

Context for Learning Information

Course Name (e.g. senior choir, intermediate band, 3rd grade music): 3rd grade afterschool music

About the School Where You Are Teaching

1. In what type of school do you teach? Elementary Middle High Other
2. In what setting? urban suburban rural
3. List any special features of your school or classroom setting (e.g., themed magnet, classroom aide) that will affect your teaching in this learning segment.
 - Private school, non-religious (serves JK-12)
 - Technology teacher
 - Library staff
4. Describe any facilities considerations that might impact your instruction (e.g. equipment needs, room layout/design, access to performance/practice space, instruments, accompanist, storage, etc.)
 - Musical instruments: piano, Orff instruments, recorders, boom-whackers
 - Music stands, chairs, carpet squares
 - Posters with musical terms and concepts
 - Music staff whiteboard
 - Window-bench area for singing/piano work
 - Large open space for sitting and moving
 - Storage cabinets along most walls to hold instruments
 - 5 classroom iPads loaded with iMotionHD, iMovie, and Garageband (more available if borrowed from library or art)
 - Large conference space with 6 tables available in library
5. Describe any district, school, or cooperating teacher requirements or expectations that might affect your planning or delivery of instruction, such as required curricula, pacing plan, use of specific instructional strategies, performance schedules, or relevant standardized tests.

Northshore Country Day School is a private school, so the curriculum is very open. The Technology teacher has agreed to help facilitate the project. We will be using an animation software program that the students have used a bit with him. Overall, the administration is very progressive and wants to incorporate technology into the curriculum as much as they can. Permission must be obtained from parents because students will be missing a portion of Homework Club to work on this project. Participation will be optional.

About the Class Featured in This Assessment

1. How much time is devoted each day/week to music instruction in this classroom?
Approximately 3 hours of mandated general music a week per grade. Optional 3 hours per week as afterschool program.
2. Is there any ability grouping or tracking that affects your class or schedule? If so, please describe it.
No.
3. Identify any textbook or instructional program you primarily use for instruction. If a textbook, please provide the title, publisher, and date of publication.
None.

4. List other resources (e.g., SmartBoard, recordings, videos, multimedia or on-line resources) you use for instruction in this class.

iPads will be used for recording, animating, and editing. The programs iMotion HD, Garageband, and iMovie will be used as instructional learning tools for this lesson.

About the Students in the Class Featured in This Assessment

1. Grade level(s): 3rd grade

2. Number of:

- Students in the class: 8
- Males 5 Females 3
- English language learners 0
- Students identified as gifted and talented 0
- Students with Individualized Education Programs (IEPs) or 504 plans 0
- Estimated percentage of students eligible for free/reduced lunch 0

3. Complete the chart below to summarize required accommodations or modifications for students receiving special education services and/or students who are gifted and talented as they will affect your instruction in this learning segment. As needed, consult with your cooperating teacher to complete the chart. The first row has been completed in italics as an example. Use as many rows as you need.

Special Education Category	Number of Students	Accommodations, Modifications and/or Pertinent IEP Goals
<i>Example: Learning Disability</i>	<i>Example: 4</i>	<i>Example: Close monitoring, follow up, and Resource Room</i>

edTPA Animation Lesson
NSCDS 3rd Grade Afterschool Music
 Northwestern University Music Education

