**LAMP: Piano Unit**

Success Music Grades 1-3

Jamie Martin

**Abstract**

This project was completed with ten students in first, second, and third grades that tested high in music. Every Monday and Tuesday for five weeks, the students used keyboards to learn about composers, their music, and the history and culture from that time period.

Table of Contents

Purpose 2

Objectives 3

Vocabulary 4

Timeline 5

Lesson Plans 6

Supplemental/Communication Items 14

Student Assessment Tools 16

Technology 18

Differentiation and/or Accommodations 19

Pre-test 20

Post-test 22

Pre/Post-test Data 24

Narrative Statements 31

Project Rubric 38

**Purpose**

The purpose of this project was to plan and execute an electric piano unit while carefully recording each student’s progress. Several standards were used during the unit, and each standard was graphed for every student to show his or her growth in the different areas. The music standards included performing alone and with others, reading and notating music, and understanding music in relation to history and culture. I also integrated history using standard 1 for grades K-4: family life now and in recent past; family life in various places long ago.

Each standard was assessed both formally and informally. The students were able to perform on the instruments in a group and alone each day, and their cognitive knowledge was tested daily through oral review, worksheets, and the pre-test and post-tests. Psychomotor skills were assessed daily as well through performance on the keyboards.

**Objectives**

* Students will be able to name three kinds of keyboard instruments.
  + As part of standard 9: understanding music in relation to history and culture, the students learned about different types of keyboards as well as when and where in history they were used. As part of an informal assessment, students orally reviewed the names and facts about the instruments.
* Students will be able to correctly read and play the rhythms of the pieces.
  + Every class, students worked on the rhythms of the different pieces, which meets standard 5: reading and notating music. This was both a cognitive and psychomotor concept. It was important for students to understand how to read and understand different rhythms, which was a cognitive skill. The students then had to use their psychomotor skills to clap and play the rhythms. This concept was assessed in both the written test and daily in the students’ performances.
* Students will be able to correctly name the white keys of the piano.
  + It was extremely important for the students to be able to correctly name the white keys on the piano. Every class the students reviewed the names of the notes in the warm ups. This helped the students tremendously when they studied the different pieces used in the unit. On the written test, this was presented as a picture of a piano on which the students were required to fill in the names of the pitches for each key. The students were also assessed on this in their ability to play the pieces, the speed in which they could set up their hand, and their ability to respond to questions and directions regarding the keys on the piano.
* Students will be able to describe the culture from 1750-1850.
  + As the unit’s secondary standard, I incorporated the history and culture of the time period we were discussing, which was from 1750-1850. We discussed where the composers were from and what the lives of men and women were like. We also discussed the Declaration of Independence, with facts about when it was put into effect, from whom we obtained our freedom, and why it was created.

**Vocabulary**

1. **Baroque-** The historical period of music roughly from 1600 to 1750.
2. **Classical-** The musical period from1750-1820 where form and structure was stressed over expression. Composers of this period included Haydn, Mozart, and Beethoven.
3. **Composer-** A person who writes music.
4. **Declaration of Independence-** A document declaring the United States to be independent of the British Crown, signed on July 4, 1776, by the congressional representatives of the Thirteen Colonies.
5. **Harpsichord-**A keyboard instrument similar to the piano, but strings are plucked by a quill rather than struck by a hammer.
6. **Organ-** A keyboard instrument with both manual and pedal keyboards that produces sound by sending air through pipes of various lengths.
7. **Plectrum-** A device used to pluck or strum the strings of a stringed instrument, such as a harpsichord (also known as a pluck.)
8. **Prodigy**- A person, especially a young one, endowed with exceptional qualities or abilities.

**Timeline**

**Week 1**

* 2/21: Rhythm, types of pianos

**Week 2**

* 2/27: “Ode to Joy” by rote- RH, Beethoven information
* 2/28: “Ode to Joy” with music- new notes, rhythms

**Week 3**

* 3/5: “Twinkle Twinkle Little Star” by rote- RH, Mozart information
* 3/6: “Twinkle Twinkle Little Star” with music

**Week 4**

* 3/12: “Surprise Symphony,” Haydn information, culture information
* 3/13: Performance test

**Week 5**

* 3/19: Trivia Game
* 3/20: post test

**Lesson Plans**

**Date:** 2/21/12

**Activity:** Rhythm/Pianos

**Lesson Sequence Number:** 1

**Grade Level:** Success 1-3

**Primary Musical Concept to be addressed:** Rhythm, types of pianos

**Musical Concepts for the Future:** Performing

**Materials Needed:** Electric keyboards

**Behavioral Objectives:**

* Students will be able to name the white keys on the piano.
* Students will be able to count quarter and eighth notes.
* Students will be able to name different types of pianos.

