

# **Clinical Practice Teacher Performance Assessment**

*Ninth through Twelfth Grade*

*Senior High Percussion Studies*

*Minimalism and Improvisation in Percussion Composition*

This learning sequence of three lessons was designed with the approval of my  
MSU University Supervisor and my Cooperating Teacher

Morehead State University  
*EDSE 416-001: Student Teaching*

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These tasks and scoring rubric are based on the following work:  
***The Kentucky Teacher Internship Program Teacher Performance Assessment***

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## Task I: Contextual Factors

Source of Evidence: Context	
Your University Supervisor will use this evidence to evaluate your performance on the following:	
Related Kentucky Framework for Teaching Components (PGES)	Related Kentucky Teacher Standards
1A: Demonstrating Knowledge of Content and Pedagogy 1B: Demonstrating Knowledge of Students 1D: Demonstrating Knowledge of Resources 2E: Organizing Physical Space	1. Demonstrates Applied Content Knowledge 2. Designs and Plans Instruction 6. Demonstrates the Implementation of Technology
<i>1B (PGES) Demonstrating Knowledge of Students</i>	
<b>Prompt:</b> <i>While schools may be similar with respect to the basic courses they offer, the setting for learning varies greatly from district to district, from school to school within a particular district, and from classroom to classroom within a particular school. The more you know about all of these elements, the better equipped teacher candidates will be to successfully address the needs of the school and its students. Your TPA should focus on identifying the characteristics of the community and explaining <u>how these characteristics and those of the individual students affect instructional design.</u></i>	
<b>A) Describe the Community:</b> <ul style="list-style-type: none"><li><b>1.1 Location of the school and the district</b> Pikeville High School and Pikeville Elementary is located near the downtown area of Pikeville, the county seat of Pike County. Pike County is located in the southeastern region of Kentucky, within the southern half of the Appalachian Mountains. The high school is part of the Pikeville Independent School System that operates in and serves citizens of the city. The school system consists only of the two schools; the elementary teaches Kindergarten through Sixth grade, and then the high school contains both Junior High students (seventh through eighth) and Senior High students (ninth through twelfth). </li><li><b>1.1 Socio-economic and linguistic profile of the community</b> The majority of Pikeville residents have strong ties to the coalmine background of the community, whether they are descendants of workers or former workers themselves. However, with the coalmines having been shut down for the past several years, unemployment is up and average income is down. There are some differences in socio-economic status that can be seen in certain regions in the city. Within the urban sections of the city, most residents live modestly with below city median income, while residents just outside of the city limits earn slightly more than the city's median income. Pikeville itself has a median income of \$29,811, which is below the state's median of \$43,399. Pikeville has an overwhelming population of English speakers, with only 8% of the population being something other than Caucasian.</li><li><b>1.1 Performance of the school on state assessments</b> According the Kentucky Department of Education, Pikeville High School is a distinguished school, earning a 84.8 in Accountability Performance, well above the distinguished cut score of 75.4. The following scores for K-PREP, K-PREP End-of-Course, ACT, and Achievement Scores for Accountability are taken from the school's report card (data is specific to High School students):</li></ul>	

**K-PREP:**

- *Writing* (tenth and eleventh grades): Novice (2.8%), Apprentice (27.9%), Proficient (48.0%), Distinguished (21.2%)
- Total percent Proficient/Distinguished, school-wide: 69.3%
- Number of students tested: 179

**K-PREP End-of-Course:**

- *English II*: Novice (9.7%), Apprentice (9.7%), Proficient (48.6%), Distinguished (31.9%)
- Total percent Proficient/Distinguished, school-wide: 80.6%
- Number of students tested: 72
- *Algebra II*: Novice (7.8%), Apprentice (23.5%), Proficient (45.1%), Distinguished (23.5%)
- Total percent Proficient/Distinguished, school-wide: 68.6%
- Number of students tested: 51
- *Biology*: Novice (3.4%), Apprentice (37.3%), Proficient (45.8%), Distinguished (13.6%)
- Total percent Proficient/Distinguished, school-wide: 59.3%
- Number of students tested: 118
- *U.S. History*: Novice (9.3%), Apprentice (23.1%), Proficient (46.3%), Distinguished (21.3%)
- Total percent Proficient/Distinguished, school-wide: 67.9%
- Number of students tested: 108

**ACT:**

- *Average Score*: English (23.3), Mathematics (21.4), Reading (23.5), Science (22.3), Overall Composite (22.8)
- *Percent Meeting Benchmarks*: English (79.6), Mathematics (64.8), Reading (77.8)
- Number of students tested: 108

**Achievement Scores for Accountability:**

- *Reading*: Novice (10.0%), Apprentice (8.6%), Proficient (48.6%), Distinguished (81.4%)
- Total percent Proficient/Distinguished, school-wide: 81.4%
- Number of students tested: 70
- *Mathematics*: Novice (7.7%), Apprentice (23.1%), Proficient (46.2%), Distinguished (23.1%)
- Total percent Proficient/Distinguished, school-wide: 88.5%
- Number of students tested: 52
- *Science*: Novice (3.4%), Apprentice (36.8%), Proficient (46.2%), Distinguished (13.7%)
- Total percent Proficient/Distinguished, school-wide: 59.8%
- Number of students tested: 117
- *Social Studies*: Novice (9.2%), Apprentice (22.9%), Proficient (46.8%), Distinguished (21.1%)
- Total percent Proficient/Distinguished, school-wide: 67.9%
- Number of students tested: 109

- *Writing*: Novice (2.8%), Apprentice (27.7%), Proficient (48.0%), Distinguished (21.5%)
- Total percent Proficient/Distinguished, school-wide: 69.5%
- Number of students tested: 177
  
- *Language Mechanics*: Novice (3.7%), Apprentice (15.0%), Proficient (31.8%), Distinguished (49.5%)
- Total percent Proficient/Distinguished, school-wide: 81.3%
- Number of students tested: 107

- **1.1 Percentage of students classified as Special Education / 504**

7.9% (43 students out of 546) of the school population at Pikeville High School is classified as Special Education / 504. This figure is below the current state percentage of 13.5%.

- **1.2 The process of identification and service of ESOL students with special needs; summarize and comment on the process and availability of resources**

Pikeville High School identifies students with special needs and ESOL students through standard state methods and by individual enrollment into the school system. For ESOL students, resources are provided on a personal basis and students also study with selected staff members who assist them with language deficiencies. The district policy on ESOL students is as follows: "The school district will take steps to assure that lack of English language skills will not be a barrier to admission or participation in career and technical education programs." Students with special needs have full access to a special education department and teachers; students are also included in classes where appropriate.

- **1.2 Percentage of ESOL students and their level of English proficiency**

Only 1.1% (6 students out of 546) of the school population at Pikeville High School is classified as ESOL. All six students are Hispanic and speak Spanish at home.

- **Resources of the district and its support of learning for students:**

- **Community websites for local demographics**  
<https://www.census.gov/quickfacts/table/PST045215/2160852>  
<http://www.city-data.com/city/Pikeville-Kentucky.html>
  
- **School district website**  
<http://www.pikeville.k12.ky.us>
  
- **District personnel**  
<http://www.pikeville.k12.ky.us/Board>  
<http://education.ky.gov/comm/Pages/Pikeville-Independent.aspx>
  
- **Public library in the district**  
Pike County Public Library; <http://www.pikelibrary.org>
  
- **EPSB website**  
<http://epsb.ky.gov>
  
- **KDE website**  
<http://education.ky.gov/comm/Pages/Pikeville-Independent.aspx>

**B) Describe the school, the classroom, and individual students**

- School (size, organization plan, ability grouping, scheduling patterns, disciplinary policies, etc.)

**Response:**

Pikeville High School is a relatively small school. The population consists of around 550 students split between Junior and Senior High. One half of the building is dedicated to the Junior High students while the other is dedicated to Senior High classrooms. The school includes AP and Honors classes as well as base curriculum classes; students are encouraged to participate in whatever classes they wish, but the choice allows students who perform higher to take classes that challenge them while students who struggle with such classes can take courses that allow them to succeed.

**Briefly describe the physical layout of the classroom(s) in which teacher candidate is teaching, whether it is dedicated or shared space, availability of technology and other resources.**

**1.4 Classroom climate and any issues relating to student behavior.****Response:**

The band room in Pikeville High School is of moderate size, but with more than adequate space to accommodate the students in the program. The room is lined with high quality percussion equipment and a few decorative pictures and posters. The teacher typically roams the classroom during instruction and stays in the office area between classes. The students do not have access to much technology within the classroom but they do have access to the *Charms Office Assistant* application on their phones. The director uses this application to assign students different etudes and excerpts of pieces to record and upload for a grade, as well as provide them with a calendar of events that can be updated as needed. The director also uses a projector to show students videos and the agenda for the rehearsal each day.

**1.4 Specific class that will be used for the work sample and a discussion of the composition of that class.****Response:**

For the work sample I will be using the Senior High Percussion Studies class, called Percussion Studies II. The class is small, only 11 students, and all male. The students are from all levels of high school, from ninth to twelfth, and each student is at a different level with their musical ability. Some students also express more interest than most while others are more focused on other activities and do not appear as motivated in the class.

