

## Overview and Planning

### A. Description of students and how students with exceptionalities were accommodated.

Agnes Little Elementary School in Pawtucket, RI is a K-5 urban school with approximately 423 students and 53 teachers. According to <http://infoworks.ride.ri.gov/school/agnes-e-little-school>, the student population is made up of 43% White, 31% Hispanic, 20% African American, 5% Multiracial, and 1% Native American. The website also indicates the school's low socioeconomic status, with 80% of the students eligible for subsidized lunch (well over the statewide average of 47%). Nine percent of the students receive ESL services (just over the statewide average of 7%), and 15% of the students receive special education services (on par with the statewide average). NECAP assessment scores show lower than average proficiency in all grades and categories; however, scores have generally improved over the past three years in most categories.

My placement at Agnes Little ES was between Aug 26 and Oct 16, 2015 with the music teacher, Mr. Don Dupre. During my time there, I taught basic music concepts such as high/low, steady beat, and echo and call/response songs to kindergarten and 1<sup>st</sup> grade, co-taught a unit on instrument and instrument families to 2<sup>nd</sup> grade, planned and implemented units on rhythm for 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> grades, and taught a school-wide song to perform at an anti-bullying assembly. In my short time there, I got to know the students: their strengths, their weaknesses, their quirks, and their charms. I found that most of the inner-city stigmas that these students face are unfounded. They are not only capable, but excited for the opportunity to do music at school, an activity in which they may not otherwise have the means and/or opportunity to participate.

I chose to work with 4<sup>th</sup> grade for this assessment project. There are three 4<sup>th</sup> grade classes at Agnes Little ES, each with a different weekly meeting schedule. Class 4-24 met twice a week, Wednesdays and Thursdays. Class 4-22 also met twice a week, Thursdays and Fridays, but on Fridays they were integrated with the older special needs class S-13. Class 4-23 only met once a week on Thursdays. I chose 4<sup>th</sup> grade because I thought it would be interesting to see the how successful the students were with my unit plan after varying instruction time and differentiation. Additionally, I thought it would be a good challenge to try to keep the three 4<sup>th</sup> grade classes, despite their meeting frequency, at the same level by focusing on my pacing and adapting my lesson plans; the final assessment of the classes being a way to measure my success in doing that. Finally, Mr. Dupre's beginning of the year curriculum for 3<sup>rd</sup>-5<sup>th</sup> grade focuses on rhythm, and so I thought 4<sup>th</sup> grade would be the ideal age to assess because they would have had an introduction to rhythmic concepts the previous year in 3<sup>rd</sup> grade but not so much instruction

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that this assessment would not be measuring my instruction's effect on the students, such as the 5<sup>th</sup> graders.

Accommodations were made for students with exceptionalities in 3 ways that can be categorized by behavioral needs, physical needs, and cognitive needs. A lot of planning went into the seating charts to meet these needs and facilitate student success. For example: students with ADD/ADHD were not seated by the windows to avoid distractions; students with a history of discipline problems were seated closer to the teacher's desk; students in need of extra help/attention were given preferential seating in the front row; groups of students who were talkative and/or disruptive together were seated separately; 2 students with broken legs were seated in a chair next to the riser closest to the door, and any student with a classroom aide was seated on the riser where the aide had easy access to him or her. Additional planning went into assigning groups for the collaborative project and having students spread out in class during individual assessments. These proactive steps helped students stay on task and discouraged unwanted socialization and academic dishonesty. There were several students with physical limitations due to broken bones or other injury. Aside from seating accommodations, students with broken legs were not required to come to the front of the class for performances, and instead were allowed to perform from their seat. Finally, 3 students suffered arm/wrist injuries during my tenure. If a student was unable to clap or play the assigned instruments, the child was instructed to pat his or her thigh and/or given a drum that could be played one-handed. I encountered some language barriers, as well. For the assignment where the students were to write food-related lyrics to a rhythm composition, I allowed and encouraged students to write in their native language, resulting in some Spanish and African dialects used, a celebration of their diversity, and an interesting learning experience for me. Finally, the most accommodation I gave was toward the integrated class with special needs. Many of these students were nonverbal and/or could not write their names. As such, my cooperating teacher and I agreed that they would not need to take the final written and playing assessments, which I scheduled for class 4-22 on a day without class S-13. Class S-13 did surprisingly well following the regular instruction planned for the other 4<sup>th</sup> grade classes, and were able to actively participate with little additional aid in all the activities.

### **B. Summarize the instruction and the 3 objectives formulated.**

The focus of Mr. Dupre's 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> grade curriculum at the beginning of the year is rhythm. During this time, he works on basic rhythms, Kodaly rhythm syllables (Ta-a, Ta, T, TiKa, etc.), and standard music notation, while students play drums and other percussion instruments. This helps him create a foundation on which he adds melody and note reading in the late fall when students receive recorders for the Link-Up program with the RI Philharmonic. Though he gave me free reign to do whatever I wanted for this assessment project, I wanted operate within Mr. Dupre's curriculum to best meet the needs of the students. As such, I

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developed a 6-week unit on rhythm that build upon his initial rhythm lessons the first weeks of school. My objectives were as follows:

1. Students will read and perform rhythms comprised of Whole Notes, Half Notes, Quarter Notes, Eight Notes, 16<sup>th</sup> Notes, Whole Rests, Half Rests, and Quarter Rests using body percussion, non-pitched percussion instruments, and Kodaly rhythm syllables. (MU: Pr6.1.4a)
2. Students will identify in writing rhythm names and beat values of Whole Notes, Half Notes, Quarter Notes, Eight Notes, 16<sup>th</sup> Notes, Whole Rests, Half Rests, and Quarter Rests. (MU: Pr4.2.4a)
3. Students will compose 4-measures rhythms with lyrics using Half Notes, Quarter Notes, Eight Notes, 16<sup>th</sup> Notes, Half Rests, and Quarter Rests, individually and in groups. (MU: Cr1.1.4b, MU: Cr2.1.4b)

I consider the first lesson of this unit to be Mr. Dupre's 1<sup>st</sup>/2<sup>nd</sup> day of school rhythm review, during which students used rhythm sticks to echo a variety of rhythms and he used a rhythm tree to inform note names, values, and Kodaly rhythm syllables. Though I did not teach it, I used this introductory lesson as a springboard for my future lessons and consistently referred back to this information.

My first lesson utilized the tune "Breakfast Delight" from the book *Hand Drums on the Move* by Chris Judah-Lauder. It began with a guided dictation where I played the parts of the song and the students described what rhythms they heard. This eventually evolved into the students performing the piece in 4-parts on different percussion instruments with breakfast-themed lyrics. This lesson birthed the food-theme I tried to maintain throughout the unit.

