

**The Application of Vygotsky's Zone of
Proximal Development to Teaching Rhythm
Concepts in the Secondary Strings Classroom**

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Context

I have been teaching music in a British International School in Bangkok, Thailand for three years now. I had previously taught music in the USA and Hungary for two decades. I am teaching strings classes for KS3 students and IGCSE Music as well. I am also responsible for extracurricular activities such as orchestra, string quartet and KS3 choir.

I have chosen a year 8 strings class as the focus for this assignment. There are eighteen students in the class, ten violinists, two viola players, five cellists and one double bass player. The Key Stage 3 music program in my school offers five ensembles to choose from, one of which is string ensemble that I teach. The students who choose this ensemble usually come from different levels of musical experience and previous training. Most of the students in this class picked up their instrument in this program in year 7 for the first time. As our school was closed for seven months for Covid and re-opened only in November 2021, these students started their musical journeys almost three months belated. Because of these circumstances, some musical skills of the beginner students are somewhat behind those who had been taking private music lessons for years. There are two very high achievers in the class, and two students with diagnosed ADHD, one of them on a mild level, the other one is a more severe case.

The topic I chose for the three lessons I taught in November and December 2022 was 'Complex Rhythm Patterns'. This is in line with the general KS3 music curriculum of my school and the learning intentions for term 1B, which is the same for all year 8 music ensembles: 'Can I identify and demonstrate challenging rhythm patterns?' In year 7 the general learning intention for term 1B is 'Can I identify and demonstrate basic rhythm patterns?' After getting familiar with simple rhythmical concepts during the first year of the 3-year music program, now in year 8, students deepen their knowledge about rhythm and more complex rhythm patterns are introduced. (Houlahan and Tacka, 2015, p 542)

Justification for Planning and Literature Review

The leading principal when planning my three lessons for this class was Vygotsky's Zone of Proximal Development theory. According to Vygotsky (1978), learning does not depend on the stages of development, but in fact it is leading development by creating the conditions necessary for a child to enter the next stage of it. These stages of development were outlined by Piaget (1970). He believed that a child's development can be distinguished into clear cognitive levels, moving from lower to higher levels of integration. The final level occurs from age 11, when children become capable of manipulating abstract concepts and operating logically, which is essential in understanding abstract musical concepts and applying them to different repertoire as well. (Houlahan and Tacka, 2015)

Vygotsky also emphasizes the importance of learning being a social and cultural process, not only an individual event. (Vygotsky, 1978) This influenced a number of theories during the past several decades, such as the theory of situated learning (Lave and Wenger, 1991), which suggests that relationships between people is key for successful learning, as linking to prior knowledge occurs with informal contextual learning, often unintended, while interaction happens between students and their teachers, facilitators or peers. This process requires active participation in the socio-cultural practices of the smaller and wider community. (Lave and Wenger, 1991) In my practice it is essential to aim for participation in the life of the wider school community. I aim for enabling my students to apply their musical skills to prepare and perform a repertoire at school events, so they can participate in, and also shape the socio-cultural practices of our community at the same time. Furthermore, their understanding

of musical concepts is constructed not only by me as their teacher, but also the members of the ensemble, and the rich cultural background of the international school community.

Vygotsky's Zone of Proximal Development, cited in Wertsch (1985), is the zone between what the learner cannot yet do and what he can do independently. To get from the first to the latter stage, a learner needs the help of a person who has deeper knowledge and more developed skills. Vygotsky calls this person the 'More Knowledgeable Other' (MKO), who can be a teacher, a teaching assistant, a parent or even another student. According to Wertsch (1985), this process is backed up by the learner's social interactions and the use of their shared cultural tools. When planning my lessons, I intended to take advantage of the fact that some students in the class have many years of prior experience of playing the violin and their musical skills are significantly more developed than the rest of the class. I asked these students to mentor others while completing music theory tasks and model performing scales with the new rhythm patterns, as well as some sections of new repertoire. This way they became the MKO, which can provide a different point of view to the learners to help deepen their understanding, as well as additional challenge to the high achievers to articulate their knowledge in different ways. (Houlahan and Tacka, 2015, p 537)