Comparison of 3 students in the classroom

1.4 Choice of three students from the class who will be monitored throughout the work sample; actual names cannot be used, but they should be of different ability levels (based on language proficiency, learning style, academic background, etc.) information should be provided on:

- Testing and placement procedures
- Student Learning Objective (SLO) (Will be addressed in Task II A)
- Brief social history and background

***Complete the Student Comparison Analysis Chart below:***

**1.4 Student Comparison Analysis**

Target Students (3 students chosen from Contextual Factors)	Educational Background of Student	Testing and Placement History
<b>Student 1</b>	<p>Attended Pikeville Elementary School.</p> <p>Diagnosed with CLIPPERS Disease - affects learning capabilities and speed of comprehension.</p> <p>Misses multiple days of school during the year due to doctor's appointments.</p> <p>Plays the euphonium in the Wind Band</p> <p>Plays bass guitar in a church ensemble and as a hobby outside of school.</p>	<p>Student is required to be a member of the Pikeville Band program to be enrolled in the class. There are no specific rankings of students within the class, however the director assigns specific parts to students based on ability.</p>
<b>Student 2</b>	<p>Attended Pikeville Elementary School.</p> <p>Member of the football team.</p> <p>Talkative but well-behaved student that enjoys pushing himself.</p> <p>Student has a history of seizures, last one recorded in 2012.</p>	<p>Student is required to be a member of the Pikeville Band program to be enrolled in the class. There are no specific rankings of students within the class, however the director assigns specific parts to students based on ability.</p>
<b>Student 3</b>	<p>Attended Pikeville Elementary School</p> <p>Quiet but well-behaved student.</p> <p>Very musically adept, but he struggles to stay on task during lessons.</p> <p>Takes private lessons on percussion.</p>	<p>Student is required to be a member of the Pikeville Band program to be enrolled in the class. There are no specific rankings of students within the class, however the director assigns specific parts to students based on ability.</p>

## Task II: Learning Goals / Objectives

<b>Source of Evidence: Lesson Goals, Objectives</b>	
Your University Supervisor will use this evidence to evaluate your performance on the following:	
Related Kentucky Framework for Teaching Components (PGES)	Related Kentucky Teacher Standard S
1A: Demonstrating Knowledge of Content and Pedagogy 1B: Demonstrating Knowledge of Students 1C: Setting Instructional Outcomes 1D: Demonstrating Knowledge of Resources 1E: Developing Coherent Instruction 1F: Designing Student Assessment	1. Demonstrates Applied Content Knowledge 2. Designs and Plans Instruction 5. Assesses and Communicates Learning Results 6. Demonstrates the Implementation of Technology
PGES Domain 1: Planning and Preparation	
<p><b>Prompt:</b> <i>The TPA focuses on the decision-making processes involved in the planning and delivery of a 3 day learning unit of standards-based instruction. The unit itself should consist of a sequence of interrelated lessons organized around a limited number (4-6) of learning goals. Scaffold lessons should make clear connections between language acquisition and content and should include development in listening, speaking, reading, and writing.</i></p>	
<b>Learning Goals / Objectives (PGES 1C)</b>	
<b>2.1 Describe the fundamental concepts of the sequence:</b> The lesson's concepts are focused on musical styles, history, and improvisation. Students will learn the definition and styles of minimalism in relation to music while also building improvisational techniques.	
<b>2.1 Essential Questions:</b> Essential questions will test students on the definition of minimalism, important composers and compositions, and defining stylistic motifs of the minimalistic genre. A performance-based assessment will consist of in-class performances of improvised phrases in a minimalistic style.	
<b>2.1 Explain the significance of the unit for the learners:</b> This lesson will provide students the opportunity to learn about an important genre and period of history in music. Through learning these concepts, students will be able to apply the knowledge to music in their daily life to better understand form, structure, and the influences of music. Additionally, through performing and studying significant minimalistic works, and improvising their own piece, students will gain understanding of the creative processes involved with minimalism and how to perform such pieces with the proper style.	

2.2 Based on the pre-assessment of the students, identify 4-6 learning goals for the unit; these will form the basis for the assessment of student learning.

2.3 Complete the chart below to show how the learning goals are aligned with the relevant national and state standards.

### Learning Goals / Objectives for Teacher Work Sample Chart

Sequence	2.2 Content Objective and Blooms Cognitive Level (what the students will learn)	2.2 Language Objective (what students will be doing in terms of reading, writing, listening, and speaking)	2.2 Syntax Objective (how was literacy integrated)	2.3 Align to Common Core State Standards	2.3 Align with relevant National Standard
Lesson 1	<b>Objective:</b> Provided with examples and terminology, students will be able to define and discuss minimalism in the context of music and other disciplines with few errors.  <b>Blooms Level:</b> Knowledge	<b>Objective:</b> Students will actively participate in a presentation on minimalism, responding verbally to questions and discussion.	<b>Objective:</b> Students will use reading and comprehension skills in discussion of concepts taught in class.	HS Advanced MU:Cn11.0.C.III – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Lesson 2	<b>Objective:</b> Provided with sheet music, students will study and perform excerpts from standard minimalistic works written in varying compositional styles with 75% accuracy.  <b>Blooms Level:</b> Application	<b>Objective:</b> Students will study and perform excerpts from standard minimalistic works written in varying compositional styles	<b>Objective:</b> Students will use music literacy skills to comprehend and perform musical excerpts.	HS Accomplished MU:Pr6.1.H.II – Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisation, and chordal	Anchor Standard 6: Convey meaning through the presentation of artistic work.

				accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	
<b>Lesson 3</b>	<p><b>Objective:</b> Provided with pentatonic scales and examples from popular music, students will improvise minimalistic phrases for use in a set of group compositions.</p> <p><b>Blooms Level:</b> Synthesis</p>	<p><b>Objective:</b> Students will improvise minimalistic phrases using specified parameters to be used in a set of group compositions</p>	<p><b>Objective:</b> Students will use music literacy and composition skills to improvise minimalistic phrases in a specific style.</p>	<p>HS Proficient MU:Cr1.1.E.I – Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.</p> <p>HS Advanced MU:Cr1.1.H.II – Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.</p>	<p>Anchor Standard 1: Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard 3: Refine and complete artistic work.</p>

				HS Proficient MU:Cr3.2.E.I – Share personally- developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.	
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## Academic Language

2.4 Identify the development of Academic Language. Specify how the lesson will provide students with the opportunity to acquire the concepts and vocabulary relevant to the comprehension of the lessons.

**Literacy Components:** (What skills will you provide to implement literacy development?)

Sequence	Listening	Speaking	Reading	Writing
<b>Lesson 1</b>	Comprehension of concepts through interactive lecture	Verbal response to discussion questions	Basic reading and comprehension skills	Written formative assessment asking discussion questions about the concepts discussed in the lesson
<b>Lesson 2</b>	Identification of stylistic characteristics of minimalism in music	Discussion of compositional similarities using appropriate nomenclature	Music reading and comprehension skills	Written formative assessment asking discussion questions about the concepts discussed in the lesson.
<b>Lesson 3</b>	Listening and responding to classmate's work	Discussion of compositional elements that result from improvisation	Music reading and comprehension skills	Writing and interpreting musical manuscript.

## Student Comparison Analysis

(Complete chart by adding Student Learning Objective)

From Contextual Factors 1.4 add the Student Learning Objectives to the chart for the student you choose to track throughout the learning sequence.

Target Students (Chosen from Contextual Factors)	Educational Background of Student	Testing and Placement Procedures	Student Learning Objectives (SLO)
<b>Target Student 1</b>	Attended Pikeville Elementary School. Diagnosed with CLIPPERS Disease - affects learning capabilities and speed of comprehension. Misses multiple days of school during the year due to doctor's appointments. Plays the euphonium in the Wind Band Plays bass guitar in a church ensemble and as a hobby outside of school.	Student is required to be a member of the Pikeville Band program to be enrolled in the class. There are no specific rankings of students within the class, however the director assigns specific parts to students based on ability.	Student will attempt to participate in discussion portions of the lecture.  Student will read and perform simple musical phrases in class with 75% accuracy.  Student will improvise a simple minimalistic phrase that allows them to add to and participate in the ensemble.
<b>Target Student 2</b>	Attended Pikeville Elementary School. Member of the football team. Talkative but well-behaved student that enjoys pushing himself. Student has a history of seizures, last one recorded in 2012.	Student is required to be a member of the Pikeville Band program to be enrolled in the class. There are no specific rankings of students within the class, however the director assigns specific parts to students based on ability.	Student will remain quiet and respectful to other students during the discussion portions of the lecture. Student will also participate in class discussions.  Student will read and perform simple musical phrases in class with 90% accuracy.  Student will improvise musical phrases that fit within the style and parameters determined by the instructor.

<b>Target Student 3</b>	<p>Attended Pikeville Elementary School</p> <p>Quiet but well-behaved student.</p> <p>Very musically adept, but he struggles to stay on task during lessons.</p> <p>Takes private lessons on percussion.</p>	<p>Student is required to be a member of the Pikeville Band program to be enrolled in the class. There are no specific rankings of students within the class, however the director assigns specific parts to students based on ability.</p>	<p>Student will actively participate in discussion portions of the lecture presentation.</p> <p>Student will read and perform musical phrases in class with 99% accuracy.</p> <p>Student will improvise musical phrases that fit within the style and parameters determined by the instructor.</p>
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## Task III Assessment Plan

<b>Source of Evidence: Lesson Goals, Objectives, Assessments</b>	
Your University Supervisor will use this evidence to evaluate your performance on the following:	
Related to Kentucky Framework for Teaching Components (PGES)	Related Kentucky Teacher Standards
1A: Demonstrating Knowledge of Content and Pedagogy 1B: Demonstrating Knowledge of Students 1C: Setting Instructional Outcomes 1D: Demonstrating Knowledge of Resources 1E: Developing Coherent Instruction 1F: Designing Student Assessment	1. Demonstrates Applied Content Knowledge 2. Designs and Plans Instruction 5. Assess and Communicates Learning Results 6. Demonstrates the Implementation of Technology
<p><b><i>Prompt: The Assessment Plan for the unit should be based on the learning goals identified in Task II A. Well-designed assessment can improve instruction in several ways. They will guide instruction by keeping teaching focused on the goals and standards to be achieved. Assessments are also important because they enable the teacher to see what the students have and have not learned, to understand why, and, on the basis of this knowledge, to modify instruction accordingly.</i></b></p>	
<p>A) Pre-assessment:</p> <p>A pre-assessment can take many forms and may be formal or informal (see below). It may be as simple as asking the students to respond to a set of carefully structured questions or to provide information about a specific topic. This will provide a baseline of prior ESOL student knowledge as it relates to your learning goals.</p> <p>3.1 Develop a pre-assessment to determine what students do and do not know about the learning goals of the unit. Included in the assessment should be an evaluation of requisite background knowledge as well as requisite academic language necessary for students to comprehend the unit.</p>	
<p>B) Assessment:</p> <p>Assessments may be informal, such as student answers to teacher questions, games, and observation of students as they work on a class activity. They may be more formal, or traditional, such as quizzes, tests, reports, as well as other authentic assessments. Multiple forms of assessment should be used.</p> <p><u>Complete the Assessment Chart using the descriptors below:</u></p> <p>3.2 Describe the assessment plan explaining how the assessments will measure what is taught and how they will show an impact on student learning (growth from pre- to post-assessments). You will be expected to quantify progress that groups of students make along each of the learning goals described earlier.</p> <p>3.3 Include multiple forms of traditional and authentic assessments.</p> <p>3.4 Create grading criteria for all assessments and create a rubric for at least one of the major assessments in order to establish clear criteria for various performance levels.</p> <p>3.5 Indicate how assessments can be adapted to meet the needs of individual students (e.g.: those three who have been identified).</p>	

