

## Sample Lesson Plan

Instrumental Lab Lesson Plan Template	
Your Name: Mairéad Leahy	Date: December 12, 2023
Lesson Title/Name of Song: Dance of the Toy Flutes	
<b>Lesson Objectives/Instructional Outcomes.</b> Outline the concepts, knowledge, skills or applications that students will be able to demonstrate upon completion of this lesson. Objectives may be stated in the form of a critical question students should be able to answer. <ul style="list-style-type: none"><li>- We will work on phrasing and style, feeling weight on 1 and 3, adding to the dynamics written</li><li>- We will practice transitioning between phrases</li></ul>	
<b>Relationship to Overarching Learning Goals</b> How does this lesson support enduring understandings and build upon previous knowledge? How does this lesson support the next lesson in the instructional sequence? <ul style="list-style-type: none"><li>- We will continue developing our listening skills as we practice playing in this dance style</li><li>- We will work on musical phrasing and connecting phrases</li></ul>	
<b>Instructional Materials/Resources:</b> List all materials and resources required by the teacher and/or students. Include preparation and special instructions that should be in place at the start of the lesson. <ul style="list-style-type: none"><li>- Instruments</li><li>- Pencils</li><li>- Music</li><li>- Fingering charts</li></ul>	
<b>Methods and Instructional Strategies</b> Demonstrating SMK's and PST's: Content and pedagogical knowledge.	
<b>Anticipated Student Misconceptions:</b> <ul style="list-style-type: none"><li>- We've worked on almost all of these sections individually, but there may be some difficulty connecting the phrases</li></ul>	
<b>Concept Prerequisites (previous knowledge required):</b> <ul style="list-style-type: none"><li>- How to tune their instruments</li></ul>	
<b>Introduction/Doorway in:</b> How will you draw the students in? <ul style="list-style-type: none"><li>- We will start with everyone pizzicato. Start with basses and cellos at the beginning to get that slow 2 feel by weighting beats 1 and 3<ul style="list-style-type: none"><li>- I may not conduct in 2 the whole time, but I'd like to at least show what a 2 might look like - because that's really how I feel this piece</li></ul></li></ul>	
<b>Instructional Activities:</b> Includes questioning techniques, grouping strategies, pedagogical approaches. <ul style="list-style-type: none"><li>- With that dance feel, we will go back to playing as written (violins &amp; violas w/ bow at beginning) and play from the beginning through the cello soli to m. 27</li><li>- Check in on dynamic contrast<ul style="list-style-type: none"><li>- Are we reaching the forte in m. 10?</li><li>- Violin forte at m. 19 behind the cellos... should maybe be mf?</li></ul></li><li>- Work on the transition into m. 43 - starting at maybe m. 39</li><li>- Work on the transition to the D.S. - m. 59 and 60, then get into it from m. 55</li></ul>	

- Ask everyone to note that in m. 60 we will have a slight ritardando. Remind them that DS goes back to m. 27

**Culminating Activity:**

How will the students demonstrate their learning?

- Last lesson of the semester... try to run the whole piece! We've done almost all of the sections in different lessons.

**Differentiation According to Student Needs:**

Indicate the strategies you will use to address diverse student learning needs. Include accommodations for students with an IEP or 504, cultural, or linguistic needs.

- I will encourage students to help their peers that haven't aren't on their primary instruments
- Students are encouraged to play pizz. as needed if bowing adds difficulty to the task of playing correct positions, strings, rhythms, etc.

**Assessment (Formative and Summative):**

Indicate the type of assessment most appropriate. For example, sample questions, tests, rubrics or other.

- I will provide feedback based on their playing and understanding of the instructions given

**Framework Alignment:**

Indicate the MA Arts Standards covered in this lesson. Creating, performing, Responding and Connecting.

3.2. Play expressively with appropriate dynamics, phrasing and articulation, and interpretation.

3.5. Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.