At this point it had been decided what this assessment project would be, and so I developed a written exam to assess students' ability to identify rhythm names and values, and a sight-reading exam to assess students' ability to read and perform a simple 2-measure rhythm containing Whole Notes, Half Notes, Quarter Notes, Eighth Notes, Half Rests, and Quarter Rests. I administered this pretest to get my baseline data.

The next lesson introduced 16<sup>th</sup> notes. Based on the pretest results, I thought it prudent to begin this lesson with a review. I guided the class through the rhythm tree they knew and then added 16<sup>th</sup> notes to it. I then had students volunteer to sight-read and demonstrate some 16<sup>th</sup> and 8<sup>th</sup> note patterns. Finally, I took those patterns and added my own pizza-themed lyrics and the class performed a pizza party menu.

I then had the students work in groups to create a 4-measure, lunch-themed rhythm composition. I created a lunch menu where the food words were set to varying rhythms. The students worked in groups to piece together the rhythmic fragments I provided to create a "meal". The students then performed their work as a group in front of the class. I spent a lot of

time in the lesson doing review and giving instruction for the project thinking the students would benefit from a stronger basic foundation. After the lesson I saw how powerful having the students apply the theory I was trying to teach them to a fun project like this. It was during this lesson that students became more interested in the information I was giving them, asked questions to better understand and complete the task, and became more engaged. I see this as a turning point in my student teaching where I adjusted my pacing and challenged the classes more.

Having practiced composing in groups with teacher-provided material, the students were then asked to compose a similar 4-measure rhythm piece individually, using their own rhythms and setting their own dinner-themed text. This project was the culmination of all they learned, and many of the students met or exceeded the expectation. This was also at the end of my time at Agnes Little ES and the differing frequency of the class meeting unfortunately caught up with me, resulting in only 1 class being able to refine their work on a second day with teacher comments on their work, 1 class having to turn in their final work without the benefit of revising based on teacher comment, and 1 class unable to participate in the project.

The last class meeting I administer the final written and sight-reading/playing tests. The tests were identical to the pretest, and nearly all students showed improvement in at least one area.

### C. Materials and Sources

- I. **Instruments:** Rhythm Sticks, Tambourines, Hand Drums/Mallets, Cowbells, Djembe/Chair, Wood Blocks, Agogo Bells, Other Non-Pitched Percussion as-needed.
- II. **Technology:** Elmo/Projector, Audio Recorder.
- III. **Supplies:** Pen/Markers/Paper (teacher), Pencils/Clipboards (students), Pencil Sharpener, Music Stands, Bucket.
- IV. **Teacher-Generated Materials:** “Pizza Party” Rhythm Sheet, “Lunch Menu” Rhythm Sheet, “Dinner Time” Rubric/Instructions, Blank Composition Templates, Teacher-created Written Test, Teacher-created Sight-reading Test, Test Rubrics
- V. **Other Materials:** Judah-Lauder, Chris. “Breakfast Delight” from *Hand Drums on the Move*, (2001) Beatin’ Path Publications, LTD. Richmond, VA.

### D. Individual Lesson Plans

*LESSON PLAN: Breakfast Delight*

**VI. Grade Level/Class or Ensemble:** 4<sup>th</sup> Grade

**VII. Materials/Resources:** Rhythm Sticks, Tambourines, Hand Drums, Cowbells, Elmo/Projector, “Breakfast Delight” from *Hand Drums on the Move* by Chris Judah-Lauder

**VIII. Music Instructional Objectives**

- a. Students will identify quarter and 8<sup>th</sup> note rhythms being played by listening, using Kodaly rhythm syllables, body percussion, and traditional notation (Pr4.2.4b)
- b. Students will accurately perform rhythms in 1, 2, 3, and 4 parts using percussion instruments and song lyrics while watching teacher’s musical cuing gestures (Pr6.1.4a)

**IX. Procedure**

**a. Opening Rhythmic and Pitch Activities (3 minutes):** Engage the class in an echo activity where teacher claps a 4 beat rhythm while saying Kodaly rhythm syllables and class repeats. (LOTS)

**b. Primary Focus (12 minutes)**

- i. Set “Last time, you as a class created your own rhythm with Mr. Dupre. Today, I have one for you. Listen:”
- ii. Sequence
  1. Clap line 1 (quarter notes) of “Breakfast Delight”
  2. Ask: Who can tell me what I just played?
  3. Have students pat the beat and ask them to listen to if I clap Ta or TT. (HOTS)
  4. Clap again – Ask if they heard Ta or TT. (A: TA) (HOTS)
  5. Ask what kind of rhythm Ta is: half notes, quarter notes, 8<sup>th</sup> notes (A: Quarter) (HOTS)
  6. Ask how many I played
  7. If needed, clap again while students listen and pat beat
  8. Ask again (A:7) (HOTS)
  9. Write rhythm using Elmo/Projector
  10. Have class clap and use rhythm syllables to perform it (HOTS)
  11. REPEAT 1-10 for line 2 of “Breakfast Delight” (8<sup>th</sup> notes) (HOTS)
- iii. Closure: Give feedback to class regarding their dictation and performance of the rhythms.
- iv. Evaluation: Watch and listen to class’ ability to perform the rhythms. Use guided questioning as needed to help class successfully dictate the rhythm.

Transition statement: “Now let me show you something”

**c. Change of Pace (18 minutes)**

- i. Set: Pick up rhythm sticks
- ii. Sequence

1. Have class echo me, demo rhythm with rhythm sticks using rhythm syllables, then demo rhythm with lyrics
  2. Ask class what they notice about the rhythms (A: Same) (HOTS)
  3. Replaced rhythm syllables with song lyrics
  4. Divide class in half and have them perform both parts together (HOTS)
  5. Switch parts (HOTS)
  6. "I'm still hungry, let's add some more food to our breakfast" Add 3<sup>rd</sup> line with lyrics and have class perform in 3 parts (HOTS)
  7. Add 4<sup>th</sup> line with lyrics and have class perform in 4 parts (HOTS)
  8. Divide class in quarters and pass out Drums for line 1, Rhythm Sticks for line 2, Cowbells for line 3, and Tambourines for line 4. Have class perform song with rhythm instruments and words. As time allows, cue dynamic changes and have sections come in and out so class can hear how each rhythm fits and relates to the others. (HOTS)
- iii. Closure: Collect instruments
  - iv. Evaluation: Watch and listen to students' saying and playing of the song, ensuring accurate performance and proper playing techniques. Model, guide, and correct as needed.
- d. **Session Closure (2 minutes)** Give specific praise and/or critique of the class' performance. Tell the class that they heard something, figured out what it was, played it, and made music out of it. That is what professional musicians do.
- e. **Accommodations**
- i. Student with broken arm is allowed to use large standing drum (djembe) to participate playing one handed.
  - ii. Integrated class with special needs are grouped together to allow me to assist them easier and assigned to the simpler quarter note rhythm.

