MODELS OF TEACHING PORTFOLIO

Submitted by

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to

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**Purpose and Objective of Portfolio**

**EDUC 6330: Teaching Methodology for the Professional**

**Purpose:** The purpose of this portfolio is to demonstrate the use of various teaching models that have been presented in our class in a practical lesson plan format with the intent to be used in my classroom in the forthcoming years.

**Objective:** The specific objective of this portfolio is to demonstrate the use of various teaching models in my role as a student educator. The following lesson plans were designed for use in my Teaching Methodology for the Professional class at Houston Baptist University. They are intended to model instructional methods for pre-service teachers, while simultaneously providing them with necessary information regarding our curriculum. Rather than using the traditional lesson plan outline, I have employed the syntax model presented in our text for each model demonstrated. In addition, I have created various other teaching tools to be utilized in conjunction with these lesson presentations.

The Picture Word Inductive Model: Example A

**Lesson Title:** An Introduction to the Musical Orchestra

**Targeted Grade Level:**Second Grade

**Subject:** Music

**Lesson Goals:** The learner will explore the defining facets of a typical orchestra, including the instruments used, the people involved, the seating arrangement of musicians, and the typical performance location. This goal will be facilitated through examination of and discussion about a picture of an orchestra group performing onstage.

**Lesson Objectives:**

* The learner will construct connections between the concept of instrument volume and designated instrument location in orchestra group on stage.
* The learner will construct connections between the use of different instruments and how they are categorized by the four instrument families.
* The learner will explore the relationships between the conductor and different musicians.
* The learner will recognize various examples of non-instrumental equipment and objects found onstage during an orchestra performance.
* The learner will formulate inferences regarding the ways in which the following are interrelated within a performing orchestra group: conductor, musicians, instruments used, and location of those instruments on stage.

**Materials/Resources Needed:**

* A picture of an orchestra performing onstage will be necessary. An example of one such picture can be found at the conclusion of this lesson. The picture must be displayed in such a way that the entire class may view it as the teacher writes words surrounding the image. For instance, the picture might be enlarged and displayed on a piece of chart paper, or it could be projected onto an Interactive White Board on which the teacher can write words.
* A writing instrument for the teacher will also be necessary.
* Writing paper and a pencil will be used by each student as well.

**Lesson Components:**

1. **Look at the picture.**

The teacher will ask that the students gather around the picture of the performing orchestra group and find a comfortable place in which to sit in order that they can take some time to carefully observe the image and its components.

1. **What do you see?**

The teacher will then instruct the students to suggest items they see in the picture.

1. **Label the items in the picture.**

As each item is mentioned one at a time, the teacher will draw a line from that particular item in the picture to the blank area bordering the picture, labeling the item with the word the student has suggested. After he or she has written the name of the item, the teacher will read the word aloud, spell the word, and say the word once more, before instructing the students to do the same in unison.

1. **Read the labels aloud.**

Once the class has had ample time to suggest labels for the items in the picture, the teacher will lead the students in reading the words surrounding the picture aloud simultaneously.

1. **Group the terms into categories.**

Next, the teacher will ask the students for suggestions regarding how the items might best be grouped into categories. After labels have been created for these categories, students will offer suggestions as to which items would most appropriately fit into which categories.

1. **Say, spell, say the words.**

Once these lists have been created, the teacher will lead the students in once again saying, spelling, and saying each item after he or she has modeled this process.

1. **Add to the lists.**

Next, the teacher will ask students to volunteer suggestions as to additional items to contribute to the list that are not included in the picture. For example, if students have formulated a list of additional instruments that can be found in an orchestra, a student might suggest that the word “piano” or “harpsichord” be added to the list. To a list entitled “items found onstage during an orchestra performance”, a student could suggest that the word “microphones” be included in the list.

1. **Think of a title.**

After ample time has been provided for the addition of new words to each list, the teacher will ask students to invent a title for the picture that summarizes what is taking place within it. The teacher will write the agreed upon title above the picture.

1. **Write a sentence.**

Once a title has been written, the teacher will ask each student to take time to formulate a sentence to describe the picture. Then, he or she will request that students share their ideas with the class while the teacher writes those sentences beneath the picture as they are articulated.

1. **Read the sentences aloud.**

The class will next read each of the sentences written below the picture aloud in unison.

1. **What can you infer from this picture?**

The teacher will then lead the students in discussing inferences they might derive from the picture, explaining that the word “inference” is another word for “conclusion” or “idea based upon what we see or have read.”

1. **Write a paragraph about the picture.**

As a final step, students will be given time to construct a paragraph describing the picture. Additional time will be provided to share these paragraphs aloud after everyone has completed their writing. The teacher will leave the labeled chart hanging in a prominent position in the classroom in order that as the class progresses through further lessons regarding the orchestra, the students may refer back to this example of an orchestra group performing onstage.

[](http://www.google.com/url?sa=i&rct=j&q=&esrc=s&frm=1&source=images&cd=&cad=rja&uact=8&docid=nf58CHcFhLsTSM&tbnid=iZFynGTwLTCzzM:&ved=0CAUQjRw&url=http://onthewight.com/author/helen-foster/&ei=rS-aU8y3FY2IogT7loHoDw&bvm=bv.68911936,d.aWw&psig=AFQjCNG-K6zSdQscKNyXqQOy84hK5n2cZg&ust=1402699754952290)

The Picture Word Inductive Model: Example B

**Lesson Title:** An Introduction to a Jazz Band

**Targeted Grade Level:**Second Grade

**Subject:** Music

**Lesson Goals:** The learner will explore the defining facets of a typical jazz band performance, including the instruments used, the people involved, the arrangement of musicians on stage, and the typical different performance venues. This goal will be facilitated through examination of and discussion about a picture of a jazz band performing onstage.

