### CCSU Lesson Plan Template

**Teacher Candidate: Mei Jiang Host Teacher: Dr. D’Addio** 

**Class and Period: 30 Min.**

**Date: 8 April 2021**

**Lesson Title: Brass Sessional**

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| **I. Central Focus** | | | | | | |
| Students will be learning p. 22 #81-#85 of the *Accent on Achievement* method book | | | | | | |
| **II. Standards Addressed** | | | | | | |
| MU: Pr5.1.7a Identify and apply collaboratively developed criteria (such as demonstrating correct interpretation of notation, the technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to be performed. | | | | | | |
| MU: Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation. | | | | | | |
| **III. Learning Objective(s)** | | | | | | |
| 1. Students will be able to respond and identify new dynamic marking: mezzo forte and mezzo piano. | | | | | | |
| 1. Students will be able to count multiple measures of rests. | | | | | | |
| 1. Students will be able to improvise their own rhythms. | | | | | | |
| 4, Students will be able to apply new notes and fingerings into context. | | | | | | |
| 5, Students will be able to identify and respond to new tempo marking: vivace. | | | | | | |
| **IV. Academic Language/Language Function Objective(s)** | | | | | | |
| Students will be able to express their musicality by applying articulations and demonstrating dynamic contrasts. | | | | | | |
| **V. Assessments (note any relevant differentiation)** | | | | **Evaluative Criteria (note any relevant differentiation)** | | |
| 1. Formative assessments (entrance slip): Accent on Theory from the previous class. | | | | Students filled in the correct note names and fingering. | | |
| 1. Rhythm improvisation | | | | Students demonstrate their ability to keep a steady beat and correct rhythm durations. | | |
| 1. P.22 #84: Finale From “Orpheus” (Can-Can) | | | | Students perform the excerpts with note accuracy, and demonstrating musicality, dynamics, and articulation. | | |
| **VI. Key Vocabulary** | | | | | | |
| mezzo forte, mezzo piano, staccato, improvisation, vivace, staccato | | | | | | |
| **VII. Lesson Procedures/ Learning Tasks and Timeline** | | | | | | |
| **Times** | **Teacher Actions (include differentiation)** | | **Student Actions** | | | **Formative Assessments** |
|  | Initiation | |  | | |  |
| 5 min | The teacher will check students’ homework (Accent on Theory) from the last class and go over the correct note names and fingering. | | Students will look over their answers and correct what they have done wrong. | | | Students will finger the notes while the teacher calls out the note names. |
|  | Lesson Development | |  | | |  |
| 2 min | The teacher will ask students to take a second and look over #81-85 and describe the notation that they haven’t seen before. | | Students will identify those markings and guess their meaning. | | |  |
| 2 min | The teacher will write on the board:  piano and forte. | | Students will be asked to write the mezzo forte and mezzo piano on the board where they think they belong. | | | Students will play together on concert F in the order of piano-mezzo pieno-mezzo forte-forte  Tenor saxophone: G  Baritone saxophone: D  Baritone horn: F  Students will demonstrate the dynamic contrast. |
| 4 min | The teacher will remind students to demonstrate the dynamic contrast between piano and mezzo piano, and mezzo forte and forte. | | Students will play #81 Fading Away | | |  |
| 5 min | The teacher will give the students the tempo for # 82. The teacher will ask students to clap the beat and count the rest.  The teacher will break students into two groups with one group playing the top line and one group playing the bottom line. Students will alternate after. | | Students will count the rest together while clapping the beat.  Students will play through the duet | | | Students will count the rests with accuracy and keep a steady beat. |
| 3 min | The teacher will ask students to take a look at #84  The teacher will introduce the accent. | | Students will play four quarter notes on concert F with an accent on each note.  Tenor saxophone: G  Baritone saxophone: D  Baritone horn: F | | | Students will play through #84 with strong attacks on the accents. |
|  | Closure | |  | | |  |
| 4 min | The teacher will ask students to take a look at #83  The teacher will remind students of the difference between eight notes and quarter notes.  The teacher will break students into three groups to play the canon. | | Students will play #83 | | | Students demonstrating note accuracies, dynamic contrasts, and musicality. |
| 5 min | The teacher will ask students to play #85 as written once.  The teacher will ask students to improvise the rhythms using those notes | | Students will play #85 once through and work independently to improvise their own rhythms. | | | Students will share their improvisation with each other. They will do a peer review. |
| **IX. Lesson-Specific Materials** | | | | | | |
| Teacher Materials | | Student Materials | | | Targeted Materials (any specific materials required for differentiation, accommodation, or modification) | |
| Accent on Achievement (Book 1) by John O’Reilly and Mark Williams | | Accent on Achievement (Book 1) by John O’Reilly and Mark Williams | | |  | |

**Commentary on Planning Decisions**

**In answering these questions explain your thinking AND cite research to support your instructional decisions. These will typically be answered when you have planned the lesson but before it is implemented.**

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| Why is it important that these students learn this content? |
| As skilled musicians, students will need to learn the basic function of their instruments, develop musicality, technique, and learn to listen to each other. |
| How does this lesson fit into the current sequence of instruction/unit? |
| This lesson follows the scope and sequence of the method book. Students will carry through what they have learned in previous lessons by reviewing new notes and tempo markings, and apply them to the music. The lesson also introduces eighth notes and accent, which prepares the students from learning staccato for the next lesson. |
| Why are the learning tasks you have developed for this lesson appropriate for this particular content? (Use your knowledge of content AND of theory and research on teaching and learning.) |
| The lesson implements the student center learning approach. Students will explore the music on their own with the teacher’s guidance. Without the teacher dictating the knowledge to the students, they will be able to access their prior knowledge and engage in the learning process. The lesson also applies the chunking and chaining strategies. By breaking down difficult sections into smaller segments, it will make the lesson more comprehensible. |
| Why are the learning tasks for this lesson appropriate for these particular students? |
| This lesson is designed for beginner players. New materials were scope in a way that is comprehensible to the students. Students will engage in the process of music making, and the teachers will provide positive motivations to facilitate students’ learning. |
| What contextual factors were especially important in shaping your plan for this lesson? |
| The contextual factors that are important are the introduction to various kinds of articulations and levels of dynamic. |
| How did these factors shape your planning? (Use your knowledge of theory and research on teaching and learning as well as your knowledge of your students.) |
| It sets up the foundation for student’s musicianship and engages students in the process of music making. |