**X. Assessment**

- a. Visual: Rhythms will be written and projected. Visual cues will be given to guide the class through the performance
- b. Aural: Students will listen and echo rhythms and syllables/words
- c. Kinesthetic: Students will perform with body percussion and instruments.

\*Code for Core National Music Standards

\*\*Code for HOTS and LOTS & Multimodal approaches (V=visual, A=aural/oral, K=kinesthetic, SE-social-emotional) as appropriate

*LESSON PLAN: 16<sup>th</sup> Note Pizza Party*

- I. Grade Level/Class or Ensemble:** 4<sup>th</sup> Grade
- II. Materials/Resources:** Elmo/Projector, Pen/Paper, “Pizza Party” Rhythm Sheet, Rhythm Sticks
- III. Music Instructional Objectives**
  - a. Students will identify, read, and perform rhythms up to and including 16<sup>th</sup> notes on body percussion and rhythm sticks using standard notation, Kodaly rhythm syllables, and teacher-provided “Pizza Party” lyrics. (Pr4.2.4b, Pr.6.1.4a)
- IV. Procedure**
  - a. Opening Rhythmic and Pitch Activities (2 minutes):** Lead class in an echo activity using Kodaly Rhythm Syllables and claps. Include: Whole, Half, Quarter, and 8<sup>th</sup> Notes, and Half and Quarter Rests.
  - b. Primary Focus (8 minutes)**
    - i. Set: Here is what we know so far...
    - ii. Sequence
      - 1. Everything relates back to the whole note.
      - 2. Ask how many beats a whole note gets (A: 4). (LOTS)
      - 3. Ask for student to demonstrate saying and playing a whole note (HOTS)
      - 4. Begin creating a rhythm tree. Write whole note with beat and syllable info on projector.
      - 5. Repeat 1-4 for Half, Quarter, and 8<sup>th</sup> Notes. (LOTS/HOTS)
      - 6. We also know about rests...
      - 7. Ask how many beats a rest gets. Anticipate class will answer 0 and explain that even though there is no sound, the silence is measured by how many beats it lasts. (LOTS)
      - 8. Demo/echo Whole, Half, and Quarter Rests (LOTS)
      - 9. Add rests and info to rhythm tree
    - iii. Closure: This is just review of what we know so far.
    - iv. Evaluation: Use guided questioning to gauge students’ understanding of basic rhythms, note names, and values. Adjust depth of this “review” by the prompting students need to answer the verbal questions.

Transition statement: This keeps going...

- c. Change of Pace (10 minutes)**
  - i. Set: Ask what the pattern is with the rhythm tree (A: halving) (HOTS)
  - ii. Sequence
    - 1. Demo halving effect from whole notes to 16<sup>th</sup> notes – introduce TiKa TiKa (LOTS)
    - 2. Ask students what they think TiKa TiKa is based on what we know about rhythm tree (A: 16<sup>th</sup> notes, ¼ beat) (HOTS)
    - 3. Add 16<sup>th</sup> Notes to rhythm tree, writing 16<sup>th</sup> 3 ways (single, 2 together, 4 together) (LOTS)

4. Ask class why there are 4 ways to write 16<sup>th</sup> notes (A: to show beats) (HOTS)
5. Lead echo activity using Whole-16<sup>th</sup> notes
- iii. Closure:
- iv. Evaluation: Watch and listen to students saying/playing 16<sup>th</sup> notes to ensure they are clapping each syllable. Demo and correct as needed.

Transition statement: Now we're ready to have some real

**d. Secondary Focus (20 minutes)**

- i. Set: Remove rhythm tree from projector and start a new sheet.
- ii. Sequence
  1. Write 1<sup>st</sup> rhythm of "Pizza Party" (1 quarter, 2 eighths) on projector.
  2. Ask for student volunteer to clap and say with syllables. Aide as needed. Write syllables under rhythm. Have class echo. (HOTS)
  3. REPEAT for next 5 rhythms advancing in difficulty and including 16<sup>th</sup> notes. (HOTS)
  4. Display "Pizza Party" sheet on projector. Ask what class notices about these rhythms compared to the rhythms just played (A: Same) (HOTS)
  5. Pass out rhythm sticks
  6. Lead class through playing each line/rhythm of "Pizza Party", comparing rhythm syllables to pizza lyrics, adding 1 line at a time until the whole "menu" is played. (HOTS)
- iii. Closure: Collect Rhythm Sticks
- iv. Evaluation: Watch listen to student volunteers read and perform rhythms with body percussion and rhythm syllables. Offer guidance/feedback as appropriate. Watch listen to class echo the deciphered rhythms. Watch listen to class perform rhythms with pizza lyrics and rhythm sticks.
- e. **Session Closure (2 minutes):** Ask how many beats does a 16<sup>th</sup> note get (A: ¼), and what syllables do we say for 16<sup>th</sup> notes (A: TiKa TiKa).
- f. **Accommodations**
  - i. Allow students to move their seats on risers and/or on floor in front of risers to see projector screen
  - ii. Student with broken leg will sit in chair next to risers
  - iii. Nevaldo will sit in chair next to riser if he has trouble not disturbing classmates around him.

**V. Assessment**

- a. V: Watch students read rhythms displayed on projector
- b. A: Listen to students say Kodaly rhythm syllables and Pizza lyrics
- c. K: Watch/Listen to students perform rhythms using body percussion and rhythm sticks

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*LESSON PLAN: Lunch Composition (Group)*

- I. Grade Level/Class or Ensemble:** 4<sup>th</sup> Grade
- II. Materials/Resources:** Elmo/Projector, “Lunch Menu” Rhythm Sheet, Blank Composition Templates, Pencils/Clipboards, Rhythm Sticks, Djembe/Chair, Hand Drums, Wood Blocks, Tambourines, Agogo Bells, Other Non-Pitched Percussion as-needed.
- III. Music Instructional Objectives**
  - a. Students will identify and perform whole, half, quarter, eighth, and sixteenth note rhythms using note names, Kodaly Rhythm Syllables, and Provided Lyrics. (MU:Pr4.2.4b)
  - b. Students will compose and perform in small groups a 4-measure rhythm comprised of whole, half, quarter, eighth, and sixteenth notes using the provided template and “Lunch Menu” rhythm pattern options. (MU:Cr1.1.4a, MU.Pr4.2.4)
- IV. Procedure\*\***
  - a. Opening Rhythmic and Pitch Activities (1 minute)**
    - i. Engage class in Rhythm Echo activity using whole, half, quarter, eighth, and sixteenth notes. Perform by clapping and saying Kodaly Rhythm Syllables. (LOTS)
  - b. Primary Focus (15 minutes)**
    - i. Set: Begin passing out rhythm sticks. Remind class that we left off last time working on analyzing and playing new rhythmic patterns. Reiterate the directions of the activity: ID note names, say & play with rhythm syllables, say & play with lyrics, model for class on djembe and class echoes on rhythm sticks.
    - ii. Sequence: Ask for volunteers to decipher/perform remaining rhythms on “Lunch Menu”. Guide students and class as needed. (HOTS)
    - iii. Closure: Review note names and values. (LOTS)
    - iv. Evaluation: Observe individual student’s ability to identify, analyze, and perform given rhythms through performances and verbal questioning.
  - c. Change of Pace (15 minutes)**
    - i. Set: “Now that you’ve played a bunch of my rhythms, I want you to start thinking of creating your own.”
    - ii. Sequence
      1. Instruct students that they will be using the rhythmic patterns they just performed to create a 4-measure composition.
      2. Show students the blank template and remind them that each measure needs 4 beats.
      3. Provide an example and have the class play it. (LOTS)
      4. Allow students to form small groups. Pass out clipboard, templates, and “lunch menu” to each group.