I found Vygotsky's Goldilocks Principle particularly interesting and relevant when planning my lessons. Cited by Cohen (2011), the principle suggests that teachers should 'practice child stretching without stressing' by finding the correct level of task difficulty that is neither too easy nor too challenging. This is an extremely difficult problem in my string classes of students with very different skill levels. I regularly plan extension tasks to further challenge the more experienced learners to 'provide opportunities to deeply explore areas of great interests' (Cohen, 2011), as well as support the lower ability students with

simplified worksheets and complete study guides (Hammel, 2002), but I still often find myself in situations when I have to fine-tune my plans on the spot to ensure successful learning. According to Schon (1983), coping with uncertain situations in any profession requires a special skill he calls 'artistry', which allows the professional to handle 'the indeterminate zones of practice'. As described by Moon (1999), Schon says that 'when there are surprises, we might respond through the activity of 'reflection-in-action', which is not the same as trial and error, since it is happening in the moment, led by 'an inner logic according to which reflection on the unexpected consequences of one action influences the design of the next one'. When I realize in the moment that the activity I planned does not result in successful learning, I often stop and take some time to fine-tune my questions or the planned task. It largely depends on the abilities of a class how fast and how well the students can internalize a musical concept. If they struggle, I must come up with another step of scaffolding to make the concept clear, or if they respond quickly and well, I can skip a level and still get the same result. Dabell (2019) criticizes the Goldilocks Principle saying '... the Goldilocks Principle is just something we cannot realistically achieve across 30 learners. Getting it just right for everyone is just a pipe dream.' Taking all this into account, I have chosen to aim for designing lessons that appropriately challenge all learners throughout the lesson, but I will not strictly implement the Goldilocks Principle in my teaching practice. I plan for differentiation, but I will always be flexible at the same time and be ready to change the steps of learning to achieve internalization and understanding of concepts in the moment.

Having a lot of experience of the Kodaly music teaching method both as a learner and a teacher, I have done extensive additional reading about teaching rhythm concepts, which is the focus of my three lessons. As Choksy states (1974, p11), while most music teachers use a subject-logic approach to rhythm concept teaching, starting with introducing the whole note first and moving on to the half notes and quarter notes, which is a mathematically reasonable progression, the Kodaly-approach builds on

elements that are familiar to a child as part of their everyday activities, such as walking and running. Therefore, quarter notes are introduced first, associated with walking-speed steps as opposed to eighth notes as running. (Choksy, 1974). As the children enter their final stage of cognitive development from the age of 11 (Piaget, 1970), more complex rhythmic elements can be introduced (Houlahan and Tacka, 2015, p 542). During the three lessons I taught in the chosen year 8 class, I introduced 16th notes and more complex patterns such as an eighth-note followed by a pair of 16th notes, dotted eighth and a 16th note, and eighth note-eighth rest patterns.

The Kodaly method uses practice syllables that should be used only as spoken representations of the different rhythm values and patterns (Choksy, 1974). These syllables help the learners chant a pattern correctly, which leads to internalizing the concept and enabling students to perform them correctly. Therefore, I decided to include practice syllables in my planning.

Kodaly suggested following three stages of teaching each new musical concept. (Houlahan and Tacka, 2015, p 41) The first one is the cognitive stage or preparation, when students listen to the new concept, copy it, describe what they hear (for example short or long sounds), and create a visual representation of it. The second phase is the associative phase or presentation, when students identify the new element in a score, and clap it chanting the practice syllables along with their performance. The third one is the assimilative phase or practice, when learners assimilate the new element in familiar or new songs. These are the steps I followed when designing my lessons for this year 8 class. (Appendix 1)

During the starter activity students were presented four-bar rhythm exercises that they clapped along, then created visual representation of the new rhythm value by completing a worksheet. Task 2 allowed students to identify the four 16th-note pattern, clap it and chant the practice syllables, then finally they

performed the pattern playing their instrument. I made sure to scaffold the task by breaking it down into smaller steps. (Vygotsky, 1978) These steps were shadow bowing, bowing on an open string, bowing the pattern while playing a scale, and finally applying the knowledge of the new pattern to the new song.

