# CHAPTER 2
Planning the Lesson

Teachers should engage in a planning process before delivering a lesson. Many teachers do not understand the importance of lesson planning and therefore, do not invest the adequate amount of time into preparing their lessons. The lesson plan serves as a "road map" of what students need to learn and how such learning will occur during the class time. A well-written lesson plan helps instructors organize content, materials, instructional strategies, and determine the specific amount of time needed to perform each task. It also provides a useful basis for future planning and helps the teacher to differentiate the lesson for different students (Moon, 2005; Scrivener, 2011).

Writing an effective lesson plan takes practice. In general, a lesson plan answers three overarching questions: What do I want students to learn in this lesson (Objectives)? What activities will I use to teach the objective(s) I want students to learn (Instruction)? How will I check to ensure my students learned what I desire for them to learn (Assessment)?
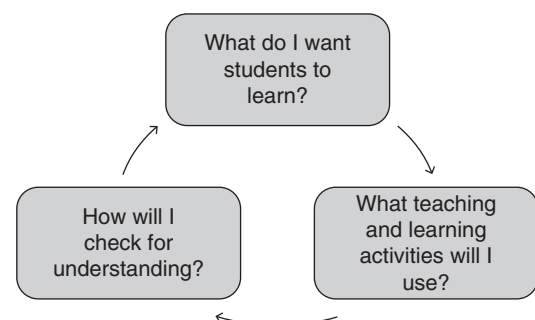
The lesson plan has six primary components: Learning Goals and Objectives, Motivation and Introduction, Instructional Activities, Conclusion/Review, Assessing Student Learning, and Teacher Reflective Practice.

Rehearsal for performing

Rehearsal for teaching
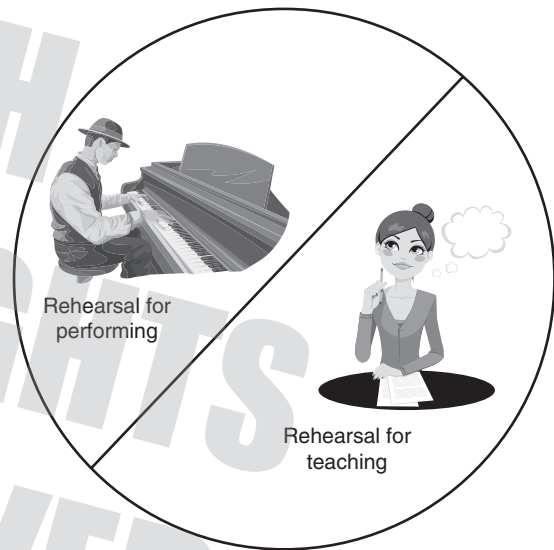
Component 1: Learning Goals and Objectives

Before you create a lesson or begin thinking about how to deliver your content, you must first determine the specific outcomes you expect your students to achieve. What exactly should students know or be able to do differently by the end of your lesson? What evidence should students demonstrate in order for you to determine that they achieved your goal(s)? It is important to clearly define the *specific* outcomes you expect of your students. Without this clarity, it will be difficult to guide students to mastery of the lesson goal(s). In determining what you want your students to achieve within a specific time period, you must determine long-term goals, short-term goals, and lesson objectives.

What do I want students to learn?

What teaching and learning activities will I use?

How will I check for understanding?

Long-Term Goals

Long-term goals (as implied by its name) identify what you want your students to achieve in the future. Long-term goals may take 12 months or longer to achieve. Some examples of non-academic, long-term goals may be "complete your freshman year of college," "get hired at your dream job," or "relocate to Brazil." In education, long-term goals identify what you want your students to achieve over a long period of time. Your long-term goals typically represent your *philosophy* as a music educator. When developing long-term goals, it is important to use verbs such as *develop, foster, appreciate, understand,* and *enjoy.* For example, by the end of the school year, you may want your students to "develop an appreciation for various genres of music" or "appreciate atonal music." Throughout the school year, you will provide your students with many lessons that will teach various concepts, but ultimately, such lessons will culminate with your student achieving the long-term goals you established.

When developing long-term goals, it is important to "work backwards." One of the most noted methods for developing long-term goals is Backward Design® (Wiggins & McTighe, 2005). Backward Design® is a method of designing curriculum by setting goals before deciding on instructional methods and assessments. Unlike "traditional" methods of curriculum planning, where lessons derive from specific lessons and activities, Backward Design® begins with long-term goals for what you want your students to achieve, then develops, creates, or plans assessments to provide evidence that the goals have been achieved. Finally, the teacher develops lesson activities and learning experiences for the students. When using the Backwards Design ® model, you teach towards the "end point" or learning objectives. This will ensure that content remains the focus of the teaching experience.

Step 1: Identify the desired results

Step 2: Determine acceptable evidence

Step 3: Plan learning experiences and instruction

An example of a long-term goal is below. The teacher of this lesson believes (philosophy) it is important that students understand and appreciate various musical ensembles, including orchestral ensembles, choral ensembles, wind band ensembles, and non-traditional ensembles. The teacher decides that students should achieve this goal by the end of the school year. So, the long-term goal is "By the end of the school year, students will develop an understanding and appreciation for various musical ensembles (i.e., chamber orchestra, symphonic orchestra, etc.)." Throughout the school year, the teacher will provide students with a variety of music learning experiences that offer opportunities to experience various musical ensembles; the teacher identifies the Core Standards with which this long-term goal aligns.
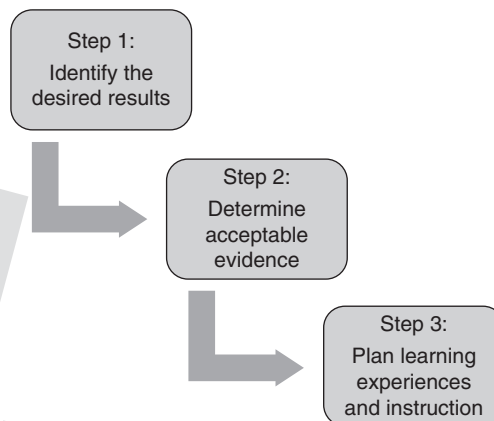
Figure 2.1. Example of a Long-Term Goal in a Lesson Plan.

Timbre (String Family)

Grade Level: 3rd grade	Time: 10:00-10:45	Prepared by: Name Here

Long-Term Goal	**Core Standards**
By the end of the school year, students will develop an understanding and appreciation for various musical ensembles (i.e., chamber orchestra, symphonic orchestra, etc.).	Anchor Standard 4: Select, analyze and interpret artistic work for presentation (MU:Pr4.2.4).

ACTIVITY: WRITING LONG-TERM GOALS

Complete the following section of the lesson plan. Be sure to include a grade level, the allocated class time period, a long-term goal, and the corresponding Core Standard(s).