## Assessment Plan

Assessment Plan	3.1, 3.3 Assessment Type and Format (Pre/Post and Formative)	3.2 Expected Impact on Student Learning	3.4 Brief Explanation of How Assessment Will Measure What is Taught	3.5 How Will the Assessments be Adapted to Meet the 3 Targeted Students?
<p><b>Content Objectives</b> Provided with examples and terminology, students will be able to define and discuss minimalism in the context of music and other disciplines with few errors</p> <p>Provided with sheet music, students will study and perform excerpts from standard minimalistic works written in varying compositional styles with 75% accuracy.</p> <p>Provided with pentatonic scales and examples from popular music, students will improvise minimalistic phrases for use in a set of group compositions.</p> <p>Without the aid of sheet music, students will perform their group</p>	Pre-Assessment	The pre-assessment will provide the students with baseline knowledge on the content objectives	The pre-assessment will measure the student's prior knowledge on the content objectives. The pre-assessment contains questions designed to assess Bloom's Levels of Knowledge, Application, and Synthesis. The pre-assessment is broken down into the four content objectives. The first five questions test the students on general knowledge of minimalism. The following five questions test the students on knowledge of minimalistic style and composition. The next five questions test students' knowledge of minimalism in the context of popular music. The final five questions will test students' knowledge of the pentatonic scale, improvisation, and how it applies to minimalism.	<p>Student One: Extra time will be allowed to read and understand questions.</p> <p>Student Two: No adaptations needed for this assessment</p> <p>Student Three: No adaptations needed for this assessment</p>

compositions as an ensemble.				
<b>Lesson 1</b>	Formative Assessment	<p>The formative assessment will measure the students' understanding of the content objective.</p> <p>Students will be able to define and discuss minimalism in context of music and other disciplines.</p>	<p>The formative assessment will measure student's retention of information discussed in the lesson.</p>	<p>Student One: Extra time will be allowed for well thought out answers</p> <p>Student Two: Student will be monitored to be kept on task</p> <p>Student Three: No adaptations needed for this assessment.</p>
<b>Lesson 2</b>	Formative Assessment	<p>The formative assessment will measure the students' understanding of the content objective.</p> <p>Students will be able to identify stylistic similarities and differences between standard minimalistic compositions.</p>	<p>The formative assessment will test students' knowledge of minimalistic works discussed in the lesson.</p>	<p>Student One: Extra time will be allowed for music reading and comprehension. Student will also be allowed to play the provided music on bass guitar.</p> <p>Student Two: Extra time will be allowed for music reading and comprehension.</p> <p>Student Three: Student will be monitored to ensure the student remains on task if they complete their work early.</p>
<b>Lesson 3</b>	Performance Assessment	<p>The performance assessment will measure students' ability to use knowledge from previous lessons.</p> <p>Students will be able to use knowledge of style and improvisation in an ensemble setting.</p>	<p>The performance assessment will test students' ability to use information they learned about style and composition in minimalism through improvising different phrases.</p>	<p>Student One: Student will be encouraged to improvise simple melodies that will be easy to perform and fit into the texture. Student will also be allowed to improvise phrases on the base guitar.</p> <p>Student Two: No adaptations needed for this assessment.</p>

				Student Three: Student will be encouraged to push his limits on what is comfortable and easy to provide him with an extra challenge.
<p><b>Content Objectives</b> Provided with examples and terminology, students will be able to define and discuss minimalism in the context of music and other disciplines with few errors</p> <p>Provided with sheet music, students will study and perform excerpts from standard minimalistic works written in varying compositional styles with 75% accuracy.</p> <p>Provided with specific pentatonic scales, students will improvise minimalistic phrases for use in a set of group compositions.</p> <p>Without the aid of music, students will perform their group compositions as an ensemble.</p>	Post-assessment	<p>The post-assessment will measure students' achievement and the effectiveness of the unit.</p>	<p>The post-assessment will measure students' achievement and the effectiveness of the unit. The post-assessment contains questions designed to assess Bloom's Levels on Knowledge, Application, and Synthesis. The post-assessment is broken down into the four content objectives. The first five questions test the students on general knowledge of minimalism. The following five questions test the students on knowledge of minimalistic style and composition. The next five questions test students' knowledge of minimalism in the context of other music. The final five questions will test students' knowledge of the pentatonic scale, improvisation, and how it applies to minimalism.</p>	<p>Student One: Extra time will be allowed to read and understand questions.</p> <p>Student Two: No adaptations needed for this assessment</p> <p>Student Three: No adaptations needed for this assessment</p>

**\*Attach assessments and scoring guides**

(See appendices)

## Task IV: Lesson Planning / Design for Instruction

<b>Source of Evidence: Lesson Plan</b>	
Your University Supervisor will use this evidence to evaluate your performance on the following:	
Related Kentucky Framework for Teaching Components (PGES)	Related Kentucky Teacher Standards
1A: Demonstrating Knowledge of Content and Pedagogy 1B: Demonstrating Knowledge of Students 1C: Setting Instructional Outcomes 1D: Demonstrating Knowledge of Resources 1E: Developing Coherent Instruction 1F: Designing Student Assessment	1. Demonstrates Applied Content Knowledge 2. Designs and Plans Instruction 5. Assesses and Communicates Learning Results 6. Demonstrates the Implementation of Technology
<i>PGES Domain 1: Planning and Preparation</i>	
<i>1. Design Lesson Plans (format on following page (PGES 1E: Developing Coherent Instruction))</i>	
<b>Prompt: Using the lesson plan format demonstrate a knowledge of the teaching-learning context and the results of the pre-assessment, the Teacher Candidate is to design a 3-day learning unit of instruction which will help all students achieve the standards-based learning goals outlined in Task II: Learning Goals / Learning Objectives.</b>	
These lesson plans should:	
4.1 Demonstrate an in-depth knowledge of content and the ability to make these ideas relevant and accessible to ALL Students.	
4.2 Present a coherent content-based, and, where possible, data-based instructional sequence.	
4.3 Employ multiple instructional strategies including at least one lesson with cooperative learning.	
4.4 Include adaptions and accommodations for exceptional students and demonstrate a sensitivity to the needs of all students.	
4.5 Integrate technology to enhance instruction (at least one lesson).	
4.6 Incorporate literacy into content area instruction.	
4.7 Develop lessons that address the use of higher order thinking skills, and demonstrate differentiation of instruction.	
4.8 Identify the CCSS for the content area which are being incorporated.	
4.9 Identify the connection to students' background knowledge in a meaningful and respectful manner.	
<i>This section of the work sample should include all lessons taught as part of this unit together with all supplementary materials and assessments.</i>	

## Task IV.1 KTIP Lesson Plan Format (Expand rows as needed)

Name:		Date of Observation: 3-3-17		
Ages / Grades of Students in Class	Number of Students in Class	Number of Students having IEP	Number of Gifted Students	Number of Students having ELL
14 – 18	11	1	2	0

**Lesson Title:** Minimalism and Improvisation in Percussion Composition

**1. Learning Goal(s) / Objectives (PGES 1C): List the lesson learning target(s) / objective(s) [connect each target / objective to the appropriate state curriculum / content area standards].**

Objectives	KAS Standards - Music	Music Anchor Standards/KERA Standard
Objective 1  Provided with examples and terminology, students will be able to define and discuss minimalism in the context of music and other disciplines with few errors	HS Advanced MU:Cn11.0.C.III – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  KERA – 2.24: Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.

**2. Pre-Assessment (PGES 1F): Describe the pre-assessment(s) used to establish student' baseline knowledge and skills for this lesson.**

Pre-assessment will consist of a brief quiz to determine the students' prior understanding of minimalism, improvisation, and composition. The quiz will include concepts to be taught during the lesson. See APPENDIX G.

**3. Formative Assessment (PGES 1F): Describe the formative assessment(s) to be used to measure student progress during this lesson.**

Formative assessment will consist of exit slips based off of material covered during each day. Additionally, students will participate in discussion throughout each lesson to help with retention of concepts and measure progression of individual students.

**4. Resources (PGES 1D): Identify the resources including appropriate technology needed for the lesson.**

Resource	Cost/Purchase From
Projector	Provided by school technology department
Screen/SMART Board	Provided by school technology department
Computer for PowerPoint Presentation	Provided by school technology department
Majestic 3.0 Octave Vibraphone	\$4,420.00 / Steve Weiss Music
Musser 4.0 Octave Marimba	\$2,500.00 / Steve Weiss Music
Musser 4.3 Octave Marimba	\$6,400.00 / Steve Weiss Music
Musser Xylophone	\$3,000.00 / Steve Weiss Music
Yamaha Xylophone	\$3,400.00 / Steve Weiss Music
DeMorrow Glockenspiel	\$1,700.00 / DeMorrow Instruments

**5. Lesson Procedures (PGES 1E): Describe the sequence in which the differentiated strategies / activities and / or assessments will be used to engage your students and facilitate attainment of the lesson objective(s) and promote higher order thinking.**

a. List whole class strategies.

b. List accommodations and modifications, (e.g. for IEP, Gifted, ELL, and other needs).

