

## Elementary Observation #1

### Formal Observations Guiding Questions for a Single Lesson

Name: Carolyn Kaufman School: Marlatt Elementary

Grade Level/Subject Area: General Music 2<sup>nd</sup> Grade

Date of Lesson: February 2, 2017

*(The following form is adapted from Danielson, 1996, and the KSU Student Teaching Handbook)*

1. What are your goals and objectives for the lesson? What do you want the students to learn and be able to demonstrate?

#### **Objectives:**

Students will play the game for Ida Red while singing with proper pitch and rhythm.  
Students will clap and say the given rhythms with no mistakes.

Students will clap and say a given rhythm, while an opposing rhythm is being clapped and said.

Students will show the melodic contour of Here Comes a Bluebird with their hands and bodies.

Students will clap and say the given rhythms for memory with no mistakes.

- During this lesson, the students should be able to demonstrate that they understand that half notes are two beats long. They will clap different rhythms that contain half notes alone and with other rhythms happening at the same time.
- They will be able to show the melodic contour of a song using their hands and bodies. They will be able to recognize that the “mystery note” is below ‘mi’ and above ‘do’
- They will be able to show recall by clapping different rhythms for memory.

2. Why are these goals and objectives suitable for this group of students? What evidence do you have that you have high but reasonable expectations for your students? (Refer to Contextual Information in Entry 2)

These objectives are suitable for these students because they have already learned half notes, and I am in the process of preparing them for ‘re’, which is appropriate for 2<sup>nd</sup> graders, according to the Manhattan/ Ogden USD 383 Scope and Sequence. Before this lesson, they have not done a lot of work clapping and saying opposing rhythms with half notes. This will require them to think and focus more than usual, but it does not contain anything that they do not know how to do. Discovering that the “mystery note” is in between ‘mi’ and ‘do’ sets them up to learn that the note is actually ‘re’.

3. How do the goals and objectives build on previous lessons and how do they lead to future planning?

The rhythmic objective builds on previous lessons because it is adding another layer of difficulty. The students know how to count a half note, and how many beats it contains, and they have clapped and said rhythms that contained half notes. The new layer is clapping these rhythms while another rhythm is being clapped and said. This also leads into future lessons depending on how they do clapping these rhythms. After this, we could move the rhythms to instruments, and into body movements.

Melodically, we have already learned the songs that are involved with this lesson. We are putting the songs into the body so that the students can feel the relationship between ‘do’, ‘re’, and ‘mi’. following this lesson, we will do more work with recognizing the relationships between the three pitches, and then introducing ‘re’ as the “mystery note”.

4. What difficulties do students typically experience in this area and how do you plan to anticipate these difficulties?

It is normal for students to not recognize that the “mystery note” is in between the two notes that they know. This will require breaking the relationships apart. Asking if the new note is higher or lower than ‘mi’, and the same with ‘do’. It could also be difficult to hold out a half note for the proper amount of time when there are other rhythms happening at the same time. For this issue, we will need to isolate a spot where there is a half note and two quarter notes happening at the same time, then make sure that they hear two quarter notes while they do their half notes.

5. How do these goals and objectives align with a.) National and/or state standards, b.) District standards, goals, or scope and sequence, c.) School Improvement Process?

These objectives align with the USD 383 scope and sequence because the district has second graders learning half notes and ‘re’.

6. How do you plan to engage students in the content? What will you do? What will the students do?

In order to engage the students, I will try and keep the teaching pace faster so that there is not a lot of down time. I will also let the students discover for themselves where the mystery note is by asking them questions about where it is in relation to the other notes of the song. The students will be able to decide for themselves what kind of hand and body movements they want to use to show each note of the song.

7. What instructional materials, resources, and technology will you use?

I will use the songs *Ida Red* and *Here Comes a Bluebird*, rhythm cards, and two prewritten rhythms that contain half notes. This particular lesson does not contain any technology.