**Lesson Objectives:**

* The learner will construct connections between the concept of instrument and vocalist emphasis and designated instrument/vocalist location in jazz band on stage.
* The learner will construct connections between the use of different instruments and how they are categorized by the four instrument families.
* The learner will explore the relationships between the audience and different musicians.
* The learner will explore the relationships between the band leader, vocalist, and band musicians.
* The learner will recognize various examples of non-instrumental equipment and objects found onstage during a jazz band performance.
* The learner will formulate inferences regarding the ways in which the following are interrelated within a performing jazz band: band leader, musicians, instruments used, and location of those instruments on stage.

**Materials/Resources Needed:**

* A picture of a jazz band performing onstage will be necessary. An example of one such picture can be found at the conclusion of this lesson. The picture must be displayed in such a way that the entire class may view it as the teacher writes words surrounding the image.
* A writing instrument for the teacher will also be necessary.
* Writing paper and a pencil will be used by each student as well.

**Lesson Components:**

1. **Look at the picture.**

The teacher will ask that the students gather around the picture of the performing jazz band and find a comfortable place in which to sit in order that they can take some time to carefully observe the image and its components.

1. **What do you see?**

The teacher will then instruct the students to suggest items they see in the picture.

1. **Label the items in the picture.**

As each item is mentioned one at a time, the teacher will draw a line from that particular item in the picture to the blank area bordering the picture, labeling the item with the word the student has suggested. After he or she has written the name of the item, the teacher will read the word aloud, spell the word, and say the word once more, before instructing the students to do the same in unison.

1. **Read the labels aloud.**

Once the class has had ample time to suggest labels for the items in the picture, the teacher will lead the students in reading the words surrounding the picture aloud simultaneously.

1. **Group the terms into categories.**

Next, the teacher will ask the students for suggestions regarding how the items might best be grouped into categories. After labels have been created for these categories, students will offer suggestions as to which items would most appropriately fit into which categories.

1. **Say, spell, say the words.**

Once these lists have been created, the teacher will lead the students in once again saying, spelling, and saying each item after he or she has modeled this process.

1. **Add to the lists.**

Next, the teacher will ask students to volunteer suggestions as to additional items to contribute to the list that are not included in the picture. For example, if students have formulated a list of additional instruments that can be found in a jazz band, a student might suggest that the word “keyboard” or “trumpet” be added to the list. To a list entitled “items found onstage during a jazz band performance”, a student could suggest that the word “microphones”, “music stands”, or “monitors” be included in the list.

1. **Think of a title.**

After ample time has been provided for the addition of new words to each list, the teacher will ask students to invent a title for the picture that summarizes what is taking place within it. The teacher will write the agreed upon title above the picture.

1. **Write a sentence.**

Once a title has been written, the teacher will ask each student to take time to formulate a sentence to describe the picture. Then, he or she will request that students share their ideas with the class while the teacher writes those sentences beneath the picture as they are articulated.

1. **Read the sentences aloud.**

The class will next read each of the sentences written below the picture aloud in unison.

1. **What can you infer from this picture?**

The teacher will then lead the students in discussing inferences they might derive from the picture, explaining that the word “inference” is another word for “conclusion” or “idea based upon what we see or have read.”

1. **Write a paragraph about the picture.**

As a final step, students will be given time to construct a paragraph describing the picture. Additional time will be provided to share these paragraphs aloud after everyone has completed their writing. The teacher will leave the labeled chart hanging in a prominent position in the classroom in order that as the class progresses through further lessons regarding different types of musical groups, the students may refer back to this example.

[](http://jordancolburn.com/wp-content/uploads/2011/09/palmaproject1.jpg)

The Concept Attainment Model: Example A

**Lesson Title:** The Percussion Instrument Family

**Targeted Grade Level:**Third Grade

**Subject:** Music

**Lesson Goals:** The learner will explore the defining attributes of percussion instruments through the investigation of positive and negative exemplars.

**Lesson Objectives:**

* The learner will compare attributes in positive and negative exemplars of musical instruments to determine how percussion instruments are alike.
* The learner will classify given exemplars as positive or negative.
* The learner will interpret data and develop labels for the categories in order that they can be manipulated symbolically.
* The learner will formulate his or her own examples of positive and negative exemplars to present to class.

**Materials/Resources Needed:**

* Images of both various percussion instruments as well as non-percussion instruments will be necessary for this lesson. There should be at least ten examples of each, and the images may be displayed for the class either digitally via a large screen or on paper.
* Chart paper and markers will also be necessary for each group.
* Drawing paper and a pencil, as well as crayons, markers, or colored pencils will be used by each student.

**Lesson Components:**

**Phase 1: Teacher Presents Labeled Exemplars and Students Compare Attributes**

After the teacher assigns students to groups of two or three, he or she will display a chart containing two columns. One column will be labeled “Positive Exemplars” and the adjoining column will be titled “Negative Exemplars.” Beneath the Positive Exemplars label will be at least five images depicting various percussion instruments. Within the Negative Exemplars column will be presented at least five images of various non-percussion instruments. The teacher will explain that in this lesson, the positive exemplars have at least one common attribute, or characteristic. He or she will then instruct students to compare the similarities and differences in the positive and negative exemplars and to share those observations within their groups.

**Phase 2: Students Generate and Test a Hypothesis**

After each student has been given ample time to share his or her illustration(s), the teacher will ask students to develop a hypothesis regarding the similarities between the positive exemplars discussed within their groups, and students will be directed to write a sentence or two explaining their hypothesis.

**Phase 3: Students State a Definition According to Essential Attributes**

Once time has been given to share various hypotheses, students will be asked to write a brief definition according to the common attribute observed among the positive exemplars. They will share definitions with their group members before offering ideas within a class discussion.

**Phase 4: Students Classify Additional Exemplars as Positive or Negative**

Next, the teacher will provide a randomly organized set of ten percussion and non-percussion musical instruments images. He or she will ask the students to closely examine each new picture before classifying the exemplars as either positive or negative. The students will then be directed to share their ideas within their groups before doing so within a class discussion format.

