Mei Differentiation Lesson Plan (Phase Two)

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| **Lesson Background** | |
| *Add this section to each of the lessons types (phases 1-4) below with relevant changes that pertain to the kinds of learning experiences* | |
| *Critical questions that examine issues in general with content* | * How do humans utilize music to establish a connection with nature? * How does Tuvan spiritual music connect to the idea of ecological ethics? * What message does the Tuvan musical aesthetic imply? |
| *Authentic, community-based questions that connect to content* | * What causes environmental destruction? * What is the relationship between humans and nature? * What is ecological ethics? * What does ecological thriving look like? |
| *Contribution-oriented questions that connect to community and content* | * How do we protect the natural environment? * How is the first step, what are some plans towards ecological thriving? |
| *Contribution-oriented objectives* | * Students will be able to imitate the sounds of nature with their primary instrument. * Students will respond to human’s connection with nature. * Students will be able to demonstrate an understanding of the moral principles and humans’ attitude towards environmental preservation by reflecting on the Tuvan musical aesthetic. * Students will be able to understand the importance of environmental care by connecting to spirit-masters. * Students will be able to develop plans for environmental protection. |
| *Content standards* | * MU:Re7.2.8a Compare how the elements of music and expressive qualities relate to the structure within programs of music. * MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods. * MU:Pr4.3.8a Perform contrasting pieces of music, demonstrating as well as explaining how the music’s intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing). * MU:Pr4.2.8c Identify how cultural and historical context informs performances and result in different musical effects. * MU:Cr2.1.8a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent. * MU:Cn11.0.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. |
| *Recontextualizing content standards towards critical, community & contribution* | National Education for Sustainability Standards 9-12   * 1.1 Intergenerational responsibility * 3.2 Collective Action   + Community- Based and Societal Decision- Making   + Public Discourse and Policy   + Organizational and Societal Change Skills and Strategies   Education for Sustainability EfS Standards and Performance Indicators  Cultural Preservation and Transformation  4. Develop an understanding of cultural influences on the ability of people to live well in their places over time. Pay particular attention to what should be preserved and what must change in order to thrive over time.  7. Recognize the value of stories and the arts as links between the past and present and future.  8. Use stories and the arts to document and make visible what should be preserved and what needs to change in order to contribute to the sustainability of our communities in our places over time.  Sustainable Economics  2. Illustrate their understanding of the relationships among ecological, economic, and social systems.  5. Articulate how human choices regarding consumption, production, distribution, and disposal of material goods affect our ability to thrive over time. |

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| **Deeper Explorations Lessons (Phase 2)** | | |
| **Learning Experiences** | **Description** | **Differentiation & Supports** |
| *Deeper exploration of content* | * The teacher will play various sounds of the landscape (water, wind, trees...). * https://www.youtube.com/watch?v=c2NmyoXBXmE * The students will complete a graphic organizer to match those sounds with different musical instruments. * The class will end with a group discussion on the connection between sounds and nature. * Students will imitate the sounds of nature with their primary instrument. * Students will share their improvisation with their peers. * Students will analyze the timbre of the sound and how it connects to the sounds of nature. | Differentiated tasks:  Instead of using student’s primary instruments to complete the improvisation. Students can use technologies such as iPads or Google Music Lab. They can also use percussion instruments. |
| *Assessment of content knowledge/skills* | * Students will be assessed on their completion of the graphic organizer. * Students will be assessed on their contribution during group discussion. * Students will be assessed on their abilities to imitate sounds of nature. * Students will be assessed on their analysis of the sounds. | * Students will be assessed on their completion of the graphic organizer. * Students will be assessed on their contribution during group discussion. * Students will be assessed on their abilities to imitate sounds of nature. * Students will be assessed on their analysis of the sounds. |
| *Deeper exploration of community issue related to content (learning from the community)* | * The teacher will give a lecture on environmental destruction. * The students will work in groups to do a presentation on how Tuvan spiritual music connects to the idea of environmental protection. * Students will conduct research on environmental destruction. * Students will share their perspectives on Tuvan people’s belief in spirit-masters and the implication of environmental care. * Students will complete a graphic organizer to connect their ideas. * Students will complete a formative assessment at the end of the class which leads into the differentiate lesson:   1, What is spiritual music? How do Tuvan people utilize it? Explain the implication of their belief in spirit-masters.  2, Explain the relationship between humans and nature, what are natural resources and how do we protect them?  3, What are some causes of environmental destruction? Design a plan to improve the situation. | Please see the Tiering and Differentiation tasks table. Students will be divided into three groups. |