8. How do you plan to assess student achievement of the goals?

In order to assess student achievement, I will observe and listen to each group as they clap and say each rhythm, and when they are clapping both opposing rhythms. I will also be watching the students when they are discovering where the mystery note is to ensure that they recognize that it is

in the middle of the other two notes that they already know. I will also be measuring whether or not the students are remembering the rhythms correctly when we do the memory work.

## **Guiding Questions for a Single Lesson (Continued)**

a. **Instructional Strategies:** (Include a variety of strategies, questions, and discussion prompts to encourage learning and meet diverse needs.)

Group work. For the melodic contour part, I will give them a starting point (mi) and then ask them where they would go from there.

Rationale: By asking them where they would go, they are thinking about where the melody goes, and gives them a chance to create their own movements so they can better internalize the melody.

b. **Grouping of Students:** (Individual? Small group? Whole group?)

For the majority of the class time, we will be working as a whole class. For the rhythm clapping, the class will be split in half, and each will clap a different rhythm, but everyone will be clapping at the same time.

Rationale: For the rhythm clapping, the best way for each student to be able to hear and feel the rhythms is if they all have the opportunity to clap each rhythm. For the movement activity, since it is the first time that we will do this with 're' it will work better to work through it all together.

c. **Sequence of activities:** (Indicate on your plan the time allotted for each. You may simply attach the plan from which you teach.)

**Activity 1 Objective:** Students will play the game for Ida Red while singing with proper pitch and rhythms. (10-15 min)

**Activity 2 Objective:** Students will clap and say the given rhythms with no mistakes. (10-15 min)

**Activity 3 Objective:** Students will show the melodic contour of Here Comes a bluebird with their hands and bodies. (5-7 min)

**Activity 4 Objective:** Students will clap and say the given rhythms for memory with no mistakes. (5 min)

Rationale: Each class is 45 minutes long, so in order to get all four activities in, each has to be at most about 11 minutes. I want to give the students a little longer time with the game, since the rest of the class doesn't involve games necessarily. At the same time, though, they have played this game briefly in a

previous class, so I don't have to take time to explain the game and everything. The rhythm activity requires a little more time because we will be clapping each rhythm separately, then they will clap one rhythm while I clap the other, then we will switch. If that goes well, then I will split the class in half, and one half will clap one rhythm while the other half claps the other, then they will switch. All of those different groups will require a little more time. Showing the melodic contour won't take much time because they already know the song, so they just need to figure out the relationships and movements for each. Finally, the memory activity won't take too long because they know all of the rhythms.

- d. Strategies to promote equitable opportunities for all students and adaptations to address different student backgrounds, interests, approaches to learning and/or special educational needs. (Refer to Contextual Information from Entry 2).

Since we are working as a whole class for the majority of the time, the students will all be able to participate throughout the whole time. We are using a lot of movement, but also clapping rhythms that they see, and saying the rhythms. For the melodic contour section, students do not necessarily have to be able to tell me what the notes are, or understand the song, but they should be able to tell that some notes are lower than our starting note.

Rationale: the movement will allow the kinesthetic learners to better understand the material, but also give all of the students the opportunity to have fun learning. This way, they are not just sitting in the same spot throughout the class time. The clapping balances the movements by having them focus more closely on a specific thing. Moving allows them to learn, without them really realizing it sometimes, while sitting and focusing makes what they are learning more obvious.

- e. Are there any special circumstances of which the observer should be aware?

## "re" Lesson # 2

### **Objectives:**

Students will play the game for Ida Red while singing with proper pitch and rhythm.

Students will clap and say the given rhythms with no mistakes.

Students will clap and say a given rhythm, while an opposing rhythm is being clapped and said.

Students will show the melodic contour of Here Comes a Bluebird with their hands and bodies.

Students will clap and say the given rhythms for memory with no mistakes.

### **Standards Addressed:**

### **Materials:**

Ida Red:

# Ida Red

Down the road and a - cross the creek, Can't get a let-ter but once a week.