**Assessment Ideas:** Questioning

**Procedure:**

* Students will review the names of the white keys on the piano.
* Students will learn about quarter and eighth notes.
  + Q-Q-Q-Q
  + EE-EE-EE-EE
  + Q-EE-Q-EE
* Students will count rhythms provided on the board.
* Students will learn about types of pianos.
  + Piano
  + Electric piano
  + Harpsichord
  + Organ
  + 18th Century piano
* Students will review by naming the white keys on the board, explaining what quarter and eighth notes are, what the rhythms on the board are, and naming different types of pianos.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
|  | X |  |  |  | X |  |  | X |

**Date:** 2/27/12

**Activity:** Beethoven

**Lesson Sequence Number:** 1

**Grade Level:** 1-3 Success

**Primary Musical Concept to be addressed:** notes, rhythms

**Musical Concepts for the Future:** reading

**Materials Needed:** electronic keyboards, “Ode to Joy,” Beethoven information

**Behavioral Objectives:**

* Students will be able to describe what was unique about Beethoven.
* Students will be able to play “Ode to Joy” accurately by rote on their keyboards.

**Assessment Ideas:** Performance, questioning

**Procedure:**

* Students will set up their keyboards in a semi-circle.
* Students will review the names of the white keys on the keyboard by playing a C scale and speaking the name of the pitch they are playing.
* Teacher will give the students basic information about Beethoven (next page)
* Teacher will model “Ode to Joy” on the keyboard for the students.
* Students will learn “Ode to Joy” by rote.
  + Keep thumb (1) on C
  + Start on 3 (go over fingerings for piano)
  + 2 measure phrases
  + Singing the notes then playing
  + 4 measure phrases
  + Whole song
* Students will review by playing through the piece together, then by themselves for a piece of candy. Students can also earn candy by stating a fact about Beethoven.
* Students will turn their keyboards off and carefully put them away.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
| X | X |  |  |  |  |  |  | X |

**Future Lesson Ideas:** “Ode to Joy” with music

**Date:** 2/28/12

**Activity:** Beethoven

**Lesson Sequence Number:** 2

**Grade Level:** Success 1-3

**Primary Musical Concept to be addressed:** Reading

**Materials Needed:** “Ode to Joy,” keyboards

**Behavioral Objectives:**

* Students will be able to describe the difference between a quarter note and a half note.
* Students will be able to read the notes “Ode to Joy.”
* Students will be able to accurately play “Ode to Joy” using the music provided.

**Assessment Ideas:** Performance, questioning

**Procedure:**

* Students will carefully place their keyboards in a semi-circle.
* Students will warm up by playing patterns on the keyboards. Teacher will remind students to keep the RH thumb on C and all the fingers on the keys. This makes it easier for them to not look down.
  + 1-2-3-4-5
  + 5-4-3-2-1
  + 1-3-1-3-1
  + 1-3-5-3-1
* Students will review Beethoven and name any facts they can remember.
* Students will sing “Ode to Joy” using the fingerings.
* Teacher will pass out the music to “Ode to Joy.”
* Teacher will review the names of the notes on the staff (C-G.)
* Teacher will tell the students about half notes, specifically measures 4 and 8.
* Students will play measures 1-4 with the music.
  + Teacher will point to fingerings on the board.
* Students will play measures 5-8 with the music.
  + Teacher will point to fingerings on the board.
* Students will play through “Ode to Joy” with the music.
  + Teacher will point to fingerings on the board.
* Students who want to play the piece for candy may.
* Teacher will say a fingering and students will play the note said.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
| X | X |  |  |  | X |  |  |  |

**Future Lesson Ideas:** Playing the piece using the left hand

**Date:** 3/5/12

**Activity:** Mozart

**Lesson Sequence Number:** 1

**Grade Level:** 1-3 Success

**Primary Musical Concept to be addressed:** notes, rhythms

**Musical Concepts for the Future:** reading

**Materials Needed:** electronic keyboards, “Twinkle, Twinkle Little Star,” Mozart information

**Behavioral Objectives:**

* Students will be able to describe what was unique about Mozart.
* Students will be able to play “Twinkle, Twinkle Little Star” accurately on their keyboards.