**NOTE: Incorporate and apply the methods for lesson planning that you learned in methods courses.**

Activity	Accommodations
<p>Opener:</p> <p>Pre-test, Day 1 – a formative assessment will be administered to determine students' prior knowledge of minimalism, improvisation, the pentatonic scale, and other information that will be covered in the lesson. This will be given on the first day or prior to allow time for any adjustments to be made to the lesson to make it more appropriate for the students.</p>	<p>The pre-test will include accessible questions that cover concepts that will be discussed over the course of the 3-day unit. As it is a formative assessment, all students should be able to participate with similar degrees of performance.</p>
<p>See APPENDIX G for Pre/Post-Test</p> <p>Start of Procedures:</p> <p>Interactive Lecture on Minimalism I, Day 1 – the teacher will use a PowerPoint presentation to teach concepts of minimalism, relating it to familiar real-world examples. Students will be asked to identify characteristics of minimalism and discuss what they think minimalism is in context of disciplines outside of music. The presentation will then discuss minimalistic music and include audio excerpts, video excerpts, and musical score samples of minimalistic music. The presentation will also include specific examples from different composers to demonstrate the different styles of minimalistic music. Following the presentation, students will be asked to identify and discuss characteristics of minimalistic music that they noticed as they listened to and watched examples.</p> <p>See APPENDIX A for PowerPoint Presentation.</p>	<p>To accommodate different learning methods, the teacher will provide visual, auditory, and hands-on examples of minimalism to allow students to better grasp the concept and notice similarities and differences to discuss. All students should be able to participate in discussion.</p>
<p><b>6. Watch for-----</b></p> <p><b>Identify anything that you would like specifically observed during this lesson.</b></p>	

## Post-Observation Reflection 1 (Expand rows as needed)

Name:	Date of Observation: 3-1-17								
<b>NOTE: This source of Evidence MUST be completed within two days after each observed lesson.</b>									
<b>Use the formative assessment data for each lesson objective / learning target to sort the student's performance into three categories. Briefly describe the criteria for meeting the objective.</b>									
In order to meet the lesson objective, students must accurately discuss topics that were taught during the lesson, demonstrating retention of knowledge and basic critical thinking skills.									
(See APPENDIX B and APPENDIX C)									
<table border="1"><thead><tr><th colspan="2">Objective / Learning Target</th></tr></thead><tbody><tr><td>Below Criteria – Number of Students:</td><td>1</td></tr><tr><td>Meets Criteria – Number of Students:</td><td>8</td></tr><tr><td>Exceeds Criteria – Number of Students:</td><td>2</td></tr></tbody></table>		Objective / Learning Target		Below Criteria – Number of Students:	1	Meets Criteria – Number of Students:	8	Exceeds Criteria – Number of Students:	2
Objective / Learning Target									
Below Criteria – Number of Students:	1								
Meets Criteria – Number of Students:	8								
Exceeds Criteria – Number of Students:	2								
Attach a copy of the formative assessment with the criteria or rubric used to determine the students' performance on each of the lesson's learning targets / objectives.									
<b>7. Based on the assessment data, how successful was the lesson? Did the students achieve the learning target(s)? What will you do for those students who did not achieve the learning target criteria? For those students who exceeded the criteria? (PGES 4A)</b>									
The lesson was successful; almost all students were able to discuss minimalism in the context of other disciplines as well as music. For the student that did not meet the criteria, I will reinforce concepts that were discussed in this lesson by reviewing them with everyone at the start of the next lesson, in addition to repeating and reinforcing them as the next lesson progresses. For students that exceeded the criteria, I will ask them deeper questions during the next lesson to push them to think about minimalism in different ways that may not have been discussed in class.									
<b>8. In addition to the student work witnessed by the observer, discuss any other student work samples (limit 3), evidence or artifacts that assisted you in making your determination regarding student achievement. (PGES 4A)</b>									
The only other factor that determined student achievement was how engaged they were during the lecture presentation and how well they were able to participate in open discussion portions of the lesson. Students who were more vocal in discussion scored higher on the assessment, while students that did not participate scored lower.									
<b>9. To what extent did classroom procedures, student conduct, and / or physical space contribute to or hinder student learning? (PGES 4A)</b>									
A clear procedure has been established for each day that requires students to set up the room for whatever activity is going on during the day, which allows them time to mentally get ready for class. The students did not require much in the way of introduction before beginning the lesson. Students were quiet and respectful for the entire duration of the presentation.									
<b>10. Did you make adjustments to your plan during your instruction? If so, how and why? (PGES 3E)</b>									
I only made adjustments in some of the execution of my plan. Originally I had planned on having students write on the PowerPoint presentation using the SMART Board during discussion periods, however the									

technology did not allow for that level of interaction. Instead, students wrote on the white board and I recorded what they wrote on paper to help later discussion.

**11. If you had the opportunity to teach this lesson again to the same group of students, what would you do differently, and why? (PGES 4A)**

I would try to incorporate more interaction between the teacher and student. I could find more times for the students to talk and discuss rather than sit and listen. There were not enough moments where the students were allowed to talk freely about what they had learned for them to get comfortable with the idea of an open discussion.

**12. What do you see as the next step(s) in your professional growth for addressing the needs you have identified through your personal reflection? (PGES 4A, PGES 4E)**

I need to approach planning from a standpoint of how interactive and engaging a lesson is. In order for information to transfer more effectively, I need to incorporate more ways to reinforce it in the moment rather than expecting students to remain attentive over the course of a whole lecture.

## Task IV.2 KTIP Lesson Plan Format (Expand rows as needed)

Name:		Date of Observation: 3-2-17		
Ages / Grades of Students in Class	Number of Students in Class	Number of Students having IEP	Number of Gifted Students	Number of Students having ELL
14 – 18	11	1	2	0

**Lesson Title:** Minimalism and Improvisation in Percussion Composition

**1. Learning Target(s) / Objectives (PGES 1C): List the lesson learning target(s) / objective(s) [connect each target / objective to the appropriate state curriculum / content area standards].**

Objectives	KAS Standards - Music	Music Anchor Standards/KERA Standard
Objective 2  Provided with sheet music, students will study and perform excerpts from standard minimalistic works written in varying compositional styles with 75% accuracy.	HS Accomplished MU:Pr6.1.H.II – Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisation, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	Anchor Standard 6: Convey meaning through the presentation of artistic work.  KERA – 2.24: Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities. 2.25: In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.

**2. Pre-Assessment (PGES 1F): Describe the pre-assessment(s) used to establish students' baseline knowledge and skills for this lesson.**

Pre-assessment will consist of data from the formative assessment given following the previous lesson.

**3. Formative Assessment (PGES 1F): Describe the formative assessment(s) to be used to measure student progress during this lesson.**

Formative assessment will consist of exit slips based off of material covered during each day. Additionally, students will participate in discussion throughout the lesson to help with retention of concepts and measure progression of individual students.

**4. Resources (PGES 1D): Identify the resources including appropriate technology needed for the lesson.**

Resource	Cost/Purchase From
Projector	Provided by school technology department
Screen/SMART Board	Provided by school technology department
Computer for PowerPoint Presentation	Provided by school technology department
Majestic 3.0 Octave Vibraphone	\$4,420.00 / Steve Weiss Music
Musser 4.0 Octave Marimba	\$2,500.00 / Steve Weiss Music

Musser 4.3 Octave Marimba	\$6,400.00 / Steve Weiss Music	
Musser Xylophone	\$3,000.00 / Steve Weiss Music	
Yamaha Xylophone	\$3,400.00 / Steve Weiss Music	
DeMorrow Glockenspiel	\$1,700.00 / DeMorrow Instruments	

**5. Lesson Procedures (PGES 1E): Describe the sequence in which the differentiated strategies / activities and / or assessments will be used to engage your students and facilitate attainment of the lesson objective(s) and promote higher order thinking.**

a) List whole class strategies.

b) List accommodations and modifications, (e.g. for IEP, Gifted, ELL, and other needs).

**NOTE: Incorporate and apply the methods for lesson planning that you learned in methods courses.**

Activity	Accommodations
Interactive Lecture on Minimalism II, Day 2 – the teacher will continue into a more active part of the presentation where the students will read and perform an excerpt of Terry Riley's <i>In C</i> , Steve Reich's <i>Clapping Music</i> , and Philip Glass's <i>Music in Similar Motion</i> to allow them the opportunity to perform and read minimalistic music. Students will be asked to identify elements of the works that they found challenging and what they found to be more accessible. Excerpts will be chosen to provide a stress-free, educative experience while also challenging their ability to keep tempo, read rhythms, and perform syncopation.	Some students may struggle with reading notes and rhythms in the excerpts – to accommodate this, the teacher should identify areas where the students may struggle and help the class as a whole count through the rhythms and clarify any notes or notation they are unfamiliar with.

**6. Watch-----**

**Identify anything that you would like specifically observed during this lesson.**

## Post-Observation Reflection 2 (Expand rows as needed)

Name:	Date of Observation: 3-2-17								
<b>NOTE: This source of Evidence MUST be completed within two days after each observed lesson.</b>									
<b>Use the formative assessment data for each lesson objective / learning target to sort the student's performance into three categories. Briefly describe the criteria for meeting the objective.</b>									
<p>In order to meet the lesson objective, students must accurately describe each composer's style, demonstrating that they understand the difference between the three composers.</p> <p>(See APPENDIX D and APPENDIX E)</p> <table border="1"><thead><tr><th colspan="2">Objective / Learning Target</th></tr></thead><tbody><tr><td>Below Criteria – Number of Students:</td><td>2</td></tr><tr><td>Meets Criteria – Number of Students:</td><td>9</td></tr><tr><td>Exceeds Criteria – Number of Students:</td><td>0</td></tr></tbody></table> <p>Attach a copy of the formative assessment with the criteria or rubric used to determine the students' performance on each of the lesson's learning targets / objectives.</p> <p><b>7. Based on the assessment data, how successful was the lesson? Did the students achieve the learning target(s)? What will you do for those students who did not achieve the learning target criteria? For those students who exceeded the criteria? (PGES 4A)</b></p> <p>The lesson was somewhat successful. Most of the students met the learning target criteria, though no students exceeded it. For the students that did not achieve the learning target criteria, I will reinforce the correct information about each composer's compositional style during the next lesson through a brief review at the start of class. This will allow them to have the correct information in mind before building on that during the next lesson.</p> <p><b>8. In addition to the student work witnessed by the observer, discuss any other student work samples (limit 3), evidence or artifacts that assisted you in making your determination regarding student achievement. (PGES 4A)</b></p> <p>In addition to the formative assessment given at the conclusion of the lesson, student achievement was determined through individual performance of the provided minimalistic works. Students were given time in class to work up the music to an appropriate level for an in-class performance, achievement was determined based on the effectiveness of which they used the time provided and how well they performed their part.</p> <p><b>9. To what extent did classroom procedures, student conduct, and / or physical space contribute to or hinder student learning? (PGES 4A)</b></p> <p>A clear procedure has been established for each day that requires students to set up the room for whatever activity is going on during the day, which allows them time to mentally get ready for class. The set up for each piece we worked on was in a circle which allowed them to listen in towards the sound they were creating as a group and feel a better sense of internal pulse. This also allowed me to be in the center of the ensemble to make faster corrections and comments.</p> <p><b>10. Did you make adjustments to your plan during your instruction? If so, how and why? (PGES 3E)</b></p> <p>Originally I was planning on performing longer excerpts of each piece. After working with the students for a while it was clear that more time was needed to ensure they got the most out of each piece. I gave the</p>		Objective / Learning Target		Below Criteria – Number of Students:	2	Meets Criteria – Number of Students:	9	Exceeds Criteria – Number of Students:	0
Objective / Learning Target									
Below Criteria – Number of Students:	2								
Meets Criteria – Number of Students:	9								
Exceeds Criteria – Number of Students:	0								

students a little extra time on each of the excerpts and shortened each of them to allow the students a better chance of success in reading the provided music.