5  
I - da Red, I - da Blue, I got stuck on I - da too.

Ida Red game:

Students sit in a circle and sing Ida Red. At the end of the song have a student choose a movement from the red envelope, and another student from a blue envelope. (hop, skip, gallop, jump, crawl, baby steps, giant steps, walk). Students do their action around the circle in different directions, when they meet, trade movements. Whoever gets back to their spot first wins.

Rhythms for Part work:

Pt. 1:

Pt. 2:

Poster board with pt. 1 rhythm written in one color and pt. 2 rhythm in another color

Here Comes a Bluebird:



1. Sing whole song with heartbeat
2. Sing with rhythms
3. Half of the class taps the steady beat, half claps the rhythm
4. Switch
5. Sing the whole song
6. Have the class stand up
7. "Listen" sing hey diddle-dum-a day, day, day
8. "if this was hey \*motion to eye level with hands\* how would the rest of the part go?"
9. "Hey, diddle-dum-a" did that go up or down. Sing and motion going up, then again going down
10. Sing "day, day, day"
11. "how did that part go?" call on a student
12. Sing again going do-re-do, "is that what it sounded like?"
13. then do-mi-do "how about that time?"
14. sing the whole part from "hey" showing the melodic contour.
15. Have the students find their own spots in the classroom
16. "If I was standing straight up, what part of 'hey diddle-dum-a day, day, day' would it be?" (hey, and middle day)
17. "Where could we put 'diddle-dum-a'?" sing the whole ending if necessary (hands on knees)
18. "Then were could we put the first 'day'?" (squat to floor)
19. "Day, day, day?" (floor, stand, floor)
20. Go through the whole part slowly, then sing whole song, only moving for "hey diddle-dum-a day, day, day"
21. Bring the students back to their assigned spots

**Assessment:** did the students show the melodic contour with their hands?

**Activity 4 Objective:** Students will clap and say the given rhythms for memory with no mistakes. (5 min)

1. place four rhythm cards on the board. Use rhythms from previous beat strip game
2. give the students time to practice on their own
3. count them in and clap together
4. repeat
5. turn one card over
6. students practice
7. count them in and clap
8. repeat with other three cards

**Assessment:** were the students able to clap the correct rhythms for memory?

## **Evaluation of the Student Teacher/ University Supervisor**

**Kansas State University**  
*Preparing Educators to be Knowledgeable, Ethical, Caring Decision Makers*

*for a Diverse and Changing World*

Student Name Carolyn Kaufman, 1<sup>st</sup> Formal Evaluation, Feb 2, 2017 Semester Spring \_\_\_\_\_ Year 2017 \_\_\_\_\_

Name of School Marlatt Elementary Full Name of Evaluator Ruth Gurgel

City and State Manhattan, KS Subject(s) Music Grade Level(s) K-5

***To pass student teaching, candidates must have a score of 3 or higher in each review item.***

0	1	2	3	4
Not Observed	Unsatisfactory	Developing	Meets Standard	Exceeds Standard

- 0 Not Observed: No evidence related to the standard is provided.
- 1 Unsatisfactory: Unsatisfactory; ineffective; little evidence to support meeting the standard.
- 2 Developing: Limited or inconsistent evidence to support meeting the standard; approaching the level of performance for the standard but has not yet reached the standard.
- 3 Meets Standard: Consistent evidence to support an **adequate** level of performance for meeting the standard. This represents the level needed to be a competent beginner in the first year of teaching.
- 4 Exceeds Standard: Convincing and consistent evidence to support a **high** level of performance for meeting the standard. This represents in-depth understanding and high levels of effectiveness and innovation in performance.

**Holistic Scoring:** A final score is recorded for each numbered item based on the preponderance of data concerning the indicators listed under each item. See the “Rubric for the Evaluation of the Student Teacher” for performance descriptions for each indicator at each rating level.

