

MIDWEST CLINIC
December 22, 2023
Denese Odegaard
odegaardenese@gmail.com

**Elevate Your Plan to Meet the Needs of Every Student: Juggling Unique Learner
Needs to Ensure Success and Belonging**

“Many Teachers try to get students to do their work.
The most effective teachers get students to care about their work.” Stephen Cox

Session Outline

- I. Standards-based Yearly Plan - Samples of yearly plans will be provided.
 - a. Beginning and intermediate instrumental plans can be sequential based when one or more method books are used.
 - b. Secondary plans can be constructed by concepts taught over multiple years. Literature selected throughout the year supports these concepts.
 - c. Supplementary materials and activities such as music history, composition, improvisation, connections to culture, theory, and assessments should be added to the plan to provide a well-rounded music literacy experience.
- II. Standards-based Lesson Plans (If you would like blank templates, please email me)
 - a. A standards-based easy to complete template using Backwards Design will be shared. This template was developed by teachers.
 - b. The components of the plan include:
 - a. A list of standards from which to select ones to be used in the lesson.
 - b. A list of the standards' Process Components to be used in the lesson.
 - c. What will students know and be able to do.
 - d. Vocabulary used.
 - e. Resources needed.
 - f. Assessment to be given.
 - g. How the lesson is taught.
 - h. Differentiation for students who are proficient and those that need more practice. Teachers will become more aware of how to differentiate by using the Analyzing Student Work template under assessments.
 - i. Chart to create rubric, if needed.

III. Assessments

- a. Tools will be shared for easy assessment of performance, composition, improvisation, rhythm, and more.
- b. A template for the process of analyzing student work is provided along with examples of how this process changed practice for teachers by increasing awareness of individual students' needs. (Please email me for a blank template).

IV. Strategies for Reaching Every Student – embedded in sections I. through III.

- a. Allowing students voice and choice.
- b. Building a community of trust where students feel vulnerable to try new things.
- c. Giving individual feedback to students.
- d. Problem solving during conflict.
- e. Holding students accountable.
- f. Selecting diverse literature with added activities to enrich the learning process.
- g. Sharing culture.
- h. Meeting the needs of the neurodiverse.
- i. Building respect for the teacher and each other.
- j. Lowering teacher stress in difficult situations.
- k. Embracing students' interests and differences.
- l. Changing the course of the lesson based on student needs.

Three Documents to Organize your Curriculum

Begin with a yearly plan or pacing guide. This is an example of an 8th Grade Orchestra plan.

- This plan is color coordinate with all standards documents- Create (blue), Perform (purple), and Respond (red).
- Two method books were used along with an ensemble book, theory, composition, improvisation, analyzing, and performance.
- The boxes at the end of the chart offer a simple way to track which classes have completed each line.

BOOK	PAGE	KEY	RHYTHM	ACTIVITY	ASSESS	A4	B4	A7	B7	A8	B8
ET	22-23	D		scale/arpeggio							
Improvise		D	dq/eighth	Key of D							
ST	17	D	dq/eighth	In the Country							
ST	20	D	dq/eighth	Child's Prayer							
ST	24	D	dq/eighth	Classic March-Handel							
HR	#2	D									
HR	#4	D			YES						
WK	1 & 4		dq/eighth	dotted quarter/eighth							
HR	#5	D	dq/eighth								
Compose		D	dq/eighth	Key of D							
HR	#7	D	eighth/DQ								
ET	3 & 4	D		#7-13 III							
FINGER CHARTS				Key of D	YES						
Write D Major Scale on scale packet				Key of D							
Improvise		D	dq/eighth comb	tetrachords/scale/arpeggios							
Respond			Hungarian Dance No 5 Brahms	Interpret Artistic Intent							
Perform				Student choice from above exercises	YES						

Curriculum Guide for Upper Grades

- Lists concepts by Artistic Process along with how it is assessed.

Pacing Guide for: Orchestra (Proficient)

Put an X in the Creating, Performing, Responding, and Assessed columns if appropriate.