An important element of the Kodaly approach is the introduction of a new rhythmic concept through discovery-based activities, meaning that the students are guided to understand a concept first, and then are introduced to a symbol that represents it. (Houlahan and Tacka, 2015, p 162) I normally follow this approach in my teaching practice, but I feel I need to adjust it when it comes to introducing dotted rhythm values. That is because a dot *over* or *under* a note indicates the articulation of short and separated (staccato) notes, which can easily lead to the misconception that a dot always has that effect. A dot *next to* a note, however, means exactly the opposite, it adds to the note value, making it longer. Therefore in the case of teaching the dotted 8th note, I found it very important to present the symbol from the start to avoid confusion later.

According to Kodaly, the best way to introduce new musical concepts is through the folk music of the learners' own culture, possibly in their original language. (Houlahan and Tacka, 2015, p 39) Teaching in an international school setting, this principle is very difficult to adopt, since all my classes have students of lots of different native languages and cultural backgrounds. Therefore, I decided to follow different guidelines when choosing appropriate repertoire. Kodaly himself believed that besides folk music, composed western musical repertoire is also appropriate to base teaching of musical concepts on (Choksy, 1974), so I used a composed adaptation of an American folk hymn, Goin' To Boston, which includes the rhythmical elements I intended to teach.

This particular year 8 class has a student with severe ADHD. To ensure this student can follow guidelines and make progress, I did some extensive reading on strategies and approaches to help him. During the past several decades there has been an increasing tendency towards the inclusion of children with disabilities in regular schools. In the United States the Individuals with Disabilities Education Act (IDEA) was passed in 1975, which started a discussion on finding ways to include special learners in regular classrooms. (Hammel, 2002). As a result of passing the Handicapped Children Act (EHA), that was last reauthorized in 2004, more than 66% of American disabled children were included in general education classrooms in 2020/2021. (sites.ed.gov) According to Hammel (2002), 'The inclusion process can create a diverse and healthy environment for learning'. The author suggests following the rule of the 'Least Restrictive Environment', meaning that teachers should make as little modifications and adaptations as possible for the inclusion process and the learning to be successful. I have chosen to follow this principle when including my ADHD student in all activities but modifying my instructions or the task itself to make sure he understands what to do and how to do it. One example of this is the simplified version of the music math worksheet I created for him. (Appendix 2) To ensure understanding, I limited and simplified the vocabulary of the written instructions on the worksheet (Hammel, 2002) I used large letters and notation, and provided extra verbal clarification of the steps he should take to complete the sheet. (Guthe, 2016) Since this student is the only double bass player in the ensemble, I made sure I pick repertoire that is adaptable, so it can be simplified or modified if necessary. (Guthe, 2016) During these three lessons the focus of the learning was rhythmical elements, so I simplified the melody to enable the ADHD student to focus on the new rhythm concepts.

Guthe (2016) emphasizes the importance of repetition to deepen the understanding of new concepts for learners with ADHD, so I made sure I include the new rhythm values throughout the lesson, from the starter to the warm-up scales and tasks, arching through the three learning phases of introducing new musical concepts. (Houlahan and Tacka, 2015, p 41)

Analysis

I started planning my three lessons by identifying one or two key concepts that are in the focus of the lesson, because 'pupils learn more effectively when they know what is expected of them'. (Briggs, 2015) I planned the activities in the lessons around these key concepts, I included them in the success criteria, and I shared them with the class at the beginning of the lesson. To make sure all students, including the ones with ADHD keep the concepts in the focus of their attention, I kept linking back to the success criteria during the lesson, and also referred to them at the plenary at the end of the lesson. (Briggs, 2015)

When constructing my SOW for the three lessons, I created the starter activities for each lesson with Vygotsky's ZDP in mind (Vygotsky, 1978). I included rhythmic elements in these activities which were already familiar to the students but were essential to master in order to take the next step and introduce a new concept based on the familiar one. This way the shift was made possible from what the learners can do unaided to what they cannot yet do. In this case, I intended to build on the learner's knowledge of simple rhythmic values to teach more complex patterns.