<b>Category 1: THE LEARNER AND LEARNING</b>					
	0	1	2	3	4
<b>1. Learner Development</b>			X		
1a. Understands how learners grow and develop. 1b. Recognizes that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas. 1c. Designs and implements developmentally appropriate, relevant, and rigorous learning experiences.	<b>Carolyn has learned from her CT when to introduce certain concepts, when to move from icons to actual notation, and a logical sequence of lesson plans that will allow the students to stay engaged throughout the lesson. Particularly with younger students, she knows that she needs to have a variety of activities in order to accommodate a shorter attention span. She will work to incorporate the needs of younger students for movement, play, creativity and a variety of instructional modes.</b>				
<b>2. Learning Differences</b>			X		
2a. Uses an understanding of differences in individuals, cultures, and communities to ensure inclusive learning environments. 2b. Uses an understanding of differences in individuals, cultures, and communities to enable each learner to meet rigorous standards.	<b>Carolyn has begun to notice the different learning styles of students. She finds that there are many students who look completely lost until her instruction begins to click with them. To help her with this, she has started using more visuals in her lessons, whether they are videos or pictures. She has also noticed that many students are kinesthetic learners. For these students, she has the class move around together. For example, in her 3<sup>rd</sup></b>				



	and 2 <sup>nd</sup> grade instrument units, she had the students pretend to play the instruments that I was talking about at a given time. She will work to include student creativity and individuality to develop cohesiveness in a community environment.				
<b>3. Learning Environments</b>				X	
3a. Works with others to create environments that support individual and collaborative learning. 3b. Works with others to create environments that include teacher and student use of technology. 3c. Works with others to encourage positive social interaction, active engagement in learning, and self-motivation.	Carolyn has developed a great rapport with the paras and respects how much they do. Carolyn's whole school has a great support system for each other, sharing information about students in an attempt to help their students learn. If a student is having a rough day, then Carolyn will talk to the teacher privately after class, just to let them know what happened. Sometimes then the teacher will explain that something happened at home, or have another idea on how to help that student. This also works in reverse, Carolyn has had other teachers tell me that a certain student had issues in their class, and I have a better idea of what to expect for that class. Carolyn will continue to work on providing creative avenues for music making that support autonomy and self-motivation in the classroom.				
<b>Category 2: CONTENT KNOWLEDGE</b>					
	0	1	2	3	4
<b>4. Content Knowledge</b>				X	
4a. Understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches. 4b. Creates learning experiences that make the discipline accessible and relevant for learners to assure mastery of the content and provides opportunities for literacy experiences across content areas.	Carolyn has a solid grasp of the central concepts of music making as well as pedagogy. She constructed a detailed lesson for young students that was part of a long-range sequence, guiding them to mastery of rhythmic and melodic musical concepts, utilizing the Kodaly methodology.				
<b>5. Application of Content</b>			X		
5a. Engages learners through the creation of interdisciplinary lessons and facilitates the examination of issues from multiple perspectives through varied communication modes. 5b. Facilitates learning opportunities involving critical and creative thinking. 5c. Incorporates learning opportunities that involve solving authentic, real world problems independently and collaboratively through concept-based teaching.	Carolyn is working to include more student input in movement, improvisation, and arrangement choices in the class sessions.				
<b>Category 3: INSTRUCTIONAL PRACTICE</b>					
	0	1	2	3	4
<b>6. Assessment</b>			X		
6a. Understands how to use multiple measures to monitor and assess individual student learning. 6b. Understands how to engage learners in self-assessment. 6c. Understands how to make informed decisions.	Carolyn uses observations for assessment very effectively during class time. She easily observes when a student needs repetition of a skill or concept, and models quickly and confidently for the class. She is working on developing assessments that focus on the higher order, creative and critical thinking skills.				
<b>7. Planning for Instruction</b>				X	
7a. Plans instruction that supports every student in meeting rigorous learning goals. 7b. Plans instruction by drawing upon knowledge of content areas, technology, curriculum, cross-disciplinary skills, and pedagogy.	Carolyn plans lessons that integrate strong learning sequences and goals for student mastery of concepts. She will continue to add to her repertoire of children's literature and technology.				