**Assessment Ideas:** Performance, questioning

**Procedure:**

* Students will set up their keyboards in a semi-circle.
* Students will review the names of the white keys on the keyboard by playing a C scale and speaking the name of the pitch they are playing.
* Students will go through warm-up
  + 1-2-3-4-5-4-3-2-1
  + 3-4-5-5(A)-5-4-3-3
  + 1-5-5(A)-5(A)-5-1-1
  + 1-3-5-5(A)-5-3-1
* Teacher will give the students basic information about Mozart and the culture during his life.
* Students will sing “Twinkle, Twinkle Little Star.”
* Students will learn to play “Twinkle, Twinkle Little Star”
  + Moving from G-A
  + Keep thumb (1) on C
  + Start on 1
  + 2 measure phrases
  + Singing the notes then playing
  + 4 measure phrases
  + Whole song
* Students will review by playing through the piece together and by stating a fact about Mozart and the culture during his life.
* Students will turn their keyboards off and carefully put them away.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
| X | X |  |  |  |  |  |  | X |

**Future Lesson Ideas:** “Twinkle, Twinkle, Little Star” with music

**Date:** 3/6/12

**Activity:** Mozart

**Lesson Sequence Number:** 2

**Grade Level:** 1-3 Success

**Primary Musical Concept to be addressed:** notes, rhythms

**Materials Needed:** electronic keyboards, “Twinkle, Twinkle Little Star,”

**Behavioral Objectives:**

* Students will be able to describe what was unique about Mozart.
* Students will be able to play “Twinkle, Twinkle Little Star” accurately on their keyboards.

**Assessment Ideas:** Performance, questioning

**Procedure:**

* Students will set up their keyboards in a semi-circle.
* Students will review the names of the white keys on the keyboard by playing a C scale and speaking the name of the pitch they are playing.
* Students will go through warm-up
  + 1-2-3-4-5-4-3-2-1
  + 3-4-5-5(A)-5-4-3-3
  + 1-5-5(A)-5(A)-5-1-1
  + 1-3-5-5(A)-5-3-1
* Students will review information about Mozart by filling out the worksheet provided.
* Students will get music of “Twinkle, Twinkle” and review.
  + Notes
  + Rhythms
  + Moving the pinky from G to A
    - All other fingers stay on the normal keys (thumb on C!)
* Students will review by playing through the piece together. Students can then play by themselves for a piece of candy.
* Students will turn their keyboards off and carefully put them away.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
|  | X |  |  |  | X |  |  | X |

**Date:** 3/12/12

**Activity:** Haydn

**Lesson Sequence Number:** 1

**Grade Level:** Success 1-3

**Primary Musical Concept to be addressed:** Notes (new notes: F#, C)

**Musical Concepts for the Future:** Reading music, new notes: B, G with thumb

**Materials Needed:** Keyboards, “Surprise Symphony,” white board/markers, Haydn information, culture information

**Behavioral Objectives:**

* Students will be able to play “Surprise Symphony” slowly using the fingerings on the board.

**Assessment Ideas:** performing, questioning

**Procedure:**

* Students will set up their keyboards in an arc.
* Students will learn about Haydn and the culture during the lives of the composers we have covered.
* Students will learn their new fingering, 5C.
* Students will go through the warm-up provided on the board.
  + 1-2-3-4-5-5A-5-4-3-2-1
  + 3-4-5-5A-5C-5A-5-4-3
  + 5-5-5A-5A-5C-5C-5A-5A-5
  + 1-1-3-3-5-5-3-3-1
* Students will go through “Surprise Symphony” one line at a time.
  + 1-1-3-3-5-5-3
  + 4-4-2-2-5-5-5
  + 1-1-3-3-5-5-3
  + 5C-5C-4F#-4F#-5
* Students will put the piece together.
* Teacher will walk around the room and help students while everyone practices.
* To end, students will play the piece all together.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
|  | X |  |  |  | X |  |  | X |

**Future Lesson Ideas:** Playing with music

**Date:** 3/13/12

**Activity**: Haydn/Performance Test

**Lesson Sequence Number:** 2

**Grade Level:** Success 1-3

**Primary Musical Concept to be addressed:** Reading music

**Materials Needed:** Keyboards, “Surprise Symphony,” white board/markers, Haydn information, culture information

**Behavioral Objectives:**

* Students will be able to play “Surprise Symphony” slowly using the music provided alone.