Lesson: 1 of 3

<p>Central Focus: The central focus of the unit is understanding the concept of tempo and how it relates to the act of music making and visual art forms. This particular lesson will focus on learning the academic language used by musicians to describe different tempi.</p>		
<p>Illinois State Content Standards (large goals):</p> <ul style="list-style-type: none"> ○ 25A, Stage F1 – Translate common Italian tempo (e.g. andante, presto), dynamic (e.g. piano, forte), and articulation (e.g. staccato, legato) markings into English. ○ 26A, Stage D4 – Demonstrate basic vocal and/or instrumental production techniques (e.g. breath support, posture, bowing). ○ 26B, Stage D2 – Improvise simple harmonic accompaniments using a variety of sound sources. ○ 26B, Stage D3 – Create or arrange short songs or instrumental pieces within specific guidelines. 		
<p>Specific Objectives: By the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> ○ Articulate the differences between adagio, andante, allegro, and presto ○ Identify tempi markings in listening examples ○ Play a familiar Orff piece at varying tempi 		
<p>Materials:</p> <ul style="list-style-type: none"> ○ Tempo name and definition cards ○ Magnetic board and magnets or a whiteboard and tape ○ Computer with YouTube access and speaker connection (or CD player and musical examples) ○ Orff instruments and mallets for each student ○ “Pease Porridge Hot” from <i>Wee Sing Nursery Rhymes and Lullabies: A sing-along, dream-along collection!</i> by Pamela Conn Beall and Susan Hagen Nipp ○ Recording device 		
<p>Sequence:</p>		
<p>Time: 2 min. 2 min. 2 min. 4 min.</p>	<p>Procedures:</p> <ol style="list-style-type: none"> 1. Have a recording of Brandenburg’s <i>Concerto No. 3</i> (allegro tempo) playing as students walk into the room. Direct them to form a circle in the open floor space. http://www.youtube.com/watch?v=hZ9qWpa2rIg 2. Once students have listened for about 20 seconds, ask them to walk to the beat of the music. 3. Switch to a recording of Mozart’s <i>Symphony Concertante K.364, Movement 2 (adagio)</i>. Ask them to continue walking to the beat. http://www.youtube.com/watch?v=gO8S2Mup2Ic 4. Continue this process with an example of Haydn’s 	<p>Assessment:</p> <p>Students come in and form a circle. There is minimal or no talking.</p> <p>Students correctly identify the beat of different examples and can move in that tempo.</p>

6 min.	<p><i>Symphony No. 101 "Clock", Movement 2</i> or <i>andante</i> (https://www.youtube.com/watch?v=i1L6p4B2hBs) and <i>Beethoven's Moonlight Sonata Op. 27, No. 2, Movement 3</i> for <i>presto</i> (https://www.youtube.com/watch?v=zucBfXpCA6s)</p> <p>5. Ask students to sit and describe the sensation of walking the different tempos. Connect their descriptions to academic language to define the four tempo terms. Have tempo name and definition cards posted randomly on the board. Have students work on matching the names with the definitions. Arrange the tempos in increasing speed. Replay the clips if students need to remember.</p> <ul style="list-style-type: none"> ○ Presto: A very fast, lively tempo. ○ Allegro: A quick, lively tempo. ○ Andante: Walking speed. A moderate tempo, to be played in a light, flowing manner. ○ Adagio: A calm, slow tempo. 	<p>Students can articulate the differences in the speed of different examples they heard. Students correctly match the tempo cards.</p>
4 min.	<p>6. Transition to Orff instruments using the class birthday list. Give students 2 minutes of free exploration time before beginning anything formal. Encourage students to play with different tempos in their exploration. The teacher should use this time to correct playing technique when/where needed.</p>	<p>Students are exploring their instruments individually. Correct playing technique is being used (instruct if it is not).</p>
4 min.	<p>7. Lead students in playing the accompaniment for <i>Pease Porridge Hot</i>. (Note: The accompaniment is not provided in the book. For this group a simple quarter note alternation of C and G was used, but this could be adapted to the level of the group.) The teacher should sing the song along with the students, but encourage them to join in singing if they feel comfortable.</p>	<p>Students can play the accompaniment at an appropriate tempo. Students keep a steady quarter note pulse.</p>
6 min.	<p>8. Ask students what tempo they are playing the piece at (<i>andante</i>). Ask them how they would like to alter the tempo? Record students playing the accompaniment and singing the song at various tempi for them to arrange later.</p>	<p>Students recognize the piece as <i>andante</i> using the definitions. Students use academic language to tell classmates how they are changing the piece.</p>
2 min.	<p>Extension (depends on time and readiness):</p> <p>9. Sing the song again for students. Have the students accompany you. Start at <i>adagio</i> and gradually speed up to <i>presto</i>.</p>	
3 min.	<p>10. Ask students what they noticed about tempo? Was it steady? Did it get faster or slower? Connect their descriptions to the definition of <i>accelerando</i> (gradually getting faster). Again use the tempo cards.</p>	<p>Students identify that the tempo did not stay the same. They can explain that it got faster. They can match definitions to terms.</p>
2 min.	<p>11. Ask what would happen if instead of starting slowly we started quickly? Play an example as a group of a <i>ritardando</i> (gradually getting slower) and connect</p>	<p>Students can gradually <i>ritardando</i> with the teacher.</p>