**11. If you had the opportunity to teach this lesson again to the same group of students, what would you do differently, and why? (PGES 4A)**

I would either program fewer pieces for the lesson or shorten the excerpts before the lesson started. In regards to the pieces I chose, the students needed quality instead of quantity to fully experience and understand the differences in style. Additionally, I would ask the students to identify differences they noticed between the pieces and discuss them before taking the formative assessment. This would put them in the right frame of mind to more accurately answer the questions on the assessment.

**12. What do you see as the next step(s) in your professional growth for addressing the needs you have identified through your personal reflection? (PGES 4A, PGES 4E)**

I need to plan more effectively in how I use my time to ensure that I reinforce material that I intend to include in formative assessments rather than focusing on the in-class performance.

## Task IV.3 KTIP Lesson Plan Format (Expand rows as needed)

Name:		Date of Observation: 3-3-17		
Ages / Grades of Students in Class	Number of Students in Class	Number of Students having IEP	Number of Gifted Students	Number of Students having ELL
14 – 18	11	1	2	0
<b>Lesson Title:</b> Minimalism and Improvisation in Percussion Composition				
<b>1. Learning Target(s) / Objectives (PGES 1C): List the lesson learning target(s) / objective(s) [connect each target / objective to the appropriate state curriculum / content area standards].</b>				
Objectives		KAS Standards - Music	Music Anchor Standards/KERA Standard	
<b>Objective 3</b>  Provided with pentatonic scales and examples from popular music, students will improvise minimalistic phrases for use in a set of group compositions.		HS Proficient MU:Cr1.1.E.I – Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.  HS Advanced MU:Cr1.1.H.II – Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.  HS Proficient MU:Cr3.2.E.I – Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Anchor Standard 3: Refine and complete artistic work.  KERA – 2.22: Students create works of art and make presentations to convey a point of view. 2.25: In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.	
<b>Objective 4</b>  Without the aid of sheet music, students will perform their group compositions as an ensemble.		HS Accomplished MU:Pr6.1.H.II – Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisation, and	Anchor Standard 6: Convey meaning through the presentation of artistic work. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation  KERA – 2.23: Students analyze their	

	<p>chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).</p> <p>HS Accomplished MU:Pr4.3.E.II – Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvise performances as well as performers' technical skill to connect with the audience.</p> <p>HS Proficient MU:Pr6.1.E.I –</p> <ul style="list-style-type: none"> <li>a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</li> <li>b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</li> </ul>	<p>own and others' artistic products and performances using accepted standards.</p> <p>2.25: In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p>	
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**2. Pre-Assessment (PGES 1F): Describe the pre-assessment(s) used to establish students' baseline knowledge and skills for this lesson.**

Pre-assessment will consist of data from the formative assessment given following the previous lesson.

**3. Formative Assessment (PGES 1F): Describe the formative assessment(s) to be used to measure student progress during this lesson.**

Formative assessment will consist of performance and participation in the activities of the lesson. A summative assessment will immediately follow the completion of the lesson. See APPENDIX G.

**4. Resources (PGES 1D): Identify the resources including appropriate technology needed for the lesson.**

Resource	Cost/Purchase From
Projector	Provided by school technology department
Screen/SMART Board	Provided by school technology department
Computer for PowerPoint Presentation	Provided by school technology department
Majestic 3.0 Octave Vibraphone	\$4,420.00 / Steve Weiss Music

Musser 4.0 Octave Marimba	\$2,500.00 / Steve Weiss Music	
Musser 4.3 Octave Marimba	\$6,400.00 / Steve Weiss Music	
Musser Xylophone	\$3,000.00 / Steve Weiss Music	
Yamaha Xylophone	\$3,400.00 / Steve Weiss Music	
DeMorrow Glockenspiel	\$1,700.00 / DeMorrow Instruments	

**5. Lesson Procedures (PGES 1E): Describe the sequence in which the differentiated strategies / activities and / or assessments will be used to engage your students and facilitate attainment of the lesson objective(s) and promote higher order thinking.**

c) List whole class strategies.

d) List accommodations and modifications, (e.g. for IEP, Gifted, ELL, and other needs).

**NOTE: Incorporate and apply the methods for lesson planning that you learned in methods courses.**

Activity	Accommodations
Improvised Ensemble Piece, Day 3 – the teacher will review concepts of minimalism that were discussed in the prior day, using some of the information that the students provided in their own discussion. Following the review, students will be provided notes for the C Major pentatonic scale. The teacher will briefly explain the theory behind a pentatonic scale, connecting it to familiar musical examples. Activity – students will improvise a single measure phrase in 4/4 time using notes from the pentatonic scale provided and using only whole, half, quarter, and eighth notes. Students will be given a maximum of five minutes to experiment with different combinations of notes, allowing time for them to ask questions and work through their own ideas; students are encouraged to be creative while working within a set of parameters. The teacher will take this opportunity to reinforce that minimalism can be as musically busy or as sparse as they wish to make it, however they are required to play a note, even if it is just one. The students will be asked to perform their phrase once for the class before putting all of the phrases together to create a piece. The teacher will choose one student to start playing their phrase on a loop, and then add in one student at a time until they are all playing. The teacher should allow the students to repeat their phrases together several times to allow them to experience and listen to different phrases and see how they fit in to the rest of the ensemble. Given time, this activity should be repeated several times to allow students to experiment with different phrases. The teacher may choose to participate in the ensemble or observe. Given the opportunity, the teacher should take time to record the students' piece and play it back to allow them to hear the finished product.	The goal and purpose of the lesson is to be accessible to all students at all levels. A minimalistic improvisation activity allows students who are less comfortable on their instruments or slower in comprehension abilities. Students can adjust their phrases to fit their needs to allow them to comfortably and confidently participate with the rest of the ensemble. The lesson also allows students uncomfortable with improvisation to ease into the concept in a group setting where they should feel more comfortable.

<p>Post-Lesson Discussion and Post-Test, Day 3 or next day – the teacher will explain improvisation to the students, after they have already done it; this helps to prevent students from becoming too intimidated by the idea of improvisation to perform the assigned task properly. The teacher will briefly review some of the general concepts of minimalism and improvisation, asking the students to discuss something they discovered in their experimentations with their own improvised phrases. Students will then retake the pre-test as a summative assessment. The students will have been provided with all of the information necessary to answer all questions on the test correctly.</p> <p>See APPENDIX G for Pre/Post-Test</p>	<p>The discussion and post-test will be structured to appeal to all students. The accommodations that existed in the pre-test will also be present in the post-test, no change will be made between the two tests except for the points assigned to the questions asked.</p>	
<p><b>6. Watch-----</b></p> <p><b>Identify anything that you would like specifically observed during this lesson.</b></p> <p>Students' ability to improvise simple phrases and perform them as an ensemble.</p>		

## Post Observation Reflection 3 (Expand rows as needed)

Name:	Date of Observation: 3-3-17								
<b>NOTE: This source of Evidence MUST be completed within two days after each observed lesson.</b>									
<b>Use the formative assessment data for each lesson objective / learning target to sort the student's performance into three categories. Briefly describe the criteria for meeting the objective.</b>									
In order to meet the lesson objective, students must attempt to contribute to the overall improvised works. The quality of the improvised phrases is not a deciding factor for student achievement.									
(See APPENDIX F and APPENDIX G)									
<table border="1"><thead><tr><th colspan="2">Objective / Learning Target</th></tr></thead><tbody><tr><td>Below Criteria – Number of Students:</td><td>0</td></tr><tr><td>Meets Criteria – Number of Students:</td><td>6</td></tr><tr><td>Exceeds Criteria – Number of Students:</td><td>5</td></tr></tbody></table>		Objective / Learning Target		Below Criteria – Number of Students:	0	Meets Criteria – Number of Students:	6	Exceeds Criteria – Number of Students:	5
Objective / Learning Target									
Below Criteria – Number of Students:	0								
Meets Criteria – Number of Students:	6								
Exceeds Criteria – Number of Students:	5								
Attach a copy of the formative assessment with the criteria or rubric used to determine the students' performance on each of the lesson's learning targets / objectives.									
<b>7. Based on the assessment data, how successful was the lesson? Did the students achieve the learning target(s)? What will you do for those students who did not achieve the learning target criteria? For those students who exceeded the criteria? (PGES 4A)</b>									
The lesson was extremely successful – all students achieved the learning target criteria while several surpassed it. All students were willing and able to actively participate in all aspects of the unit, performing at or above expectations. For those students that exceeded the criteria, they will be given an opportunity to apply their knowledge in a more formal performance setting.									
<b>8. In addition to the student work witnessed by the observer, discuss any other student work samples (limit 3), evidence or artifacts that assisted you in making your determination regarding student achievement. (PGES 4A)</b>									
Student achievement was determined through how much each individual contributed to the lesson and the improvised ensemble pieces. Some students were able to make connections from previous lessons and use specific composers' styles in their own improvised phrases, demonstrating a higher level of thinking, while other students struggled to come up with their own phrases, though were able to make contributions once given some assistance.									
<b>9. To what extent did classroom procedures, student conduct, and / or physical space contribute to or hinder student learning? (PGES 4A)</b>									
A clear procedure has been established for each day that requires students to set up the room for whatever activity is going on during the day, which allows them time to mentally get ready for class. The set up for the improvisation activity was the same as the previous lesson's where they formed a circle and I stood in the middle, which created a better listening environment for the students so they could listen to the piece as a whole and react to what their peers were playing. This also allowed me to be in the center of the ensemble to make faster corrections and comments.									
<b>10. Did you make adjustments to your plan during your instruction? If so, how and why? (PGES 3E)</b>									
Originally I was planning on ending the unit with a free improvisation; essentially, allowing the students to									

come up with their own phrase to repeat with no restrictions as to key, scale, or rhythm. After playing through a few different improvised pieces, it seemed that some of the students were a little tired of the constant rhythmic pulse while some were struggling to maintain that in the first place. To allow everything to end on a positive note, I asked them to work more with sustained phrases or slow and sparse lines to create a slowly evolving soundscape that was a peaceful contrast to what they had come up with during the progression of the lesson. They started playing, creating different chord changes that slowly died away and more naturally led into taking the post-test than if it had been five minutes of incoherent noise.