**Assessment Ideas:**

* Formal: Performance test
* Informal: Questioning

**Procedure:**

* Students will set up their keyboards in an arc.
* Students will review Haydn and the culture during the lives of the composers we have covered.
* Students review their new fingerings, 5Cand 4F#.
* Students will go through the warm-up provided on the board.
  + 1-2-3-4-5-5A-5-4-3-2-1
  + 3-4-5-5A-5C-5A-5-4-3
  + 5-5-5A-5A-5C-5C-5A-5A-5
  + 1-1-3-3-5-5-3-3-1
* Students will review “Surprise Symphony” one line at a time using the music.
* Students will put the piece together.
* Students will play the piece by themselves for a grade. They will be graded on their initial set-up, note accuracy, tempo, and effort.
* Students will carefully put the keyboards away at the end of class.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
|  | X |  |  |  | X |  |  | X |

**Date:** 3/19/12

**Activity:** Review

**Grade Level:** Success 1-3

**Materials Needed:** Bean bag game/bags, white board/markers, duct tape

**Behavioral Objectives:**

* Students will review for the post-test with a bean bag game.

**Procedure:**

* Students will create a single file line behind the duct tape.
* Teacher will ask each student a review question. If the student answers correctly, he or she will receive a point. The student may then take two chances to toss the bean bag into the board. If the bag goes in the hole, the student will receive an extra point.
* Students will do this, one by one, until the end of class. The student(s) with the most points will choose a piece of candy from the candy jar.

**National Standards:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Singing | Playing | Moving | Improvising | Composing | Reading/Writing | Listening | Evaluating | Understanding |
|  |  |  |  |  | X |  |  | X |

**Supplemental/Communication Items**

**Keyboard Information**

* Piano
  + 88 keys
  + Hammers on strings create vibrations
  + Upright (vertical) or grand (horizontal)
* Harpsichord
  + Much earlier than piano (Baroque period)
  + Plectrum (crow quill, leather, or plastic) plucks the string
* Organ
  + Wind moves through pipes to create sound
  + Has keys and pedals
    - Usually 2-3 keyboards with about 5 octaves
    - 2 ½ octave pedal board (played with feet)
* 18th Century Piano
  + 5 octaves
  + Little dynamic range
  + Thin strings

**Beethoven Information**

* (1770-1827)
* Deafness in the last part of his life
* Boy soprano in 1752 (12 years old)
* Proficient on the piano and violin and gave lessons on these instruments.
* Performed his first concert in 1778 (age 7)
* Had a hot temper
* Took lessons from Haydn

**Mozart Information**

* Mozart’s home country was Austria (in Europe)
* Mozart was known as a child prodigy, meaning a person with exceptional or extraordinary abilities
* In addition to composing, Mozart played keyboard and violin.
* Mozart composed over six hundred musical works.
* His pets included a dog, a horse, and a canary.

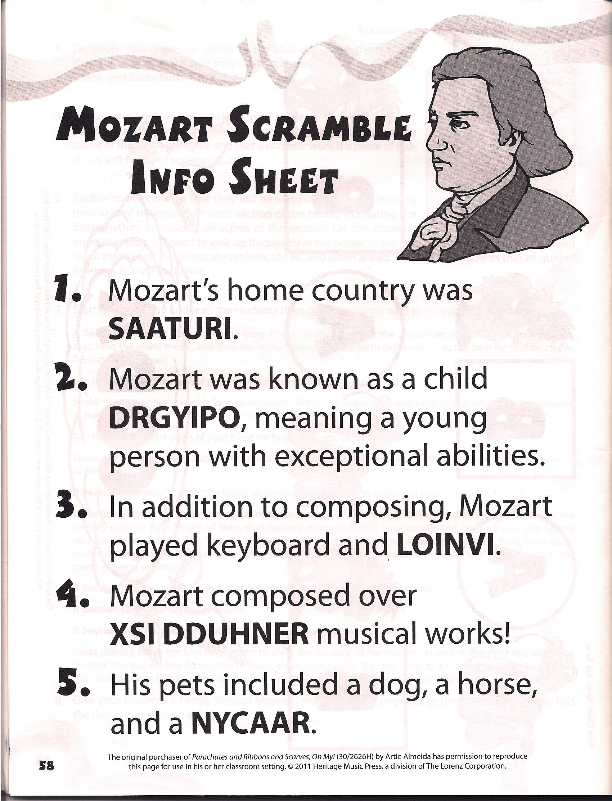
**Haydn Information**

* (1732-1809); Age 77
* Born in Austria
* Played violin, harpsichord, and sang
* Was a teacher to both Beethoven and Mozart

**History/Culture Information**

* Declaration of Independence adopted on July 4, 1776.
* Lots of farming, especially until late 1700s. Women stayed indoors and watched over the infants, spun, wove, cooked, and cleaned. Girls from wealthy families could go to school, but usually stayed to help the mother and learn music and embroidery. Boys from wealthy families attended grammar school.
* Middle class men were typically merchants. Nobility owned land. The lower class (majority of people) were craftsmen and laborers
* Later, in the mid 19th century many people worked in mines or manufacturing industries.