3 min.	<p>the experience to the definition.</p> <p>12. Wrap up and synthesize the ideas of the class by having the students create an arrangement of <i>Pease Porridge Hot</i>. Students will play it three times through, but ask them how they want to vary the tempo.</p> <p>13. At home synthesis: Ask students to write down two of their favorite pieces of music (any genre). Ask them to identify what tempo the piece uses and why.</p>	<p>Students use academic language to explain the arrangement they want.</p> <p>* Students can identify correct tempo markings in their favorite pieces. They can explain these choices using academic definitions from the lesson.</p>
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Reflection of Teaching and thoughts for next lessons (if this is not the last in the sequence):

More Listening Examples:

Accelerando:

- Grieg, *In the Hall of the Mountain King* (<http://www.youtube.com/watch?v=16QUITcY9dI>)

Alternate option and/or extension: Find the tempos in pop songs. You can also use the songs provided in the students' homework assignments to check understanding. Have the class guess the tempo or see if they agree with whoever chose the piece.

Adagio:

- Adele, *Someone Like You* (<https://www.youtube.com/watch?v=hLQI3WQOoQ0>)
- Christina Perri, *Jar of Hearts* (https://www.youtube.com/watch?v=8v_4O44sfjM)
- Green Day, *21 Guns* (https://www.youtube.com/watch?v=iPdpvxv0a_m0)

Andante

- Alicia Keys, *Girl on Fire* (https://www.youtube.com/watch?v=J91ti_MpdHA)
- Black Eyed Peas, *Where is the Love* (<https://www.youtube.com/watch?v=WpYeekQkAdc>)
- Alicia Keys, *No One* (<https://www.youtube.com/watch?v=rywUS-ohqeE>)

Allegro

- Mario Kart Theme Song (<http://www.youtube.com/watch?v=RqbHKbIyC5o>)
- Ce Lo Green, *Forget you* (<https://www.youtube.com/watch?v=7MRC8wNSpq4>)
- PSY, *Gangnam Style* (<http://www.youtube.com/watch?v=9bZkp7q19f0>)
- Outkast, *Hey Ya* (<https://www.youtube.com/watch?v=43dE6fiTTSU>)

Presto

- Dragonforce, *Through Fire and Flames* (http://www.youtube.com/watch?v=ySdLh_B3HjA)

Next lesson: Connect the ideas of tempo in music to visuals. Using *Fantasia* as an example, discuss how different scenes convey the different tempi. Ask students to break into groups of two and create their own story to reflect the four tempi discussed. Using animation, have students create a piece that brings together music (recording of them playing *Pease Porridge Hot*) and visual movement in a creative way. Use Garageband to create a unique tempo arrangement of *Pease Porridge Hot*. Use iMovieHD to create a stop-motion animation. Use iMovie to bring the two elements together and edit.

Name: _____

Class: _____

Date: _____

Tempo, tempo, tempo!

Directions:

1. Matching the tempo terms with their descriptions.
2. Listen to two or more of your favorite pieces.
3. Write down the title and tell me the tempo.
4. Explain why this tempo fits. If you don't think any of the tempos we learned fit your piece, explain why. Use musical language where possible.

Explanations

Presto: _____

Allegro: _____

Andante: _____

Adagio: _____

Favorite Pieces

1. **Title:** _____

Tempo: _____

This tempo fits because... _____

2. **Title:** _____

Tempo: _____

This tempo fits because... _____

PEASE PORRIDGE HOT

1797

Pease por-ridge hot, Pease por-ridge cold,
Pease por-ridge in the pot, Nine days old.
Some like it hot, Some like it cold,
Some like it in the pot, Nine days old.

The musical score is written on four staves in 4/4 time. The melody is simple and repetitive. Chords are indicated above the notes: C, F, C, G7, C, G7, C, F, C, G7, C.



BETTY BOTTER

Betty Botter bought some butter,
"But," she said, "the butter's bitter;
If I put it in my batter,
It will make my batter bitter,
But a bit of better butter,
That would make my batter better."
So she bought a bit of butter,
Better than her bitter butter,
And she put it in her batter,
And the batter was not bitter.
So t'was better Betty Botter
Bought a bit of better butter.



