

Lesson Planning Template – Instrumental/Choral/General

Lawrence University Conservatory of Music

Music Education Department

Name _____ Date _____

Lesson Plan

Context/Setting/Grade Level(s)	
Content Standards	
Learning Objectives (The learner will . . .)	
Materials	
Modeling (check all that apply): <input type="checkbox"/> Instrument in hand <input type="checkbox"/> Singing <input type="checkbox"/> Conducting/Gesture/Movement <input type="checkbox"/> Student Demonstration <input type="checkbox"/> Media	
Proximity	
Instrument/Vocal Skills	Learning Activity/Game
Ear Training/Aural Skills	
Musical Concepts Include the “academic language” (technical vocabulary of music) related to your Learning Objectives and how students will demonstrate their understanding of these abstract concepts. Remember: Conducting, solfege, or call-and-response echo patterns form an important part of the academic language of music. Academic language extends beyond musical terminology.	

Minutes	Instructional Strategies and Learning Tasks (in sequence)	Informal Assessments (aligned with standards; note evaluation criteria related to objectives)

Formal Assessments

Scored measures that compare students, including auditioning or performing for a grade.

Evaluation Criteria

What evidence of student achievement of the learning objectives do the assessments provide?

Differentiation/Planned Support

How will you provide students access to learning based on individual and group needs?

How will you accommodate students with IEPs or 504 plans? (Include assessment modifications.)

Commentary

Research Basis: Identify the specific theoretical principles and/or research-based practices utilized in this lesson.

Pestalozzi: Sounds before signs, Listen and imitate sounds, Separate elements to teach one thing at a time.

Vygotsky:

- Zone of proximal development—The range of abilities that a person can perform with assistance, but cannot yet perform independently. Pairing more competent students with less skilled ones; providing scaffolding.
- Social Constructivism—Learners building understanding together that wouldn't be possible alone.

Dalcroze (Eurhythmics): Musical expression and rhythm through movement, Solfege (fixed-do), Improvisation.

Orff (Orff-Schulwerk): Experience first; then intellectualize. Engage the mind and body through a mixture of singing, dancing, acting, and the use of percussion instruments. Imitate and improvise both vocally and instrumentally.

Kodály: Folk songs, Solfege (movable-do), Curwen hand signs, Rhythm stem notation and syllables.

Suzuki (mother-tongue approach): Early start, Memorization of rote melodies, Repetition and review, Parental involvement.

Gordon (Music Learning Theory): Sequences—Imitation, Association, and Synthesis of rhythmic and tonal patterns. Theoretical issues are only addressed after the skills have been mastered. To teach audiation is to teach through the ear.

Other:

Reflection on Teaching

In what ways did the lesson succeed in accomplishing the learning objectives?

In what ways did it fall short?

What changes would you make?

Why should these changes improve student learning?