7c. Plans instruction based on knowledge of learners and the community context.					
<b>8. Instructional Strategies</b>			X		
8a. Understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections. 8b. Understands and uses a variety of instructional strategies to encourage learners to build skills to apply knowledge in relevant ways.	Carolyn has a variety of instructional strategies under her belt, and will continue to work to integrate her course work knowledge with her pedagogy, infusing movement and improvisation especially.				

<b>Category 4: PROFESSIONAL RESPONSIBILITY</b>					
	0	1	2	3	4
<b>9. Professional Learning and Ethical Practice</b>				X	
9a. Engages in ongoing professional learning. 9b. Uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community) and adapts practice to meet the needs of each learner.	Carolyn and her CT meet after every lesson she teaches. Carolyn's CT takes notes and discusses them with her. Carolyn's CT tells her what went well and then offers any advice that she has. Many times, the CT will ask Carolyn how she plans to do it differently next time. Then Carolyn will go back into my lesson plans and adapt and change anything she deems necessary, ready to try it on the next class.				
<b>10. Leadership and Collaboration</b>			X		
10a. Seeks appropriate leadership roles and opportunities to take responsibility for student learning. 10b. Seeks appropriate leadership roles and opportunities to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth.	Carolyn has taken over the 3 <sup>rd</sup> , 2 <sup>nd</sup> , and 1 <sup>st</sup> grade classes so far. For kindergarten, Carolyn does a lot of copycat teaching where her CT will teach a class or two, and then Carolyn will teach the next two. In upcoming weeks, Carolyn will teach a complete unit and work on a program of her own.				

<b>Category 5: DISPOSITIONS</b>					
	0	1	2	3	4
<b>11. Values Learning and Professional Development</b>				X	
Dedicated to acquiring and applying new ideas about content, pedagogy, and students.	Carolyn plans on creating a master list of all of the resources that her CT uses to help her in future job positions. She has started documenting books that they are using, and she has also been taking notes on certain ways that her CT instructs.				
<b>12. Commits to Professional, Ethical, and Legal Conduct</b>				X	
Committed to obeying the law and abiding by institutional, state, and national professional and ethical standards.	Carolyn consistently follows the expectations of the school in the same fashion that the other teachers do in order to keep a consistency in discipline for the students. She strives to give all students equal opportunity to participate and learn during her lessons, but has issued appropriate consequences when necessary, including the use of proximity, sitting out for an activity, and in certain cases, sending them to another classroom. She doesn't choose favorites and gives help to all of the students who ask for it. She will work on identifying root causes of the students' disengagement and applying these modifications to her teaching.				

<b>13. Values Positive, Caring, and Respectful Relationships</b>					X
Committed to interacting with students, colleagues, and community members with care, compassion, and respect.	Carolyn has been working hard to learn and memorize all of the students' names. She has also been learning the teacher's last names so that she can recognize them and talk to them more personally. She enjoys how her school puts "the responsibility back on the students." If students are having an issue with someone, they are expected to ask nicely for them to stop. Even when disciplining students, the teachers do it in a way that the students do not feel attacked. The teachers ask what is going on that day that would make the students act that way, and then they ask them if their behavior was appropriate for the situation.				
<b>14. Embraces Diversity, Equity, and Fairness</b>			X		
Recognizes and values human differences and is committed to meet the educational needs of all students.	Each class Carolyn teaches has at least one SPED student in it. I have tried to include them in the regular class discussion and direction as much as possible, and then being in close proximity to them so that they know I am close by if they need help. Many of these students have paras, but I want them to feel like they can ask me for help if they need it. Carolyn will work to identify the strengths of these students and design instruction that provides a validating and inclusive experience for them.				
<b>15. Commits to Wise and Reflective Practice</b>				X	
Dedicated to careful reflection on instructional decisions and takes actions to improve professional competence.	After she and her CT talk over her lessons, she goes back through the whole lesson in my mind. She thinks about what went well, went could have gone better, and how she can change it. She has tried just changing the words that she uses to describe something, and changing up the seating arrangement. Especially with grades that she is teaching in the same manner for several classes, she likes to change the way that they are sitting. Sometimes they are in rows facing the front, sometimes they are in a circle, and there are many other ways that they sit to regroup and focus.				