Presto **Andante**

Allegro **Adagio**

Very fast, lively

Calm and slow

Walking speed

Quick and lively

R e t a r d a n d o

A c c e l e r a n d o

Speeding up

Slowing down

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Lesson: 2 of 3

Central Focus:		
The central focus of the unit is understanding the concept of tempo and how it relates to the act of music making and visual art forms. This particular lesson will focus on connecting visual representations of tempo with musical representations of tempo using cartoons. Then students will begin creating their own animations connecting visual arts and music.		
Illinois State Content Standards (large goals):		
<ul style="list-style-type: none"> ○ 25A, Stage F1 – Translate common Italian tempo (e.g. andante, presto), dynamic (e.g. piano, forte), and articulation (e.g. staccato, legato) markings into English. ○ 25B, Stage D2 – Plan and create a work of art that expresses a specific idea, mood, or emotion using defined elements, principles, and tools. ○ 25B, Stage E1 – Explain how elements, principles, and tools are combined to express an idea in a work of art. ○ 26B, Stage D3 – Create or arrange short songs or instrumental pieces within specific guidelines. ○ 27A, Stage B5 – Describe how the arts tell us things in different ways (e.g. dance/movement, music, visual image, story). 		
Specific Objectives:		
By the end of this lesson, students will be able to:		
<ul style="list-style-type: none"> ○ Explain how the tempo of movie music relates to the action on screen using academic language ○ Invent and begin animating a tempo story 		
Materials:		
<ul style="list-style-type: none"> ○ Computer with YouTube access and speaker connection ○ Projector ○ Tables and chairs ○ Scissors, tape, paper, markers, felt, pencils, other miscellaneous craft supplies ○ Four iPads with iMotionHD installed ○ Four wire book stands (for holding iPads up) 		
Sequence:		
Time:	Procedures:	Assessment:
3 min.	1. Begin class by asking the students what they remember learning about tempo last class. See if they can recall all of the Italian tempo markings they learned. Ask students to demonstrate different tempos with body percussion.	Students can recall the different tempos and show them with body percussion.
5 min.	2. Turn the volume off on the computer. Ask students to watch video clip and imagine the music that would accompany it. Ask students what tempos fit different parts of the clip. Have them tell you why. Play clip of Tom and Jerry. https://www.youtube.com/watch?v=hjnIWRemnP8	Students are watching attentively. Students can describe the music they envision at different parts. Students use academic language.

2 min.	3. Watch the clip again and ask students to see if the music did what they expected. They may quietly tap the tempo if they wish.	Students are watching attentively. They explain any differences they noticed.
3 min.	4. Discuss some of the ways the visuals match the music. Do they enhance each other? Do the tempos match? What tempo is used for what type of visual? Write the ideas on a whiteboard for students to refer to as they work.	Students can identify and articulate ways in which the visuals and the music were linked. Academic language is used.
2 min.	5. Ask students to find a partner. Explain that their task is to create a tempo story like that in Tom and Jerry. Later they will create a stop-motion animation and record themselves playing the background music.	Students form groups of two.
2 min.	6. Pass out project sheet, art supplies, and iPads. Direct students to look at the iPad rules on the wall. Remind them that the iPads should be 4 inches away from the end of the table.	Students understand directions and are working in teams.
23 min.	7. Student are given time to work in pairs on creating their own stories and animation props. The students are asked to write down their story. The teacher should circle around the room to check on groups and answer questions. Students are already familiar with iMotionHD, but if they are not a short demonstration should be given. Students may begin animating once they are ready.	* Students fill out project sheet, which asks about their story. They have used at least two different tempos and have connected these tempos to visual ideas that are appropriate.
2 min.	8. Wrapping up: Remind students to write their stories down so they don't forget them. Send around a list, where students can request art supplies. Go around the classroom and have pairs share their ideas.	Students share their stories. They have varying tempo ideas.
1 min.	9. Preview next class: Next class will be a work day. Students will animate and edit videos. Sound will be added to their animations.	
6 min.	10. Clean-up: Ask students to return all art supplies to the box. Completed props along with their worksheet should be placed in their folder and given to you. One at a time (based on iPad number) students are to bring the iPads up to the cart.	Students return all things to the proper place. There is no paper on the floor.

Reflection of Teaching and thoughts for next lessons (if this is not the last in the sequence):

Other Tempo Examples for inspiration:

- Road Runner: <https://www.youtube.com/watch?v=8ZWI-1xtO7M>
- Scooby Doo: https://www.youtube.com/watch?v=F_gxaqFD-lk or <https://www.youtube.com/watch?v=sQ7vbr5s6uc>
- Bugs Bunny: <https://www.youtube.com/watch?v=As4fwFCVERo>
- Madagascar: <https://www.youtube.com/watch?v=zpHLNPsUY9c>

Next lesson: Students continue to animate using iMovieHD. Once finished animating, they will use Garageband to create a unique tempo arrangement of *Pease Porridge Hot* that complements their story/animation. Students will then bring the two elements together using iMovie.



