

will need to problem solve their own playing and figure out how how to accomplish their goal. Following the lead of the conductor and reacting to tempo changes immediately will also be augmented. After this, the lesson will shift towards being able to read music quickly and efficiently.

Prerequisite Skills and Prior Knowledge:

The ability to play their instruments. Note reading. Ability to recognize the accuracy of rhythmic accuracy. Ability to recognize if they are playing what the composer intended. Finding the pulse of a particular piece of music.

Assessments:

The conductor will informally assess the group during the rehearsal using the guideline of the portions that the students identified in a previous lesson. The students will decide, with the approval of the conductor, if their playing felt better and is the way they want it to sound. In the other piece, reading it through with some dynamic contrast will be the musical goal.

Lesson Resources/Materials:

Music, computer, projector, instruments.

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

Introduction (3 minutes)

Good morning everyone! It's good to see everyone again. Today we will be continuing our work through Rondo in G. We were able to get through half of our points that we listed and I'd like to get through the other half today. Also, I hope that we didn't forget the things we talked about on Monday and that they resonate with you in this piece. After working through this piece, we will move on to Kinetic Energy and read through it and lightly rehearse it.

On your stands you'll find a permission slip. If you are able, please get them signed and returned to me. If you do not want to be recorded in my film in any way, please let me know so we can make those accommodations. If you do acquiesce to the film, you will remain anonymous.

Body of the Lesson (70 minutes):

Last rehearsal, we did some reflective thinking on our performance. We talked about things we liked and things we wanted to improve. Let's take a look at the projection. I went through all of the exit cards you turned in and I input the words into a program which made this. The words that were mentioned more times appear bigger and conversely, the words that appeared fewer times are made smaller. What do you notice? So with these in mind, let's make these things happen!

Let's tune and warm up quickly so we may begin working. Our violin coach, Sorah, will lead you through a warm up. **(5 minutes)**

Start 'Rondo in G' and read straight through. Comment on if the things we worked on the last rehearsal have coalesced or if the problems have reappeared. **(20-25 minutes)**

Things to watch out for and rehearse:

On all repeats, where there is a dynamic change, make sure to play markedly softer the second time. On piano sections, there is a tendency to slow down. Remind them that softer does not mean slower.

Generally, with the 6/8 time and the bowing written, one note is down bow and two notes are slurred up bow. The tendency is to play the down bow stronger, sounding as if there was an accent on the first note, where there is not.

m. 1 Make sure to start playing the anacrusis in the tempo that the conductor sets. Confirm that there is counting happening on the beats on the dead beat.

mm. 44 The violas, celli and bassi have the melody and they tend to rush. Make sure that the last eighth note is part of the next figure and does not rush into the next figure.

mm. 61, Caesura. Anacrusis into 62, should be in the new tempo. Uptake of the new tempo must be immediate. It should not be slow and then up to the target tempo in the first bar.

mm. 83, the eighth rest following the dotted quarter should be present. The long note tends to be held and there is no audible space for the rest. Sing while conducting to model the amount of space

mm. 84, same as mm. 83, except there is the addition of a ritardando. They should wait and react to the second beat given.

mm. 85-86 Fermata + anacrusis starts immediately at the new faster tempo. Demonstrate the uptake of the new tempo by singing it, or if the coach is willing, play the passage with her at different speeds, showing how she subdivides and the uptake of the new tempo is immediate, regardless if it is slow or fast.

mm. 88 to end, heed the accelerando, second time only.

mm. 95 Hold the last note out the written value.

If there is time, run through the entire piece (2 minutes).

Move on to Kinetic Energy. **(less than 20 minutes)**

Run through the piece. Remind them that it is in D Major, do not forget the c#.

Comment on good parts and figures that could use improvement.

Rehearse the violas and celli from m. 1 with their running eighth note figure. And have the first violins play with spark and energy.

Watch for dynamics, especially when forte is next to a piano in the next measure.

Rests should be silent.