**Student Assessment Tools**

****

**Student Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **1** | **2** | **3** |
| **Set up** | Student does not use the right hand to play. Thumb is not set up on C and the fingers do not stay on the keyboard. | Student usually uses right hand to play. Student does not know where all the notes are and hesitates to place his/her hand on the correct keys. Fingers usually stay on the keyboard. | Student always uses the right hand to play. Student knows where C is and fingers always stay on the keyboard throughout the piece. |
| **Note Accuracy** | Student misses more than 5 notes in the piece. | Student misses 3-5 notes in the piece. | Student misses 0-2 notes in the piece. |
| **Tempo** | Student does not have a specific tempo. Student speeds up, slows down, and/or stops in the middle of the piece. | Student speeds up and/or slows down for some notes, but does not stop. | Student maintains a steady tempo for the entire piece. |
| **Effort** | Student does not try to play the piece at all. | Student tries to play the pieces, but does not make it all the way through. | Student plays the entire piece. |

**Total:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/12

**Comments:Technology**

1. **Electric keyboards**- Students who were willing and able brought in electric keyboards to use for the unit. Many of the students’ parents were more than willing to provide keyboards for the students to use, and there were students whose parents brought in more than one keyboard. The students who could not bring in keyboards could either use one of the extra keyboards or share with another person. The ranges of the pieces were never more than an octave, so it was easy for two students to share a large keyboard so that no student was unable to participate.

**Differentiation and/or Accommodations**

All students in this class have tested high specifically in music. Because of this, the students tend to learn concepts and ideas much quicker than other classes might. However, the students did test high in different areas of music. Some students were very proficient at piano before the unit started while other students had never touched a piano before.

For this unit, I had to start with the fundamentals of piano playing. Information, such as where the fingers were to be on the keys, which hand to use when playing, and which notes were which, was very difficult for one student in particular; for other students it was information that they practice and use every day. To try to fill the gap between these students, I paired high achieving students with the beginners, giving the experienced pianists responsibility and a leadership opportunity. This helped tremendously in giving the beginners the extra attention that they needed to succeed, and it also helped me to divide my attention more evenly among students.

I also adapted the songs to meet the children’s needs. I first taught all the students one version of the song, which usually had adapted fingerings or notes to make it easier to play. The next day, when we went over the song again using music, I would give the more advanced players harder notes and fingerings to play. This helped challenge them more and gave them something extra to work on. I also challenged these students to find alternate fingerings of their own and then show and explain to me why these different fingerings would or would not work.

Another difference between the students was the age and maturity level. The class is made up of students in grades first through third and ages six through eight. All but one student are in the Gifted and Talented program, so the students’ knowledge varied greatly. It took some students much longer to discuss and explain concepts, especially when we talked about the culture and history section of the unit. The younger students also had a more difficult time remembering certain vocabulary, such as the word “prodigy.” The student who had never played piano before was in the general education class, and, while she is bright, she had a particularly difficult time remembering information. To accommodate, we simply reviewed more often and took more time to explain and discuss concepts and ideas, which benefited all the students.

**Pre-test**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Let’s see what you know ☺**

**On the picture of the piano below, write in the names of the white keys using the following letters: A, B, C, D, E, F, and G (7).**

****

**Fill in the rhythms using the “counting” system (5).**

**\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Turn the page! You’re almost done ☺Matching Songs to Composers (3)**

Ode to Joy Mozart

Twinkle, Twinkle, Little Star Haydn

Surprise Symphony Beethoven

**Matching Composers to Unique Facts (3)**

Mozart Deaf the last part of his life

Beethoven Teacher of two other composers listed

Haydn A child prodigy (a very talented child)

**Explain the culture during the time of Mozart, Haydn, and Beethoven (1750-1850.) Think about what continents these men were from, what common careers were for men, what women’s lives were like during this time period, and what was happening in our country at this time. (4)**

**Post-test**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Let’s see what you learned ☺**

**On the picture of the piano below, write in the names of the white keys using the following letters: A, B, C, D, E, F, and G (7).**