Transition statement: Collect Rhythm Sticks

5. Give 10 minutes for groups to create and practice the compositions while walking around helping each group as needed. (HOTS)
- iii. Closure: Give 1 minute warning, then either collect compositions and end class or proceed to next steps.
- iv. Evaluation: Compositions will be collected and graded on given criteria.

Transition statement: "Let's see what you came up with!"

**d. Secondary Focus (If time allows) (10 minutes)**

- i. Set: Pass out percussion instruments to each group.
- ii. Sequence
  1. Have each group perform their composition for the class. (HOTS)
  2. Possibly have all groups perform at the same time. (HOTS)
  3. Possibly have class perform all compositions. (HOTS)
- iii. Closure: Collect instruments. Praise class on creativity.
- iv. Evaluation: Check students' ability to accurately perform their compositions.

**e. Session Closure (1 minutes)**

- i. Inform class that we will be doing some more composing in the coming classes.
- ii. Line up class.

**f. Accommodations**

- i. Malik and Mieki will be seated separately to avoid unwanted behavior.
- ii. Percussion instruments will be passed out according to group members' abilities, i.e. S-13 will have quarter note rhythm.

**V. Assessment\*\***

- a. K = Observe students perform compositions in groups.
- b. V = Grade students' written compositions.
- c. A = Observe students use of Kodaly rhythm Syllables.

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**Lunch Time Rubric**

1pt per correct measure, graded out of 4

Score	0	1	2	3	4
Points	0	1	2	3	4
Comment	No Work	Inadequate	Developing	Excellent	Exemplary

**LESSON PLAN:**      *“Dinner Time” Individual Composition*

- I.      Grade Level/Class or Ensemble:** 4<sup>th</sup> Grade
- II.     Materials/Resources:** Elmo/Projector, Pencils, Clipboards, Teacher-Generated Blank Composition Templates, Rubric/Instructions
- III.    Music Instructional Objectives**
  - a. Students will use standard music notation to write a 4-measure rhythm composition with lyrics in common time using half, quarter, 8<sup>th</sup> and 16<sup>th</sup> notes and half and quarter rests (Cr1.1.4b, Cr2.1.4b)
  - b. Students will evaluate and revise compositions based on teacher feedback to meet standards (Cr3.1.4a)
- IV.    Procedure**
  - a. Primary Focus (Day 1)**
    - i. Set: First, we had breakfast. Then a pizza party. Last time we did lunch. Guess what today is? Dinner time!
    - ii. Sequence
      - 1. Put instructions on Projector
      - 2. Give directions:
        - a. This is an *individual* assignment where you will write 4 measures with 4 beats each.
        - b. Before, you used my rhythms and words, this time I want you to create your own rhythms and words.
        - c. Each rhythm for each measure should be different...I don't want 4 measures of half note “tacos”. It might be delicious, but it is not very musically interesting.
        - d. To make it musically interesting, you can use half, quarter, eighth, and 16<sup>th</sup> notes, and half and quarter rests. Stay away from whole notes and whole rests for this assignment.
        - e. I do what you to use at least 1 rest and 1 16<sup>th</sup> note pattern somewhere in your composition.
        - f. The words should be about dinner time. You can name foods you like, and make a menu like we did for lunch. Or you can talk about cooking dinner, like “fire up the grill, put some burgers on” or something, like we did for breakfast. Be as creative as you like!
        - g. Make sure the number of syllables in the words you use match up with the rhythm you use. So if you say “Mac and Cheese”, there are a lot of ways to turn that into a rhythm (demo), but they all have 3 notes, 1 for each syllable.
        - h. When I write, sometimes the rhythm come first – like when I was teaching you about 16<sup>th</sup> notes, I knew I wanted a 16<sup>th</sup> note rhythm (demo) then I had to think of a word that had 4 syllables to match up, like pepperoni. Sometimes the words come first, like I knew Bagel Fun Lunch is popular

at the school, so I said the words and figured out the rhythm of what I was saying.

- i. If you get stuck with lyrics, I have provided you with some sample dinner words. You don't have to use them, but they are there if you need them. I have also given you a rhythm grid if you get stuck with the rhythm. Again, you don't need to use it, but you can if you want to.
3. If you need help, raise your hand, and I will come to you.
4. Spread out so you have space to work.
5. Pass out pencils, clipboards, blank composition templates, instructions.
6. Students work – provide assistance as needed (HOTS)
- iii. Closure: Give 5 minute warning. Then collect compositions and materials. Inform class if they will have an opportunity to revise.
- iv. Evaluation: See attached Rubric.

Transition statement: Correct/comment on assignments for grading and/or revisions

**b. Change of Pace (Day 2 – Revisions if time allows)**

- i. Set: I have looked over your work and some of you are doing very well. I made a couple of comments for things to fix, but you're almost done. Some of you, however, have not done anything yet...which means you wasted an entire class period and now you don't have the benefits of my comments to help you with the assignment. This is unacceptable. You will all have some time today to make corrections, but I suggest you get to work! Now, the biggest thing I saw looking at these (aside from the lack of work from some of you) is the rhythms and syllables not matching. Remember every sound needs its own note. So if you want to say "eggs" you need 1 note (demo), not (demo with extra notes). Also, if you say "hot dogs" you need 2 notes, because hot dog is 2 syllables (demo), not (demo with 1 note). If you need help, raise your hand and I will come to you.
- ii. Sequence
  1. Reiterate assignment guidelines/rubric
  2. Spread class out
  3. Pass out pencils, clipboards, and assignments
  4. Allow students to work – assist as needed (HOTS)
  5. Students who finish can help classmates (HOTS)
- iii. Closure: Give 5 minute warning then collect assignments and materials.
- iv. Evaluation: Rubric
- c. **Session Closure (2 minutes):** I can't wait to see what you all created here! What you did wasn't easy – you took a blank piece of paper and made music.
- d. **Accommodations**
  - i. Class will be spread out to help prevent socialization and cheating.
  - ii. Students will be allowed/encouraged to write lyrics in other languages