Name: _____

Partner: _____

Class: _____

Date: _____

Tempo Stories Animated!

Project Directions:

1. Find a partner!
2. Invent your own tempo story. It must have **two different tempos**. Think about the Tom and Jerry clip if you get stuck.
3. Write down your story!
4. Using the art materials, create props for your animation (characters, backgrounds, etc.).
5. Capture your animation using the iPad. Remember small movements make for a smoother animation.
6. **Next class:** Finished animating. Then use Garageband to create the background music using the recordings of *Pease Porridge Hot*. Combine the music and animation using iMovie.

About our tempo story:

Our tempos are: 1. _____ 2. _____

Who are your characters? Describe them please. _____

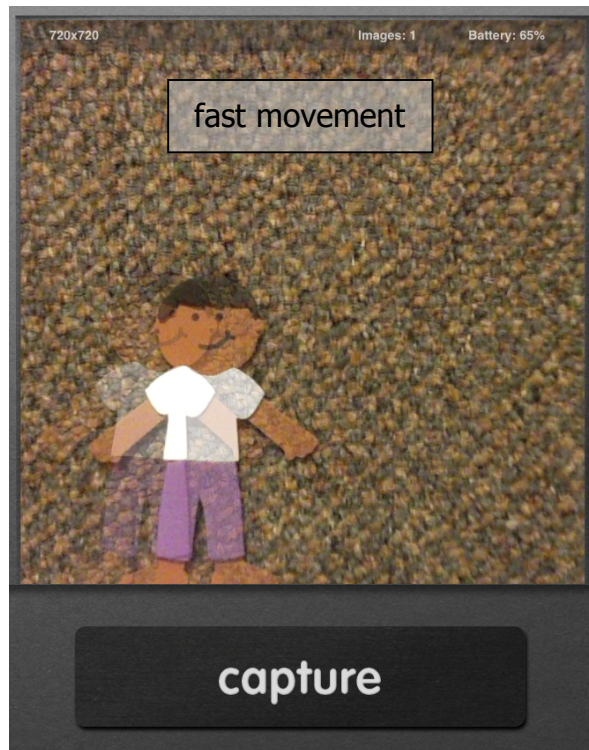
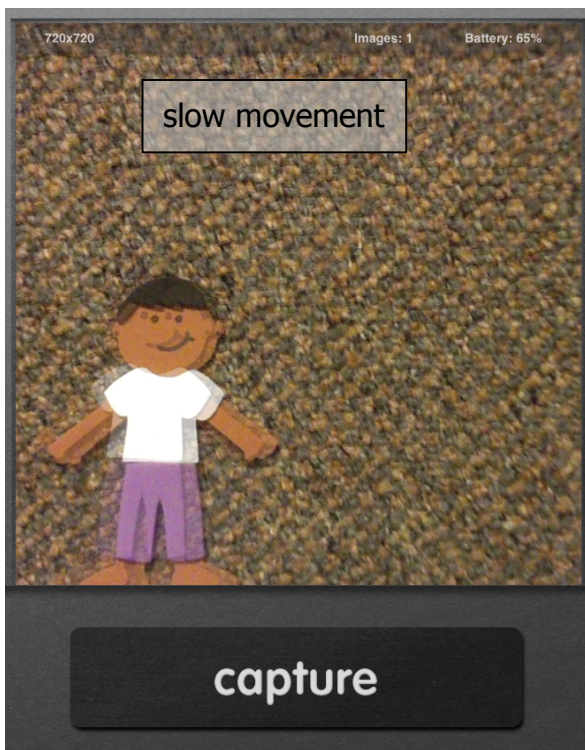
What happens in your story? _____

These tempos fit our story because... _____

Tempo Animation Tips!

Animating:

- Think of contrasting tempo events or characters
 - Walking in the park (andante) vs. running (allegro)
 - Tortoise (adagio) vs. hare (allegro)
- ~10 frames per second is ideal
- Try to make your animations around 20-30 seconds (200-300 photos)!
- Plan out the number of seconds each event will take
- Use the onionskinning to help you move your props
- Think about how far you move your props between each frame. The faster you want your prop to move, the more you have to move it!