When designing the different tasks, I considered the principles of the Kodaly-method in regards of isolating the new rhythm pattern in a well-known song, identifying it by listening, then moving towards producing it. (Houlahan and Tacka, 2015, p 568) I adopted the idea but modified it to fit my culturally diverse class, as students in an international school lack that common cultural ground that is necessary to use folk or children's song repertoire that is known by all of them. Instead, I started with tasks that required the learners to copy the new patterns clapping, without being conscious of what type of pattern is used. These tasks required a lot of repetition, so when it came to isolating the new pattern, naming and analyzing it, students were able to recognize it as familiar.

I also had to take into consideration that the Kodaly-method was predominantly designed for vocal classes. (Choksy, 1974) However, with some adjustments I could successfully adopt the three main phases of teaching new musical concepts. (Houlahan and Tacka, 2015, p 41) I added some steps between the second, associative phase and the third, assimilative phase. After clapping a rhythm exercise or the rhythm of a section of the new song and chanting the practice syllables, I asked the students to 'shadow bow', which is 'a way to practice the bowing mechanism without sound' (Fair, 2014). This exercise was originally created to help strings players to keep their bow movement straight, but it worked just as well in my lessons to reinforce the accuracy of new rhythm patterns and prepare learners to perform the patterns on their instrument.

For the eight note-pair of 16th notes pattern Kodaly suggests using the practice syllables 'ti-tika' (Houlahan and Tacka, 2015). I have tried to use real English words as practice names for some rhythm patterns such as this one in my lessons in the past and found that they result in even quicker and deeper understanding of the patterns, so I decided to use the word 'strawberry' to demonstrate the long-short-

short length of the eight note-pair of 16th notes pattern in my three lessons. This proved to be an effective method for teaching the pattern, so I have decided to keep using it in the future. I will experiment with English words with syllables that represent the length of the notes in some other complex rhythm patterns as well.

Regier (2012) states that 'formative assessment focuses on the process of learning while summative assessment focuses on the final product.' During the first two lessons of the three, I provided different formative assessment opportunities for students, such as rhythm worksheets, which gave them opportunities to test their knowledge and practice the thought process of decoding rhythmic signs, or opportunities to perform their song (which includes the new rhythm patterns) in a small ensemble to demonstrate their learning. At the last lesson I asked the students to complete a theory quiz as an end-of-unit summative assessment. The goal was to measure the progress the students made during term 1B. 'Summative assessments provide evidence of overall learning and should reflect the findings of the formative assessments.' (Reiger, 2012) I used a standardized quiz that is used across the KS3 music program in my school, so all year 8 students completed the same quiz, regardless of what instrument they play, which included ten multiple-choice questions. The average score for this class was 7/10. My ADHD student completed the same quiz but received additional detailed verbal instructions (Guthe, 2016), and got a score of 9/10. I believe this was also the product of scaffolding the formative assessment during the previous lessons, using large letters and notations (Guthe, 2016) and using simple language and terminology when giving written or verbal instructions. (Hammel, 2004) I made sure that my directions are clear, and I provide extra visual clues (Houlahan and Tacka, 2015, p 533), such as circling the beats when writing rhythmic examples on the board or giving an example answer on the worksheets. (Appendix 2) According to Murphy (2014) tests should be broken up into smaller parts and extra time should be given to students with ADHD in order to increase the level of concentration, but in

this case, it was not necessary. The quiz was short enough for my student to keep his focus throughout, and my positive feedback and encouragement during the test (Murphy, 2014) promoted his self-regulation and boosted his confidence.