_____

_____

Short-Term Goals

Short-term goals are "sub-goals" of the long-term goal; they are the "smaller" goals students will achieve within a specified time frame (i.e., a unit plan, school quarters, or semesters). Let's return to our non-academic example presented earlier. If a long-term goal is "complete your freshman year of college," then a short-term goal might be "completing both semesters with an A average." You may organize your long-term goal (completing your freshman year) into two short-term goals (semester one and semester two). Using the previous long-term music example, "Students will develop an appreciation for various musical ensembles (i.e., orchestra, opera, jazz band, etc.)," the teacher could organize the school year to have four short- term (one per grading period) goals. For example:

- Short-term goal #1: During the first grading period, students will develop an understanding and appreciation of orchestral ensembles (i.e., chamber orchestra, symphonic orchestra, etc.).
- Short-term goal #2: During the second grading period, students will develop an understanding and appreciation of the choral ensembles (i.e., mixed, male and female, children, etc.).
- Short-term goal #3: During the third grading period, students will develop an understanding and appreciation of the wind band ensembles (i.e., symphonic band, concert band, marching band, etc.).
- Short-term goal #4: During the fourth grading period, students will develop an understanding and appreciation for other types of ensembles (i.e., mariachi bands, steel drum ensembles, jazz band, etc.).

Figure 2.2. Example of a Short-Term Goal in a Lesson Plan.

Long-Term Goal By the end of the school year, students will develop an understanding and appreciation for various musical ensembles (i.e., chamber orchestra, symphonic orchestra, etc.). **Short-Term Goal** During the first grading period, students will develop an understanding and appreciation of orchestral ensembles (i.e., chamber orchestra, symphonic orchestra, etc.).	**Core Standards** Anchor Standard 4: Select, analyze and interpret artistic work for presentation (MU:Pr4.2.4).

ACTIVITY: WRITING SHORT-TERM GOALS

Determine your short-term goal(s). Be sure it connects with your long-term goal.

Grade Level: _____   Time: _____   Prepared by: _____

Short-Term Goal	**Core Standards**

Learning Objectives

Learning Objectives make clear the intended learning outcome; however, they *do not* detail how the instruction will take place. In general, learning objectives answer "what should students know or be able to do by the end of the class period or session that they did not know before?" Well-written learning objectives provide precise statements of what is expected of students and the guidelines for assessing student progress. Objectives communicate to learners what is expected of them—but only if they are shared with learners in an accessible manner. Instructional objectives must be *specific*, *outcome-based*, and *measurable*, and they must describe the learner's behavior. Although learning objectives are actually "just a sentence," it is important that the objective includes four elements (**A-B-C-(sometimes D)'s)**:

- **A**udience – Who are the learners? (The student will . . .)
- **B**ehavior – What is the behavior the audience (learners) will do? (*Perform* [action verb] arpeggios . . .)
- **C**ondition – Under what circumstance will this learning occur? (Given an arpeggio accompaniment sheet . . .)
- **D**egree –How well the learner performs the behavior (With 80% accuracy)

Step 1. Identify the "Target" Audience:

The **A** (Audience) answers "who?" It identifies who will be doing or performing the task required. The audience may be students, church choir members, a student you tutor—anyone receiving the instruction. In learning objectives, the target audience is typically indicated as "The Learner will" or "TLW" and "The Student will" or "TSW."

ACTIVITY: IDENTIFY THE AUDIENCE

Write an *Audience statement:*

_____

_____

Step 2: Identify Behaviors:

The **B** (Behaviors) answers "what" the audience should be doing. The behaviors must be stated in terms of observable-measurable behaviors so that the teacher can actually *observe* what students are doing and collect data (or measure) achievement of the skill or content being taught. Examples of appropriate action verbs include (but are not limited to): jump, play, compose, etc.

ACTIVITY: OBSERVABLE-MEASUREABLE BEHAVIORS

Below is a list of verbs. Cross through all the passive verbs and circle all action verbs. Remember, eliminate words for which you CANNOT observe the actual behaviors.

Contrast	Arrange	Identify
Define	Tolerate	Criticize
Know	Desire	Understand
Realize	Distinguish	Aware
Memorize	Separate	Assemble
Label	Write	Classify
Enjoy	Feel	Aspire
Comprehend	Create	Analyze
Calculate	Demonstrate	Appreciate

The verbs that were *not* eliminated from the list should be used to write observable, measurable learning objectives. Once you identify an action verb, attach a task (behavior) to each verb. For example: "The learner will **identify the instruments of the string family** . . . ."

ACTIVITY: DETERMINING THE BEHAVIOR

Using the audience statement in the previous activity, *connect a Behavior*.

_____

Step 3: Determine the <u>C</u>ondition:

The **C** (Condition) answers the question "based on or according to what"? It specifies the means by which students demonstrate their mastery of the objective. The condition provides detailed information about the specific tools students will use to meet the standard of the objective. "The leaner will identify the instruments of the string family **using the provided diagram of the orchestra** . . . ."

ACTIVITY: DETERMINING THE CONDITION

Using the audience and behavior used in the previous activity, *add a Condition*.

_____

Step 4: Determine the <u>D</u>egree of Frequency:

The **D** (Degree of Frequency) answers the question, "to what capacity is the learner able to demonstrate competency of learned material?" In general, the Degree of Frequency may involve speed, accuracy, and quality. For example, a student may be required to answer 9 out of 10 math problems correctly in 10 minutes, or students will spell 90 percent of the words correctly on the spelling test. Due to the nature of music, sometimes it is difficult to determine the degree of frequency; it is challenging (but not impossible) to count all the correct and incorrect notes played to determine if a student met a certain percentage of accuracy; therefore the Degree of Frequency may or may not be included in a learning objective. However, remember the Audience, Behavior and Condition *must* be a component of the objective: The learner will identify the instruments of the string family **with 100% accuracy** using the provided diagram of the orchestra.

ACTIVITY: DETERMINING THE FREQUENCY

Using the audience, behavior, and condition used in the previous activity, *add a Degree of Frequency*.

_____

Figure 2.3. Example of Objectives in a Lesson Plan.

Long-Term Goal By the end of the school year, students will develop an understanding and appreciation for various musical ensembles (i.e., chamber orchestra, symphonic orchestra, etc.). **Short-Term Goal** During the first grading period, students will develop an understanding and appreciation of orchestral ensembles (i.e., chamber orchestra, symphonic orchestra, etc.). **Objective(s)** The learner identify the instruments of the string family. The learner will aurally identify each string instrument by timbre. The learner will aurally identify the sound of the string family when played collectively. The learner will explain the role of the string family in the orchestra.	**Core Standards** Anchor Standard 4: Select, analyze and interpret artistic work for presentation (MU:Pr4.2.4).

ACTIVITY: LESSON OBJECTIVES

Identify and label the Audience, Behavior, Condition and Degree of Frequency for each objective below.