## Formal Observations

### Reflections on a Single Lesson

Name: Carolyn Kaufman School: Marlatt Elementary

Grade Level/Subject Area: General Music, 2<sup>nd</sup> Grade Date of Lesson: February 2, 2017

*(The following form is adapted from Danielson, 1996, and the KSU Student Teaching Handbook)*

1. As I reflect on the lesson, what did I do to actively engage the students? What evidence do I have (based on observations of students) that students were actively engaged?

I felt like my pacing was quick enough to keep the students engaged, but not so fast that I lost some students. The variation between moving around the room and sitting kept the students engaged. Whether they were moving around the room, or just clapping, they were moving throughout the entire class time. I did not have a lot of behavioral issues during this lesson, and I was able to make eye contact with almost all of the students throughout the entire lesson, which showed me that they were engaged.

2. Did the students learn what I had intended (i.e., were my instructional goals and objectives met)? Were my expectations high yet reasonable? Was I persistent in helping all students achieve success? What is my evidence?

I believe that all of the objectives were met. They were all able to clap the different rhythms correctly, both individually, and while another rhythm was being clapped at the same time. They were able to arrive at a good way to show the melodic contour of the song, with some additional questioning from me. They were then able to notice that the mystery note was lower than 'mi', and higher than 'do'. With the clapping, I felt like I had a reasonable expectation that they would clap the rhythms correctly, even if we had to stop and retry it.

3. Did I alter my goals, strategies, activities, student grouping and/or assessment as I taught the lesson? If so, what changes did I make and why did I make these changes?

I did alter my strategy with the melodic contour a bit, based on my assessment of how they were doing. A couple of the students were having issues hearing if the melody went higher or lower, so I ended up walking them through it a bit. I asked them in the second note was higher or lower than the first, and sang it for them. Once I did that, they were able to hear that it went down again, but then we had to work through the skip at the end. They could hear that it went up, but they were going 'do, re, do' instead of 'do, mi, do'. After working through it as a class, I could see that many of them understood and recognized the contour of the melody.

4. Were my strategies and activities effective? What is my evidence?

I believe that my strategies and activities were effective. By making the students clap one rhythm while another rhythm was occurring, I was forcing them to focus more on their rhythm, and I was able to better see if they really understood how half notes relate to other notes. I think that I could also put these rhythms on instruments, specifically instruments that resonate, to emphasize that half note. For the melodic contour, I think that the movements were a great way to internalize the melody, and I could see that the students arrived at the correct contour. Next time, I would put them into groups and have them create movements entirely their own. This would allow the students to work together, and help each other, and I would be able to see exactly who understood and who needed more help.

5. To what extent did the classroom environment (Respect and Rapport, Culture for Learning, Classroom Procedures, Encouraging Appropriate Student Behavior, and the Physical Environment) contribute to student learning? What is my evidence?

The open environment of the music classroom, and the pre-existing classroom procedures allowed my lesson transitions to run smoothly. The students understood where I wanted them to move, and how I wanted them to clap the rhythms.

6. Was my assessment effective and useful to my students and me? Describe an instance in which my feedback positively affected a student's learning.

My assessments were effective for me to see if the students were understanding the content, but the students never really knew. They were not in quiz or test format, just observations.

7. If I had the opportunity to teach this lesson again, what might I do differently (describe at least one thing)? Why?

If I taught this lesson again, I would be more intentional about my feedback. I felt like my assessments were beneficial to me, but I did not portray my thoughts to the students.

Another thing that I would do differently is have the students work in smaller groups, and with instruments. The instruments, I think, would help the students hear the rhythms in a more musical setting. I would still have them start off by clapping, just so they could internalize the beat, but then I would move them to instruments. Working in smaller groups for the melodic contour would allow me to move around the room and get a better idea of individual understanding.