Concept	Creating	Performing	Responding	Assessed?
Listening Credits – live or online concert. 4x per year.			X	Assessed based on provided criteria.
Vocabulary			X	Based on provided list, student will spell, use the term, and define correctly.
Compositional Techniques	X	X	X	Assess student compositions and documentation when describing literature. Model techniques through improvisation.
Key Signatures – up to 5 flats and sharps.	X	X	X	Playing assessments in various keys. Identify key signatures in literature.
Time Signatures	X	X	X	Apply various time signatures in improvisation, composition, and performance. Identify how many beats and what type of note gets the beat in literature.
Shifting/Positions – ½, I, II, III, IV, and V	X	X		Assess proper shifting technique. Identify correct shifts in composition.
Intervals	X	X	X	Identify intervals in music and know intervals for chord structure in composition and analyzing music.
Rhythmic Dictation			X	Identify rhythm through listening (written).
Composition	X			Assess composition using provided parameters.
Improvisation	X	X		Assess improvisation using provided parameters.
Ensemble		X		Assess performance without a conductor using provided rubric.

Standards-based Lesson Plan – standards-based plan lists all the standards for the proficient level ensemble and is color coordinated to match all standards documents. (Please email me for blank templates of each ensemble level).

LESSON PLAN ENSEMBLES - PROFICIENT		
CREATING		
IMAGINE	MU:Cr1.1.E.1a	Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.
PLAN AND MAKE	MU:Cr2.1.E.1a	Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
	MU:Cr2.1.E.1b	Preserve draft compositions and improvisations through standard notation and audio recording.
EVALUATE AND REFINE	MU:Cr3.1.E.1a	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria , including the extent to which they address identified purposes.
PRESENT	MU:Cr3.2.E.1a	Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.
PERFORMING		
SELECT	MU:Pr4.1.E.1a	Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance .
ANALYZE	MU:Pr4.2.E.1a	Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
INTERPRET	MU:Pr4.3.E.1a	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
REHEARSE, EVALUATE AND REFINE	MU:Pr5.1.E.1a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
PRESENT	MU:Pr6.1.E.1a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
	MU:Pr6.1.E.1b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
RESPONDING		
SELECT	MU:Re7.1.E.1a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context
ANALYZE	MU:Re7.2.E.1a	Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.
INTERPRET	MU:Re8.1.E.1a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.
EVALUATE	MU:Re9.1.E.1a	Evaluate works and performances based on personally- or collaboratively developed criteria , including analysis of the structure and context.

2014 STANDARDS LESSON PLAN

Artistic Process Components Used: Put a check in the box to the left for all components used in this lesson.

Creating		Performing		Responding	
<input type="checkbox"/>	Imagine	<input type="checkbox"/>	Select	<input type="checkbox"/>	Select
<input type="checkbox"/>	Plan and Make	<input type="checkbox"/>	Analyze	<input type="checkbox"/>	Analyze
<input type="checkbox"/>	Evaluate and Refine	<input type="checkbox"/>	Interpret	<input type="checkbox"/>	Interpret
<input type="checkbox"/>	Present	<input type="checkbox"/>	Rehearse, Evaluate, Refine	<input type="checkbox"/>	Evaluate
<input type="checkbox"/>		<input type="checkbox"/>	Present	<input type="checkbox"/>	

ESTABLISHED GOALS

Students Will Know:

Students Will Be Able to Do:

Vocabulary:

RESOURCES NEEDED

ASSESSMENT

How will the goal or outcome be assessed? See below for the rubric (if applicable).

HOW IS THE LESSON TAUGHT

Learning Activities Sequence: include information about what the teacher does and what the students do, formative assessment used (checking for understanding along the way), label Day 1, Day 2, etc. if the lesson is completed over multiple class periods, and attach any worksheets or assessments to this plan at the end of the document.

21ST CENTURY SKILLS

Put a check in the lines of the skills used in this lesson.