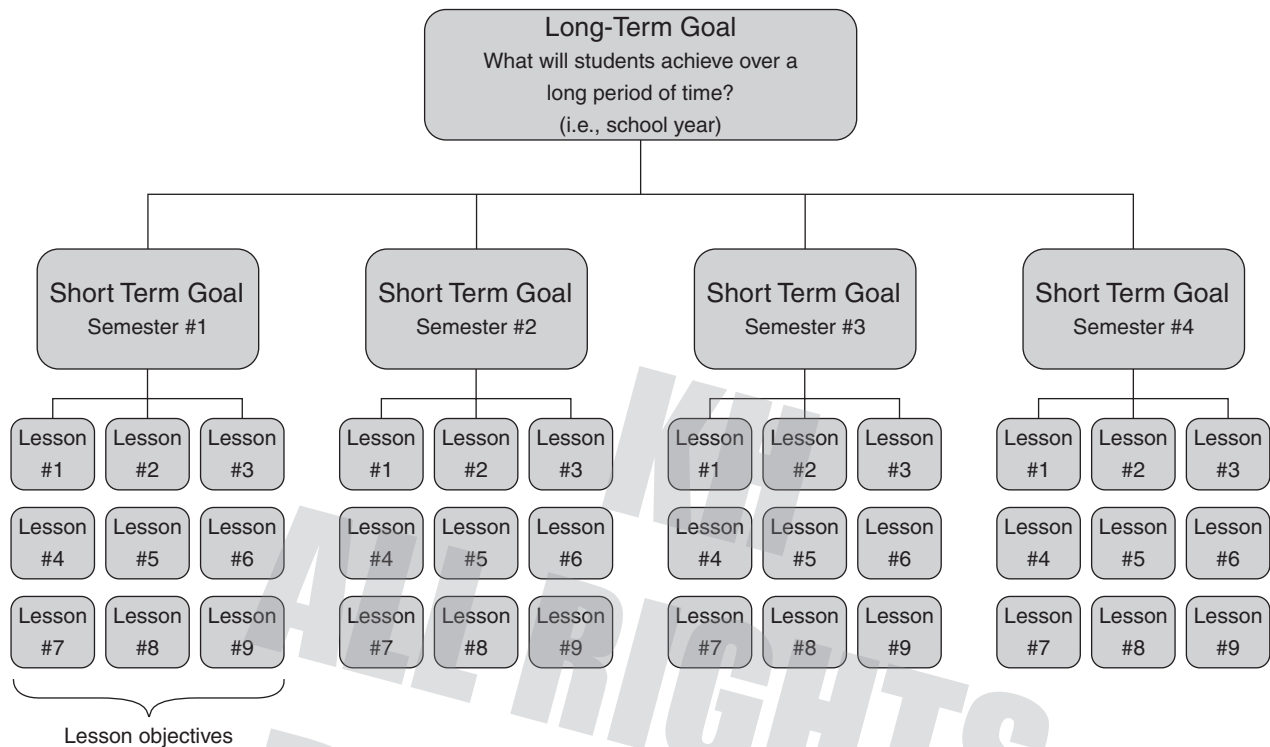Ex. Given an arpeggio accompaniment sheet, the student will

perform arpeggios on the guitar with 80% accuracy.

- The student will identify each composition by title, date, and composer.

- Using the Key of G Major, 5th grade students will compose a 12-measure melody.

- The learner will improvise two melodies on the alto xylophone in G Pentatonic.

- Advanced composition students will identify components of sonata allegro form (exposition, development, and recapitulation).

- The student will play ten measures of *Going Home* on the piano, with fewer than two errors.

- When presented with flashcards of individual note names on a staff, the students will identify the note name with 100% accuracy.

- After reading *The Life of Mozart,* TLW identify comparative life experiences with musical contributions.

- Given three (3) two-phrase melodies in G Pentatonic (G, A, B, D, E), the learner will perform two melodies with 100% accuracy on Orff instruments.

Things to know . . .

Hierarchical flowchart of long-term goals, short-term goals, and objectives.

```
                              ┌─────────────────────────┐
                              │      Long-Term Goal       │
                              │ What will students achieve over a │
                              │    long period of time?   │
                              │     (i.e., school year)   │
                              └─────────────────────────┘
```

Short Term Goal Semester #1	Short Term Goal Semester #2	Short Term Goal Semester #3	Short Term Goal Semester #4
Lesson #1, Lesson #2, Lesson #3	Lesson #1, Lesson #2, Lesson #3	Lesson #1, Lesson #2, Lesson #3	Lesson #1, Lesson #2, Lesson #3
Lesson #4, Lesson #5, Lesson #6	Lesson #4, Lesson #5, Lesson #6	Lesson #4, Lesson #5, Lesson #6	Lesson #4, Lesson #5, Lesson #6
Lesson #7, Lesson #8, Lesson #9	Lesson #7, Lesson #8, Lesson #9	Lesson #7, Lesson #8, Lesson #9	Lesson #7, Lesson #8, Lesson #9

Lesson objectives

Component 2: Motivation and Introduction

Motivation

Although it seems simple, determining ways to motivate your students for a lesson takes planning. The purpose for *Motivation* is to offer opportunities to "grab" students' attention so they can focus on the objective you plan to teach. The primary purpose of motivation is to build anticipation and interest in learning. Motivation is a way to get your students excited about what they are going to learn. It is important that the motivation relates to the learning objective—it cannot merely be an unrelated activity or task. A weak motivation that does not connect to the learning objective can create confusion in the students' minds as to what they are supposed to do in the lesson. Also, you as the teacher will not be able to assess learning if you and the students are not clear about what to do. For example, a teacher who plans to teach melodic contour but has a motivation activity focused on steady beat has not developed a strong motivation for the learning objective.

> **Objective:** Students will demonstrate the melodic contour of *In the Hall of the Mountain King* using scarves (2nd grade).
> **Weak Motivation:** Students will find their assigned sitting space while marching to the steady beat of *In The Hall of the Mountain King*.

Although it is important for the students to understand and demonstrate the steady beat, using a steady beat activity does not connect well with the

Teaching Tips:

There are many ways to "motivate" your students for a lesson, including:

- Ask an intriguing question (This is a very special mouthpiece [bassoon]. Raise your hand if you can tell me the instrument it belongs to).
- Tell an intriguing story ("Has anyone heard the story of . . . .").
- Spark "curiosity" for the lesson (wear a sombrero hat and ask "what culture might we be learning about today?").

learning objective of the lesson. This activity would function better if the teacher used the song to teach melodic contour (note: more than likely *In The Hall of the Mountain King* would not be used to teach melodic contour at this stage). A stronger motivation activity may begin with the teacher playing musical charades using exaggerated contours of known melodies for the students to identify. Such an activity would align better with the lesson objective and be fun and motivating.

Introduction

The purpose of the *Introduction* is to "introduce new material" to students. In the introduction, you will explain, model, demonstrate and illustrate the concepts, ideas, skills or processes students will learn. The introduction communicates to students *what* they are going to learn, *why* it is important, and *how* it relates to what they already know. Also, the "introduction" makes clear any *behavioral expectations* that may be unique to a particular lesson.

Teaching Tips (cont'd):

- Start demonstrating a task without talking (Start drawing an exciting melodic contour).
- Arrange the room in a different way (Rather than rows, arrange group circles, etc.).
- Display and read an oversize letter from a "mysterious friend" that explains to students what they will learn today.
- Provide students a journal prompt for them to write about.
- Show a short video clip, listen to a music excerpt, etc.
- Start with a "surprise activity."

Figure 2.4. Example of Motivation and Introduction in a Lesson Plan.