**Phase 5: Teacher Confirms Hypothesis, Names Concepts, and Restates Definition**

The teacher will confirm the correct hypothesis with the class, revealing that each of the musical instruments presented in the positive exemplar category are examples of instruments found in the percussion instrument family. Students will then be asked to share potential consistent characteristics of percussion instruments within their groups before doing so with the class. The teacher and students will work together to form a list of common characteristics of percussion instruments (sounds from percussions instruments are produced by hitting, shaking, or scraping the instrument) which will be written by each student on his or her sheet for reference in the future as the class proceeds through the instrument family unit.

**Phase 6: Students Generate Positive Exemplars and Describe Thoughts**

Students will then be directed to illustrate at least one image of a positive exemplar (a percussion instrument) before sharing their illustrations within their groups. Next, students will be encouraged to present and describe their illustrations to the class.

**Phase 7: Students Discuss the Role of the Hypothesis and Attributes**

The teacher will lead the class in a discussion regarding the roles percussion instruments play in music and musical groups like bands, ensembles, and orchestras. Some inquiry questions to consider include the following:

* In light of the positive exemplars, what might be some primary uses of percussion instruments in music creation and performances?
* What characteristic variations are shown in the percussion instruments listed under the positive exemplars column?
* What types of percussion instruments are depicted within the positive exemplars, and how are their sounds produced?

The Concept Attainment Model: Example B

**Lesson Title:** The String Instrument Family

**Targeted Grade Level:**Second Grade

**Subject:** Music

**Lesson Goals:** The learner will explore the defining attributes of string instruments through the investigation of positive and negative exemplars.

**Lesson Objectives:**

* The learner will compare attributes in positive and negative exemplars of musical instruments to determine how string instruments are alike.
* The learner will classify given exemplars as positive or negative.
* The learner will interpret data and develop labels for the categories in order that they can be manipulated symbolically.
* The learner will formulate his or her own examples of positive and negative exemplars to present to class.

**Materials/Resources Needed:**

* Images of both various string instruments as well as non-string instruments will be necessary for this lesson. There should be at least ten examples of each, and the images may be displayed for the class either digitally via a large screen or on paper.
* Chart paper and markers will also be necessary for each group.
* Drawing paper and a pencil, as well as crayons, markers, or colored pencils will be used by each student.

**Lesson Components:**

**Phase 1: Teacher Presents Labeled Exemplars and Students Compare Attributes**

After the teacher assigns students to groups of two or three, he or she will display a chart containing two columns. One column will be labeled “Positive Exemplars” and the adjoining column will be titled “Negative Exemplars.” Beneath the Positive Exemplars label will be at least five images depicting various string instruments. Within the Negative Exemplars column will be presented at least five images of various non-string instruments. The teacher will explain that in this lesson, the positive exemplars have at least one common attribute, or characteristic. He or she will then instruct students to compare the similarities and differences in the positive and negative exemplars and to share those observations within their groups.

**Phase 2: Students Generate and Test a Hypothesis**

After each student has been given ample time to share his or her illustration(s), the teacher will ask students to develop a hypothesis regarding the similarities between the positive exemplars discussed within their groups, and students will be directed to write a sentence or two explaining their hypothesis.

**Phase 3: Students State a Definition According to Essential Attributes**

Once time has been given to share various hypotheses, students will be asked to write a brief definition according to the common attribute observed among the positive exemplars. They will share definitions with their group members before offering ideas within a class discussion.

**Phase 4: Students Classify Additional Exemplars as Positive or Negative**

Next, the teacher will provide a randomly organized set of ten string and non-string musical instruments images. He or she will ask the students to closely examine each new picture before classifying the exemplars as either positive or negative. The students will then be directed to share their ideas within their groups before doing so within a class discussion format.

**Phase 5: Teacher Confirms Hypothesis, Names Concepts, and Restates Definition**

The teacher will confirm the correct hypothesis with the class, revealing that each of the musical instruments presented in the positive exemplar category are examples of instruments found in the string instrument family. Students will then be asked to share potential consistent characteristics of percussion instruments within their groups before doing so with the class. The teacher and students will work together to form a list of common characteristics of string instruments (sounds from string instruments are produced by strumming, plucking, or bowing the instrument) which will be written by each student on his or her sheet for reference in the future as the class proceeds through the instrument family unit.

**Phase 6: Students Generate Positive Exemplars and Describe Thoughts**

Students will then be directed to illustrate at least one image of a positive exemplar (a string instrument) before sharing their illustrations within their groups. Next, students will be encouraged to present and describe their illustrations to the class.

**Phase 7: Students Discuss the Role of the Hypothesis and Attributes**

The teacher will lead the class in a discussion regarding the roles string instruments play in music and musical groups like bands, ensembles, and orchestras. Some inquiry questions to consider include the following:

* In light of the positive exemplars, what might be some primary uses of string instruments in music creation and performances?
* What characteristic variations are shown in the string instruments listed under the positive exemplars column?
* What types of string instruments are depicted within the positive exemplars, and how are their sounds produced?

We will conclude and wrap up the lesson discussion with a video clip showing the string section of an orchestra playing and view the role that the string instruments play based on the previous class discussion.

The Synectics Model

**Lesson Title:** Characteristics of the Brass Family

**Targeted Grade Level:**Second Grade

**Subject:** Music

**Lesson Goals:** The learner will explore the defining characteristics of instruments found in the Brass Instrument Family. This goal will be facilitated through synectics, or the art of enhancing creative thought.

**Lesson Objectives:**

* The learner will recognize and enumerate the defining characteristics of instruments found in the brass instrument family.
* The learner will create direct analogies, personal analogies, and compressed conflict to describe the various instrument characteristics from the brass family.

**Materials/Resources Needed:**

* A microphone will be used in this lesson.
* A picture of a vocalist singing will also be necessary. An example of one such picture can be found at the conclusion of this lesson. The picture must be displayed in such a way that the entire class may view it as the teacher and students discuss the image. For instance, the picture might be enlarged and displayed on a piece of chart paper, or it could be projected onto a screen or an Interactive White Board.
* Writing paper and a pencil will also be used by each student.

**Lesson Components:**

**Phase 1: Description of the Present Condition**

The teacher will display a picture of a vocalist singing on stage, asking the students to observe the image before offering suggestions regarding the major circumstances taking place within it. Possible student suggestions include:

“The singer is singing before an audience.”

