

THE UCI (“Long”) LESSON PLANNER

Teacher Candidate: ___Cyrus Hwang___

Date: ___10 April 14___

Part 1: CLASSROOM INFORMATION

Grade: 10-12 Content Area/Class Title: Philharmonic Orchestra

School/MT: Irvine HS/Robert Avzaradel Group Size: 45 Lesson Length: 90 minutes

Student Context: ___ This is the highest level orchestra of the three at this school. All have been playing their instrument for years and have the ability to play well. _____

Language Proficiency Level (# of students at each level):

- Emerging: N/A Expanding: N/A Bridging: N/A RFEP: N/A
- Special needs students (IEP, 504, RSP, GATE - # of students): unknown
- Describe specific accommodations for each of these students

Part 2: PLANNING THE LESSON

Key Content Standards:

CA VAPA Content Standards, Advanced:

1.3 Sight read music accurately and expressively.

2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality and articulation, by oneself and in ensembles.

3.4 Perform music from various cultures and time periods

4.1 Compare and contrast how a composer’s intentions result in a work of music and how that music is used.

Key ELD Standards (Only need to include if you have English language learners in your class):

N/A

Learning Outcome :

The goal is to rehearse Smetana’s ‘Dance of the Comedians,’ and prepare students for the Honor Orchestra. They should be able to play the notes and rhythms more accurately and successfully produce the effects with technical facility.

In the movie music, ‘Pirates of the Caribbean,’ the goal is to let them sight read and play through the piece to see if the students would like to add it onto their program for the Pops Concert.

A. Cognitive Task:

Ability to accurately produce the notes, effects and markings that the composer asks for in the piece and play the piece at a reasonable tempo.

Sight read the movie music accurately with strong rhythmic integrity and accurate pitches.

B. Understanding or Skill to be Enhanced:

They will be able to play the Smetana piece at a higher level of musicality and accuracy. Effects with the bow should be produced accurately.

The sight reading will be enhancing their abilities to think and play on the spot. It will challenge their ease with which they can attempt to play the piece because of the use of repetitive rhythmic motives.

Prerequisite Skills and Prior Knowledge:

Ability to decipher the written notes and physically play the notes that are written. Ideas of tempi in the Bartered Bride.

Assessments:

The conductor will listen and informally assess whether the students are accurately reproducing the figures, notes, and markings that the composer asks. Specific rehearsal will take place when the teacher feels it is necessary to address issues that the students present through their playing.

Lesson Resources/Materials:

Projector, computer, sheet music, copied music.

Part 3: INSTRUCTIONAL SEQUENCE: ENGAGING STUDENTS IN THE LEARNING PROCESS

Introduction (10 minutes)

Take roll.

Present the \$10 tickets for Pacific Symphony Orchestra concert. Encourage them to go.

Present the Bass masterclass that is put on by Dr. Matt Hare, our bass coach.

Announce plan for the day: warm up, rehearse Dance of the Comedians, sight-read Pirates of the Caribbean.

Tune

Body of the Lesson (75 minutes):

Scale (8 minutes)

Allow the students to design a warm up for the day.

Second scale focusing on tone production

Dance of the Comedians (35 mins)

Take all repeats

Running sixteenth note bow stroke must not be too long and in the correct location on the bow for it to be successful.

Discussion on meaning between the accents, marcato, staccatissimo and the bowing techniques for each and the sounding character of each different marking.

Piano dynamics need to be soft and transparent.

sf marking versus *sfz* markings.

Make sure they are able to take the tempo immediately at the restart of each section.

mm 71-72, Open e string effect. Make sure it is ridiculously shrill and twangy.

When the strings do not have the melody, make sure they come down in volume and allow room for the solo to be heard.

Pirates of the Caribbean: Curse of the Black Pearl, sight reading. (32 mins)

Establish tempi as best you can, in relation to each other, so that continuity is there later.

Read notes and rhythms correctly.

Observe as many of the articulation markings as possible.

Keep the tempo moving forward, but not rushing.

Closure (5 minutes):

Ask them if they like the 'Pirates' piece or 'Narnia' and let them chew on which one they personally like. Ask for their opinion and tell which they like better for programming purposes.

Reiterate the multi-media aspect of the piece and see if someone wants to make a montage of the movie in still photos in some way.

Collect 'Pirates,' and hold for next rehearsal.

Put away chairs and stands.

Have a great Spring Break, kids!

Part 4: INCORPORATING ACADEMIC LANGUAGE

1. Describe the cognitive task related to the learning outcome:

The students will rehearse a piece and be able to accurately and with better technical facility, produce the sounds and markings that the composer is requesting in his work. They will know the difference among the different markings the composer employs and be able to demonstrate technical facility in producing the requisite character sound.

In the 'Pirates' they will actively sight-read the piece and produce rhythms and pitches that are accurate in relation to what is written. They will need to think on their feet and react quickly to the notation because they will not have much time to think in between sections.

2. Language Demands: Identify all the ways students will be communicating when engaged in the cognitive task written above? (Circle)

Students will be asked what the different markings mean. They should have responses to the markings that the composer is insisting on because it makes a difference in how someone approaches the piece. The discussion should be on how much different they should sound in relationship to each other.

O Collaborative (engagement in oral or written dialogue with others)

Students will orally engage in discussion as to the meaning of differing markings in the piece. They will discuss how similar markings should sound differently and how they can accomplish that goal. They will also point out the merits of the two sight reading pieces and proffer ideas or opinions of what they think would be better to program.

O Interpretive (comprehension and analysis of written and spoken texts)

They need to read the music efficiently and determine the meaning and technical approach for the differing articulations. They need to form a cohesive idea of what the section sound should aspire to produce and discuss how they will all arrive at the desired sound by agreeing on the technical solution and approach.

O Productive (creation of oral presentations and written texts)

Discussion about the approach in the character of the piece in relation to the articulations will be student centered and led by the section leaders. They will decide together how they will approach the markings to make the desired sound that they think the composer wanted to hear.

The students will express their opinion on which sight-reading piece they think will be a better programming choice for the Pops Concert in June.

3. Describe the genre/purpose/ of the chosen language demand.

Interpreting the articulations and defining the terminology and aural character of the piece, especially in relation to the specific markings used by the composer. Upon deciding on a specific approach, they will justify their decision by evaluating the ease, clarity and accuracy of their method and evaluate the accuracy of their characteristics of the sound the targeted and the ease of the technical facility of their

ability.

4. Describe the instructional strategies you will use to support the development of specific academic language skills (related to the identified language demand above).

As the students are deciphering the definitions of the differing markings in their parts, they will discuss and define what specific markings mean aurally as well as the correct technical approach. We will explore these together, we will learn about the literal definition as well as the aural component of the characteristic sound that the composer had in mind. We will play them differently and explore whether we like the kind of sound we are producing and whether it fits into the composer's wishes. As they find the correct sound, they will discuss amongst themselves, how they are able to carry out the technical aspects of the sound. They will model for each other and demonstrate the figure. I will also sing what I expect them to play as a form of modeling. I will also use an instrument to model exactly what I expect them to be able to produce.

5. Describe additional strategies you will use to meet the needs of students with varying levels of language proficiency.

- Emerging: N/A
- Expanding: N/A
- Bridging: N/A

In your lesson plan, integrate, label and highlight where you will be providing the instruction and guided practice related to the selected language demand.