Tiering and Differentiation tasks table

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| **Learning Goal**   |  |  |  | | --- | --- | --- | | **Understanding Goal**   * **U1**: The Tuvan musical aesthetic implies that everything in nature is inhabited by spirit-masters, so humans need to protect mother nature. * **U2**: People imitate the sounds of nature to praise the spirit-masters and pray for protection. * **U3:** Understand human’s relationship with nature. | **Knowledge Goals**   * **K1**: Vocabulary: spiritual music, nature, environmental protection. * **K2:** The spiritual animation of the landscape. * **K3:** Various natural resources and how should we protect them. * **K4:** The cause of pollution. | **Skill Goals**   * **S1**: Analyze how spiritual music connects to mother nature. * **S2**: Respond to Tuvan musical aesthetic and environmental protection. * **S3:** Design a plan for future environmental protection. |   Formative Assessment   |  | | --- | | 1, What is spiritual music? How do Tuvan people utilize it? Explain the implication of their belief. **U1, U2, K1, K2, S1, S2**  2, Explain the relationship between humans and nature, what are natural resources and how should we protect them? **U3, K3, K4, S2**  3,What are some causes of environmental destruction? Design a plan to improve the situation. **U3, K4, S3** |   **Possible Patterns from Assessment**   |  |  |  | | --- | --- | --- | | **Pattern 1**   * Students showed a clear mastery of the essential understanding of the connection between Tuvan musical aesthetic and environmental protection. * They are able to explain the relationship between humans and nature and the causes of environmental destruction. * They are able to develop thoughtful plans that contribute to environmental protection. | **Pattern 2**   * Students showed a basic understanding of the connection between Tuvan musical aesthetic and environmental protection. * Their explanations of the connections between humans and nature were reasonable but represented minor misconceptions. * They are unable to develop plans that contribute to environmental protection. | **Pattern 3**   * Students failed to make a connection between Tuvan musical aesthetic and environmental destruction. * Their explanation of the relationship between humans and nature revealed significant misconceptions. * They are unable to develop plans that contribute to environmental protection. |   **Tasks to Facilitate Growth**   |  |  |  | | --- | --- | --- | | * Students will listen to a video clip of Tuvan spiritual music. * Students will be provided with pictures of Tuvan landscapes. * Students will work in a group to complete a graphic organizer to identify the intention of the music and its connection with the landscape. * Students will use Google Music Lab to create their own spiritual music * Students will select a natural resource from the picture and work together to develop a plan for future protection. | * Students will listen to a video clip of Tuvan spiritual music. * Students will be provided with pictures of Tuvan landscapes and water pollution. * Students will describe how the artist used their voice to imitate the sound of water. They will work as a group to create their own imitation of water. * Students will work in a group to complete a graphic organizer to describe the connection between Tuvan spiritual music and environmental protection. * The teacher will guide students to discuss the causes of environmental destruction and develop a plan for future protection. | * Students will listen to a video clip of Tuvan spiritual music. * Students will be asked to close their eyes while listening to the music and draw out the image that they see relating to elements of the landscape. * Students will write down on a piece of paper some environmental destruction that is related to their drawing. * Students will present their drawings to each other. The teacher will guide the students to discuss the connections between Tuvan spiritual music and environmental protection. * Students have a short group reading on examples of environmental protection. * The teacher will guide students to discuss the causes of environmental destruction and develop a plan for future protection. |   **Whole-Class Closure** |
| Students will come back to share creations with their peers. Each group will share their perspective on the connection between human and nature and their plan for future environmental protection. |

Rubric 1: Planning for Developing Student Knowledge and Skills in the Performing Arts

Level 5: Level 4 plus: Candidate explains how s/he will use learning tasks and materials to guide one or more individual students in their personal development in music/dance/theater.

Explanation: Tasks were divided based on students’ readiness. Each student will have opportunities to create, respond, and connect to spiritual music. Students will express their creativity by singing and drawing. Students will use technologies, percussion instruments, and their primary instruments to create their own spiritual imitation.

Rubric 2: Planning to Support Varied Student Learning Needs

Level 5: Level 4 plus: Supports include specific strategies to identify and respond to common errors, weaknesses, and misunderstandings.

Explanation: Tasks are divided based on the result of formative assessment. Various scaffolding skills were designed to address student’s needs. The lesson was implemented with technologies and modification based on student’s readiness. Students will divide into three groups and work on tasks to facilitate their growth.

Rubric 3: Using Knowledge of Students to Inform Teaching and Learning

Level 5: Level 4 plus: Candidate’s justification is supported by principles from research and/or theory.

Explanation: This lesson was inspired by the book *Where Rivers and Mountains Sing* by Levin. It introduces the Tuvan musical aesthetic and the connection between spirit-masters and nature. I found this resource to be a great topic to introduce environmental protection and ecological ethics as their belief implies that everything in nature is inhibited by spirit-masters.

Rubric 4: Identifying and Supporting Language Demands

Level 4: Targeted language supports address use of • vocabulary/symbols, • language function, AND • one or more additional language demands (syntax, discourse).

Explanation: Accommodations and modifications were implemented in this lesson. Pictures, technologies, and symbols were used to address student’s needs.

Rubric 5: Planning Assessments to Monitor and Support Student Learning

Level 4: The assessments provide multiple forms of evidence to monitor students’ development of • knowledge/skills, • contextual understandings, AND/OR • artistic expression in music/dance/theater throughout the learning segment.

Explanation: Students will be assessed through multiple forms of evidence. This lesson implements formative assessment and differentiated instructions. Students will be monitored through various activities such as performance sessions, discussion sessions, and planning sessions.