“He is so cool and seems to be having so much fun!”

**Phase 2: Direct Analogy**

After sufficient time has been allowed for a variety of student responses, the teacher will explain that the next phase – direct analogies – will begin with the teacher asking a series of questions. He or she will help the students understand that a direct analogy is a comparison of two objects or concepts, using questions for the students to answer such as the following:

“How is recess like life?”

“How is a basketball jersey like friendship?”

After pulling out the microphone, the teacher will encourage the students to focus on answering this question:

“How is a microphone like a brass instrument?”

Possible responses include:

“They both are used by a person to produce an audible sound.”

“Brass instruments use air flow to produce sound much like a microphone uses air flow to magnify sound.”

“They both are constructed from solid materials.”

**Phase 3: Personal Analogy**

Once sufficient time has been provided for the process of creating direct analogies, he or she will advance the students to personal analogies, in which they will think as though they have become part of the physical element of the microphone. He or she might begin with a statement such as this:

“Now, become a microphone. Microphone, you are being used on a performing stage during a concert where a singer is holding you and very dynamically singing through you. How do you feel?”

Possible student responses include:

“I feel like I’m about to explode! This guy is ‘yelling’ in my ear and it’s causing me to seemingly vibrate all over!”

“I feel excited! Everyone’s eyes are on me, and I am the star of the show!”

**Phase 4: Compressed Conflict**

The teacher will next explain the idea of compressed conflict, which is typically a two-word phrase in which the words appear to contradict one another. He or she will do this through the use of examples such as the following: bitter sweet, beautiful nightmare, nourishing flame. Then, he or she will ask the students to generate compressed conflicts using their descriptions from phases two and three. For example, students might offer the following suggestions: dynamically calm, audible silence, solid flow, constructed vibrations. ,.

**Phase 5: Direct Analogy**

Based upon a chosen example of compressed conflict, the students will generate another direct analogy. For example, the teacher might ask the students to consider one of the following statements:

“What is an example of audible silence?”

“How can the sound from a brass instrument be both dynamic and calm?”

**Phase 6: Reexamination of the Original Task**

After some discussion about these direct analogies containing compressed conflict, the teacher will ask the students to move back to the original picture while using the last analogy (“How can the sound from a brass instrument be both dynamic and calm?”). He or she will direct the students to write about the image with this analogy in mind.

http://www.kimkellyorchestra.com/

The Inductive Thinking Model

**Lesson Title:** The Four Musical Instrument Families

**Targeted Grade Level:**Second Grade

**Subject:** Music

**Lesson Goals:** The learner will explore the defining attributes of all four music instrument families (the domain). This goal will be facilitated through the construction of data sets based upon the various musical instrument attributes.

**Lesson Objectives:**

* The learner will recognize and enumerate the defining attributes of each musical instrument.
* The learner will group instruments into categories (or families) according to common attributes.
* The learner will interpret data and develop labels for the categories in order that the various instruments can be classified accordingly.
* The learner will convert the categories (or families) into hypotheses in order to be able to classify other related instruments.

**Materials/Resources Needed:**

* Each group of two or three students will require an assortment of pictures of at least four various instruments from the following instrument families: Brass, Woodwind, Percussion, and String. These instrument images will be on separate small square pieces of paper that have been cut out.
* Chart paper and markers will also be necessary for each group.
* Construction paper, rulers, scissors, and small adhesive notes will be used by each student as well.

**Lesson Components:**

**Focusing Event:**

The teacher will guide students in discussing why it is important to learn about instrument families. For example, the class might talk about the need to be able to recognize the characteristics of an instrument and be able to correctly classify it and place it into the appropriate instrument family.

**Phase 1: Data Collection and Presentation**

After the teacher assigns students to groups of two or three, he or she will distribute an assortment of pictures of at least four various instruments from the following instrument families: Brass, Woodwind, Percussion, and String. The images of instruments will be dispersed to the groups in random order, seemingly without organization.

**Phase 2: Examining and Enumerating Data**

The teacher will then instruct the students to closely examine each image that has been given to their group. The students will be directed to use the small adhesive notes presented to their groups to jot brief bits of information regarding any common attributes among the images of instruments before placing relevant notes upon them. The teacher must be certain not to rush the students during this crucial stage, in order to assist in preventing superficial inquiry.

**Phase 3: Grouping Items into Categories**

Once sufficient time has been provided for the process of inquiry and labeling, students will be directed to discuss within their groups various categories into which each instrument image might be placed, as well as the reasoning used to determine each member's decision (**formative check**).

**Phase 4: Interpreting Data and Developing Labels**

After each group member has been given ample time to express his or her thoughts regarding categorization, the teacher will direct the students to determine the labels to be used in categorizing the groups of the items. Next, group members will work together to create a chart that allows for the physical grouping in accordance with these labels (**formative check**). One to two members will be designated “Scribe” and will be in charge of creating the chart using chart paper and markers. The remaining group member(s) will be assigned the role of “Presenter” and will prepare to share the group's labels and data sets with the class.

**Phase 5: Building Hypotheses and Generating Skills**

Once each group has presented, the teacher will lead the students in discussing similarities and differences between each group’s labels and data sets. Finally, he or she will present a previously created chart displaying the instrument family names as category labels.

Students will take time to sort their group's instrument images into these categories if they have not already done so. Additionally, they will add the instrument family names to each category using the teacher's chart for reference.

Next, the teacher will lead the students in a discussion based upon the development of certain instrument family hypotheses involving why certain instruments would be placed in a particular family. For example, he or she might ask them to consider the conclusions that can be drawn relating to all instruments placed in the Brass Family. After some examination, students will likely develop the hypothesis that by looking at the mouthpiece of a wind instrument, one can predict if the instrument belongs in the Brass Family or the Woodwind Family. All mouthpieces from a brass instrument are circular whereas none of the mouthpieces from a woodwind instrument are. If further instruction is necessary, the teacher will guide students in formulating examples using additional instruments and the specific characteristics of each instrument family (**reteach**).

