

Learning Plan – Beginner Strings

Teacher Name: Erin Marsh

Class (Grade): Beginner strings (grade 6)	
Session focus/purpose: The purpose of this session is for students to begin thinking about tone production and the relationship between bow movement and tone.	Time/Length of session: 40 minutes
Curricular Competencies: <ul style="list-style-type: none"> Take creative risks to express feelings, ideas, and experiences 	Curricular Content: <ul style="list-style-type: none"> Music: beat/pulse, metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture
Big Ideas: <ul style="list-style-type: none"> Dance, drama, music, and visual arts are each unique languages for creating and communicating 	Essential Questions: <ul style="list-style-type: none"> How can we make beautiful tone on our instruments? How is bow movement related to tone?
Learning Outcomes: Given tips on tone production and opportunities to discuss and experiment, students will demonstrate and describe the relationship between tone production and bow movement, as evidenced by thoughtful contribution to class discussion and in class performance.	First Peoples Principles of Learning: <ul style="list-style-type: none"> Learning involves patience and time
Learning Plan Overview: In this lesson, students will begin with a focus on tone as they do their warm-up. After thinking about it as they warm up, the class will discuss tone production and its relationship to bow movement. They will be given opportunities to practice this through exercises. They will then apply what they have learned to the First Scale March.	

TIME	TEACHING AND LEARNING SEQUENCE/GOALS	RESOURCES
3 minutes	Introduction Question of the day “Today we will be doing lots of work on our D major scale and focusing on not only playing all the correct notes, but making a gorgeous sound while we do it. We will be	

	doing a lot of listening and call and response. At the end we will apply what we learned to the First Scale March.”	
5 minutes	<p>Body</p> <p><u>Warm up</u></p> <p>D major scale in patterns</p> <p>Instruct them to think about TONE and making a beautiful sound</p>	<p>Teacher: an instrument to demonstrate on</p> <p>Student: personal instrument</p>
10 minutes	<p><u>Call and response exercise</u></p> <p>In D major, with a metronome, teacher will play and have students respond back</p> <p>Use first five notes of D major with no leaps – all stepwise</p>	<p>Metronome and sound system</p>
5 minutes	<p><u>Discussion about tone</u></p> <p>How do we make a beautiful sound on our instruments?</p> <p>How can we make good tone right from the beginning instead of in the middle of the note? (talk about “banana” notes and why we want to avoid them)</p> <p>Play D major in half notes, instruct students to listen and blend in with the person next to them</p> <p>Discuss even bow movement and keeping the bow moving between notes and for the duration of notes</p>	
12 minutes	<p><u>First Scale March</u></p> <p>Apply what we have learned to the First Scale March!</p> <ul style="list-style-type: none"> • Tone and bow movement in half notes • The whole piece uses D major which has been practiced throughout the whole lesson • Call and response can be used to teach difficult sections of the piece – a good example is the ending where there is a rest on beat 1 of the last bar 	<p>Sheet music/score for “First Scale March”</p> <p>Metronome</p> <p>Baton</p>

5 minutes	<p>Summative Statement</p> <p>“Today you have practiced your D major scale and the First Scale March while producing beautiful sounds. This is something we will be expanding on a lot in the future, and we will be working on it every day so we can all become the best musicians we can be. Good start today!”</p>	
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<p>Assessment (Formative): As the lesson progresses, the teacher can observe and assess whether students are understanding the concept or not. Teacher can walk around the room during the exercises and listen to individual students while providing tips and feedback.</p>	<p>Assessment (Summative): This is a highly formative lesson where summative assessment is not necessary.</p>
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Learning Plan – Intermediate Strings

Teacher Name: Erin Marsh

Class (Grade): Intermediate Strings (grade 8)	
<p>Session focus/purpose:</p> <p>The purpose of this session is for students to practice watching the conductor for tempo changes, which is applicable to the piece Hungarian Dance no. 5.</p>	<p>Time/Length of session:</p> <p>40 minutes</p>
<p>Curricular Competencies:</p> <ul style="list-style-type: none"> Describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate ideas 	<p>Curricular Content:</p> <ul style="list-style-type: none"> Music: beat/pulse, metre, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture
<p>Big Ideas:</p> <ul style="list-style-type: none"> Dance, drama, music, and visual arts are each unique languages for creating and communicating. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> How can we make tempo changes effective in our performance?