**V. Assessment\*\***

- a. K – Student will write composition using standard music notation

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- b. V – Student will use visual handout and projector to complete assignment
  - c. A – Student will listen to match their rhythm with lyrics
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#### Dinner Time Individual Composition Rubric

There are 4 measures (1pt per measure – 4 total)	
Each measure has 4 beats (1pt per measure – 4 total)	
A variety of half, quarter, 8 <sup>th</sup> , and 16 <sup>th</sup> notes and half and quarter rests rhythms are used (1pt per unique measure – 4 total)	
At least 1 rest and 1 16 <sup>th</sup> note pattern used (1pt each – 2 total)	
Dinner time lyrics added (1pt per measure – 4 total)	
Words/syllables match rhythms (1pt per measure – 4 total)	

Score: /22

Score	0-4	5-11	12-17	18-21	22
Points	0	1	2	3	4
Comment	No Work	Inadequate	Developing	Excellent	Exemplary

*LESSON PLAN: Pre and Post Testing*

- I. Grade Level/Class or Ensemble:** 4<sup>th</sup> Grade
- II. Materials/Resources:** Clipboards, Pencils, Teacher-created Written Test, Teacher-created Sight-reading Test, Music Stands, Test Rubrics, Bucket, Audio Recorder, Elmo/Projector
- III. Music Instructional Objectives**
  - a. Students will identify and write rhythm names and values (Pr4.2.4a)\*
  - b. Students will sight read a teacher-generated 2-measure rhythm and perform using body percussion and Kodaly rhythm syllables (Pr4.2.4b)
- IV. Procedure\*\***
  - a. Opening Rhythmic and Pitch Activities (5 minutes):** (Post Test Only) Review note names & values by student questioning; write rhythms, names, and values on the projector; lead echo activity using Whole, Half, Quarter, 8<sup>th</sup>, and 16<sup>th</sup> Notes, and Whole, Half, and Quarter Rests. (LOTS)
  - b. Primary Focus (10 minutes)**
    - i. Set: Inform class this is a pre or posttest. There are 12 rhythms; students need to identify the rhythm name and how many beats it gets. If they don't know the answer, they can guess or leave it blank. I just want them to do their best. The *posttest* will count toward their grade. Once the test is passed out, there will be no talking. If you talk during the test, I will take it and you will get a 0. When you get your test, write your name and class at the top and you may begin. You'll have about 5 minutes. When you are done, bring the test up to me and put your pencil and clipboard away.
    - ii. Sequence:
      - 1. Spread class out around room to discourage talking/cheating
      - 2. Pass out pencils, clipboards, and tests.
      - 3. Administer test, time 5-7 min (HOTS)
      - 4. Collect tests
    - iii. Closure: Have students return to seats. Assure them that we will continue to work on rhythms.
    - iv. Evaluation: Written test measuring students' understanding of rhythm names and values, from whole notes to 16<sup>th</sup> notes.
  - c. Change of Pace (25 minutes)**
    - i. Set: I have written 10 rhythms on these pieces of paper and mixed them up in this bucket. When I call your name, I want you to come up here, pick a rhythm from the bucket, and play it by clapping and using rhythm syllables. If there is a note that you don't know, you can guess or skip it. When your classmates are up here, everyone else is quiet. You won't

Transition statement: That was the 1<sup>st</sup> half of the test, for the 2<sup>nd</sup> part, I would like you to play some rhythms.

want talking and distractions when you are up here figuring out your rhythm, so be respectful of the process for others.

ii. Sequence

1. Record performances
2. Call each student to select a random rhythm to sight read (HOTS)
3. Use rubric to measure accuracy

iii. Closure: Praise class for participating in an activity like this. I know it is something they haven't done before, and it can be scary to get up in front of the class and perform – I get that, and I am proud of them for doing it no matter how they did on the “test”. This is the way college students are tested – So nice job! And it will get easier the more we do it.

iv. Evaluation: Formal assessment/rubric to measure students' to read basic rhythms (up to 8<sup>th</sup> notes) and perform them using body percussion and Kodaly Rhythm Syllables

d. **Session Closure (2 minutes):**

- i. Pre Test: Remember, this is just a pretest! I don't expect you to know all this yet... if you did, I would have nothing to teach you. I am just checking to see where everyone is so that I can make sure I teach you what you need to know. We're going to keep working on rhythms and this will be a lot easier when we do the post test.
- ii. Post Test: Give me thumbs up, down, or in between if you thought the test was easier this time? I can already tell by what I am seeing on the tests and how you did on the playing that you all did a lot better. Be proud – you've done a lot of great work the past few weeks. Keep working hard for Mr. Dupre!

e. **Accommodations**

- i. Students with wheelchair and/or crutches will be allowed to perform sitting at their seat.
- ii. Students showing signs of stress/anxiety and unable to perform the rhythm when called will be allowed to try the same rhythm again at the end if time allows. Without giving an answer, I will ask if there is a part they are stuck on, then remind them that they can just skip that or take a guess. It is okay if they get it wrong, I only ask that they do their best and try to play something so I can give them some credit.

V. **Assessment\*\***

- a. A: Students will use Kodaly rhythm syllables
- b. V: Students will identify rhythm symbols and write the note names and value
- c. V: Students will sight read a basic 2-measure rhythm
- d. K: Students will clap their selected rhythm

Code for Core National Music Standards

\*\*Code for HOTS and LOTS & Multimodal approaches (V=visual, A=aural/oral, K=kinesthetic, SE=social-emotional) as appropriate

### Written Test Rubric

Score/24	0	1-7	8-16	17-23	24
Points	0	1	2	3	4
Comment	No Work	Inadequate	Developing	Excellent	Exemplary

### Playing Test Rubric

Student plays each beat correctly (1pt per beat – 8pts total)	
Student says each beat correctly (1pt per beat – 8pts total)	
Student performs rhythm with steady tempo (1pts per measure – 2pts total)	
Score:	/18

Score/18	0	1-7	8-13	14-17	18
Points	0	1	2	3	4
Comment	No Work	Inadequate	Developing	Excellent	Exemplary

## Section A

### Informal Assessments:

- I. Breakfast Lesson
  - a. Watch and listen to class' ability to perform the rhythms. Use guided questioning as needed to help class successfully dictate the rhythm.
  - b. Watch and listen to students' saying and playing of the song, ensuring accurate performance and proper playing techniques. Model, guide, and correct as needed.
- II. Pizza Lesson
  - a. Use guided questioning to gauge students' understanding of basic rhythms, note names, and values. Adjust depth of "review" by the prompting students need to answer the verbal questions.
  - b. Watch and listen to students saying/playing 16<sup>th</sup> notes to ensure they are clapping each syllable. Demo and correct as needed
  - c. Watch and listen to student volunteers read and perform rhythms with body percussion and rhythm syllables. Offer guidance/feedback as appropriate.
  - d. Watch and listen to class echo the deciphered rhythms.