Motivation (capturing student attention)	10 mins	Introduce Families of Orchestra: Students will watch the video that introduces the orchestral families.		
Introduction (Establish WHAT, WHY, HOW learning will occur) Explain, model, demonstrate and/or illustrate the concepts/ skills students will learn.	10 mins	*Previously, we learned about the brass family.* *"Today we are going to learn another family of the orchestra called the string family (What?). It is important that we know all four families in order to recognize the entire orchestra and be able to distinguish between the different types of orchestral ensembles (Why?). Previously, we learned about the brass family of the orchestra, and today we will learn another family of the orchestra. You notice that you're sitting at working group stations, and with your group, you will learn the various string instruments (How?). Since we are working in groups today, it is very important you use your "inside voice" at all times."*	*"How many families are in the orchestra?"* (four) *"Can someone tell me a characteristic of that family?"* (They are made of brass and are blown into using a mouthpiece.) *"Can someone guess why it is called the string family?"* (They all have strings.)	

		Students will watch a brief video about the string family. https://www.youtube.com/watch?v=p3N-ERjSck&index =6&list=PLljLo5ILIgAlpXh1 ZAt_xxb1YaQSp8ils		

ACTIVITY: CREATING MOTIVATION AND INTRODUCTION

Using the objective from the previous activity, write a Motivation.

_____

_____

_____

_____

Write an Introduction.

_____

_____

_____

_____

Component 3: Instructional Activities

Instructional Activities provide the sequential steps of teaching. Once you have determined your objective starting with the "end in mind," sequentially provide each step in the teaching process. This can be challenging for novice teachers because once we learn a task well, it is often difficult to go back, analyze, and break down the process required to learn that task. When determining the sequential steps of learning a task, think about what "prior knowledge" students will need or already have; this is called scaffolding. "Scaffolding" is the process through which students develop the skills or knowledge required to meet the learning objective. It is important not to assume students understand all of the fundamentals of a learning objective. Teachers must scaffold information from simple to more complex tasks. For example, if you plan on teaching students how to play syncopated rhythms (complex task), it is vital that they first understand how to play steady beat (simple task).

Figure 2.5. Example of Instructional Activities in a Lesson Plan.

Instructional Activities	10 min.	Discuss the characteristics of the family:	Informal assessment
		1. The sound is created through vibration of strings. 2. The hollow chamber allows for sound to vibrate within them. 3. Can be played be either using a bow or plucking the strings.	
		Refer to the images of the string family "*Here are the members of the string family.*"	*"How many members belong to this family?" (five)*
		  Courtesy of Prodigi Art. Copyright © Kendall Hunt Publishing Company.	
		"*Yes, there are five members in the family. The instruments are violin, viola, cello, double bass and harp. It is the largest family and serves as the foundation. It is common to hear the violins playing the melody of an orchestral piece with the viola, cello and bass playing supporting material. Once we learn about all the families we will listen to music of the orchestra and hear how the strings play a significant role. For today, we will focus on hearing how the string family sounds and learn about each instrument.*"	
		"*Let's listen to some excerpts of musical pieces that are either played by strings or feature the string section.*"	*"How would you describe the difference in sound between the brass family and the string family?" (brass family = bright, clear, etc.)* Worksheet A
		Listen to: *Spring* from *Four Seasons* (Vivaldi) *Peter* from *Peter and the Wolf* (Prokofiev)	
		"*You will now work in small groups to determine the contrasting features of each instrument. You will also predict how those features might affect its sound.*"	
		Students will work in small groups of four or five to compare and contrast members of the family.	

ACTIVITY: DEVELOPING SEQUENTIAL INSTRUCTIONAL STRATEGIES

Determine a music or non-musical task (i.e., putting together an instrument, baking a cake, etc.). Provide the sequential steps needed to complete the task.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____

Guided Practice

Guided Practice provides students with opportunities to "practice" new skills or information with the guidance or monitoring of the teacher. This step is essential because it enables students to build a foundation of knowledge before proceeding to independent practice. Guided practice helps teachers determine ways to shape learning, correct misunderstandings or mistakes, and/or provide additional instruction, if needed. Effective teachers integrate guided practice during instructional time to ensure students understand the information being presented. Guided practice can include: teacher questioning, sample problems, graphic organizers, concept webs, recitations, summaries, review of mnemonic devices, recalling the facts or concepts taught, working with new knowledge in a slightly different way, practice problems, etc. Guided practice can occur individually, in small groups, or as the entire class.

Figure 2.6. Example of Guided Practice in a Lesson Plan.

Guided Practice (Sequential steps of instruction)	5–10 mins	*"We will now listen to each instrument individually to see if your predictions are correct."* Listen to each selection and have students discuss the answers to their worksheet to what they hear. Students should make any corrections necessary with guidance from the teacher: *Elephant* from *Carnival of the Animals* (Camille Saint-Saëns)— Double Bass *The Swan* from *Carnival of the Animals* (Camille Saint-Saëns) OR *Cello Suite No. 1* (Bach) —Cello *Impromptu for Harp* (Fauré) *Partita No. 3 for Solo Violin* (Bach) *Suite No. 3 for Viola Solo* (Reger)	*Listen to each selection and identify the instrument that you hear.* Worksheet A (revise as necessary)

Independent Practice

Following guided practice, students need opportunities for *Independent Practice*. This provides an opportunity to cultivate skills and demonstrate mastery of the skill without guidance from the teacher. Independent practice also allows students to reinforce skills and synthesize new information by working on or completing tasks independently, again, without the teacher's guidance. Activities during independent practice solidify new material and establish a solid foundation of understanding to be built upon in the future. During independent practice, teachers should:

1. Circulate around the room.
2. Use proximity to connect with students to carefully examine their work/projects.
3. Give positive reinforcement to students.
4. Enforce time limits and implement consequences as necessary.
5. Conduct informal assessment to inform direction of the next lesson.

Independent practice may involve solving problems, answering questions, demonstrating a skill, completing a "performance task" (i.e., an experiment, role-play, debate, report, song, poem, skit, project) or applying the knowledge in some new way (e.g., developing a new analogy or metaphor) to demonstrate mastery. If students have not mastered the skill by the end of the independent practice, it is an indication that more instruction is needed and should be presented in a different way. It is important to remember that guided practice nor independent practice is merely rehashing or restating what was previously learned.

Figure 2.7. Example of Independent Practice in a Lesson Plan.

| Independent Practice (Independent activity to reinforce the lesson) | 5 mins | Students will listen to several selections and (a) identify string family, brass family or "other" and/or (b) identify the specific string instruments performed (Differentiation activity—see above). 1. *Promenade* (Mussorgsky) 2. *Introduction and Royal March of the Lion* (Camille Saint-Saëns) 3. *Ionisation* (Varèse) 4. *Eine kleine Nachtmusik, Allegro* (Mozart) 5. *Adagio for Strings* (Barber) | Worksheet B |

ACTIVITY: CREATING GUIDED AND INDEPENDENT PRACTICE

Using one of the objectives your created, write a guided practice activity.

_____

_____

_____

_____

Now, write an independent activity.

_____

_____

_____

_____

Questioning Techniques

During guided practice and throughout the lesson, "questioning" is essential. However, asking questions that will help the student progress to the next level can be challenging. It is important that teachers construct specific questions to promote higher order thinking. Using Bloom's Taxonomy as a framework to understand the difference between lower and higher cognitive questions requires cognitive manipulation of information to produce or support providing an answer. In general, approximately 80 percent of the questions asked in classrooms are "lower" level (Levels I-III), while standardized testing typically ask questions on the "higher" levels (Levels IV-VI). It is important to focus questions throughout the various levels of the taxonomic spectrum, and even more importantly to ask higher-level questions.