	<ul style="list-style-type: none"> • Why is watching the conductor important?
<p>Learning Outcomes:</p> <p>Given opportunities to practice and discuss, students will describe and demonstrate the importance of watching the conductor during musical performance, as evidenced by thoughtful contribution to class discussion and accurate personal performance in class.</p>	<p>First Peoples Principles of Learning:</p> <ul style="list-style-type: none"> • Learning involves patience and time
<p>Learning Plan Overview:</p> <p>In this lesson, students will focus on watching the conductor right from the warm up, as the conductor demonstrates dynamics and tempo with gesture. Students will be given the opportunity to discuss the importance of watching the conductor and experiment with what it is like to watch the conductor versus not watching the conductor. Students will then apply what they have learned to Hungarian Dance no. 5, a piece with fermatas and tempo changes.</p>	

TIME	TEACHING AND LEARNING SEQUENCE/GOALS	RESOURCES
3 minutes	<p>Introduction</p> <p>Question of the day</p> <p>“Today we will be doing some fun exercises where I will be communicating to you exactly what you need to do without using any words at all. Today is going to be all about looking up instead of looking in our music. We will then apply this skill we are practicing to Hungarian Dance.”</p>	
5 minutes	<p>Body</p> <p><u>Warm up</u></p> <p>D major and A major scales in patterns</p> <p>Focus on watching conductor – advise students you will be changing the tempo and dynamics with your gestures and that they need to watch you to know when to do so</p>	Baton
10 minutes	<p><u>Call and response exercise</u></p> <p>In D major, with a metronome, teacher will play and have students respond back</p> <p>Use the entire scale, leaps are okay as long as they all start on a D</p>	<p>Instrument for demonstration</p> <p>Metronome</p> <p>Sound system</p>

5 minutes	<p><u>Discussion on tempo changes</u></p> <p>What are some things we see in music that indicate that the tempo is going to change?</p> <p>What can we do to make sure that we are all changing tempo at the same time?</p> <p>Play A major in quarter notes, have students look at their music instead of at the conductor and listen to each other to try to follow tempo changes, then have them watch conductor and do the same thing – discuss differences (there are good things about both – discuss how we need to take the good parts of both ideas)</p>	Baton
12 minutes	<p><u>Hungarian Dance no. 5</u></p> <p>Apply what we have learned about watching the conductor to the accelerando, ritardando, and sections with fermatas – don't be afraid to get very silly and dramatic with the tempo changes to "overcorrect" (if they can do it in extremes, they will be able to do it how it was intended)</p> <p>Remind them to always play with the most beautiful sound that they can</p>	<p>Sheet music/score for Hungarian Dance no. 5</p> <p>Baton</p>
5 minutes	<p>Summative Statement</p> <p>"Today you practiced a really critical element of musicianship. This is something that professional musicians have to do every single day, and you're already doing it in grade eight! Great job watching the conductor and following along today – we will be using this a lot in future classes."</p>	

<p>Assessment (Formative): As the lesson is progressing, teacher can observe and assess student understanding of the content. During pieces and exercises, teacher can walk around the classroom and provide feedback and tips to individual students who may need it. Teacher will assess the abilities of the class to follow conducting gestures and may need to adjust if students are struggling to follow along.</p>	<p>Assessment (Summative): At the end, students will close their eyes and self-assess out of 5 their ability to follow the conductor and the time changes. This is a highly formative lesson where summative assessment is not overly necessary.</p>
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Learning Plan – Advanced Strings