Finally, students will build skills from these categories by producing and creating an instrument that fits into each category (or family). Using rulers, construction paper, and scissors, each student will draw and cut out an instrument that can be added to each instrument family on the teacher's chart, thus creating one cumulative chart complete with contributions from each class member (**summative evaluation**). This chart might be displayed in a prominent position on the classroom wall, in order that students may refer back to their handiwork throughout the year when completing assignments involving instrument families.

Lesson 6: The Advance Organizer Model

**Lesson Title:** My Favorite Genre of Music

**Targeted Grade Level:**Third Grade

**Subject:** Music

**Lesson Goals:** The learner will understand that data can be collected and represented as a meaningful graph, which can then be used to effectively communicate this data to others.

**Lesson Objectives:**

* The learner will collect data from their classmates regarding what is their favorite genre of music.
* The learner will create a graph using Microsoft Excel that “tells the story” of their data in an accurate and effective manner.

**Materials/Resources Needed:**

* Each student will require access to a computer on which Microsoft Excel software is available.
* Chart paper will also be needed for this lesson.

**Lesson Components:**

**Phase 1: Presentation of Advance Organizer**

The teacher will play a sample of a variety of music genres for the students to listen to. After each sample is played, the teacher will ask if anyone knows the name of that genre before telling and briefly describing its historical origin and background. The teacher will do this for all of the different genres listened to. After a brief discussion of the different music genres listened to, the teacher will explain that the class will begin a new unit in music spotlighting the concept of music genres.

The teacher will proceed by offering an introductory question for the students to ponder: “What is your favorite genre of music you enjoy listening to?” He or she will also explain that this goal will be facilitated through the use of an advance organizer called a bar graph. The teacher will emphasize that this tool can be very useful in any subject area for helping us organize and display data.

He or she will then offer an example of a premade bar graph for the class to examine, asking them to share their ideas regarding its defining features. Possible responses include the following:

“The taller or longer bars show that there is more of something, and the shorter bars symbolize less of something.”

“The graph has a title and labels for each axis.”

“The bars are spaced far enough apart or are different colors in order that each bar stands out.”

The teacher will offer more examples, and as the graphs are discussed, he or she will be certain to explain the purpose of each (or the information each graph is intended to represent). The teacher will then direct the learner’s attention back to the original lesson idea by repeating the thought question offered earlier: “What is your favorite genre of music you enjoy listening to?”

**Phase 2: Presentation of the Learning Task or Material**

As they are guided by the teacher, the students will orally compile a list of music genres mentioned by various students. The teacher will capture their ideas on chart paper. Next, he or she will guide the students in creating categories by which items can be grouped, for example “Jazz” (such as Be-Bop or Swing), “Country” (such as “Hill-Billy music), “Pop,” and “Rock.” After this process has been completed, the teacher will help the students understand the purpose for taking time to organize their suggestions into categories. He or she might guide the students in realizing that to effectively display information on a bar graph, it must first be organized into sets that will each be represented by a bar.

**Phase 3: Strengthening Cognitive Organization**

The class will then relocate to the computer lab, along with their chart of ideas. As they are guided by the teacher, each student will work in Microsoft Excel to generate a table of data. The teacher will connect new ideas regarding music genres to previously learned content through *promotion of integrative reconciliation*. Using their already created class categories, the students will participate in an oral survey to determine which category best describes and list their favorite music genre. As the teacher calls out each category, students will raise hands, and he or she will record the number of students selecting that category next to the category name.

The teacher will *promote active reception learning* by asking students to view the resulting table from alternative points of view. For example, one student might observe that the “Pop” category is more popular than the “Jazz”, and the teacher might call on several different students to offer suggestions as to why this could be the case.

After adequate time has been devoted to the discussion, the teacher will guide the students in inputting this data into their own tables, to the right of the appropriate categories. Next, the teacher will lead the students in selecting the bar graph option to represent their chart data. The teacher will then guide the students in creating a title and axis headings for their graphs. Finally, the students will print their finished products (an example is displayed at the conclusion of this lesson).

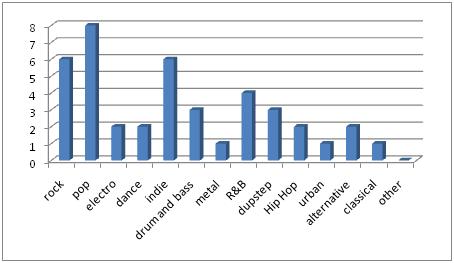
A critical approach to knowledge will then be fostered by the teacher through asking the students to recognize assumptions or inferences that have been made about courage, to challenge these assumptions and inferences, and to reconcile contradictions among them. For instance, as the students are examining the graphs they have created, the teacher might ask them to describe what can be drawn about the different genres of music data. Possible suggestions include the following:

“Everyone enjoys listening to different styles of music.”

“Pop music seems to be the most popular style of music listened to in the classroom”

“One style of music that may be relaxing for a person may not be relaxing at all for me!”

As students are offering insights, the teacher will aid in clarifying their responses for the class through questions such as, “Can you give us some examples of what you mean?” and “Can you explain how you reached that conclusion?” The lesson will culminate in the students taking time to write a short paragraph describing the new insights they have gained regarding different genres of music.



The Memory Model

**Lesson Title:** Naming the Lines and Spaces of the Treble Clef

**Targeted Grade Level:**Second Grade

**Subject:** Music/Music Theory

**Lesson Goals:** The learner will commit to memory the letter names and order of the five lines of the treble clef: E, G, B, D, and F, and four spaces: F, A, C, E.

**Lesson Objectives:**

* The learner will formulate and practice a set of mnemonics to assist them in remembering the names and order of the five lines and four spaces of the treble clef.
* The learner will identify the names of the five lines and four spaces of the treble clef and reflect upon their positions in relation to one another.