My school's ethics are worded in the mission statement, which is a guideline for all teachers: '...to ensure that students of different nationalities grow to their full potential...'. For me it means I need to make sure to provide differentiation in all my lessons to challenge each student on his/her own level. Research on differentiation shows that it is highly beneficial for all students, including high achievers and lower ability learners. (Weselby, 2022) To make sure I have an ethical and inclusive approach, I have made lots of effort to tailor the tasks in my lessons to fit the needs of each of my students. For the high achievers I provided extensions of tasks (Cohen, 2011) and opportunities to perform for the class as well as outside the class. I provide my lower ability students with detailed and repeated instructions, visual clues, and plenty of positive feedback. (Murphy, 2014)

Conclusion

As I discussed before, by the age of 12 children reach the stage of cognitive development that enables them to think logically and therefore absorb more complex musical concepts, such as complex rhythm patterns. (Houlahan and Tacka, 2015) I constructed my SOW having a new rhythm value, the 16th note in focus, as well as three new rhythm patterns. The tasks I designed followed the three steps of teaching new musical concepts, according to the Kodaly music teaching method. (Houlahan and Tacka, 2015)

These steps guided me through the planning process and helped me view the learning process from the learners' perspective. Therefore, I will embed these steps into my planning process in the future.

To ensure internalizing the concepts, I carefully designed scaffolding steps (Vygotsky, 1078) I made the key concepts clear verbally and visually, including them in the success criteria, which I kept linking back to during the lesson. (Briggs, 2015) These are strategies I have learned during my time spent teaching in an international school, since sharing success criteria with students was not part of the day-to-day practice in my previous schools in the USA and Hungary. The higher level of engagement in my lessons and the progress made by all students in my class, regardless of previous experience, has proven that making it clear to students what they are working towards and what success looks like will result in success, so I will definitely use it in my future lessons.

Analyzing the summative assessment in the final lesson of the unit allowed me to measure how well the students understood and internalized the rhythmic new concepts. (Regier, 1012) Interestingly, my two ADHD students did very well after receiving additional detailed instructions (Murphy, 2014), so did the high achievers, but some of my other students demonstrated some gaps in understanding the concepts. Blandford (2013) states that the greater focus on special need learners can increase the expectations for all children in the class. This taught me that I should present the visual and verbal aids I prepare for the ADHD students to the whole class, so all students can benefit from them.

My reading on inclusion strategies written by music teachers was particularly useful. I adopted some of the suggestions of Guthe (2016) about the placement of the ADHD students in the classroom, which she

believes 'will make or break their success.' I made sure the severe ADHD student, who is the only double bass player in the class, sits close to double bass rack so he can access his instrument and switch back and forth between theory and practical tasks easily, and he can see the board well. My violinist student with mild ADHD sat close to me, so she can see and hear my instructions clearly and I can assist her playing or completing theory tasks if she struggles. I also made sure I, or more experienced students model the successful outcome of a task to make it clear for them what is expected. (Guthe, 2016)

Good performance at tests and at formative assessment in class has an effect on a learner's social status and self-esteem as well. (Pollard, 2014) If a student performs generally more poorly than his peers, it will potentially erode his self-esteem which leads to difficulties maintaining healthy friendships and peer relationships. I had the opportunity of observing my severe ADHD student during a residential trip, and found that he in fact is awkward socially, having difficulties communicating with his peers and maintaining a solid social status, which can be linked to his poor performance academically in general. This can also influence the attitude of students with special needs towards tasks. Dweck (2000) calls these different attitudes 'mastery-oriented' behavior, when a child is confident when facing a difficult task, or 'helpless-oriented' behavior, when they lose focus in the same situation, being convinced that they will in fact fail. Therefore, I intended to encourage my ADHD students with lots of positive feedback (Hammel, 2001). I learned to celebrate every little step they manage to make and experienced how much a bit of encouragement and praise helps them boost their self-esteem and motivates them to keep trying.