Teacher Name: Erin Marsh

Class (Grade): Advanced Strings (grade 10)	
Session focus/purpose: The purpose of this session is for students to begin to perform accurate dynamics with proper tone production.	Time/Length of session: 40 minutes
Curricular Competencies: <ul style="list-style-type: none"> • Develop and refine technical skills and expressive qualities • Perform in large ensemble, small ensemble, and solo contexts 	Curricular Content: <ul style="list-style-type: none"> • techniques specific to individual or families of instruments, including: orchestral strings • technical skills, strategies, and technologies
Big Ideas: <ul style="list-style-type: none"> • Growth as a musician requires perseverance, resilience, and reflection. 	Essential Questions: <ul style="list-style-type: none"> • What are the challenges of playing in loud and soft dynamics on string instruments? • What can we do to preserve tone while playing in these loud and soft dynamics?
Learning Outcomes: Given opportunities to practice and discuss, students will discuss and demonstrate dynamic accuracy while maintaining tone quality, as evidenced by thoughtful contribution to class discussion and accurate personal performance in class.	First Peoples Principles of Learning: <ul style="list-style-type: none"> • Learning involves patience and time
Learning Plan Overview: In this lesson, the main focus will be on tone and dynamics. Students will be given the opportunity to discuss good tone production while performing accurate dynamics, and given the chance to experiment with different ways of doing so. They will discuss the importance of playing with accurate dynamics. They will then apply what they have learned to Night on Bald Mountain, which is a dynamic-heavy piece that requires dynamic contrast to be effective and exciting.	

TIME	TEACHING AND LEARNING SEQUENCE/GOALS	RESOURCES
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3 minutes	<p>Introduction</p> <p>Question of the day</p> <p>“Today we are going to be discussing one of the most important and exciting parts of music – dynamics. Dynamics are one of the things that make music fun to listen to and fun to play. This is obvious in our piece Night on Bald Mountain, which has some extreme dynamics that we will be experimenting with today.”</p>	
5 minutes	<p>Body</p> <p><u>Warm up</u></p> <p>C major scale (low 2) in patterns</p> <p>D major and A major scales in thirds</p>	Baton
7 minutes	<p><u>Call and response exercise</u></p> <p>In D major, with a metronome, teacher will play and have students respond back</p> <p>Start with stepwise, move to leaps starting on D, then challenge students with leaps not starting on D within the scale</p>	<p>Instrument for demonstration</p> <p>Metronome</p> <p>Speaker system</p>
8 minutes	<p><u>Discussion on tone and dynamics</u></p> <p>What are some strategies we have talked about in the past for creating beautiful tone on our instruments?</p> <p>How can we apply these strategies when we are playing in loud and soft dynamics? What are some issues we run into in louder dynamics? What are some issues we run into in softer dynamics?</p> <p>Discuss consistent bow movement, consistent pressure on the strings</p> <p>On C major, in half notes, have students play a mezzo forte scale with beautiful sound, then practice this in a pianissimo and fortissimo dynamic</p>	Baton
12 minutes	<p><u>Night on Bald Mountain</u></p>	<p>Sheet music/score for Night on Bald Mountain</p> <p>Baton</p>

	<p>Play a recording of Night on Bald Mountain for students, have them write reminders in their music to create good tone in the sections with extreme dynamics (e.g. “move bow” in pianissimo sections)</p> <p>Apply what we have learned: break the piece into sections – have them play each section at a mezzo forte with beautiful tone to know what it feels like, then change it to the written dynamic while keeping the beautiful sound</p> <p>Perform the whole piece with written dynamics</p> <p>Discuss at the end how they think they did at achieving the written dynamics</p>	Pencils
5 minutes	<p>Summative Statement</p> <p>“Today we have experimented with one of the most important features of music. You have all done an excellent job making a beautiful sound while following what is written in your music. Night on Bald Mountain is starting to sound really exciting. We will apply what we’ve learned today about dynamics to all of our pieces in future classes.”</p>	

<p>Assessment (Formative): As the lesson progresses, teacher will observe and assess student understanding of the content. During exercises and the piece, teacher can walk around the class and provide tips and feedback to students who need it. The lesson is scaffolded so if students are not demonstrating or understanding dynamic production, the teacher can spend more time on the concept before the class performs the piece.</p>	<p>Assessment (Summative): At the end, students will close their eyes and self-assess from 1-5 their personal performance of accurate dynamics with good tone quality for their performance in class today. This is a highly formative lesson that doesn’t require a lot of summative assessment.</p>
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