- e. Watch and listen to class perform rhythms with pizza lyrics and rhythm sticks.
- III. Lunch Lesson
  - a. Watch and listen to individual student's ability to identify, analyze, and perform given rhythms through performances and verbal questioning.
  - b. Watch and listen to students' ability to accurately perform their compositions in groups.

Most of the informal assessments I conducted for this unit were observing the students performing rhythms and offering feedback and guidance to help them succeed. The directions for these exercises ranged from echo activities, note reading, and connecting sound to symbol. Instruction was given orally, demonstrated, and visually represented using the classroom projector. During these evaluations, I made every effort to use guided questioning so that the students could reflect on their performance, assess how they did, and determine how they could fix it. For example, when teaching students to say and play 16<sup>th</sup> using Kodaly rhythm syllables and body percussion, many students said the rhythm correctly, but only clapped 8<sup>th</sup> notes. To fix this, I led an activity where I clapped everything I said and the students echoed me. Then, if the student did not clap all the syllables he or she said, I could ask if they thought they clapped everything they said and they would realize they did not and correct it. Furthermore, during the reviews I held at the beginning of class, I would ask the students how many beats a whole note got, what kind of rhythm is Ta, etc., instead of simply lecturing the material repeatedly.

One thing I wish I could have incorporated into my informal assessments is a participation grade. My cooperating teacher did not have anything like this established, but he knows his students well and can still grade them accurately. I have learned of the powerful apps Google Classroom and Classroom Dojo at my secondary student-teaching placement, and I can see how they could be valuable tools at the elementary level that seem less cumbersome than the traditional paper/grade book I have seen used for similar purpose.

## **Section B: Formal Assessments**

I gave 6 formal assessments during this unit: Written Pretest, Playing/Sight Reading Pretest, Group Composition, Individual Composition, Written Posttest, and Playing Posttest. Although I was evaluating multiple areas with these assessments, Agnes Little ES operates on a 5 point grading scale (0-4). As a result, I have adapted my weighted rubrics to the school's system.

### **Written Pretest and Posttest Directions:**

Students were given pencils, clipboards, and the paper test with 12 rhythm symbols (whole notes-16<sup>th</sup> notes). They were instructed to identify the rhythm name and beat value (24 total questions). They were given 5-7 minutes to complete the task independently. Each correct answer was worth 1 point out of 24 total points.

### **Written Pretest and Posttest Rubric:**

1pt per correct answer, graded out of 24

Score/24	0	1-7	8-16	17-23	24
Points	0	1	2	3	4
Comment	No Work	Inadequate	Developing	Excellent	Exemplary

#### Playing/Sight Reading Pretest and Posttest Directions:

Students were asked to come to the front of the class and choose from a small bucket a random slip of paper with a 2 measure rhythm consisting of whole notes-8<sup>th</sup> notes written on it. There were 10 unique rhythms, 2 copies of each in the bucket (20 slips total). Students were instructed to perform the rhythm on their own by simultaneously clapping it and using Kodaly rhythm syllables. Students were assessed on their ability to play the rhythm (1 point per beat, 8 points total), say the rhythm (1 point per beat, 8 points total), and keeping a steady tempo throughout (1 point per measure, 2 points total), for a total possible score of 18 points.

#### Playing/Sight Reading Pretest and Posttest Rubric:

Student plays each beat correctly (1pt per beat – 8pts total)	
Student says each beat correctly (1pt per beat – 8pts total)	
Student performs rhythm with steady tempo (1pts per measure – 2pts total)	

Score: /18

Score/18	0	1-7	8-13	14-17	18
Points	0	1	2	3	4
Comment	No Work	Inadequate	Developing	Excellent	Exemplary

#### Group Composition Directions:

Students were given a blank composition template and a variety of rhythmic fragments consisting of half notes-16<sup>th</sup> notes and ranging from 2 beats to 8 beats. Students were instructed to use the fragments to create 4, 4-beat measures that they would perform for the class. After going through several of the rhythms and creating a class composition, students were put into groups of 4 or 5 to create their own compositions. Students were given approximately 30 minutes to work and rehearse. The performance aspect was assessed informally, but the composition component was graded 1 point per correct measure, for a total of 4 points.

#### Group Composition Rubric:

1pt per correct measure, graded out of 4

Score	0	1	2	3	4
Points	0	1	2	3	4

Comment	No Work	Inadequate	Developing	Excellent	Exemplary
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#### Dinner Time Individual Composition Directions:

Students were instructed that they would be doing another composition, but this time individually and using their own rhythms and words. They were told that there should be 4 measures (4pts), each measure was to have 4 beats (4pts), there should be no duplicate measures (4pts), rhythms should consist of half notes – 16<sup>th</sup> notes with at least 1 rest and 1 16<sup>th</sup> note pattern (2 pts), lyrics should be added to each measure (4pts), and the number of syllables in the words should match the number of notes in their rhythms (4pts), for a total of 22 possible points. I explained how I created new rhythms by either starting with the words or starting with the rhythm. I also supplied them with a word bank and a rhythm grid to help them if they got stuck. Students were then given pencils, clipboards, rubric/instructions sheet, and blank composition templates and given the rest of class to complete the task. The ideal was to correct the work and allow students the opportunity to make revisions based on the teacher feedback.

#### Dinner Time Individual Composition Rubric:

There are 4 measures (1pt per measure – 4 total)	
Each measure has 4 beats (1pt per measure – 4 total)	
A variety of half, quarter, 8 <sup>th</sup> , and 16 <sup>th</sup> notes and half and quarter rests rhythms are used (1pt per unique measure – 4 total)	
At least 1 rest and 1 16 <sup>th</sup> note pattern used (1pt each – 2 total)	
Dinner time lyrics added (1pt per measure – 4 total)	
Words/syllables match rhythms (1pt per measure – 4 total)	

Score: /22

Score	0-4	5-11	12-17	18-21	22
Points	0	1	2	3	4
Comment	No Work	Inadequate	Developing	Excellent	Exemplary

#### Section D: Commentary on the Assessments and Results

Ultimately, I am happy with the unit, my assessments, and the students' results. There is room for improvement; but, I feel my objectives were clear and suitable for the students, my lessons were well sequenced and engaging, my assessments accurately measured different the aspects of music learning I wanted to develop, and nearly all students – 97% of the students, all but 2 out of 75 students – showed improvement in at least one category. One of the two students who did not improve was in class 4-23 who met least often. I could hope that if the student had

the same instruction time as the other 2 classes, I could have honed in on him during informal assessments to help him succeed. Still, he showed some improvement, correctly answering 4 questions on the written posttest as opposed to only 1 on the pretest. One could purport that the one correct answer on the pretest could have been a lucky guess, which means he knew none of the answers, should have gotten a 0, and therefore would have shown improvement on the post test. The other student who did not show improvement did so deliberately. He was part of a small group of students (5) in class 4-22 that were consistently off-task, not participating, not taking the instruction seriously, and requiring recurring disciplinary action. Some intervention steps my cooperating teacher and I took were to change these students' seats, engage them more in class by calling on them for answers, be mindful of where I stood so that I could easily monitor them, and take points (the school's discipline tracker) when needed. These actions helped 4 of these 5 students with these behavioral issues.