Creating the music:

- Watch your animation. Note when certain actions start and stop.
 - Character walks slowly for 3 seconds
 - “Boo!” appears 3 seconds into the animation
 - Character begins running at 4 seconds
- Use GarageBand to arrange your clips using this timing, then send the song to iTunes
- Think about the tempo of each event (adagio, andante, allegro)
- Send the finished song to iTunes

Putting it together:

- Import your animation and audio into iMovie
- Watch your animation. Does the music change when it should? If it doesn't, go back and check the timing.

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Lesson: 3 of 3

Central Focus:

The central focus of the unit is understanding the concept of tempo and how it relates to the act of music making and visual art forms. This particular lesson will focus on connecting visual representations of tempo with musical representations of tempo using cartoons. Then students will begin creating their own animations connecting visual arts and music.

Illinois State Content Standards (large goals):

- 25A, Stage F1 – Translate common Italian tempo (e.g. andante, presto), dynamic (e.g. piano, forte), and articulation (e.g. staccato, legato) markings into English.
- 25B, Stage D2 – Plan and create a work of art that expresses a specific idea, mood, or emotion using defined elements, principles, and tools.
- 25B, Stage E1 – Explain how elements, principles, and tools are combined to express an idea in a work of art.
- 26B, Stage D3 – Create or arrange short songs or instrumental pieces within specific guidelines.
- 27A, Stage B5 – Describe how the arts tell us things in different ways (e.g. dance/movement, music, visual image, story).

Specific Objectives:

By the end of this lesson, students will be able to:

- Explain how the tempo of movie music relates to the action on screen
- Create an animated tempo story drawing together visuals and an arrangement *Pease Porridge Hot*
- Provide constructive comments and criticism of classmates animations

Note: Depending on how familiar students are with all of the technology, the animating and recording process may take more than one period. However, because these students are very familiar with all of this technology, I believe they will be able to complete the task in the allotted time.

Materials:

- Computer with YouTube access and speaker connection
- Projector
- Tables and chairs
- Scissors, tape, paper, markers, felt, pencils, other miscellaneous craft supplies
- Four iPads with iMotionHD, Garageband, and iMovie installed
- Four Wire book stands (for holding iPads up)

Sequence:

Time:	Procedures:	Assessment:
2 min.	1. Have a cartoon that does a good job of bring together music and visuals playing as students walk in (see below for some possibilities). Have the students sit down and watch the clip as the materials are passed out.	Students watch the cartoon and can talk about what they saw in terms of tempo and its relationship to visuals.

1 min.	2. Briefly ask the students what they thought of the clip. How was tempo used? What tricks did the creator use?	Students can identify and articulate ways in which the visuals and the music were linked. Academic language is used.
18 min.	3. Have students continue working on their own animations. Walk around. Offer tips, tricks, and suggestions. Remind students to be aware of the iPad rules.	Students are actively working on animating their story.
17 min.	4. Once students have finished animating, have them create their arrangement of <i>Pease Porridge Hot</i> using Garageband. The music should fit the tempos of the visuals. Export completed soundtrack as an .mp3 file.	Students create an arrangement that fits their story.
7 min.	5. Help students export their animation to iMovie. Import the .mp3 file.	Students bring the parts together using iMovie.
7 min.	6. Culminating activity: Have students share their animations. Talk about the different techniques that each group used. Have students talk about what was easy or difficult about the activity. How did it make them think about tempo differently? (Note: If short on time, save this step for a separate class.)	Students can talk about classmates' films in terms of tempo. They provide constructive criticism. They talk about the process of creating their animations.
5 min.	7. Clean-up: Ask students to return all art supplies to the box. Completed props along with worksheets should be placed in their folder and given to you. One at a time (based on iPad number), students are to bring the iPads up to the cart.	Students return all things to the proper place. There is no paper on the floor.
	8. At-home synthesis: Have students fill out a reflection sheet.	* Animation reflection sheet

Reflection of Teaching and thoughts for next lessons (if this is not the last in the sequence):

Tempo cartoon examples (for inspiration):

- Road Runner: <https://www.youtube.com/watch?v=8ZWI-1xtO7M>
- Scooby Doo: https://www.youtube.com/watch?v=F_gxaqFD-lk or <https://www.youtube.com/watch?v=sQ7vbr5s6uc>
- Bugs Bunny: <https://www.youtube.com/watch?v=As4fwFCVERo>
- Madagascar: <https://www.youtube.com/watch?v=zpHLNPsUY9c>



Name: _____

Class: _____

Date: _____

Animation Reflection

1. Did this project make you think about tempo differently? How?

2. After watching your film, do you think your animation and arrangement fit the two tempos you chose? Why or why not?

3. How did you and your classmates connect the tempo of the music with the animation?

4. Would you do anything different next time? Why?

5. What was easy about animating? What was hard?

edTPA Performing Arts Planning Commentary

Task 1: Planning Instruction and Assessment

Complete this Planning Commentary template and provide your responses to each of the prompts below in no more than 9 total single spaced pages (including prompts). If you are prompted to provide any explanations that can be found in your lesson plans, refer to the appropriate page(s) of those plans.