Works Cited

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Individual Lesson Plan <ul style="list-style-type: none"> Use the medium term plan/unit of work to help you to plan each lesson. 			
Group: Y8 String Ensemble	Lesson title: 16th note patterns	Lesson position: Lesson 1	Date: 14/11/2022
Learning Objective: Can I play rhythm patterns with 16th notes correctly?		Success criteria: I can... <ul style="list-style-type: none"> Repeat 16th note patterns clapping. Add bar lines and complete bars with 16th note rhythm patterns. Recognize 16th notes in my music. Describe what bow-movements are necessary to play 16th notes correctly. Apply my knowledge about 16th notes to my new song. 	
Key concepts and skills: Listening skills Rhythm skills Bow control Musical literacy 16th notes		Subject Knowledge (Contextual information): <i>The key subject knowledge needed for this lesson. How will the two points below link together?</i> <ul style="list-style-type: none"> Prior learning: Students can identify and produce basic rhythm values, such as quarter notes, half notes and 8th notes. They are familiar with the quarter rest and half rest sign. Today's learning: Students will learn to subdivide beats into four 16th notes. They will be able to recognize the new rhythm value in their music, clap 16th notes and play them correctly. Possible misconceptions: 16th notes require the same bow length as longer rhythm values. 	
Contribution to Literacy/Numeracy/ICT/SMSC: Numeracy: the concept of fractions to understand different rhythm values.			

Personal T&L Targets: (emerging from previous observations, mentor meetings, lesson evaluations)

Questioning, pace.

Lesson Stage & Timing	Teaching Activities <i>(to include transitions – movement between one activity and the next)</i> <i>What are you doing as the teacher?</i>	Learning Activities <i>(link to the success criteria)</i> <i>What are your students doing?</i>	Learning Checks <i>(Pit-stops/AfL/mini-plenaries)</i> <i>How do you know your students are making progress?</i> <i>How do you know what they know?</i>	Differentiation <i>How are you both supporting and challenging your students?</i>
<u>Starter/ Hook</u> 5 min	I play the rhythm clap along video: https://www.youtube.com/watch?v=reLU7rF7N_Q&t=2s	Ss clap along the rhythm patterns and say the practice name of them. (Ta, ti-ti, tikatika)	Ss make progress if they can accurately produce the rhythm patterns in the video with the help of aural and visual clues.	I monitor the class, come up to a student who is struggling and model the pattern to him/her, clapping along the video myself.
<u>Main Activities</u> 1 10 min	1 16th note worksheet. I project it on the board and explain the basic task and the extension. I give out the simplified sheet to the ADHD Ss and give instructions individually.	1 Ss add bar lines to rhythm patterns with 16th notes, and complete bars on a worksheet.	1 Ss make progress if they can complete the worksheet. I will mark the sheet after the lesson to see if any of the students struggle and need further	1 I offer extension to advanced Ss.

<p>2 15 min</p>	<p>I tune the instruments with my assistant while Ss work.</p> <p>2</p> <p>I write a 4/4 pattern on the board: tika-tika, ta, tika-tika ta (without time signature) “Show me” Question: How many beats worth of rhythm do you see? - show me with your fingers. If this was a bar, what would be the time signature? - show me with fingers on 2 hands. “Cold call”: If I want to clap this pattern twice, what sign do I need at the end? I add time signature and repeat sign on the board. We clap the rhythm. I model D major scale using the pattern on the board. I add different dynamics and articulation.</p> <p>3</p> <p>I distribute the sheet music of the new song ‘Goin’ to Boston’. “Think-pair-share”: Look at the section between bar 13 and 20. Compare the first and the second 4-bar melody. Point out 2 differences</p>	<p>2</p> <p>Ss identify metre. They clap the pattern and chant the practice syllables ‘tika-tika’. They shadow-bow the rhythm then play the D major scale with the pattern on the board. They add dynamics and articulation.</p>	<p>clarification/practice.</p> <p>2</p> <p>Ss make progress if they can play the scale with the correct rhythm.</p>	<p>2</p> <p>I model the scale, and monitor the class to make sure every student can play it with correct rhythm and notes. I give individual support as necessary.</p>
<p>3 5 min</p>	<p>3</p> <p>Ss identify melodic, rhythmic and dynamic differences and similarities between the 2 short sections in their music. They identify 16th notes.</p>	<p>3</p> <p>Ss make progress if they can identify 16th notes, and they give good examples of melodic, rhythmic and</p>	<p>3</p> <p>I further challenge the advanced Ss with an extension task. They will</p>	<p>3</p> <p>I further challenge the advanced Ss with an extension task. They will</p>

