CHAPTER TWO

INSTRUCTIONAL PLANNING

Introduction

Music student teachers have acquired a theoretical knowledge of lesson plans from methods courses and practica; they have also implemented their lesson plans to fulfill requirements for these courses. All student teachers, however, need help in the types of planning necessary for individual teaching situations.

The University does not require a specific format for use in planning. (Plan formats used by the students in previous methods classes are found in this chapter.) The student teacher is advised to observe the policies followed in the school and in the cooperating teacher's classroom and to use the format which is most useful.

Suggestions to Help Student Teachers Plan Effectively

1. Acquaint your student teacher with your long-range plans for the semester and the year so that planning is consistent with the overall objectives you have established. Show sample plans which could serve as preliminary guides for initial planning.

2. Explain your system of collecting and organizing files of instructional materials. Expect student teachers to develop their own files and maintain records of student achievement.

3. Even though you as an experienced teacher may not rely on detailed plans, your student teacher needs to prepare daily written plans which provide for more specific and accurate thinking. The plans should be thorough enough to provide the student teacher with clearly sequenced guidelines and to promote a feeling of confidence before the class.

4. Lesson plans must be readily available to student teachers where they can best make use of them.

5. The University supervisor should be regarded as a resource person who is "on call" to assist with problems in planning. The supervisor will generally request a copy of the plan of the lesson to be observed.

6. Lesson plans MUST reference the PA Standards and the National Standards which will be covered in the lesson. They should also include assessment procedures.
Questions to Help Student Teachers Evaluate Plans

1. Do you have the purpose of the learning situation clearly in mind?

2. Have you thoroughly prepared the plans and materials for the learning experience? Are there enough resources available for learners' use?

3. What provision have you made for individual differences in learner needs, interests and abilities?

4. Are your plans flexible and yet focused on the subject?

5. Have you provided alternative plans in case your plans are not adequate for the period (e.g., too short, too long, too easy, too hard)?

6. Can you maintain your poise and sense of direction even if your plans do not go as you anticipated?

7. Are you able to alter your plans when you see they are not working?

8. Can you determine where in your plans you have succeeded or failed?

9. Are you willing to incorporate the suggestions and criticisms of your cooperating teacher into your plans?

10. Are your activities planned so that they run smoothly?

11. Have you considered:
   a. What progress toward the goals was made yesterday?
   b. On the basis of yesterday's experiences, what should be covered today?
   c. In today's lesson, in what ways do your purposes differ from the learners' purposes?

12. Have you planned to evaluate the ability of learners to apply what they have learned?

13. Could a substitute teach this lesson from your plans without any additional comments from you?

14. Have you provided for the introduction of new material and the review of old material?

15. Have you provided for the development of musical understanding and attitude as well as performance skills?
Evaluating Long-Term Planning

The following criteria may be used by the cooperating teacher and the student teacher to assess the effectiveness of a long-term course of study.

1. Stated learning principles are related to specific learner or student teacher activities.

2. The importance of the course of study is explained in terms learners would likely accept and understand.

3. Each goal is supported by specific objectives.

4. The sequence of the objectives is appropriate.

5. The goals and objectives are realistic for this group of learners.

6. The objectives consider individual differences among learners.

7. The content presentation indicates complete and sequential conceptual understanding.

8. The presentation is detailed enough that any teacher in the same field could teach this unit.

9. The amount of content is appropriate for the length of time available.

10. A variety of teaching strategies are included in the daily activities.

11. The teaching strategies indicate awareness of individual differences.

12. The daily plans include a variety of materials and resources.

13. The objectives, teaching strategies, and evaluations are consistent.

14. A variety of evaluative techniques is employed.

15. Provisions are made for communicating evaluative criteria to learners.

16. The materials are neatly presented.
General Music Plan

The following guidelines are used for planning lessons in general music methods courses.

National and PA Standards

Objectives

Since music skills take time to develop (much like reading skills, math skills, etc.), objectives for all skill areas should be included in every lesson: Singing voice and/or tonal, rhythm, and independent musicianship/harmonic concepts. Other music concepts should also be included where appropriate, usually grades 2 and older.

Song Dovetailing

When ordering songs and recorded music in the lesson, you should be careful to dovetail: Move to a song with either the same meter as the previous song or one with the same mode as the previous song. For example: If the first song is Major/Duple, then the next song should be either Major/Triple or Minor/Duple. This insures that a variety of modes and meters is used.

Familiar/Unfamiliar

Lessons are most effective when they begin and end with familiar songs and/or activities. New songs should be placed near the beginning of the lesson, usually second. If two new songs are to be introduced, then a familiar song should be placed in between them. However, if only four songs are to be used in the lesson and two of them are unfamiliar, then it is better to place the two new songs in the middle of the lesson thereby beginning and ending with familiar songs.

Activities

Activities should be appropriate for the grade level, should meet the stated objectives, and be of a certain variety. In other words, if you use a rondo to develop tonal skills, then use a different technique to develop rhythm skills. Include singing, listening, playing, moving and creating activities as often as possible in every lesson. Try to also vary techniques from lesson to lesson. Use of the Objective/activities charts helps to eliminate this possibility.