### **Written Pre and Posttests**

The written pre and posttest seem solid. I think having the students take the same test both times is an effective way to compare their beginning and end scores. I also think that it is very straightforward: students see a symbol and identify its name and value. The grading scale was difficult to decide on, but after consulting with my cooperating I was able to at least make a clear spectrum: a perfect score exceeds my expectations and is a 4, 70% or better meets the expectation and is a 3, 30%-67% needs improvement and is a 2, under 30% is inadequate and is a 1, a 0 is 0. Some things I could think about to improve this assessment are:

- 1) Vary the way I ask students to identify note names and values, such as giving them how many beats and having them give the symbol or note name, etc. It would still be a fill in the blank, but with varying blanks to complete.
- 2) Clarify that the note names I am looking for would be "whole note" or "quarter note" and not "Ta" or "TT", which some students gave as answers. Though technically the wrong answer, I feel like the student who answers "Ta" when shown a quarter note should receive some acknowledgement for making that connection, which was a large part of our process of putting theory into practice. Perhaps I could make an additional column specifically for the rhythm syllables.
- 3) Continue to refine scoring to more accurately reflect what is meeting the standard or in need of improvement, etc. This will require me to better understand and become more comfortable with a 0-4 (or similar) point system many schools have adopted as opposed to the percentage-based A-F system I grew up with.

The results of the written pre and posttest showed improvement in 60% of the entire 4<sup>th</sup> grade students. This is a much lower number than I was hoping for. It tells me that my instruction requires more focus on this area, as well as considering making the aforementioned refinements to the assessment itself. Not surprisingly, the class with the most focused instruction time – class 4-24, twice a week – did the best of the three 4<sup>th</sup> grade classes, with an 87%

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improvement rate: a number much closer to my target. Class 4-22 also met twice a week, but once with the integrated special needs class and had the students with the greatest behavior issues for me only showed 48% improvement. That is only 3% more than class 4-23 who scored 45% despite meeting only once a week. The class-by-class analysis tells me that my instruction could be effective (Class 4-24), but instruction time has a huge impact on this area (4-23) and I need more strategies to motivate more students (4-22).

### **Sight Reading / Playing Pre and Posttests**

I modeled the sight reading/playing pre and posttests after the assessments I took in my sight singing and ear training classes at URI. Each rhythm was similar in difficulty and included the same rhythmic elements that I wanted the students to be proficient reading and playing. I saw 87% of the entire 4<sup>th</sup> grade improve with the posttest, which sounds great; however, I do question the legitimacy of this result because I am not sure I am making fair comparisons. It seems too large a percentage to say that students simply chose at random an “easier” example to play. Still, perhaps the 13% who did not improve chose a “harder” rhythm. I had my cooperating teacher review the examples that the students would be required to perform, and I made adjustments to make the rhythms more consistent in difficulty and more achievable for the students to be successful considering the short time I would be working with them. To assess students on playing the rhythm, saying the rhythm, and keeping a steady tempo, my cooperating teacher also helped me develop a clear grading scale of 100% = 4 exceed standard, 75%-97% = 3 meets expectations, 44%-72% = 2 needs improvement, under 40% = 1 inadequate, and 0 is 0. Still, I would like to keep developing ways to evaluate sight reading, both in the grading scale and in the assessment itself.

The 4<sup>th</sup> grade as a whole did well on this assessment (87% improvement), and the class-to-class comparison is far more consistent. Class 4-24 was again the top performing class with a 91% improvement rate. Class 4-24 showed 87% improvement. Class 4-23 who met half the time still showed 82% improvement. This tells me the students are more successful when applying knowledge in a hands-on activity than a purely cognitive recall of information. Instruction time and behavioral issues did not play as big rolls in student success. Therefore, perhaps if I found hands-on ways to drill and/or assess the writing component, the students would show more improvement.

### **Group Composition**

The group composition was designed to introduce the idea of composition to the classes. I did not feel they were ready to take on the rigor of the individual composition project without such an intermediate step. Additionally, the project was designed to help students recognize rhythm notation and beat value in preparation of the written posttest. Ultimately, it was a fairly easy assignment that all students scored a 3 or 4 on. The most difficult parts of the assignment, and likely the reasons not everyone received a 4, were group conflict and being off-task. Still, I

consider this project to be a turning point for both me and the students. They rose to the challenge and were finally motivated to learn how many beats different rhythms lasted. I had been overly concerned about building a solid foundation that I was moving too slowly; but, once I saw the power of applying theory to a hands-on activity, I revised my pacing to great reward.

The rubric for this was the most basic: students received 1 point for each correct measure (4 measures total). Groups were made up of 4-5 students, totaling 5-6 groups per class. All groups received a 3 or 4. All groups in Class 4-24 received 4s. The group format in Class 4-22 resulted in the most behavioral challenges, and so half the groups received 4s and half 3s. All but 1 group in 4-23 received 4s.

### **Individual Composition**

The individual composition was a challenging assignment, both for the students to master and for me to administer. I think the assignment is an appropriate capstone project for the unit, however, when I do it again I will try to be more prepared for it in the following ways:

- 1) I will ensure each class has enough time to properly complete and revise the work. The biggest issue with this assessment is that I ran out of time and the classes did not have equal opportunity to work. Class 4-24 ran as I hoped: they had a class to work out a draft, which I took home and corrected so they could make revisions based on my feedback the next class. Class 4-22 only had 1 class period to work on it, and so did not benefit from my comments or the 2<sup>nd</sup> class period to complete; hence, the lower overall scores and multiple 0s. Class 4-24 did not have the opportunity to do it at all due to their limited meeting times.
- 2) I will organize a way to answer student questions. I made myself available to answer questions during their work time, but the number of hands being raised, students calling out, and students approaching me with questions while I was trying to help someone else quickly became overwhelming. I managed it the best I could in the moment and tried to keep order, but what I could have done is call students to me one at a time so I could spend an allotted amount of one-on-one time with every student.
- 3) Continue to revise the rubric. This rubric was the most challenging to create because the assignment was measuring 7 components. I weighted each category how I thought appropriate and connected the score to the same 0-4 scale I used for the other assessments based on percentages. While I believe my reasoning was sound, I will likely change how each category is weighted because in hindsight I think having completed four measures and/or making sure each measure has 4 beats should be worth more than properly setting the text to rhythm, which happened to be the biggest issue students had with the assignment.