**Materials/Resources Needed:**

* A large photograph or illustration of a violinist preparing to play the violin, a sizeable image displaying the treble clef staff, and a set of modeling clay will be necessary for the teacher.
* Each group of two or three students will require modeling clay and a laminated sheet displaying the lines and spaces of the treble clef staff.
* Markers will also be necessary for each group.

**Lesson Components:**

**Phase 1: Attending to the Material**

The teacher will display a photograph or illustration of a violinist preparing to perform before asking each student to pretend he or she is that violinist. Next, the teacher will ask the students to imagine they are preparing to perform a violin solo before a sold out audience at Carnegie Hall. “What might you need on a music stand to help you be successful at performing your solo?” the teacher will ask the students.

After they have had time to ponder possible answers to this question, the teacher can introduce the concept of the treble clef staff by saying, “I know of a special tool used in music theory called ‘the treble clef staff' that can assist with this task, as well as almost any task that requires us to perform a musical piece.” The teacher might then label the classroom image of the treble clef staff with the letter names of the lines and spaces. Next, each student in every group can use markers to label their laminated lines and spaces of the treble clef staff; giving all of the letter names of the lines and spaces of the treble clef.

**Phase 2: Developing Connections**

The teacher will then inform the students that he or she will be help them remember the letter names and correct order of the lines and spaces of the treble clef through a mnemonic called an acrostic, or phrase in which the first letter of each word represents the letter names we are attempting to memorize. To introduce them to this acronym, the teacher will assist the students in learning the following short phrase “Every Good Boy Does Fine” for the lines of the treble clef and F, A, C, E for the spaces of the treble clef, which actually spells “face”. These mnemonics will be put to the following song:

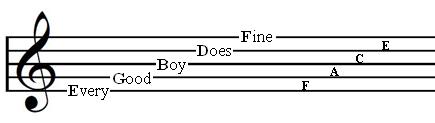
“Every Good Boy Does Fine, on the line!

F-A-C-E, face, on the space!

Every Good Boy Does Fine, on the line!

F-A-C-E, face, one more time!”

In order to support them in learning this song, the teacher will display the words in such a way that the students can read them as they are singing in unison. Also, the teacher will display a picture such as the following while this is taking place:



http://forums.parallax.com/showthread.php/115409-Playing-Sheet-Music-with-the-Piezospeaker

In the visual aid, the words on the line represents the correct letter names of the lines of the treble clef. The letters of the spaces, F-A-C-E, represents the actual letter names of the spaces found in the treble clef. While the students repeat the verse, the teacher might also utilize a pointer to tap each line and space as it is being mentioned.

**Phase 3: Expanding Sensory Images**

Next, the teacher will ask each group of students to create their own “larger than life” images of the letters of the treble clef using modeling clay and their laminated treble clef staff diagrams. They will work together to create oversized letters, which will then be placed on each group's treble clef staff diagram in the proper position and order.

**Phase 4: Practicing Recall**

After each group's clay models have been created, the group members will take turns repeating the mnemonic they have made up, pointing to the corresponding line on the treble clef as each is mentioned. The groups will continue to practice reciting the mnemonics of the lines of the treble clef, until the teacher observes that all students have become comfortable with identifying the letter names of the lines of the treble clef. He or she will then assess them by giving each a sheet of paper on containing a blank treble clef staff, asking the students to write in the letter names of the lines of the treble clef in the proper order.

The Group Investigation Model

**Lesson Title:** Composer Investigators

**Targeted Grade Level:**Fourth Grade

**Subject:** Music History/Language Arts

**Lesson Goals:** The learner will explore the defining moments in a particular composer's life, as well as several of his or her more notable works. This goal will be facilitated through the group investigation model of learning.

**Lesson Objectives:**

* The learner will recognize and enumerate the defining moments in a particular composer’s life.
* The learner will explore and express a variety of key features of a composer’s works as well as ways in which that composer’s life experiences influenced his or her music compositions.
* The learner will work interdependently with other students to research and present findings regarding a composer’s life and works.

**Materials/Resources Needed:**

* Each group of four students will require at least four audio recordings of music composed by a particular composer. Perhaps the school librarian can be called upon to retrieve these resources from the library prior to the start of the project. Or maybe the teacher can provide a website where these recordings can be listened to online.
* Internet access will be helpful for the students as well. This project is adaptable for a computer lab setting if necessary.
* Writing paper, pencils, and crayons or colored pencils will also be used by each group.
* All group members will require a rather large paper puzzle piece (at least five by five inches), which should fit together with the other group members' pieces and then with the remaining students’ pieces to form a giant class puzzle. This goal can be accomplished through tracing individual pieces of an actual puzzle onto paper and enlarging those drawings via a copy machine. The pieces can then be cut out and dispersed among the students with group members having adjacent pieces.
* A large piece of butcher paper will be necessary for mounting the completed puzzle.

**Lesson Components:**

**Phase 1: Encounter Puzzling Situation**

The teacher will grasp the students' attention and introduce the lesson through reading the following fictitious scenario (preferably in a mysterious tone of voice):

*You are the owner and chief investigator of the city's most trusted detective agency, “A” Sharp Investigators.  As you sit in your office early one morning awaiting your next mission, your phone suddenly lets out a shrill "Ring, ring, ring!"  You pick up the receiver and hear Treneisha Trebleclef, the local music librarian, exclaiming in frantic tones, "They've disappeared! They've all disappeared!"*

*"Mrs. Trebleclef, please calm down!" you reply.  "Now exactly what has disappeared?"*

*"Well, this morning as I was inspecting our music composer’s autobiography section at the library, I discovered that the words have all mysteriously disappeared from the pages of five of the books there!  How will the children ever be able to enjoy these books now?  And, how will they be able to learn about those five talented composers?"*

*"Not to worry, ma'am," you respond calmly.  "I'm on the case!  You've called just the right detective for the job.  Before you know it, I'll have your missing information back where it belongs, safe within those autobiographies in the music library."*

*You hang up the phone, take a moment to think through all you have just heard, and jot down some pertinent questions.*

**Phase 2: Explore Reactions to the Situation**

After reading the scenario, the teacher will pose several thought questions to the students, such as the following:

“What types of information might be most important for readers to know about a famous music composer's life?”

