## VIDEO NOTES: *High School Music Lesson on Composition Performance*

**Video Links:** High School Music Lesson on Composition Performance
**Common Core State Standard:** Speaking and Listening (SL.9-10.1a-d)
Language Standards (L.9-10.6)
**Compass Component and Rating:** Engaging Students in Learning (3c), *Highly Effective*
**Lesson Objective:** Use student-created practice strategies and peer feedback to learn and improve performance of new composition.

| Common Core State Standard(s) |
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| **Speaking and Listening (CSSS.ELA-Literacy.SL.9-10.1a-d):** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.<br><br>**Language Standards (CSSS.ELA-Literacy.L.9-10.6):** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. |

| Compass Component 3c: Engaging Students in Learning (Rating: *Highly Effective*) | | |
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| **Indicators** | **Evidence** | **Common Core Connection** |
| Virtually all students are highly engaged in the lesson. | • Students contribute to conversations during group practice sessions and whole class evaluation and reflection.<br>• Students build upon others' comments, share feedback, actively contribute to discussions, and play their individual parts within sectionals, chamber groups, and the entire orchestra. | While CCSS do not provide explicit expectations for the performing arts, the responsibility for teaching literacy falls across all subject areas and grades. This lesson supports the 9-10th grade Common Core State Standard on Speaking and Listening (SL.9-10.1a-d). |

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| Students take initiative to modify a learning task to make it more meaningful or relevant to their needs. | • As students are presented with a portion of the composition, they propose a different method for playing it, which makes the small section easier and more manageable within a larger number of measures. For instance, in one of the small groups, a student suggests*, "Why don't we have some people play the bottom part and whoever's playing the top part will play it in 16ths?"* A second student responds*, "Oh, and then line them up? That's good."* A third student responds*, "Let's play just to get the rhythm first."* (4:08). Later, when the whole group is back together, the first student from this small group explains to the teacher and students, *"Well, with the rhythms at the beginning of 25, we broke down the top part into 16ths, and had the bottom part play along with it so it would match up…"* (4:52). When students take the initiative to modify a learning task like this, it shows that they understand their own needs and are taking ownership of their learning.<br>• Students take initiative to provide feedback to others in their groups. In the small group with bass players, after hearing the male student's suggestion, another female student suggests, *"So you could do the D minor scale with string crossings instead of like, all up, just the two strings."* He responds, *"I could do that."* She goes on, *"so if you wanted to get creative [you could do this]"* and shows him how to play it (3:35). When students use each other as teachers it reinforces the content for both parties. The process increases the likelihood that the needs of the student who is experiencing the challenge are being met. | The lesson is a strong example of students working in a variety of different groups, and holding a variety of different discussions, in order to deepen their understanding of the musical text.<br><br>Throughout the lesson, students attend to the domain-specific language needed to master the composition, referring to specific playing styles, strategies and musical techniques, and citing specific sections within the piece (L.9-10.6). |
| Students have extensive choice in how they complete tasks. | • The teacher has students work independently to develop their own "practice strategy" to initially learn a segment of the composition. This process allows students to work though the changes in the piece on their own terms, finding the strategy that is going to be the most beneficial.<br>• Teacher provides criteria to students for what they need to accomplish, but can choose the individual method that works best for them when determining how they will meet the criteria. This freedom of choice ultimately results in a higher quality of rehearsal because students address their own challenges with playing the piece and find their own solutions.<br>• Within a small group, students must determine how to best play the composition. The group determines that they need | |

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| | someone to count the beats and lead the group. Students make these decisions without input from teacher. When students act as facilitators instead of the teacher, the amount of cognitive work and critical thinking performed by the students increases. | |
| Students have an opportunity for reflection and closure on the lesson to consolidate their understanding. | • The teacher provides students with an opportunity to discuss and share what they have learned from listening to one group perform.<br>• Students reflect on the experience of working in different groups and apply the experience to their musical development. | |