1. Content Focus: Summarize the central focus for the content you will teach in this learning segment.

The central focus of this unit is having students develop an understanding of the concept of tempo (and Italian tempo terms) through visual, kinesthetic, and aural means using animation. Students will deepen their understanding of how music connects to visual art forms.

2. Knowledge of Students to Inform Teaching: For each of the categories listed below (a–e), describe what you know about your students' prior learning and experiences with respect to the central focus of the learning segment. What do they know, what can they do, and what are they learning to do? Consider the variety of learners in your class who may require different strategies/support.

a. Academic development (e.g., prior knowledge, prerequisite skills, ways of thinking in the subject areas, developmental levels, special educational needs).

Students have sung and played songs at varying tempi. They have not formally learned about tempos. Students understand and can feel the beat. They can describe music in terms of aesthetic and emotional qualities. Students have been taught how to use iMotionHD, Garageband, and iMovie in Technology class. They have created projects using all three software programs.

b. Physical development or conditions *if relevant for the learning focus* (e.g. fine or gross motor skills, aural skills, in a wheelchair, etc.)

Students have developed fine and gross motor skills that will allow them to manipulate animation props. Students can tap and/or walk to beats of varying tempi.

c. Academic language development (e.g., students' abilities to understand and produce the oral, non-verbal, or written language and/or response associated with the central focus and standards/objectives within the learning segment)

In general students have a high level of academic language development. Musical language is introduced starting in junior kindergarten (4-years of age). Students can describe

music in terms of aesthetic and emotional qualities. Students can write about their own compositions using musical language.

d. Family/community/cultural assets (e.g., relevant lived experiences, cultural expectations, and student interests)

Students come from all over the Chicago area. Most students are from the neighboring towns (Evanston, Wilmette, Winnetka, etc.). The families are generally fairly affluent, as tuition is expensive – although scholarships are available. Many students have experience with Kindermusic and other early music programs. All students participating in the afterschool music and animation program have a strong interest in animation and technology. They have elected to be there.

e. Social and emotional development (e.g., ability to interact and express themselves in constructive ways, ability to engage in collaborative learning, nature of contributions to a productive learning environment)

Most students can successfully work in small groups. They tend to delineate tasks within groups and arrange themselves in such a way that each person's strong point is brought out. They can share ideas and evaluate them based on set criteria. Disagreements sometimes need to be moderated – although students usually work through them on their own (rocks-paper-scissors is a favorite method).

3. Supporting Student Learning in the Performing Arts: Respond to prompts a-e below to explain how your plans support your students' learning of performing arts related to the central focus of the learning segment. As needed, refer to the instructional materials you have included to support your explanations. Cite research and theory to support your explanations.

a. Explain how your understanding of your students' prior learning, experiences and development guided your choice or adaptation of learning tasks and materials, to develop students' abilities to create, perform, or respond to music/dance/theater, by applying artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles) and contextual understandings (e.g., personal, social, cultural, historical).

Students had previously learned about the concept of the beat. This lesson was envisioned as an extension of this concept. The idea of the beat was used to help students feel and talk about the speed of different pieces of music. This was then connected to tempo and new tempo terms. Students had worked on creativity in the music classroom prior to this experience. Because of this, I was confident that they would have no problem creating their own stories. We did not brainstorm any story ideas. However, because they had never really focused on the connection between music and visuals, we began with an exercise that allowed them to focus how the two were related. Familiar cartoon examples were used for this portion of the lesson. Students were given large amounts of free creative time to work through the questions and problems posed themselves. The teacher was available for help if the students needed it.

Students were familiar with the iMotionHD, Garageband, and iMovie software. They had learned about these programs in their Technology class and had created small projects

with each. Therefore, students were not taught how to use the software, but help was provided if students needed it.

b. How are the plans for instruction sequenced in the learning segment to build connections between students' prior learning and experiences and new knowledge?