“Where could we look to find such important details?”

“How might we discover the factors that influenced a composer to create the music for which he or she became famous?”

The teacher will allow the students ample time to ponder and discuss such questions before ushering the class into the next phase. He or she will make note of their suggestions, in order that the students may refer back to them as they are working cooperatively.

**Phase 3: Formulate Study Task and Organize for Study**

Based upon the notes the teacher has taken from the prior discussion, he or she will draw the students towards formulating and structuring the problem for themselves. A primary component of this process is guiding the students to define the problem. A possible problem statement is as follows:

*Your group's mission is to use the Internet and other resources to examine the life of a famous composer, learn about his or her reasons for writing the music he or she did, and better understand the composer through listening to and discussing his or her music compositions. As a group, you will take part in creating a display to replace the missing composer’s biographies in the music library, in order that others will also be able to learn about these composers’ lives and music.*

After the problem has been defined, the teacher will be responsible forsegmenting the students into groups of four and enumerating job descriptions for each group member. Depending upon the interpersonal skill level of the class members, the teacher may or may not designate specific students to fulfill specific roles. Possible job descriptions include the following:

*Job Description* *1:*

* *Your objective is to locate as much information as possible about events that happened in your composer's life to influence him or her to write his style of music.  You will also listen to at least two of his or her compositions, in order to see how your composer's life played into his or her music.*
* *Your research, along with the research of others in your group, will be used to create a gigantic puzzle that will be hung outside the classroom in the hallway.  This puzzle will display all the information that went missing from the autobiographies, in order that children who pass in the hallway in the future will be able to learn about your composer's life through your research.*  *Your teacher will give you a puzzle piece to use, and on the piece, you will write a paragraph of at least five sentences describing things in your composer's life that influenced his or her music. You will be responsible for seeking the input of your fellow group members throughout this process, and their approval of the finished product will be required before presenting.*

*Job Description* *2:*

* *Your objective is to describe the types of music compositions your composer wrote, through researching writings about your composer's music on the Internet, as well as through listening to at least two of his or her actual compositions.*
* *Your teacher will give you a puzzle piece to use, and on the piece, you will write a paragraph of at least five sentences describing the characteristics of the music your composer wrote, as well as giving specific examples found in his or her compositions. You will be responsible for seeking the input of your fellow group members throughout this process, and their approval of the finished product will be required before presenting.*

*Job Description* *3:*

* *Your objective is to learn about the settings in which your composer spent his or her life, including home, school, and career settings.  You are to report how these settings influenced his or her music.  You will use the Internet for research, as well as listening to at least two of his or her compositions.*
* *Your teacher will give you a puzzle piece to use, and on the piece, you will illustrate at least three of the settings that influenced your composer's music.  Also, you will include a short caption for each, describing the settings you chose. You will be responsible for seeking the input of your fellow group members throughout this process, and their approval of the finished product will be required before presenting.*

*Job Description* *4:*

* *Your objective is to learn about the composer’s personality through his or her life on the Internet and through listening to at least two of his or her music compositions.*
* *Your teacher will give you a puzzle piece to use, and on the piece, you will illustrate a picture of the composer that displays his or her personality.  You may include words and additional pictures of symbols to accomplish this objective. You will be responsible for seeking the input of your fellow group members throughout this process, and their approval of the finished product will be required before presenting.*

During this phase, the teacher will also need to present students with a timeline that includes specific checkpoints. If a knowledgeable guest speaker (such as a local musician or composer) will be called upon to visit the class, the teacher should prepare the students at this time. Also, he or she might offer the students a listing of pertinent Internet resources through which to conduct research regarding their authors' lives. Finally, the teacher should be certain to clearly outline the ways in which the students' performance will be assessed, both by him or her as well as by peers and themselves. A variety of rubrics would be beneficial for meeting this goal.

**Phase 4: Independent and Group Study**

During this phase, the students will first be given ample time to analyze their required roles through discussion with one another, seeking their peers' suggestions as to the most effective way to proceed with their assignments. After they have become organized enough to carry on in their roles, the students will begin their research and written work while reporting what they have learned and accomplished to their groups at intervals chosen by the teacher.

**Phase 5: Analyze Progress and Process**

After giving sufficient time for independent and group study, the teacher will then offer the students the opportunity to evaluate their final products in terms of the original goal. The groups will interact to decide whether or not their puzzle pieces, as a whole, effectively reflect the assigned composers’ lives and works. They will refer back to the rubrics as their guides throughout this process.

After this analysis has taken place, the groups will take turns using their puzzle pieces to present key information to the class regarding their composers' lives and works. At the conclusion of all presentations, the students will work cooperatively to piece each group's segment of the puzzle together into one enormous wall puzzle, mounting their finished product onto a large piece of butcher paper. If possible, this creation can be hung outside the music classroom in the hallway for other classes to read and enjoy.

**Phase 6: Recycle the Activity**

Taking advantage of the research, recording, and reporting techniques learned from this activity, the teacher can then present the students with a new problem for their investigation. This fictional scenario will involve missing books from the section of the music library entitled “American Jazz Musicians in History” and could possibly be tied in with fourth grade social studies objectives. Possible research subjects could include Duke Ellington, Louis Armstrong., and Billie Holiday.

The Role-Playing Model

**Lesson Title:** Exploring the Life of Beethoven

**Targeted Grade Level:**Fourth Grade

**Subject:** Music/Music History

**Lesson Goals:** The learner will explore how Ludwig Van Beethoven’s personal life influenced his music compositions. This goal will be facilitated through the role-playing model of learning.

**Lesson Objectives:**

* The learner will recognize and enumerate the importance of life situations and the need to express the resulting feelings by experiencing it through a real-life situation.
* The learner will explore problem-solving strategies that incorporate sound decision-making.
* The learner will experience the role of a person striving to express emotions and feelings as a result and in spite of challenging situations.

**Materials/Resources Needed:** Other than the problem scenario (described below) and possibly a chalkboard, dry erase board, or chart paper on which to write ideas presented by students during discussion, no other special materials/resources will be needed for this lesson. Any additional props can be imagined or implied.