Hopak **(around 25 mins)**

Read.

Go over how to do left hand pizzicato.

Double stop clarity.

Off beat accuracy and rhythmic integrity.

1st violins - ability to read in III position.

mm. 58, key change to Bb Major. This will need major work in the future. Model it for them.

Demonstrate and teach how to lower a finger a half step without shifting the entire hand frame.

Closure (2 minutes):

Thank you for a good rehearsal. I really appreciate the hard work you have put in! We are making good progress in the new pieces and *Rondo in G* is becoming more musical and moving towards perfection! Remember to get those permission forms signed and turned in to me! Now I will hand it over to Mr. A and a) continue *Hopak*, or b) read through *Conquistador!* **(15 minutes)**

Part 4: INCORPORATING ACADEMIC LANGUAGE

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

The students are being asked to identify portions from their performance that were exemplary or they liked and portions that they felt could be improved. The portions that they and the teacher identified are the places in which the rehearsal time will be spent over the next few days. The conductor will specifically rehearse these portions and use rehearsal time to address these concerns. The outcome is to be able to play passages

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

○ **Collaborative (engagement in oral or written dialogue with others)**

These portions that were identified in an earlier class. They had a verbal discussion on things they found needed improvement. They also wrote exit slips highlighting the positive and portions that the personally wanted to improve. As the rehearsal goes on, the students will be asked if they have comments on the rehearsal section. I will then ask them if they feel that the portion has improved and if they feel comfortable with the section. If the majority agree it is improved, then the section is accomplished and then we move on. If not, then we have a discussion on why they feel it is not improved enough and we devise a plan to attain the results we want.

○ **Interpretive (comprehension and analysis of written and spoken texts)**

As we listen to ourselves play, we can make two judgements. We may judge our own playing and we can also form a sense of the group's collective sound. The students identified problem sections in the performance and they want to improve them. Utilizing their input, we can move together as a group and find musical solutions to our trouble spots. With guidance from the teacher, the students can come to find ways to change their playing to the way that they hear it in their heads.

○ **Productive (creation of oral presentations and written texts)**

The students will work towards the goal of creating the piece in the musical form that they want to achieve. They identified the sections they wanted to improve and together we will find musical solutions to our impediments. As they rehearse and take in commentary offered by the teacher, coaches, and other students, an amalgamation of the concept of sound should happen during the rehearsal and students will be able to produce the kind of sound that they and their group want to produce. As they vote on their feelings of particular sections, they will decide if they are satisfied with the level of music they are producing.

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

The students are being asked to critique and constructively find solutions to their playing. They will criticize their work in a constructive method, proffering solutions to the group so that they can improve as a group and collectively find the sound and character they want to produce as a group. They will also be asked to respond to and produce the musical instruction that I provide. Clarity of rests, contrasts in dynamics, responsiveness in the restarts, and being cognizant of the direction of musical phrases.

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

In *Rondo in G*, I will describe how to sound the slurred figure as evenly as the single note. We will discuss the manipulation of bow speed and weight in the stroke that will allow them to create a sound that is not three-legged, but cyclical. I will model and sing for them the amount of space I would like them to produce for the rests. With the uptake of the new tempo, demonstrating by modeling with my voice or using the violin coach in the student musician's role will provide tangible musical instruction as to how I want the students to play. Pointing out mistakes and modeling the correct method of producing what is written on the page will help students understand what is expected of their playing.

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

proficiency.

- O **Emerging:** no students
- O **Expanding:** no students
- O **Bridging:** Modeling by the teacher singing/playing an instrument or through use of the violin coach will be the most effective to allow students to understand what kind of characteristics in the music, for which the teacher is searching. I will demonstrate and describe the inefficient methods for sound production, and I will model both the correct and incorrect methods of playing. Also, the use of breathing, guttural sounds and noises will illustrate the kinds of spacings and countings that are necessary in the music. Rhythmic discrepancies can be demonstrated through clapping and vocalization of the correct rhythm.

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