Your response to a student's answer is just as important as asking the "perfect" question. When a student provides a correct answer, it is important to provide positive reinforcement immediately. Also, reinforcing the correct answer serves to help other students learn the information. For example,"*Yes, that is correct. There are four families of the orchestra.*" When a student provides an incorrect answer, it is important that you redirect the incorrect response and guide the student to the correct response. For example,

Question: "*Which is the largest family in the orchestra?*"
Student response: "*Brass*"
Teacher response: "*You're close; brass is a family of the orchestra, but is it the largest?*"

In this example, the question didn't discourage the student from responding, but probed him/her to reconsider the response. It is never appropriate to provide insensitive and general responses (e.g., "no", "that's wrong", or "what kind of answer is that?"). When a student provides a partially correct answer, probe for further explanation to guide the student to fully answer the question correctly. Learning ways to ask the most appropriate questions takes practice. During the early stage of your teaching career, it is important you do the following:

- Plan and write questions in the lesson plan. Be sure to include both lower and higher level critical thinking questions; however, it is important such questions are age-appropriate.

- Anticipate possible student responses and think in advance ways to respond appropriately to incorrect, partially correct, and correct responses.

Figure 2.8. Questing and Assessment Prompts Using Bloom's Taxonomy.

Old Bloom (1950's)	New Bloom (1990's) Classification	Explanation	Keywords for Questioning	Question Examples	Assessment Examples
	Level VI: Creating	Combine or compile parts to create a new meaning.	Invent, Make Up, Build, Choose, Combine, Compile, Compose, Construct, Create, Design, Develop, Estimate, Formulate, Imagine, Originate, Plan, Predict, Propose, Solve Solution, Suppose Discuss, Modify, Change, Original, Improve, Adapt, Minimize, Maximize, Theorize, Elaborate, Test, Happen, Delete	How would you modify the warm-up to better prepare the ensemble for the rhythmic pattern in measures 22-30?	Listen to the following theme. **Compose** four variations based on specific elements in the theme to create an original theme and variation composition.
Level VI: Evaluation	**Level V: Evaluating**	Make judgments about the value of ideas or products.	Justify, Measure, Prioritize, Opinion, Interpret, Award, Choose, Conclude, Criticize, Decide, Defend, Determine, Dispute, Evaluate, Judge, Compare, Mark, Rate, Recommend, Rule on, Select, Agree, Appraise, Explain, Support, importance, criteria, Prove, Disprove, Assess, Influence, Perceive, Value, Estimate, Deduct	Based on what you know, how do you believe Beethoven compensated for his hearing loss as a musician? Can you assess the music elements that make Beethoven's Symphony No. 5 unique?	**Describe** how Beethoven's *Symphony No. 5* would be different (specific music devices, music elements, etc.) if it were composed 100 years sooner or later (select one). What is your **perception** of the composers' intent of the piece?
Level V: Synthesis		Combine or compile parts to create a new meaning.	Invent, Make Up, Build, Choose, Combine, Compile, Compose, Construct, Create, Design, Develop, Estimate, Formulate, Imagine, Originate, Plan, Predict, Propose, Solve Solution, Suppose Discuss, Modify, Change, Original, Improve, Adapt, Minimize, Maximize, Theorize, Elaborate, Test, Happen, Delete	How would you modify the warm-up to better prepare the ensemble for the rhythmic pattern in measures 22-30?	Listen to the following theme. **Compose** four variations based on specific elements in the theme to create an original theme and variation composition. **Predict** what may "happen next" musically in the Orff arrangement.

Higher Order Skills

Level		Description	Verbs	Example Questions	Activity
Level IV: Analysis	Level IV: Analyzing	Separate concepts into parts; distinguish between facts and inferences.	Compare, Contrast, Discover, Dissect, Divide, Examine, Inspect, Simplify, Survey, Test for, Distinguish, List, Distinction, Theme, Relationships, Function, Motive, Inference, Assumption, Conclusion, Analyze, Categorize, Classify	What elements of opera are present in musicals? How is countermelody related to the harmony in this piece?	**Compare** and **contrast** *Opera* and *Musicals*.
Level III: Application	Level III: Applying	Solve problems in a new situation.	Apply, Build, Interview, Construct, Develop, Make use of, Organize, Experiment with, Plan, Select, Solve, Utilize, Model, Identify	What note would the ostinato begin on in G Major? How would you organize the following rhythms to create a new rhythmic pattern?	**Transpose** the key from/to G major.
Level II: Comprehension	Level II: Understanding	Understand meaning of facts/ideas.	Compare, Contrast, Demonstrate, Interpret, Explain, Extend, Illustrate, Infer, Outline, Relate, Rephrase, Translate, Summarize, Show, Classify	How are the families of the orchestra organized/classified? (Strings, Brass," etc.) Why did we go back to the beginning of the song? ("There is a repeat sign")	**Classify** the instruments according to families.
Level I: Knowledge	Level I: Remembering	Memory recall of data or information. Recall fundamental facts, terms basic concepts.	Who, What, Why, Tell, Omit, Define, Show, Spell, List, Match, Relate, Tell, Recall, Select	What is the name of this instrument? ("Trumpet") Can you list the three instruments playing in the piece? (Violin, Viola, Bass).	**Match** the name of the instrument with the picture of the instrument. **List** all the instruments you here in this musical selection.

Higher Order Skills ← → Lower Order Skills

Component 4: Conclusion/Review

The "wrap-up" or "summing it all up" is the *Conclusion/Review* at the end of a lesson. The conclusion/review allows the teacher to restate the lesson's objectives, review the salient points that led to accomplishing them, and reinforce with the students what they have learned (or should have learned). In other words, the conclusion/review of the lesson helps the teacher know what additional experiences are needed (e.g., more ostinato singing before moving to canon singing), what needs to be revisited or retaught (e.g., the students are confusing bridge and refrain in popular song form), and what has been internalized (e.g., "Wow! They really can identify the difference between the theme and the variations").

Effective conclusion/review activities allow students to either manipulate the learned content in a meaningful/authentic way, and/or give students a chance to reflect on the lesson's content. Closure activities in a lesson can be multisensory in nature and can function as formative assessments in the music class. Below are examples of three different closure activities (lesson focus in parentheses):

"Let's sing the song again in two-part canon before we go." (Lesson about canon.)

"Write down three points today about composing a 'good' melody." (Lesson about analyzing and composing melodies.)

"Listen to this piece one last time and write down the use of dynamics in the introduction with the Italian terms we learned today." (Lesson introducing the Italian terms for musical dynamics.)

Figure 2.9. Example of Conclusion/Review in a Lesson Plan.

Conclusion/ Review (Make connections between prior and new knowledge)	5 min.	"*Let's review the listening examples*." Review each piece and have students identify the family. Have students discuss how they recognized the selection performed by the string family. "*Now in your own words, write about the role the string family serves in the orchestra.*" "*Great work on listening attentively to the string family. Let's discuss the other selections.*" On the board, place images of the instruments from both the brass and string family. Have students classify the instruments into *the correct family.* "*You might have heard a family of instruments which you were not familiar.*" "*We will be discussing this family the next time you return to music.*"	Worksheet B (revise as necessary) *Promenade is performed by which family?* (Brass) *How did you determine that it was that family?* (The instruments sound bright, brassy) *What instruments did you specifically hear?* (trumpet, trombone, tuba, French horn) *I have a number of instruments on the board. Can someone classify one the instruments into the right family?* *Which selection is from a family or group of instruments that we have not yet discussed?* (Selection 2, Ionisation)	**Additional Notes:**

ACTIVITY: CREATING A CLOSURE

Using one of the objectives you created, write a closing activity.