****

**Fill in the rhythms using the “counting” system (5).**

**\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Turn the page! You’re almost done ☺Matching Songs to Composers (3)**

Twinkle, Twinkle, Little Star Haydn

Surprise Symphony Mozart

Ode to Joy Beethoven

**Matching Composers to Unique Facts (3)**

Haydn Teacher of two other composers listed

Mozart Deaf the last part of his life

Beethoven A child prodigy (a very talented child)

**Explain the culture during the time of Mozart, Haydn, and Beethoven (1750-1850.) Think about what continents these men were from, what common careers were for men, what women’s lives were like during this time period, and what was happening in our country at this time. (4)**

**Pre/Post-test Data**

**Unit Narrative**

**List of National Standards for Music Addressed**

* National Standard 1: Singing, alone and with others, a varied repertoire of music
  + 1c: Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures
  + 1e: Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
* National Standard 2: Playing, alone and with others, a varied repertoire of music
  + 2a: Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
  + 2b: Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
  + 2c: Students perform expressively a varied repertoire of music representing diverse genres and styles
  + 2e: Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
* National Standard 5: Reading and notating music
  + 5a: Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures
  + 5b: Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
* National Standard 9: Understanding music in relation to history and culture
  + 9b: Students describe in simple terms how elements of music are used in music examples from various cultures of the world
  + 9d: Students identify and describe roles of musicians in various music settings and cultures

**List of Indiana Academic Standards for Music**

* Standard 1: Singing alone and with others
  + 2.1.1: Sing with a clear, singing tone quality
  + 2.1.2: Sing *a capella* with appropriate dynamics and phrasing
  + 3.1.5: Follow the conductor
* Standard 2: Playing an instrument alone and with others
  + 2.2.1: Play a given pitch pattern
  + 3.2.4: Play a short melody using appropriate dynamics
  + 3.2.6: Play an instrument with a group, following the cues of a conductor
* Standard 3: Reading and notating music
  + 2.3.3: Identify pitch patterns using either syllables or numbers
  + 3.3.1: Read and write half, quarter, and eighth notes and rests in 2/4 and 4/4 time signatures
  + 3.3.2: Read pitch notation by the letter names on the lines and spaces of the treble clef
* Standard 8: Understanding music in relation to history and culture
  + 2.8.1: Name a piece of music that is from the current time-period and one from another time-period
  + 2.8.4: Discuss the roles of musicians in everyday settings
  + 3.8.1: Identify familiar pieces of music from other areas

**Secondary Standard Addressed**

* History Standard 1 (K-4): Family life now and in the recent past; family life in various places long ago

**Accommodations**

The students are all gifted in music; however, the students are strong in different areas of music. To accommodate this, I assumed that all the students had never played the piano before. While there were students who were beginners, many students had taken piano lessons. These students were paired up with beginners and given the responsibility of helping beginners with the names of keys and fingerings. The more advanced players were also challenged to, on their own, find their own patterns and fingerings for the songs we worked on.

**Authentic Critical Thinking/Skills**

Part of the unit required the students to think critically about what life would be like during the time period we were studying, from 1750-1850. The students were asked to discuss their feelings toward the culture and practices of the time, such as girls and women typically staying home rather than going to school or working. I encouraged all the students to play alone, regardless of how much experience on the piano they had, which helps build their confidence and courage. The more advanced students were given a leadership role in which they helped the less experienced players; this leadership and aide are skills that the students can continue to use outside of music.

**Instructional Strategies**

* Teaching by rote
* Reading music
* Peer teaching
* Individual practice

**Technology**

Parents of the students who were involved in this unit provided keyboards for the children to use for the duration of the unit. While some children were not able to bring in keyboards, there were children who had keyboards large enough to share so that every student was able to participate.

**Assessment Narrative**

Because the childrenare all gifted in music, they learn music quickly. Therefore, there were no alterations in the testing process. All the students were asked to complete the same test at the same time, though they were asked to simply answer what they could. The written test contained content that the majority of the students did not understand before the unit began. However, there was a wide range of abilities in the piano performance test. Because some students had never played piano before, I did not require them to play alone. Instead, I asked those who were comfortable to play alone; these students were usually the students who had been taking lessons. For the students who were uncomfortable playing alone, I allowed the students to have some free time to work on the piece on their own. During this time, I asked to hear the beginners to play so that I could hear them, but there was less pressure.