Predictably, the results varied based on the class and instruction time. Class 4-24 that had the planned amount of time to do the project had an average score of 2.8, which was

comprised of mostly 2s and 3s, but also six 4s and one 1. Class 4-22 that did not have a chance to revise their work averaged a 1.3, which was comprised of mostly 1s and 2s, but with seven 0s, one 3, and one 4. Of the 0s, five of them are the same five abovementioned disobedient students who deliberately failed. Two of the 0s, however, are from students who could have benefited from my written feedback, and chance to revise, and/or a better planned way for me to provide student support.

### **Informal Assessments**

The informal assessments were an incredibly valuable way for me to gauge each class' progress and provide the instruction the students needed to ensure they would be successful completing the formal assessments. Because so much of what we did was review and perform, the main tactics I employed were to use questioning and watch/listen to what the students were playing. I would love to utilize more strategies. Working at my secondary placement has shown me the power of the Smartboard. One thing I could add to my formative assessments is using technology to have students come to the board and write in rhythms and values, etc.

As stated earlier, I do wish I could have incorporated a participation-based assessment, as well. In the future, I hope to use technology to help track student involvement. I found the traditional paper grade book cumbersome, both to enter grades and tally results. Furthermore, I fear it could take me out of the teaching moment where I want to be more focused on the student. However, I have seen how easily a tablet with the Google Classroom and/or Classroom Dojo apps can be employed to manage the task of measuring students' participation. Moreover, the data is available to the students, so they (and their parents) can track their own progress.

### **Section H – Student Self-Assessment**

Students took a self-assessment survey at the conclusion of my placement at Agnes Little ES. The assessment 7 areas: Rhythm Reading, Rhythm Saying, Rhythm Playing, Rhythm Writing, Rhythm Names, Rhythm Values, and Overall Understanding. Students could answer their knowledge was 1) About the same, 2) A little better, or 3) a lot better. Each class answered that they felt the least progress with rhythm names and/or values. This corresponds to the test data, with only 60% of the 4<sup>th</sup> grade showing improvement in these areas. Each class also identified that playing rhythms was the area they felt most improved. This also corresponds to the test data, with 87% of the 4<sup>th</sup> grade showing improvement in this area. As expected, Class 4-24, who was the top performing class and had the most instruction time, claimed most improvement overall. Class 4-22 identified in the middle, and 4-23 – with the least instruction time – identified the least overall improvement. At first I was unsure about the value of doing this. But now I see that in addition to tying this self-assessment to the test data to see if the students' perspective of their work is congruent with their actual results, I could this survey to better identify which students felt that their knowledge was "About the same" and then engage those students to help them be and feel more successful.

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**Name:**

**Class:**

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Hi Class, it's Mr. Giacchi!

We worked a lot on rhythms while I was with you. I taught you names of rhythms and how many beats each of them lasted. I showed you how to say rhythms with Ta's, T T's, and TiKa TiKa's or silly food words like Pepperoni Pizza and Fruit Salad. You read rhythms and learned how to play them by clapping or using rhythm sticks. I even had you write your own rhythms!

Now, it is time for you to tell me how much you think you learned by filling out this little survey for my school. Be honest - It will help me become a better teacher!

I hope you had as much fun as I did! I'm going to miss you all! Now, be good for Mr. Dupre and go make some music 😊

	About the same	A Little Better	A Lot Better
I feel like I can read rhythms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel like I can say rhythms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel like I can play rhythms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel like I can write rhythms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel like I know rhythm names	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel like I know rhythm values	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel like I understand rhythms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



## **Section I – Compare Objectives for Student Learning with Student Learning Observed**

I began the unit with 3 objectives:

1. Students will read and perform rhythms comprised of Whole Notes, Half Notes, Quarter Notes, Eight Notes, 16<sup>th</sup> Notes, Whole Rests, Half Rests, and Quarter Rests using body percussion, non-pitched percussion instruments, and Kodaly rhythm syllables. (MU: Pr6.1.4a)
2. Students will identify in writing rhythm names and beat values of Whole Notes, Half Notes, Quarter Notes, Eight Notes, 16<sup>th</sup> Notes, Whole Rests, Half Rests, and Quarter Rests. (MU: Pr4.2.4a)
3. Students will compose 4-measures rhythms with lyrics using Half Notes, Quarter Notes, Eight Notes, 16<sup>th</sup> Notes, Half Rests, and Quarter Rests, individually and in groups. (MU: Cr1.1.4b, MU: Cr2.1.4b)

Each activity I planned was based on these objectives to systematically advance the students' understanding and ability. I used formative assessments in the form of questioning and watching/listening each lesson to appropriately guide student learning. I used spiral learning to add new depth of information to existing knowledge a little at a time. Finally, I worked diligently to make sure the formal assessments I gave measured student progress in the abovementioned objectives. My preparations and students' performance resulted in an acceptable meeting of my goals. As stated in the commentary in Section D, there is room for improvement; but, taking my inexperience into account, I am walking away from this experience with pride. As backed by the test result data, the students showed exceptional growth (87%) sight reading/performing basic rhythms using body percussion and Kodaly rhythm syllables (Objective 1). Although I wish more than 60% of the students showed improvement on the rhythm name and value identification (Objective 2), the results of Class 4-24 in this area (87% improvement), proves validity in my instruction, and other factors such instruction time, learning types, and behavior are areas I need to better account for in my differentiation. Furthermore, 97% of the whole 4<sup>th</sup> grade showed improvement in at least one area (playing or written), only 2 students (1 defiant and 1 with the least amount of instruction time) out of 75 did not. Those seem like good numbers for a beginning teacher. Finally, I observed the students most engaged when applying the theory of note names and values to creating and performing their own rhythmic compositions (Objective 3). Some students did very well, especially those in Class 4-24 who had the ideal time to do the final project. In my opinion, this assignment was the most powerful teaching tool I used throughout the unit. My greatest regret is failing to give each class equal opportunity to complete the work. But, I have learned from the mistake and will be prepared for the next time I do this.

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In summary, the student learning I observed was aligned with the student learning objectives I set forth. The test data confirms the students' progress, and the student self-assessments correlate with the results. I will continue to make improvements to these lessons, my delivery, and the assessments as mentioned throughout this report. I am ultimately pleased with results and leave this project with a sense of pride and accomplishment knowing that my teaching made a difference in these urban students' musical education.