_____

_____

_____

_____

Component 5: Assessing Student Learning

In this educational climate of high stakes testing, teacher accountability, and standards-based education, teachers are accountable for the learning that occurs in the classroom. Planning efficient lessons that incorporate a well sequenced plan, high-level questioning, a variety of approaches to teaching and learning, and assessing the teaching and learning of students will have a positive impact on the depth of learning of music in ensembles and classes. The _Assessment of Student Learning_ should align with learning objectives and ultimately, with long-term and short-term goals. For example, if a teacher's learning objective is for students to demonstrate the "falling minor 3rd interval using Curwen Hand Signs," the assessment must evaluate the student's ability to meet that specific learning objective.

There are a number of assessment tools available to assess students' learning. It is important to either develop or select the tools that best measure the intended learning objectives. Some assessment tools include: performance-based/demonstration activities (i.e., playing tests, all-state, auditions, etc.), portfolios, projects/presentations, objective tests (i.e., multiple choice, true/false, fill in the blank/completion, matching), written assessments (i.e., essay), and graphic organizers, to name a few. Figures 2.10 and 2.11 are examples of assessments that measure student understanding of the string family.

Assessments can be either informal or formal, formative and summative with intersecting dimensions (see figure below). These intersections function three ways in the classroom, and quite often not independently of each other: assessment _for_ learning, assessment _of_ learning, and assessment _as_ teaching (Scott, 2012), all leading to greater impact on student achievement.

Assessment
for
Learning:
Formative

Impact on
Student
Learning

Assessment
as Teaching:
Formative/
Summative

Assessment
of Learning:
Formative &
Summative
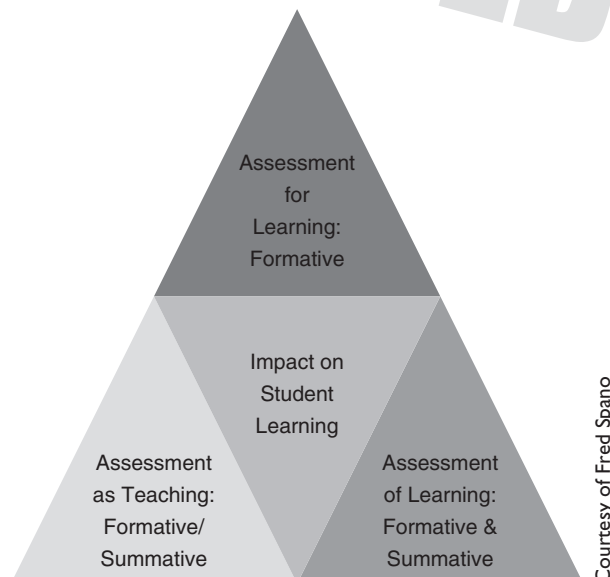
Courtesy of Fred Spano

Figure 2.10. Sample Teacher-Student Rubric.

Check the area that applies to your playing	Most of the time	Some of the time	Very little of the time
Playing position: I hold the recorder with the correct hand position, and it is facing downward.			
Tone quality: I take a quiet breath before playing, and I play the recorder without blowing too much air into it.			
Tonguing: I tongue each note.			
I need to work on these things:			

Informal-Formative Assessment

In each class, music teachers detect errors in pitch, rhythm, balance, etc., and give specific and corrective feedback to their ensembles. *Informal-formative assessment* is when a teacher verbally provides corrective feedback about student performance to correctly shape, or form, academic behaviors. Teacher-directed statements such as "xylophones you are rushing the beat" or "recorders please to your neighbor" all are instances of the teacher's ability to assess and provide formative feedback. Asking questions such as "How can we help the xylophones stay with the singers?" are also an informal means of formative assessment. In this case, the teacher asks the question, but the student gives the informal-formative feedback, with validation from the teacher. It is important to note that the teacher must decide when to be directive and when to question. A general rule of thumb is that when a skill has been introduced and the students have had some experience (reinforcement) with manipulating the element (or concept), the teacher can move to questioning the skill rather than being only directive. The next step is to document the response: formal-formative assessment.

Figure 2.11. Sample "Strong Family of Orchestra" Worksheet A.

STRING FAMILY of the ORCHESTRA
Directions: Identify each instrument. Describe what is unique about each instrument and how it sounds.

Instrument Name: _____
Description:

Instrument Name: _____
Description:

Instrument Name: _____
Description:

Instrument Name: _____
Description:

Instrument Name: _____
Description:

Figure 2.12. Sample "Strong Family of Orchestra" Worksheet B.

CAN I DETERMINE WHICH FAMILY OF THE ORCHESTRA IS PLAYING?
Directions: Circle the family you hear.

Selection 1:   Brass   Strings   Other
                Can you recognize specific instruments? List them here.

_____

_____

Selection 2:   Brass   Strings   Other
                Can you recognize specific instruments? List them here.

_____

_____

Selection 3:   Brass   Strings   Other
                Can you recognize specific instruments? List them here.

_____

_____

Selection 4:   Brass   Strings   Other
                Can you recognize specific instruments? List them here.

_____

_____

Selection 5:   Brass   Strings   Other
                Can you recognize specific instruments? List them here.

_____

_____

Directions: In your own words, what is the role of the string family in the orchestra?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

© isaxar/Shutterstock.com

© pASob/Shutterstock.com

Formal-Formative & Formal-Summative Assessment

The shift from Informal-Formative to Formal-Formative assessment is small. *Formal-Formative Assessment* occurs when the teacher documents the student responses and qualifies them. This can take the form of a simple checklist that only assesses a few items (e.g., fingering, intonation, rhythm reading) with a few students in each class, using a simple criteria/scale such as "+," " – ," and "0" system. It may also acknowledge a "yes/appropriate response" or "no/inappropriate response," too. Additionally, a performance assessment can be used for either formal-formative or formal-summative assessment—an end-of-unit or benchmark assessment).

Developing an assessment-for-learning tool can be teacher-devised or can be developed along with the students. When developing assessment tools with students, it is important that teachers guide students through expected levels of accomplishment and account for expected curricular outcomes. For example, after initial instruction in a beginning recorder lesson, the music teacher surveys her students and asks formative assessment questions that are based in the curricular standards and the content at-hand: "How do we hold the recorder?" "What is tonguing and how is it used?" "How do you know if your sound is good or not when playing?" From these questions, the teacher and/or the students can create a rubric for playing the recorder that incorporates proper holding, posture, breathing, and tonguing, from which students can "judge" (i.e., assess) their performances.