The formal assessments of the unit included the written pre-test and post-test as well as the performance tests at the beginning and end of the unit. Throughout the unit, there were opportunities to review, question, and play alone so that they could be informally assessed; however, these activities were not scored or recorded. The written tests were designed around the concepts that I wanted to teach, which included the names of the keys on the piano, rhythms, history, and the pieces and composers that we were going to study. To create a test that was well rounded, I used several types of questions, including an essay, fill in the blank, and matching. For the performance test, I included categories that were based on both psychomotor skills and the affective domain. To judge the psychomotor skills, the students were graded on their ability to set up their hand on the piano correctly and to play the correct notes at a steady tempo. The students’ effort was graded based on whether or not they attempted to play the song completely or not. Because the students are younger, they were graded on a three point system for the four categories, making the test worth twelve points.

**Instructional Narrative**

Because it was a small class, the directions were typically delivered orally. For the written tests, directions were written out as well as explained orally. Because of the size of the class, more time could be taken to explain the directions and answer questions.

The standards used in the project were chosen based off of what concepts I wanted the students to learn, what the students were capable of, and what would create a well rounded unit. The project was directly related to the standards in the unit. Students were reading and performing music that was written by significant composers in our musical history. The students were tested on their knowledge of these standards, which is shown in the graphs provided.

While the project was based around the assumption that the students had no prior knowledge of the piano, there were many accommodations for students with more experience. The students who were more advanced were typically paired with the beginning students and were given the responsibility of helping these students when I was unable to. The students were given this role to work on their leadership skills. The more advanced students were also asked to find new fingerings or, in one song, notes for the pieces that we were working on. When they were able to play the piece with the new fingerings, they were then asked to explain why the new fingerings make sense and work in the piece.

Knowledge and life-skills were taught in the project in many ways. The students who were more advanced were given the responsibility of helping the beginning students whenever possible. This taught them how to teach their peers. In some cases, the students would have to adjust the way that something was explained because of the beginning student’s prior knowledge and abilities. While all of the students were taught determination and persistence, this was especially important for the beginning students to learn. This was sometimes difficult for the beginning students because it was easy to get frustrated, which made them want to give up. However, the students made great progress when they worked hard and kept trying. All students played alone each week, which taught them to be courageous and take risks. Some students were nervous to play for each other, and I never required them to play alone, but by creating an environment in which it was okay to make mistakes, they all took a risk to play alone for the class.

Students were informed of the criteria every day, mostly through oral instruction. Because the students had taken the pretest and we had discussed the idea of the unit, the students understood what types of concepts and ideas they were expected to learn. Because the students are high achieving in music, they always strived to play without any mistakes, regardless of their ability level. Practicing the pieces helped me hear each student and give the class feedback, which helped the students understand what I expected.

**Results/Interpretation Narrative**

**“Written Test Totals” Graph Comparison**

As a class, the scores on the written posttest were much better than the pretest. The average score on the pretest was 9.2, or 42% correct. The highest scoring student on this test was Student 5, who got 15 out of 22 of the answers, which is 68% correct. The average score on the posttest was 13.1 out of 22, which is 60% correct. On the posttest, the highest scoring student was Student 9, who got 20 out of 22 answers correct, which is 91%. The lowest scoring student, Student 4, made a one point gain from the pretest to the posttest, taking her from 18% to 23% correct. The most improved student, Student 9, made a thirteen point gain from the pretest to the posttest, taking him from 32% to 91%. Student 8 got a lower score on the posttest than on the pretest, taking him from 41% to 32% correct.

**“Performance Test Totals” Graph Comparison**

All of the students’ performance test scores improved from the pretest to the posttest. The average grade for the class went from 77% to 96%. On the pretest, the lowest scoring student was Student 4, who received a 5 out of 12, which is 42%. Student 9 received the highest score, which was 12 out of 12, or 100%. On the posttest, Student 4 got the lowest score was a 10 out of 12, or 83%. The highest score was 12 out of 12, or 100%. In the pretest, only one student achieved 12 out of 12, whereas on the posttest, 6 out of the 10 students in the class got a 12 out of 12, meaning that 60% of the students achieved a perfect score. Student 4 made the most improvements from the pretest to the posttest, with the percentage correct from a 42% to 83%.