**11. If you had the opportunity to teach this lesson again to the same group of students, what would you do differently, and why? (PGES 4A)**

I would be more specific in the directions for improvising, making sure that any limitations such as tempo, length of phrase, and rhythm were made clear. I would make sure that I teach every concept that I intended to be taught. When reviewing the post-tests, I noticed a few students missed similar questions on concepts that I either did not spend enough time reinforcing or did not discuss at all. In the future, I will make an outline to follow to remind me of key points that they are going to be tested on.

**12. What do you see as the next step(s) in your professional growth for addressing the needs you have identified through your personal reflection? (PGES 4A, PGES 4E)**

I need to improve on being slightly more organized in using resources to prepare myself more for teaching the lesson. I can structure my time more efficiently by establishing a maximum amount of time for each activity or lesson and using outlines to prevent myself from glossing over things that are included in the post-test.

## Task V: Analysis of Student Learning

<b>Source of Evidence: Assessment Results Analysis &amp; Reflection</b>	
Your University Supervisor will use this evidence to evaluate your performance on the following:	
Related Kentucky Framework for Teaching Components (PGES)	Related Kentucky Teacher Standards
3D: Using Assessment in Learning 4A: Reflecting on Teaching 4B: Maintaining Accurate Records 4E: Growing and Developing Professionally	7. Reflects on and Evaluates Teaching and Learning 8. Collaborates with Colleagues / Parents / Others 9. Evaluates Teaching and Implements Professional Development 10. Provides Leadership Within School / Community / Profession
<i>PGES Domain 3: Instruction and PGES Domain 4: Professional Responsibilities</i>	
Analysis of Student Learning	
<b><i>Prompt: The purpose of Analysis of Student Learning is to show that the Teacher Candidate are able to analyze the impact of instruction.</i></b>	
This section has three main components:	
5.1 For the entire class, a visual means (chart, graph) should be used to demonstrate student learning with respect to the unit learning goals.	
5.2 For the three students chosen for monitoring, quantify their achievements on particular assessments; explain which instructional strategies were most and least effective for these individual students and give possible reasons for these learning outcomes. Provide rationales and examples of the feedback the teacher candidate provided to the targeted students.	
5.3 Interpret results of quantitative and qualitative analysis to assess impact of instruction on student learning. Provide descriptions and examples of the manner in which the teacher candidate provided opportunities for student to implement the feedback to guide their additional growth of Academic Proficiencies.	
Using examples from targeted students' work, demonstrate progress students made in the application of Language Objectives in demonstrating their comprehension of the Content Objectives.	

## 5.1 Whole Class Assessment Results Table (PGES 3D)

NOTE: Add rows as needed. One purpose of this analysis is to examine candidate understanding of how to analyze student learning. However, it should be understood that analysis of this type is more appropriate for longer-term data.

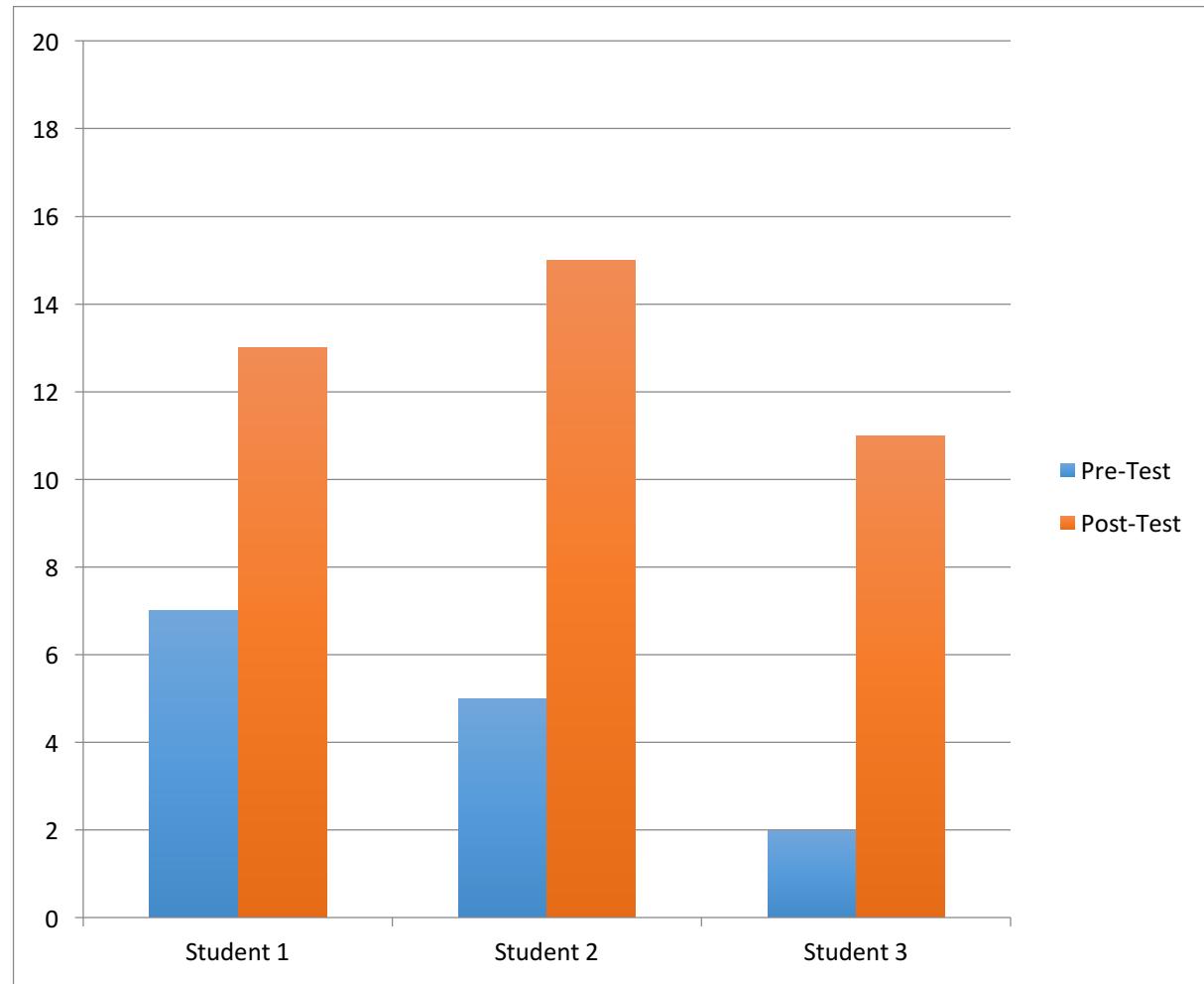
Student	Pre-Assessment Results (complete prior to lesson planning)				Post-Assessment Scores (complete following learning sequence)				Change from Pre- to Post-Assessment Using + or -			
	Objective				Objective				Objective			
	1	2	3	4	1	2	3	4	1	2	3	4
<b>Total Possible:</b>	5	5	5	5	5	5	5	5	5	5	5	5
<b>Points Required to Meet Objective:</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>Student #</b>												
1	1	2	1	3	4	4	3	2	+3	+2	+2	-1
2	2	1	1	1	3	4	3	5	+1	+3	+2	+4
3	0	1	0	1	4	1	3	3	+4	0	+3	+2
4	0	1	1	0	3	5	2	1	+3	+4	+1	+1
5	3	1	0	2	3	2	4	2	0	+1	+4	0
6	4	1	0	4	4	4	4	3	0	+3	+4	-1
7	2	0	0	1	5	3	4	2	+3	+3	+4	+1
8	4	2	2	2	3	4	3	3	-1	+2	+1	+1
9	3	1	2	3	5	3	3	4	+2	+2	+1	+1
10	2	2	1	1	4	3	3	3	+2	+1	+2	+2
11	3	1	1	2	5	4	4	4	+2	+3	+3	+2
<b>Average Class Score:</b>	2	1	1	2	4	3	3	3	+2	+2	+2	+1
<b>Number of Students Meeting Objective:</b>	5	0	0	3	11	9	10	7	+6	+9	+10	+4

*Non-quantitative pre- and post-assessments may be included in your learning sequence and student learning analysis as is appropriate to your learning sequence topic.*

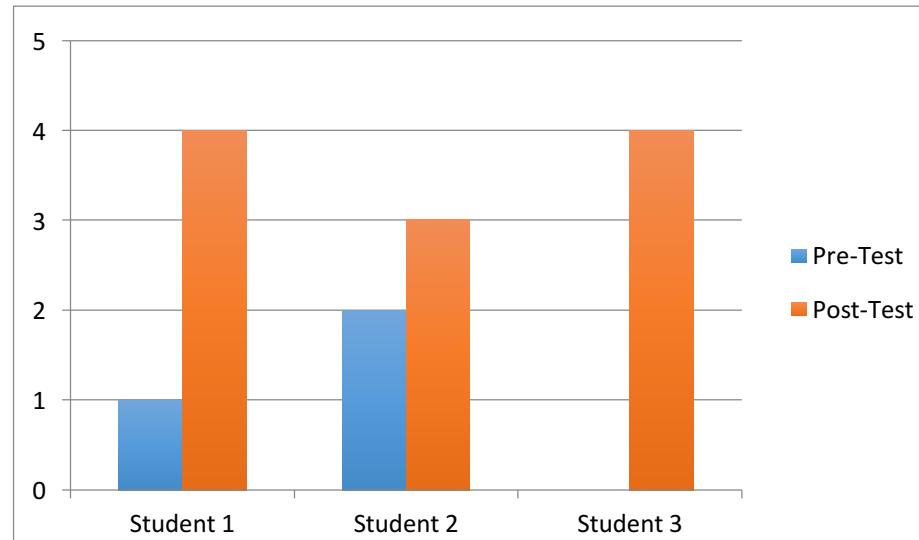
## 5.2 Student Learning Growth of Targeted Students

Construct a graph that shows the growth of the three (3) Targeted Students on their pre / post assessments.