Once the rubric is established, formal-formative assessment for learning can now be documented. Using each of the categories, the student and the teacher assess the playing, each using a rubric, writing a statement about what she or he needs to do for improvement. The teacher and the student compare their rubrics. A similar use of this technique can be used in peer-assessments, wherein students assess each other in the same way (e.g., a formal-summative assessment). Using this documentation provides a picture of what students are mastering, what "gaps" of learning or misunderstandings the students may have, and what teaching strategies are not effective when delivering the content. It allows for metacognition on the parts of the students, too, as they think about their learning and how it impacts their musical executions. Finally, a student reflection section on a rubric (e.g., "I need to work on these things") allows for the assessment to be a teaching tool for both students and teachers. The teacher now knows what the student perceives as future learning/reinforcement, and the teacher can now structure learning events that develop these skills.

Formal-summative assessment functions to document learning after a specific period of time. The teacher provides an authentic context for the assessment to document learning (i.e., a singing or playing assessment). Authentic contexts (i.e., singing melodies, playing solos, singing/playing one's part, or writing

Figure 2.13. Sample Performance Task Rubric.

	3	*2*	*1*	*0*
Pitch accuracy	No mistakes in solfège use or sung pitches; tonal center maintained.	1–2 mistakes in singing, solfège, and/or slight shift of tonal center, but maintained by end.	3–4 mistakes in singing, solfège, and/or ½ step shift in tonal center, but maintained.	More than 4 mistakes; unable to maintain a tonal center.
Rhythmic accuracy	No inaccuracies.	1–2 rhythmic inaccuracies.	3–4 rhythmic inaccuracies.	More than 5 rhythmic inaccuracies or rhythm not observed.
Tone quality	Maintains a well-supported and pleasant tone all of the time.	Maintains a well-supported and pleasant tone most of the time.	Tone is partially supported and not consistently pleasant tone.	Tone is not supported, at all, and/or does not use a singing voice.
Feedback				

ACTIVITY: CREATING AN ASSESSMENT

Using one of the objectives you created, write an assessment. Develop an assessment tool that aligns with the learning or learning objectives.

_____

_____

_____

_____

---

compositions) allow students to demonstrate the skills and knowledge in high level, meaningful ways. These too are assessed with a rubric, devised in the same ways as previously discussed.

Component 6: Teacher Reflective Practice

Teachers spend much time focusing on many aspects of the instructional process, including lesson plan development, preparation of materials, implementation of instruction, classroom management, lesson delivery, teaching strategies, grading, working collaboratively with other teachers, administrators, and parents, etc. While managing so many responsibilities both in and out of the classroom, teachers do not always spend much time reflecting on their own teaching practice.

Teacher Reflective Practice is an essential component of developing into an effective teacher. This process involves the teacher reflecting on his or her own teaching—shortcomings and successes—as a way to obtain perspective on it. Reflective practice is one of the most, if not the most, important aspect in the teaching and learning process. Reflection can be challenging for many teachers. In general, teaching is an isolated profession, so the process of giving and receiving regular feedback, oftentimes, does not occur through a "collaborative" process. When teacher reflective practice occurs, it is usually a component of a formal review during teacher evaluation, or to meet the requirements for certification processes, as an indicator of teacher growth; however, teacher reflective practice should become a daily practice of teachers.

Teachers must learn to be reflective and use that information to guide their teaching and their work with students. There are various aspects of teacher reflection, including daily reflection, unit reflection, end of term reflection and end of year reflection. During the teacher reflective process, one should document the following in order for real growth and development as a teacher to occur: celebrate successes, determine ways to build on successes, identify areas of improvement, determine why things did not go as expected, develop plans of action to address areas of improvement, and continue to review and make modifications accordingly.

Even after participating in teacher reflective practice, many teachers are not sure what to do with the information. First, the teacher must document findings from the teacher reflection process. There are several ways to do this, including using journals, collaborative web pages, wiki-pages, multimedia or digital stories, podcasts, social media (i.e., Twitter, etc.) and social networking sites (i.e., blogs, etc.). Teacher Reflective Practice should be a multidimensional process that includes reflecting on *self* (teacher), reflecting on the *learner* (students) and reflecting on the *learning environment* (classroom setting).

When a teacher reflects on self, the teacher "looks internally" at his or her teaching practice. Through self-reflection, an individual has the opportunity to internalize and analyze his or her role and responsibilities as a teacher. Self-reflection provides the opportunity to reflect on the areas in which you believe you excelled, and the areas in which you felt frustrated and disappointed, ultimately providing you with the opportunity to "problem solve" and find solutions to various aspects of your teaching.

Another aspect of teacher reflection includes reflecting on the *students' learning experiences* during your lesson. As a result of reflecting "through the eyes of the students," the teacher will be informed of necessary modifications and changes needed for future lessons. When teachers reflect about the students' experiences during the lesson, they prioritize the students' learning experience as a primary aspect of the teaching and learning process.

The final aspect of teacher reflection involves reflecting on the learning or classroom environment. Reflecting on the classroom environment allows you to reflect on how the actual environment or classroom structure impacted student learning. Through this reflective process, teachers can determine if structural, physical and/or logistical modifications could be implemented to increase student engagement in the class, ultimately increasing student learning.

Pappa (2010) and Krathwohl (2002) developed a "Taxonomy of Reflection" which was modeled according to the new Bloom's Taxonomy of Higher Order Thinking Skills. This Taxonomy of Reflection helps teachers reflect progressively from lower-level reflective practice to higher-level reflective practice. Like Bloom's Taxonomy of Higher Order Thinking Skills, the Taxonomy of Reflection also uses the categories of remembering, understanding, applying, analyzing, evaluating, and creating (see Figure 2.14).

Figure 2.14. Reflection on Self, Student Learning, and Classroom Environment Based on Bloom's Taxonomy.

Category	Questions	Reflection on Self	Reflection on Student Learning	Reflection on Classroom Environment
Creating	What should I do next?	How can I best use my strengths to improve? What new steps should I take or what resources should I use to meet my challenges?	How can I provide more advanced learning opportunities for my students that go beyond the learning objective?	How can I use such transitions to include student leaders in the classroom and to instill more independence among the students in the class?
Evaluating	How well did I do? What worked? What do I need to improve?	Were my elements of the lesson more effective than other elements? What have I learned about my strengths and my areas in need of improvement? How am I progressing as a teacher?	Were my assumptions about student background knowledge and skills accurate? Were the needs of all learners met? What levels of mastery did students reach?	How can I modify these transitional processes in order to increase my pacing to allow for more instruction?
Analyzing	Do I see any patterns in what I did?	Were the instructional strategies I used the right ones for this assignment? What were the results of the approach I used? Was it effective, or could I have eliminated or reorganized steps?	Did my teaching style/presentation meet the needs of each student in my class (differentiated instruction)?	When students moved around the classroom, were there patterns that occurred that encourage disruption? Were there patterns that occurred that established more order?

Higher Levels

Applying	Where could I use this again?	Did I build on content of previously learned materials? How does this lesson scaffold learning for the next lesson?	Can my students scaffold the information presented and make connections from the previous lesson taught? Do they have the foundation for future learning on this topic?	Now that my students understand the process for transition to playing instruments, how can they use a similar process for classroom clean-up and entering/existing the classroom?
Under-standing	What was important about the lesson? Did I meet my goals?	Can I explain the major component of the lesson? Can I connect today's lesson to the previous/next lesson? What instructional strategies were used?	In what ways did my students meet the intended learning outcomes of the lesson?	Were my students able to transition between activities and get Instruments/materials without being disruptive?
Remember-ing	What did I do?	What was the lesson? Did I address the content/intended outcomes?	How did my students respond to the lesson? Did they learn the intended outcomes?	Did my students follow procedures when transitioning to playing on the instruments?