Assessment and Evaluation

Methods of assessing and evaluating students' accomplishment of objectives during the lesson should be noted in every lesson plan or identified prior to teaching the lesson. In addition, it helps to note the children's achievement at the conclusion of every lesson.
OBJECTIVES:

Rhythm:
1. Duple: VP (TB, MB, & divisions)
2. Triple: VP (TB & MB)
3. Other: E/R meter - duple/triple
4. Major: VP (I, IV, V)
5. Minor: VP (I, IV, V)
6. Other: E/R mode – major/minor

Harmonic:
7. rhythm rondo, ostinato, tonal rondo

Other:
8. TWBAT learn ss names and assess current class achievement;
E/R: AB form

OBJ #  Techniques                      Mode/Meter/Fam  Evaluation

1. Telephone Song
sing for the ss, they pat/clap
maj/dup/fam

4 ss sing cm, arps, review song,
(pass out name tags
do two names each song)

2. Rhythm rondo
build a sandwich, VP
(dup/fam?)

1/7 (play pattern for them, not chant for them)

3. Ghost of John
1/3 t sings, ss show pc or pcc
min/dup/unfam

5 ss echo cm and arps,
do rondo VP with tonic

5/7 ss then sing rondo pattern as ost,
t sings song

5 teach song, ss echo cm and arps

4. Autumn
divide ss into two groups,
one group sticks, one tambourines
play record, ss play on cue,
(one group A, B)

2/8 ss echo cm and then sing song

5 ss echo cm and some patterns
then recognize
divide class into 2 groups,
select a leader for each group
if leader’s hand is up while t plays,
that group chants pattern, etc.

5. triple patterns
trip/fam?

2 ss pat TB, echo some patterns

then recognize
divide class into 2 groups,
select a leader for each group
if leader’s hand is up while t plays,
that group chants pattern, etc.

6. Git Along Little Doggies
ss chant pattern as ost.
while t sings song

2/7 t sings again and ss chant
on cue (groups from above)

4 teach song by rote, short
phrases only (?)

4. This Land is Your Land
maj/dup/fam

6 t sings, ss listen if sounds

more like Autumn or Doggies

4 ss sing song, sing again and t sings arps as ost

8. Name Rondo
maj/dup/unfam

4/7 ss echo “line up now” on “s m d”,
then do rondo, t sings a name(s),
that ss hands in nametag and lines up at the door,
all ss respond w/ rondo part;
Repeat for all ss, those at door also sing!!
Choral Rehearsal Plan/Full Rehearsal

General Concept/Skill to be addressed:

Learner Objective: (musical skill)

*Teacher Objective: (instructional skill)

Warm-Up Activities

1. _______________________________
   Physical stretching, mental preparation

2. _______________________________
   Breathing/inhalation, prolonged exhalation

3. _______________________________
   Easy ascending interval work

4. _______________________________
   Range extension on vowels and voiced consonants

5. _______________________________
   Melismatic passage with unvoiced consonants

Sight-Singing/Ear-Training

1. _______________________________
   Multi-part tuning, balance, harmonic movement

2. _______________________________
   Dissonance, quarter-tone movement

3. _______________________________
   Sight-singing/new key, modality, interval, rhythmic movement

4. _______________________________
   Exercise created directly from first piece/transition

Piece #1
   review, polish, read new section
Piece #2
   detailed work/analysis
Piece #3
   review, transition to following rehearsal

Closure
   announcements/run
Choral Rehearsal Plan
Specific Composition

Piece:

Musical/Technical concept:

Trouble spots to address:

Introductory/Transitionary strategy:

Learner objective(s):

Teacher objective:

Synthesis activities:

1. run section to be rehearsed
2. learner self-evaluation

Analysis activities:

4. break down as needed/focus on discrete elements
5. gradually add concepts

Synthesis activities:

6. run section
7. put back into context within entire piece

Closure:

8. learner self-evaluation
9. transition using concepts addressed into next rehearsal segment.
Instrumental Rehearsal Plan
Full Rehearsal/Group Lessons

I. Warm-Up

Individual: warming the instrument
activating embouchure muscles
breath support

Ensemble: listening
tone quality
intonation
balance
phrasing
dynamics

II. Skill/Technique Session

Rhythm reading
Rhythmic pulse
Meter and subdivision
Melodic pattern reading
Exercises serve as transition to literature rehearsal

III. Main Rehearsal Goals/Significant Time Investment

Intensive rehearsal on literature

IV. Reading Time/Familiar Music

Play literature for continuity
Work transitions between sections
Sight-reading experiences
Core repertoire
TITLE OF COMPOSITION

I. **Long Range Objectives** - In the process of preparing this selection for performance, students will:

   A. perform *(composition title)* with acceptable technical accuracy and appropriate expressiveness.

   **Performance Skills**
   
   B. 
   
   C. 
   
   D. 
   
   E. 
   
   (more or fewer objectives as deemed appropriate)

   **Musical Understandings and Aural Skills**
   
   F. 
   
   G. 
   
   H. 
   
   I. 
   
   (more or fewer objectives as deemed appropriate)

II. **Anticipated Performance Problems**

   A. 
   
   B. 
   
   C. 
   
   D. 
   
   (as many or as few as are deemed appropriate)
III. **Daily Rehearsal Objectives** - In today's rehearsal of *composition title*, students will:

A.
B.
C.

(as many as are deemed appropriate for the time allotted in today's rehearsal of this composition)

IV. **Procedures** - This rehearsal's anticipated order of activities; in as much detail as is necessary to facilitate effective teaching, content, etc.

A.
B.
C.

(These should parallel the objectives but are not the same as objectives; this is what the teacher plans to do to reach the objectives identified in Section III; include reminders of special equipment, handouts, announcements, etc. pertaining to today's objectives for *(composition title)*. For young educators this often looks and sounds like a script. Consideration and inclusion of alternative procedures is advisable for those inevitable situations where what you have planned just "ain't workin'".

V. **Evaluation** - Use this section of your plan to make notes to yourself concerning the effectiveness of today's rehearsal AND concerns for future rehearsal.

**Today's Rehearsal Accomplishments and Frustrations**

A.
B.
C.

**Don't Forget For The Next Time We Work On This Piece**

A.
B.
C.

( NOTE as many as necessary; as soon after rehearsal as possible)