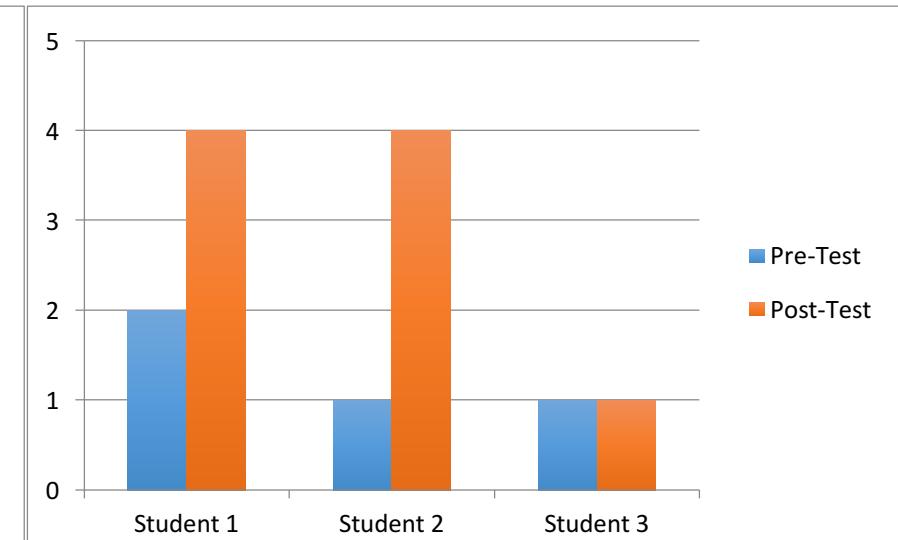
### Total Pre and Post-Test Results



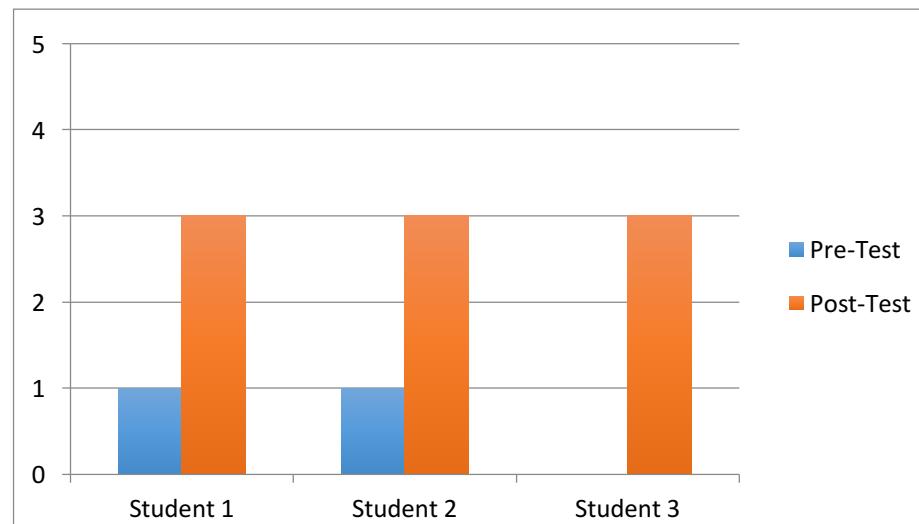
### Objective 1



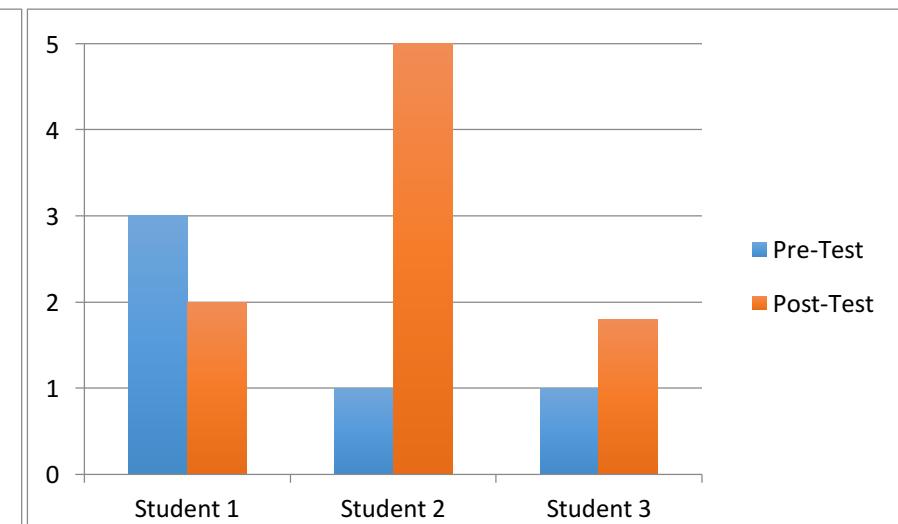
### Objective 2



### Objective 3



### Objective 4



## 5.2 Most and Least Effective Learning Strategies

Targeted Students	Most Effective Learning Strategies	Least Effective Learning Strategies
Target Student 1	<p>Modified hands-on learning. Student was allowed to play bass instead of keyboard instruments due to the student's familiarity with the bass. This allowed the student to effectively participate in the lesson and get more out of it than if they had continued to struggle with playing keyboard instruments.</p>	<p>Lecture-based instruction. While information presented in the lecture was not readily available in any textbook, much of the information included in the lecture was not retained as well as information that was reinforced in various activities. Student had difficulty focusing during the lesson and took longer to participate in discussion.</p>
Target Student 2	<p>Hands-on learning. Student was given relevant minimalistic music to study and perform with the class. Student was given time to learn their own part and apply knowledge gained throughout the unit to the interpretation of the musical works.</p> <p>Student also responded well to group discussion of new concepts. The student was able to rephrase new material using terms that allowed them make a successful transfer of knowledge.</p>	<p>Lecture-based instruction. While information presented in the lecture was not readily available in any textbook, much of the information included in the lecture was not retained as well as information that was reinforced in various activities. Student would begin to look around the room during parts of the lecture they were not being interacted with.</p>
Target Student 3	<p>Hands-on learning. Student was given relevant minimalistic music to study and perform with the class. Student was given time to learn their own part and apply knowledge gained throughout the unit to the interpretation of the musical works.</p> <p>Student also responded well to leadership roles in the learning process; they paid more attention to what they were playing and used the opportunity to assist others at appropriate times.</p>	<p>Lecture-based instruction. While information presented in the lecture was not readily available in any textbook, much of the information included in the lecture was not retained as well as information that was reinforced in various activities. Student remained mostly attentive through the course of the lesson, but would visibly lose energy and focus during long periods between discussions.</p>

## 5.2 Target Students – Rationale and Feedback Provided

Targeted Students	Rationale for Learning Outcome	Feedback Provided to Targeted Students (include examples)
Target Student 1	Student was put in an environment where an accurate musical performance was not necessary for participation in the lesson, while also allowed to use a more familiar instrument that they felt more comfortable on.	Verbal feedback was provided at the conclusion of each lesson on the student's work for that day. The student was also provided with small comments throughout the course of the lesson on the progress they were making.
Target Student 2	Student was allowed to ask as many questions as they felt were necessary over the course of the unit and were given more freedom and leadership roles in activities to challenge their musical ability	Verbal feedback was provided at the conclusion of each lesson on the student's work for that day. The student was also provided with suggestions for expanding or improving what they were performing well during the lesson.
Target Student 3	Student was given more challenges during the unit to prevent them from becoming too bored with the material. The student was also encouraged to participate more with in-class discussion questions to counteract their introverted personality and help them understand the material.	Verbal feedback was provided at the conclusion of each lesson on the student's work for that day. The student was also provided with suggestions for expanding or improving what they were performing well during the lesson.

## 5.3 Reflecting on Teaching

### *Feedback Results*

**After analysis of the data that impacted the instruction of student learning, specify the opportunities that were provided to ensure feedback was implemented to attain additional growth of academic proficiencies. Discuss the activities that allowed re-teaching to be implemented.**

#### ***Response:***

As the students worked through different minimalistic works, the teacher provided immediate feedback on their performance of different sections of the pieces. This ensured that students were learning the music and concepts in the correct way the first time, allowing them to apply the same criteria to later sections. Additionally, as the students began improvising their own minimalistic ensemble work, the teacher recorded each run and allowed the students to listen to what they had played and make comments on what they liked and disliked in what they did, giving them the chance to make such adjustments the next time through. Students were asked to make comparisons between what they had played and different compositional styles discussed during the lesson; this required students to analyze their work and the work of their peers in addition to minimalistic

works that were studied or performed in class.

Re-teaching was implemented through a brief daily review of new concepts prior to the start of each new lesson. The review reestablished students' baseline knowledge of concepts necessary for the day's lesson. Re-teaching could also be implemented in the lecture presentation, as many of the concepts were not properly reinforced, resulting in some consistent low-scoring areas between students.