Critical Thinking	Collaboration	Communication	Creativity
<input type="checkbox"/> Information & Discovery	<input type="checkbox"/> Leadership & Initiative	<input type="checkbox"/> Engaging in Conversations & Discussions	<input type="checkbox"/> Idea Generation
<input type="checkbox"/> Interpretation & Analysis	<input type="checkbox"/> Cooperation	<input type="checkbox"/> Communicate Using Digital Media	<input type="checkbox"/> Idea Design & Refinement
<input type="checkbox"/> Reasoning	<input type="checkbox"/> Flexibility	<input type="checkbox"/> Effective Listening	<input type="checkbox"/> Openness & Courage to Explore
<input type="checkbox"/> Constructing Arguments	<input type="checkbox"/> Responsibility and Productivity	<input type="checkbox"/> Communicating in Diverse Environments	<input type="checkbox"/> Working Creatively With Others
<input type="checkbox"/> Problem Solving Systems	<input type="checkbox"/> Collaborate Using Digital Media	<input type="checkbox"/> Delivering Oral Presentations	<input type="checkbox"/> Creative Production & Innovation
<input type="checkbox"/> Thinking (Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems)	<input type="checkbox"/> Responsiveness & Constructive Feedback		

DIFFERENTIATION – PROCESS, PRODUCT, OR CONTENT

How will you create a different process, product, or content for those that get it and for those that do not?

Rubric for:					
#	Criteria	Advanced	Proficient	Partially Proficient	Novice
1					
2					
3					
4					
5					
6					
7					

Rubric Reminders:

1. The rubric is shared with the students with the criteria numbered so that the teacher can select which criteria to assess and share with the students.
2. Try to use as much of the same sentence stem for each level.
3. Remember to write Level 1 in positive language – needs assistance, is beginning to... etc.

Analyzing Student Work – allows you to identify which students are proficient or not and how to differentiate strategies for assisting students who may need reteaching or extra practice.

Analyzing Student Work (Formative) – Performance Using Rubric

Purpose: *This tool is used to analyze student work – use one document for each criterion you analyze. This answers questions three and four of a PLC “how to respond when students don’t know, and when they already know” (applying interventions/extensions). It has immediate application and impact on student learning.*

Grade or Course: 8th Orchestra **Unit/Lesson:** melodic minor scale **Date:** 1-21-13

Assignment or Assessment Analyzed: melodic scale-use one set or section.

STEP 1 **ORGANIZE DOCUMENTS** – you will need performance rubric, recordings and this document.

STEP 2 If my students meet the learning target(s), **WHAT WILL I OBSERVE** in this work? Write the descriptor from Level 3 on your rubric which could include vocabulary, skills, knowledge or reasoning.

Rubric Level 3 – Student Plays in Tune

STEP 3 Make general **PREDICTIONS** on how this section of students will perform.

- ✓ most students will play the melodic progression in tune with some not hearing or understanding the raised 7th on the way up and lowered on the way down
- ✓ most students will be able to shift correctly with some not moving their hand to the correct location
- ✓ a few students will not have correct finger spacings or hand placement
- ✓ most students will adjust pitches as needed

STEP 4 **GO VISUAL** As you listen to or watch the student performances, complete the following chart with these steps:

1. Insert the name of the student.
2. List descriptions of what you see/hear for the criteria you selected making sure to include **what is present and what is missing**.
3. Insert the rubric level 4-3-2-1 that best describes that student

Note: You should use one of these documents for each criterion you want to analyze.

Name of Student	Description of Performance – what is present and what is missing.	Rubric Level
1	Slides to fix pitches, hand does not shift to proper place, upper position finger spacings incorrect	2
10	Raised 7 th pitch flat, shift and finger spacings incorrect, can't hear & adjust to difference on the way down	1
11	Nice shift, finger spacings correct, smooth shift to correct note	3
12	Closer 7 th -8 th pitches, nice finger spacings in positions, adjusts pitches when needed, a few notes out of tune	2
13	Nice shift, finger spacings are correct, no pitch adjustments	3
2	Pitches correct except for 1 pitch	3
3	Adjusts pitches, used vibrato, slides into pitch to lower 7 th tone, 7 th & 8 th pitch need to be higher, shift not accurate	2
4	Shift not quite accurate, some sliding finger spacings in position	2
5	Lower 7 th , shift accurate, some hesitation needed to figure out note to be played	2
6	7 th -8 th half step good, most notes in tune, some adjustments made	2
7	Minor third at start of scale missing, got lost in the scale, didn't make it all the way up, no sense of melodic minor sound	1
8	Slides into shift going up, accurate shift going down, understands melodic minor scale, pitches and finger spacings correct	3
9	Concept of melodic minor good, some out of tune notes due to finger spacings, most notes in tune	2