**Lesson Components:**

**Phase 1: Warm Up the Group**

The teacher will introduce the problem by asking a set of questions such as the following: “Remember when we learned about Beethoven and how he started to lose his hearing, a very important component to being able to compose music? Have you ever wondered how composers express themselves through music? What drives them to compose even in the places of great difficulty; to channel their inner emotions and feelings into beautiful music?”

Next, the teacher will ensure the problem is explicit through asking this question: “Do you ever have things happen that cause emotions and feelings to surface that requires a need for expression?” The teacher will then lead the students in interpreting a problem story such as the following:

*The notes for Beethoven’s* Pastoral *Symphony (another name for* [*Symphony No. 6 in F Major, Op. 68*](http://www.awesomestories.com/assets/symphony-no-6-in-f-major-op-68)*) reflect his love of nature.  They also reflect the degree of sorrow Beethoven must have felt as he continued to lose his hearing.  The much-loved work was first performed on the 22nd of December, 1808.  The maestro also debuted his* [*5th Symphony*](http://www.awesomestories.com/assets/beethovens-fifth-symphony-original-score) *that night.  
The concert (featuring eight separate works) was extremely important for Beethoven’s reputation and his purse.  He began with the* Pastoral*.  The orchestra had only one rehearsal with its conductor.*

*As though a single rehearsal weren’t difficult enough, Beethoven's conducting style had become very hard-to-follow.  Sometimes, during a rehearsal, the orchestra would simply stop (because the musicians could just not go on with him).  It was then left for someone else - who could act as an intermediary between the composer/conductor and the players - to take over.  
 For those reasons, and more, the December 22nd concert (at the* [*Theater an der Wien*](http://www.awesomestories.com/assets/theater-an-der-wien)*) was nearly a disaster.  There was so much new work - and it was so difficult to play - that the orchestra's members were afraid they would make mistakes.*  
 *The concert was four hours long.  After an intermission, the gathered audience heard the first-ever performance of Beethoven’s dramatic 5th Symphony.  How it ever came off - with just one rehearsal - remains a mystery (or, perhaps, a miracle).*

*(Excerpt from http://www.awesomestories.com/asset/view/FINANCIAL-WORRIES-Beethoven)*

After reading this scenario and helping the students define and explore the concept of expression of emotions and feelings, the teacher will take time to explain role playing. He or she will emphasize that through acting out a possible situation, the class will explore how Ludwig Van Beethoven’s personal life influenced his music compositionsand how our own needs for expression of emotions and feelings are important.

**Phase 2: Select Participants**

The teacher will next guide the students in analyzing the characters, namely Beethoven, the members of the orchestra, and the audience. The students will describe what the characters are like, how they feel, and what actions they might take as the described scenario proceeds.

After adequate time has been devoted to exploring these roles, the teacher will ask for volunteers to play the characters. He or she must be cautious not to allow students to stereotype others into selecting roles. For example, if a student in the class happens to habitually forget his or her homework, the teacher would be wise to ensure that another student is selected for the role of Sally, in order to guard against embarrassment or hurt feelings.

**Phase 3: Set the Stage**

The teacher should next set a line of action by inquiring about the setting in which the enactment could take place, being certain to keep the setting and line of action general. Also, he or she should restate the roles in order to ensure that the students who have been selected for each part each have a solid understanding of their role. Additionally, the teacher should assist the students in delving into the problem situation, in order to guide them in beginning the enactment at the correct point, which would be at the beginning of Beethoven’s concert and the playing of the Pastoral.

**Phase 4: Prepare the Observers**

During this phase, the students who will be observing the enactment should be given ample time to discuss important components for which to look. For example, they will need to evaluate the extent to which the role play is realistic. Also, they will be asked to comment on the effectiveness of the actors’ behaviors. Additionally, defining the feelings of the characters will be important. They will need to establish what goals the actors are seeking to accomplish as well. Finally, they should determine whether each actor’s actions were helpful or not helpful, and they will propose alternative experiences that might have occurred within the enactment.

**Phase 5: Enact**

After the teacher determines that sufficient time has been given for preparation of the observers, he or she will direct the actors to begin the role play and will offer any needed guidance in maintaining the action until a point of stopping has been determined. Specifically, the role play will come to an end once the point has been made that Beethoven emotional state had a lot to do with the musical passion expressed in the Pastoral and the 5th Symphony.

**Phase 6: Discuss and Evaluate**

The teacher will next guide the students in reviewing the events, positions, and realism of the role play. He or she will specifically guide the class in discussing the major areas of focus such as the consequences of the key actions and the motivations of the actors. Using the students’ comments and suggestions from this discussion as a guide, the teacher will lead the class in developing the next enactment. The central question for thought will be, “Can you think of another way in which a person can positively channel their emotions into a productive product?”

**Phase 7: Re-enact**

Based on the revised roles developed in the previous discussion, new actors will be chosen to reenact the ending to the scenario. Students will then be given time to offer suggestions for next steps or alternative behaviors.

**Phase 8: Discuss and Evaluate**

Together with the teacher, the students will review the occurrences of the alternative role play, explore its relation to emotional expression, and begin to develop a subsequent reenactment.

**Phase 9: Share Experiences and Generalize**

With the teacher’s guidance, students will relate the problem situation to real-life experiences and problems currently faced within their lives. For example, students might be asked to respond to a question such as, “Do you know of anyone who has felt emotions and that were ultimately expressed through a media, verbal conversation, or even poetry?” The teacher should direct the students in seeking to improve the quality of classroom democracy during this time through accepting all suggestions as legitimate and refraining from value judgments. Additionally, he or she should be mindful of ways in which this discussion might provide any entry point for other conversations and role-playing segments that would discuss additional values of emotional expression.

References

*Bos, C. "Beethoven" AwesomeStories.com. June 25, 2014*[*http://www.awesomestories.com/asset/view/Beethoven*](http://www.awesomestories.com/asset/view/Beethoven)