	<p>and one similarity. Think about rhythm, melody and dynamics. Share it with a partner. You have 30 seconds.</p> <p>I select some students to share their findings after the time is up.</p> <p>Extension: Find some accidentals in this section. Explain how they modify the key signature and how they affect the fingering.</p>	<p>They discuss it with a partner. Selected Ss share their answers with the class.</p>	<p>dynamic differences and similarities between the 2 short sections in their music.</p>	<p>investigate the accidentals in the section.</p>
<p>4 10 min</p>	<p>4</p> <p>I project the new song's score on the board, set the tempo. I increase the tempo.</p>	<p>4</p> <p>Ss clap the rhythm of the new song from bar 13 to 20. They repeat faster.</p>	<p>4</p> <p>Ss make progress if they can clap the rhythm of the section accurately.</p>	<p>4</p> <p>I monitor the class and give individual support if necessary.</p>
<p>5 10 min</p>	<p>5</p> <p>I project note names mnemonics on the board. Set time frame (3 minutes) and ask Ss to check their answer with another student of the same instrument.</p>	<p>5</p> <p>Ss identify the note names in the new song between bar 9 and 20. Extension: Violin 1 transposes first 4 bars an octave higher.</p>	<p>5</p> <p>Progress is made if Ss can name the notes correctly.</p>	<p>5</p> <p>I ask advances Ss to mentor those who need support.</p>
<p>6 10 min</p>	<p>6</p> <p>I model playing the rhythm of the song. I draw the attention to the articulation.</p> <p>Think-pair-share: What articulation did I add? Cold</p>	<p>6</p> <p>Ss play the rhythm of the song on open D string. They identify the type of articulation necessary and the note</p>	<p>6</p> <p>Ss make progress if they can play the rhythm of the song correctly and the</p>	<p>6</p> <p>I monitor the class and give individual support if necessary.</p>

<p>7 15 min</p>	<p>Call: Which notes did I add it to?</p> <p>7</p> <p>I allow 2 minutes practice time, then we play the section together.</p>	<p>value they need to add it to.</p> <p>7</p> <p>Ss practise the section individually for 2 minutes, then play it in ensemble sections. Volunteers play it as a small ensemble.</p>	<p>articulation used.</p> <p>7</p> <p>Progress is made if Ss can play the section together with the correct rhythm and pitch.</p>	<p>7</p> <p>I challenge Ss to play through the section as a quartet.</p>
<p><u>Lesson Plenary</u></p> <p><i>What will you plan to do in order to focus on the learning which has taken place in the lesson? How do you know whether your students have made progress?</i></p>	<p>I give out different colored post-it notes for “2 glows and a grow”.</p>	<p>Ss write 2 things that they have learned and understood well at the lesson, and one thing they would like to improve on post-it notes. They post it on the board on their way out.</p>	<p>Ss check their understanding of new concepts against the SC and pinpoint their strengths and weaknesses.</p>	

Count the beats and add bar lines.



Add notes in the blank spaces indicated by an arrow.

Make sure each bars contain 4 beats.

You can use: , , or