**“Overall Student Scores” Graph Comparison**

Overall, all students but one improved from the pretest to the posttest. As an overall class, the pretest average was 18.3 out of 34 points, which is 54% correct. Student 4 got the lowest score on the pretest was 9 out of 34, which is 26% correct. Student 5 achieved the highest score on the pretest is 25 out of 34, which is 74% correct. On the posttest, the average score was 24.6 out of 34, which is 72%. Student 4 got the lowest score was 15 out of 34, which is 44% correct, while Student 9, who got 32 out of 34, which is 94% correct, achieved the highest score. The student with the greatest improvement on the test is Student 9, who went from 19 out of 34 correct (56%) to 32 out of 34 correct (94%.) Student 8 scored lower on the posttest, taking the percentage correct from 56% to 53%.

**Changes Made**

Very few changes were made to the unit as a whole. There was a much greater difference in ability than I had anticipated, from students who had never played the piano before and students who had been taking piano lessons for several months. One student in particular needed much more review than I had anticipated, so I adjusted the lessons to include more time at the beginning for warm ups and review. However, when so many students did very well on the performance pretest, I decided to create more challenges for the advanced students, which included them finding alternative ways to play the pieces as well as helping the beginners.

**Instructional Strengths and Weaknesses**

I am very pleased with the performance test results. All of the students improved, especially Student 4, who had never played the piano before. The students put a lot of effort into learning the patterns, fingerings, and songs, and it showed when 60% of the students achieved a perfect score. Instructionally, the performance aspect of the unit went very well and was an area that the students were much more comfortable in. The students are young, and I believe that I kept a good pace without them getting bored.

While the percentage correct on the written test increased from the pretest to the posttest, more time could have been spent on the written portion of the unit. For example, I could have spent more time on the history and culture section of the unit, which would have helped bring the scores up. Because I used a numbering system, more time should have been spent on the actual note names of the piano so that the students truly understood. The pieces and their composers were reviewed consistently; however, many students did not get this section correct on the posttest, so more time could have been spent reviewing this.

**Final Statement**

This project will help me greatly in the future. Aside from having a unit that I have planned and executed, I have critically looked at the results. Graphing and studying the results will help me to create an even better unit that I can use in a classroom in the future. The concepts and lessons that I used can also be transferred to different instruments, such as Orff instruments, making these lessons something that I can use in the future even if I am not fortunate enough to have keyboards. However, unless I had a class that had tested high specifically in music, I would use this project for older students.

The project was very valuable because it required me to plan an entire unit that would be completed over the course of several weeks, which is something that is very valuable to learn to do. It provided me with a unit that I created, including rubrics and tests. It was also helpful because it taught me the value in recording and studying the results. From doing this project, I will be able to take aspects of the project, such as written tests, rubrics, and graphs, to use in future units.

LAMP also taught me many valuable things that will help me be a more effective teacher. For example, I found that giving a pretest helped me understand where the individual students were so that I could adjust my lessons to meet all of their needs. Knowing where the students started helped me to be more helpful and efficient with our time. The project also taught me to reflect and focus all of my lessons and ideas on standards, making each fact and activity have a purpose. Finally, it taught me to plan a unit and then adjust the unit based on the students’ abilities and prior knowledge. Doing this during my last semester helped me to learn how to assess continuously and pay close attention to the students’ progress.

**Project Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Unsatisfactory** | **Basic** | **Proficient** | **Distinguished** |
| **Content Standards** | Does not use an academic standard | Uses one academic standard | **Uses two or more academic standards** |  |
| **Secondary Standards** | Does not use a secondary standard | **Uses one secondary standard** | Uses two or more secondary standards |  |
| **INTASC Standards** | Was not proficient in any INTASC standards | Was proficient in one to four of the INTASC standards | Was proficient in five to seven of the INTASC standards | **Was proficient in at least eight of the INTASC standards** |
| **Assessment Reliability** | Pretest and post-test do not align in content or difficulty | Pretest and post-test align in either content or difficulty, but not both | **Pretest and post-test are aligned in both content and difficulty** |  |
| **Standard Representation** | Project does not represent content standards | Project represents one content standard | Project represents one content standard and one secondary standard | **Project represents two or more content standards and one secondary standard** |
| **Authenticity Level** | Students do not produce any work with a connection to real-life | Students produce work with a connection to real-life | **Students demonstrate the connection to real-life** | Students engage in real-life experience |
| **Graphed Data** | No graph or inaccurate or incomplete graph | One graph using total scores, but no graphs representing standards | A complete graph with total scores and incomplete graphs for standards | **A complete graph with total scores and separate graphs for each standard** |
| **Graph Comparison** | Graphs do not accurately represent the data | Graphs represent the relative performance of the entire class | Graphs represent the performance of the entire class as well as individuals | **Graphs represent the performance of the whole class, individual students, as well as standard measurement comparisons** |