This lesson will build on students' physical and aural experiences of different tempi. We will add a visual element, but also continue to focus on the physical and aural experiences. This connects to the three different modes of learning. It also represents an integrated activity that is combining language arts (story creating), visual art (animation creating), and music (soundtrack creating) into one synthesis project. Students will learn tempo terms to describe what they are hearing. We can bridge this learning to discussions about emotions within music.

Students are also building on knowledge they gained in Technology class by doing a project that brings together three different software programs. Additional tips and goal-specific tips and suggestions are provided to help students see how the software can be used in different ways.

c. Describe common student errors or misunderstandings within your content focus and how you will address them.

Students often identify smaller subdivision pulses as the beat if they are prevalent in the musical texture. Students often get confused between tempo and speed of notes. To clarify this misunderstanding, students will walk/run at different tempi to internalize them.

Students often move their animation props too much or too little. This issue will be addressed using an animation tips handout. The handout explains how props are moved to create the appearance of fast or slow motion.

d. Explain how, throughout the learning segment, you will help students make connections between knowledge, artistic skills, and contexts used in creating, performing or responding to musical/dance/theatrical works.

Students will have a worksheet that asks them how their story is related to both the visuals they are creating and the music they envision. This will help them think about how their choices are conveying (or not conveying) what they want. Classes will begin by talking about certain animation clips and looking at their use of tempo in terms of visuals and music. Students will be asked to move to musical clips of varying tempi.

e. Describe any instructional strategies planned to support students with specific learning needs. This will vary based on what you know about your students, but may include students with IEPs, English learners, or gifted students needing greater support or challenge.

There are no students with IEPs in this class. However, there are a few students who struggle with working in groups. To help these students, a strong emphasis will be placed on collaboration and voting on all ideas once they are heard. In terms of technology, there will be handouts and tip sheets on using the software programs to create the final project. An emphasis will be placed on creating different tempos with each program.

4. Supporting Student Understanding and Use of Academic Language: Respond to the prompts below to explain how your plans support your students' academic language development.

a. Identify the key academic language demand and explain why it is integral to the central focus for the segment and appropriate to students' academic language development. Consider language functions and language forms, essential vocabulary, nonverbal language and symbols (i.e. musical notation, directing/conducting cues, solfege, etc.), and/or phrases for the concepts and skills being taught, and instructional language necessary for students to demonstrate their learning through performance or to understand or produce oral and/or written language within learning tasks and activities.

Key academic language will be related to musical tempi and the animation software. This will include Italian tempo terms (adagio, andante, allegro). It will also include the concept of frames per second, which will be important for considering how quickly pictures are changing (and thus the visual motion) and onionskinning, which is important in helping the students move their props to create different visual speeds when playing back their animation. Mastering these concepts will allow students to think about how tempo in their visuals will be created. It will also allow them to successfully create tempo animations and talk about their project using academic language. Through this process they will feel what it is like to create different visual speeds. This will be connected to feeling different tempi in musical listening examples.

b. Explain how planned instructional supports will assist students to understand academic language related to the key language demand to express and develop their content learning. Describe how planned supports vary for students at different levels of academic language development.

Academic language will be reviewed and reinforced throughout the unit. This will be done through introductory animation analysis to start the period. It will also be reinforced and practiced by sharing ideas during and at the end of lessons. Finally, students will have a worksheet that asks them to use academic language to explain their choices. Students will begin by choosing a tempo from a grab-bag of Italian terms, which will encourage them to think about tempo first and how all other aspects to relate to this. It will also reinforce the connection between terms and definitions.

5. Monitoring Student Learning

a. Explain how the informal and formal assessments were selected and/or designed to provide evidence you will use to monitor student progress toward the standards/objectives. Consider how the assessments will provide evidence of knowledge, skills, and abilities to create, perform, or respond to musical/dance/theatrical works.

Informal assessment will occur throughout the project – especially while students are working in groups. This will allow the teacher to provide individualized feedback based on individual need. Formal assessment is to be conducted in the form of collected worksheets. The worksheets were designed to encourage students to think about connections between music, visuals, and tempo. They are also designed in such a way that they will aid students in

progressing to later steps in the project. Students will also be asked to self-assess and peer-asses animations. This will help them improve and revise their work as well as develop new ideas.

b. Describe any modifications or accommodations to the planned assessment tools or procedures that allow students with specific needs to demonstrate their learning.

None, as there are no special needs students.