(left margin, vertical arrow pointing downward) Lower-levels

Figure 2.15. Example of Teacher Reflection in a Lesson Plan.

Reflection Next time I will . . .		The strength of my lesson was using diverse activities. Students were able to grasp the concept fairly easily although in the future, I will consider including more time for teacher assessment for individual students. I need to work on asking more high-level questions and giving appropriate, specific feedback. Johnny needs more review.	

PUTTING IT ALL TOGETHER

Figure 2.16. Example of all the Components of a Lesson Plan.

Timbre (String Family)

Grade Level: 3rd grade   **Time: 10:00-10:45**   **Prepared by: Name Here**

Long-Term Goal

By the end of the school year, students will develop an understanding and appreciation for various musical ensembles (i.e., chamber orchestra, symphonic orchestra, etc.).

Short-Term Goal

During the first grading period, students will develop an understanding and appreciation of orchestral ensembles (i.e., chamber orchestra, symphonic orchestra, etc.).

Objective(s)

The learner identify the instruments of the string family.

The learner will aurally identify each string instrument by timbre.

The learner will aurally identify the sound of the string family when played collectively.

The learner will explain the role of the string family in the orchestra.

Core Standards

Anchor Standard 4: Select, analyze and interpret artistic work for presentation (MU:Pr4.2.4).

Other Resources

(Websites, books, etc.)

Orchestra families video: https://www.youtube.com/watch?v=TZF-f9p-H-k

Elephant from *Carnival of the Animals* (Camille Saint-Saëns) —Double Bass

The Swan from *Carnival of the Animals* (Camille Saint-Saëns) OR *Cello Suite No. 1 (Bach)* —Cello

Impromptu for Harp (Fauré)

Partita No. 3 for Solo Violin (Bach)

Suite No. 3 for Viola Solo (Reger)

	Time Allocation	Guide	Informal Assessment (check periodically for student understanding)	
Motivation (capturing student attention)	10 mins.	Introduce Families of Orchestra: Students will watch the video that introduces the orchestral families.	"*How many families are in the orchestra?*" (four)	**Other Resources** (Websites, books, etc.) *Orchestra families video*: https://www.youtube.com/watch?v=TZF-f9p-H-k *Elephant* from *Carnival of the Animals* (Camille Saint-Saëns) —Double Bass *The Swan* from *Carnival of the Animals* (Camille Saint-Saëns) OR *Cello Suite No. 1* (Bach) — Cello *Impromptu for Harp* (Fauré) *Partita No. 3 for Solo Violin* (Bach) *Suite No. 3 for Viola Solo* (Reger)
Introduction (Establish WHAT, WHY, HOW learning will occur) Explain, model, demonstrate and/or illustrate the concepts/skills students will learn.	10 mins.	*Previously, we learned about the brass family.*	"*Can someone tell me a characteristic of that family?*" (e.g., made of brass, are blown into etc.)	
		"*Today we're going to learn another family of the orchestra. It is called the string family.*" "*We have to know all four families in order to recognize the orchestra and distinguish between differ types of orchestral ensembles.*" "*Today you will notice that you are sitting in working groups stations. We will spend some time working in groups to learn the various string instruments. Since we will be working in groups, it is very important to use your inside voice at all times.*" Students will watch a brief video about the string family https://www.youtube.com/watch?v=p3N-ERjSck&index=6&list=PLIjLo5ILIgAlpXh1ZAt_xxb1YaQSp8ils	"*Can someone guess why it is called the string family?*" (They all have strings.)	

Instruc-tional Activities	10 mins.	Discuss the characteristics of the family: 1. The sound is created through vibration of strings. 2. The hollow chamber allows for sound to vibrate within them. 3. Can be played be either using a bow or pluck-ing the strings. Refer to the images of the string family "*Here are the members of the string family*." Courtesy of Prodigi Art. Copyright © Kendall Hunt Publishing Company. "*Yes, there are five members in the family. The instru-ments are violin, viola, cello, double bass and harp. It is the largest family and serves as the foundation. It is common to hear the violins playing the melody of an orchestral piece with the viola, cello and bass play-ing supporting material. Once we learn about all the families we will listen to music of the orchestra and hear how the strings play a significant role. For today, we will focus on hearing how the string family sounds and learn about each instrument.*" "*Let's listen to some excerpts of musical pieces that are either played by strings or feature the string section.*" Listen to: *Spring* from *Four Seasons* (Vivaldi) *Peter* from *Peter and the Wolf* (Prokofiev) "*You will now work in small groups to determine the contrasting features of each instrument. You will also predict how those features might affect its sound.*" Students will work in small groups of four or five to compare and contrast members of the family.	"*How many members belong to this family?*" (five) "*How would you describe the difference in sound between the brass family and the string family?*" (brass family = bright, clear, etc.) Worksheet A	
Guided Practice (Sequential steps of instruction)	5–10 mins.	*We will now listen to each instrument individually to see if your predictions are correct.* Listen to each selection and have students discuss the answers to their worksheet to what they hear. Students should make any corrections nec-essary with guidance from the teacher: *Elephant* from *Carnival of the Animals* (Camille Saint-Saëns) – Double Bass *The Swan* from *Carnival of the Animals* (Camille Saint-Saëns) OR *Cello Suite No. 1* (Bach) – Cello *Impromptu for Harp* (Fauré) *Partita No. 3 for Solo Violin* (Bach) *Suite No. 3 for Viola Solo* (Reger)	Worksheet A (revise as necessary)	**Differentiation:** Advanced: Worksheet B: stu-dents will identify the specific string instru-ments performed in the musical selections. Below Average: Worksheet B: stu-dents will identify the String versus non-strings family in the musical selections.

Independent Practice (Independent activity to reinforce the lesson)	5 mins.	Students will listen to several selections and work independently to determine if the family is the string, brass or "other" 1. *Promenade* (Mussorgsky) 2. *Introduction and Royal March of the Lion* (Camille Saint-Saëns) 3. *Ionisation* (Varèse) 4. *Eine kleine Nachtmusik, Allegro* (Mozart) 5. *Adagio for Strings* (Barber)	Worksheet B	
Conclusion/ Review (Make connections between prior and new knowledge)	5 mins.	*Let's go back to our listening examples.* Review each piece and have students identify the family. Have students discuss how they recognized the selection performed by the string family. *Great work on hearing the string family. Let's discuss the other selections.* *You might have noticed a family that we are not familiar with.* *We will be discussing this family the next time you return to music.*	Worksheet B (revise as necessary) *Promenade is performed by which family?* (Brass) *How did you determine that it was that family?* (The instruments sound bright, brassy) *What instruments did you specifically hear?* (trumpet, trombone, tuba, French horn) *Which selection is from a family or group of instruments that we have not discussed?* (Selection 2, Ionisation)	Additional Notes:
Assessment (Check for student understanding)		Worksheet A and B		
Reflection Next time I will. . . .		The strength of my lesson was using diverse activities. Students were able to grasp the concept fairly easily although in the future, I will consider including more time for teacher assessment for individual students. What I need to work on is asking more high-level questions and giving appropriate, specific feedback. Johnny needs more review.		