Using your data from the form above, write the names of the students that fall into each rubric level below:

	Level 4	Level 3	Level 2	Level 1
Names of Students – analyzing data		11 13	1	10
		2	12	7
		8	3	
			4	
			5	
			6	
			9	
	% of class	30% of class	60% of class	10% of class

The percentages listed above provide a picture of where your students are in their learning and helps to give you information about next steps to take.

STEP 5 **OBSERVE** *Narrow the sample.*

Using the 1st chart in Step 4:

1. Circle the name of a student from each rubric level that best describes a performance for that level.
2. Below, write your observations from the performance under the corresponding rubric level. List the qualities of the work that are present *or* are missing based on the expectations.
3. Put a + sign by the qualities that are present and a – sign by qualities that are missing.

	Level 4	Level 3	Level 2	Level 1
Describing attributes of student work		+ finger spacings correct +no pitch adjustments +accurate shift +hand in correct place on fingerboard +understands the look and sound of a melodic minor scale	+correct pitches -slides into correct pitch -shift not accurate -finger spacings off +understands the look and sound of a melodic minor scale	-raised 7 th flat -finger spacings incorrect -doesn't understand the look and sound of a melodic minor scale -ascending pitches are accurate -needs to adjust descending pitches

STEP 6 **INFER/QUESTION** Go back to Step 3. **How did your predictions match the student work analyzed?** Under each rubric level, write the answers to these questions about the student and what you could do differently as a teacher.

	Level 4 What strengths do I see? How can you deepen student understanding?	Level 3 What strengths do I see? How can you deepen student understanding?	Level 2 What skills or gaps need to be addressed? What is needed to move the student to Level 3?	Level 1 What skills or gaps need to be addressed? What is needed to move the student to Level 2-3?
Identifying Learning Needs	As a teacher: was I clear with my expectations/instructions/examples of strong and weak work?			
		Understands and can hear melodic minor scale. Can place fingers correctly with no adjustments. Shifts are accurate both up and down.	Basically, understands and can hear the melodic minor scale. Intonation is generally correct but does hear that a note is incorrect and adjusts it. Shifting may involve a slide into a note or be slightly off.	The half steps and whole steps in the melodic minor scale need to be addressed. Finger placements affect intonation. Shifting needs work to hear and feel the space from one note to another.

STEP 7 PLAN Learning Needs.

Construct a detailed plan on how to differentiate for your students using statements such as: “five students need to improve _____ through (list learning tasks) or “10 students meet or exceed the target and will be enriched by (list learning tasks).

Differentiating for Students	Meets or Exceeds Standard	Below Standard
	<ul style="list-style-type: none"> ✓ find literature in this key that may be a small ensemble for students to practice while teacher works with other students ✓ YouTube videos with selection in a melodic minor key to listen to harmonic structure ✓ compose a piece in melodic minor key exercise or short piece and perform for other students in this category – assess each other 	<ul style="list-style-type: none"> ✓ write out the melodic minor scale with half steps and show the difference of notes and finger placements going up and down ✓ play aural examples of the scale with the student pointing to each scale pitch as he hears it ✓ practice the note they shift from and the note they shift to so that the student can hear and feel the interval ✓ talk about finger spacings decreasing as you get higher after shifting ✓ practice 4 notes of the scale at a time ✓ teacher plays a pitch on the piano and student matches it all the way up the scale and down. Gradually speed up

Fargo Public Schools Secondary Specialists, based on ASW of New Teacher Center and Using Data ASW 12.2012