504s, IEPs, and students with exceptionalities. This text informs me how to pull apart 504s and IEPs and take the necessary information I need from them to better support my students both in individual lessons and over a longer period of time to achieve their long term goals. Specifically, the students I will be teaching in this lesson are between the concrete and abstract formation stages of cognitive development according to Piaget. Additionally, according to Erikson, the students I will be teaching in this lesson are in the identity vs. Role confusion stage of social-emotional development, so creating opportunities for the students to explore different ways to perform music as well as collaborate with their peers supports their development.

Neidlinger, E. (2011). Idea Bank: Chamber Music within the Large Ensemble. Music Educators Journal, 97(3), 22-23.

<https://doi.org/10.1177/0027432111400002> (Original work published 2011)

I chose this article because ultimately my goal when conducting a group of students is to be needed as little as possible. Ideally, I would like an ensemble to function as much like a chamber group as possible, and I am only there to offer insight that the students may not come up with and be a guide in tempo. For this to happen, I am incorporating listening activities and staying out of the way once students begin to feel more comfortable. This also means that because I have the score, I facilitate and scaffold listening in

such a way that students are able to more easily identify who they should be listening to at a given point. These students are very capable, and I often ask guiding questions to guide the conversation and critique, however the goal is for the students to have as much autonomy as possible.

II. PLAN FOR INSTRUCTION

LEARNING OBJECTIVES

What will your students know and what will they be able to do?

ASSESSMENT

- A) *What evidence will students provide to show how they are progressing with each learning objective?*
 B) *What tool will you use to measure student evidence for each learning objective (informal and formal)*

Students will play D-I of *Foundry* with correct rhythms.

Informal Formative: Teacher will listen to the students' performance of D-I of *Foundry* listening for rhythmic accuracy and precision. Teacher will also ask students to self-reflect as well as constructively critique their peers to determine if groups of performers are accurately playing the rhythms.

Students will subdivide eighth notes to ensure they are placing their rhythms accurately.

Informal Formative: Teacher will listen for accuracy of rhythms. Teacher will also ask students to perform subdivision exercise in which they can better assess students' consistency of eighth note timing. Teacher will ask students to self-reflect as well as constructively critique their peers to determine if groups of performers are subdividing evenly.

Students will listen to one another to maintain a strong pulse.

Informal Formative: Teacher will listen for a consistent pulse as well as an even subdivision in the students' performance. This will be facilitated by lack of conducting. Self assessment and peer critique will also be utilized as necessary.

LESSON COMPONENTS

SEQUENCE OF LEARNING TASKS / ACTIVITIES / MATERIALS

Opening / Motivation

- ✓ Meaningful content
- ✓ Connections to real life/home culture
- ✓ Link past learning to new concepts
- ✓ Key vocabulary emphasized
- ✓ Introduce essential question

Warm-ups: *Technique and Musicianship* by Bruce Pearson and Ryan Nowlin

1. Slurs and Technique p. 2 3
 - a. pg. 2: 1A, Brass buzz into burps first time
 - b. pg. 2 Brass 1B, WW and Perc 1A on pg. 3
2. Bb Major Studies pg. 8
 - a. Half notes, quarter notes, as written 1A
3. D minor Studies, pg. 18
 - a. Using same key signature as Bb Major (adding one flat, or taking away 1 sharp) play natural minor scale: half notes, quarter notes, as written 1A

Tuning Cycle

Instructional Models and Strategies

- ✓ Strategies
- ✓ Scaffolding
- ✓ Interaction
- ✓ Meaningful activities
- ✓ Questions for discussion
- ✓ Independent or Guided practice
- ✓ Feedback to students

Foundry

1. Play beginning to D
 - a. Review of what has been worked on thus far
 - i. Remembering to choke percussion in dead measures
 - ii. Lining up of low brass augmented skips with subdivision
 - iii. Precision of rhythmic timing
 - iv. Style change at B
2. D to E
 - a. B section, very different!
 - i. Olin can play Xylophone cues to assist Maya
 - b. m. 60, find chord without altos, then add altos
 - i. Bb Major sus 4-3 resolves to a minor chord
 1. Tenuto!!
 - c. Check accents in m. 70-71
3. E to F (Xylo and Marimba act as subdivision)

	<ul style="list-style-type: none"> a. Groupings of rhythms <ul style="list-style-type: none"> i. Oboe + Saxes ii. Horn, Trombones, + Timpani iii. Clarinets, Tenor, Bari, Euph, + Tuba iv. Trumpets v. Flute 1 vi. Rest of percussion b. What do we notice about the texture? <ul style="list-style-type: none"> i. How does that affect the dynamics? <p>4. F to G</p> <ul style="list-style-type: none"> a. Very similar to E–F <ul style="list-style-type: none"> i. Play section, noticing changes <p>5. G to H</p> <ul style="list-style-type: none"> a. Check trumpets + xylophone in mm. 87–90 b. Flute connects with marimba in mm. 88 <p>6. H to I</p> <ul style="list-style-type: none"> a. Play section (review) <p>Throughout the lesson, teacher will at times stop conducting to encourage students to listen to one another. Teacher will also ask sections not playing during an exercise to constructively critique their peers as appropriate and ask for self reflection.</p>
Closure <ul style="list-style-type: none"> ✓ Review key vocabulary concepts ✓ Revisit essential question ✓ Review key points and connections ✓ Reflection ✓ Metacognition 	<p>Review EQs:</p> <ul style="list-style-type: none"> - How do musicians perform with rhythmic precision? - Why is it important to know how your part fits into the ensemble? <p>Play <i>Foundry</i></p> <ul style="list-style-type: none"> - At least D–I, more if time allows
Materials and Resources	<p>TV and Google Slide</p> <p>Instruments</p> <p><i>Technique and Musicianship</i> by Bruce Pearson and Ryan Nowlin</p> <p><i>Foundry</i> by John Mackey</p>