## Task VI: Reflection and Self-Evaluation

Source of Evidence: Lesson Plans	
Your University Supervisor will use this evidence to evaluate your performance on the following:	
Related Kentucky Framework for Teaching Components (PGES)	Related Kentucky Teacher Standards
3E: Demonstrating Flexibility and Responsiveness 4A: Reflecting on Teaching 4E: Growing and Developing Professionally	4. Implements and Manages Instruction 7. Reflects on and Evaluates Teaching and Learning 9. Evaluates Teaching and Implements Professional Development
<i>PGES Domain 3: Instruction and PGES Domain 4: Professional Responsibilities</i>	
1. Complete the reflection and Self-Evaluation (PGES 3E: Demonstrating Flexibility and Responsiveness and PGES 4A: Reflecting on Teaching)	
<b>Prompt:</b> <i>The purpose of this final section is to show that the Teacher Candidate is able to self-reflect on his / her own teaching and use these insights to grow professionally as well as act on constructive and developmental feedback from the Cooperating Teacher and University Supervisor.</i>	
Answer the following questions, demonstrating an understanding of your own strengths and weaknesses, supported by evidence. Translate these insights into concrete goals for professional growth.	
<b>6.1 If you were to teach this unit again, how would you revise your learning goals, instructional design decisions or assessment system? Explain your reasoning.</b>	
<b>Response:</b> I feel confident in my learning goals and instructional design. However, I would probably change my assessment system. A few of the learning goals do not necessarily lend themselves to multiple-choice questions, while others would benefit from more of them. In teaching this lesson again, I believe it would be more effective to use a mixture of multiple-choice and written assessment in the summative assessment, providing a rubric for the written portion to allow for more precision in determining individual achievement. A written assessment would more effectively test the students' ability to relate minimalistic music to music they are familiar with and determine how well they are able to make basic stylistic comparisons between musical works.	
<b>6.2 Identify specific areas where you think your teaching was particularly strong. Provide evidence to support your claim.</b>	
<b>Response:</b> I was able to implement student creativity through some guided improvisation. Students were encouraged to use musical elements they had noticed in the minimalistic works that were studied and performed in the unit in addition to creating their own musical ideas. This allowed the students to apply what they had learned and experience minimalism in a variety of ways that also encouraged individual creativity. As the lesson progressed, students were able to improvise in more creative ways and were beginning to respond and interact with phrases their peers were playing rather than focusing on just what they were playing.	

**6.3 Identify specific areas (assessment, individualization of instruction, content knowledge, etc.) where you feel you need improvement in order to become an accomplished classroom teacher (goals for professional growth). Connect your thoughts to relevant research.**

**Response:**

My assessment was somewhat lacking, partially due to the setup of my lesson. Formative assessments were largely based in writing or multiple choice, though the content of the lesson did not necessarily lend itself to those particular forms of assessment; instead, more performance-based assessments with clear and concise rubrics could have been used to judge the performance of the provided pieces and participation in the final part of the lesson. Additionally, my final summative assessment asked a few questions that were not adequately reinforced, resulting in assessment data that was unrepresentative of actual student performance throughout the lesson. The assessment tested students on concepts that were relatively new to them but some were not reinforced throughout the lesson, as they were not properly integrated into the performance activities of each lesson. Another area of improvement is student-teacher interaction during discussion. Often I would ask the students questions but not allow enough time for them to think about the question before giving them an answer. In a discussion setting some students may need more time than others to formulate their thoughts into something they feel like sharing with the class and I need to allow time for those students and be okay with extended periods of silence.

**6.4 What specific insights or experiences do you wish that you had had before you began student teaching? In detail, identify and justify those components of your learning unit that you would teach differently if given the chance. How will you use your analysis of student learning to decide what and how to teach the next lesson?**

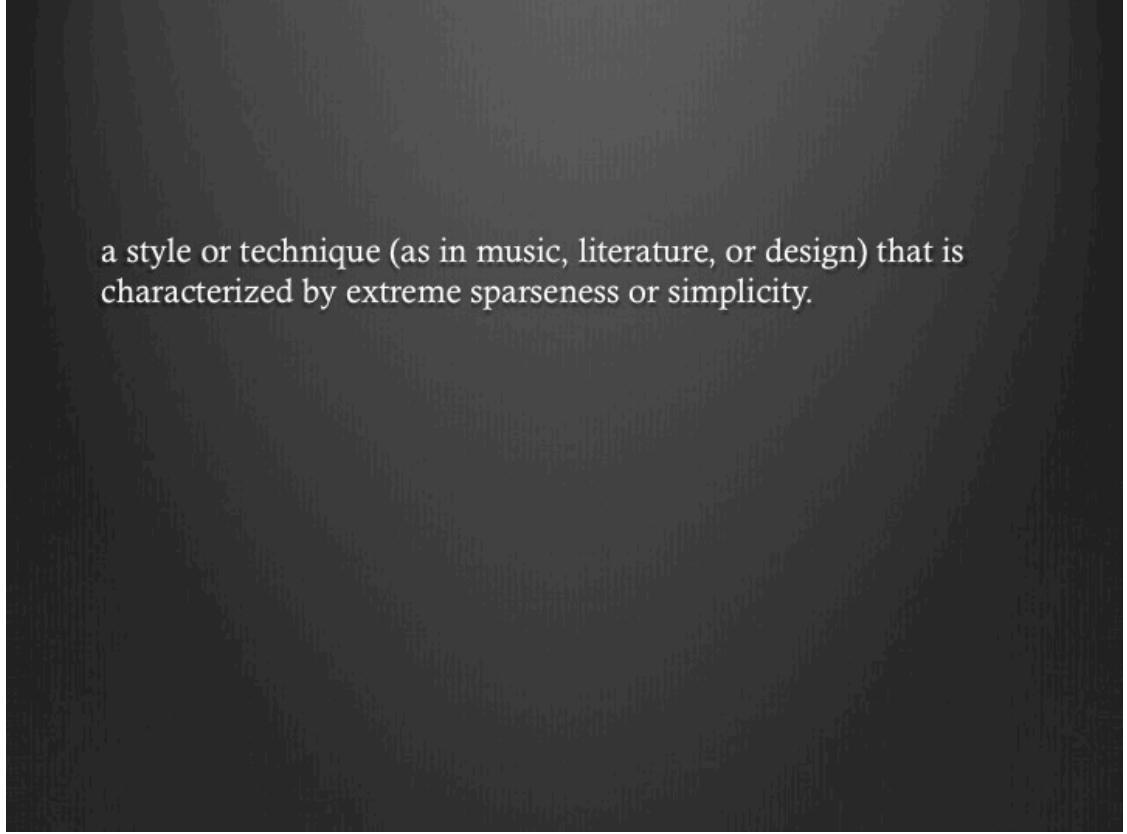
**Response:**

I wish I had had the experience of teaching a lesson with pre and post-assessments rather than simply working on music. Up to this point I have had several years of working with high school and middle school students in band settings, working on specific pieces and musical ideas, however I have had very little experience teaching a typical lesson that involves assessments, so this was my first time working with these elements of teaching. While I would teach most of this unit the same way, I would change how I test and reinforce new concepts. Analysis proved that many of the new concepts discussed in the lesson were not properly transferred, resulting in some poor performance on the summative assessment. Some terms and ideas should have been incorporated to the performance aspects of the lesson rather than focusing primarily on the performance aspects.

## APPENDIX A

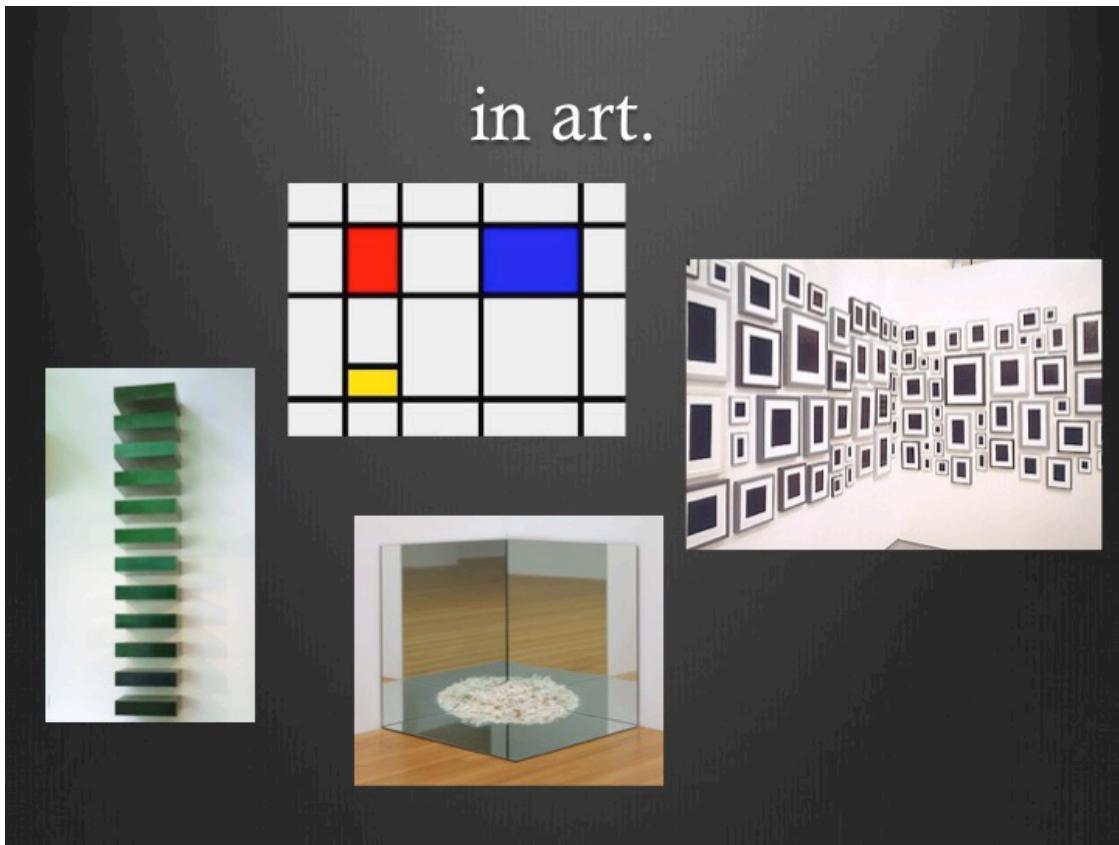


minimalism.



a style or technique (as in music, literature, or design) that is characterized by extreme sparseness or simplicity.

in art.



in architecture.

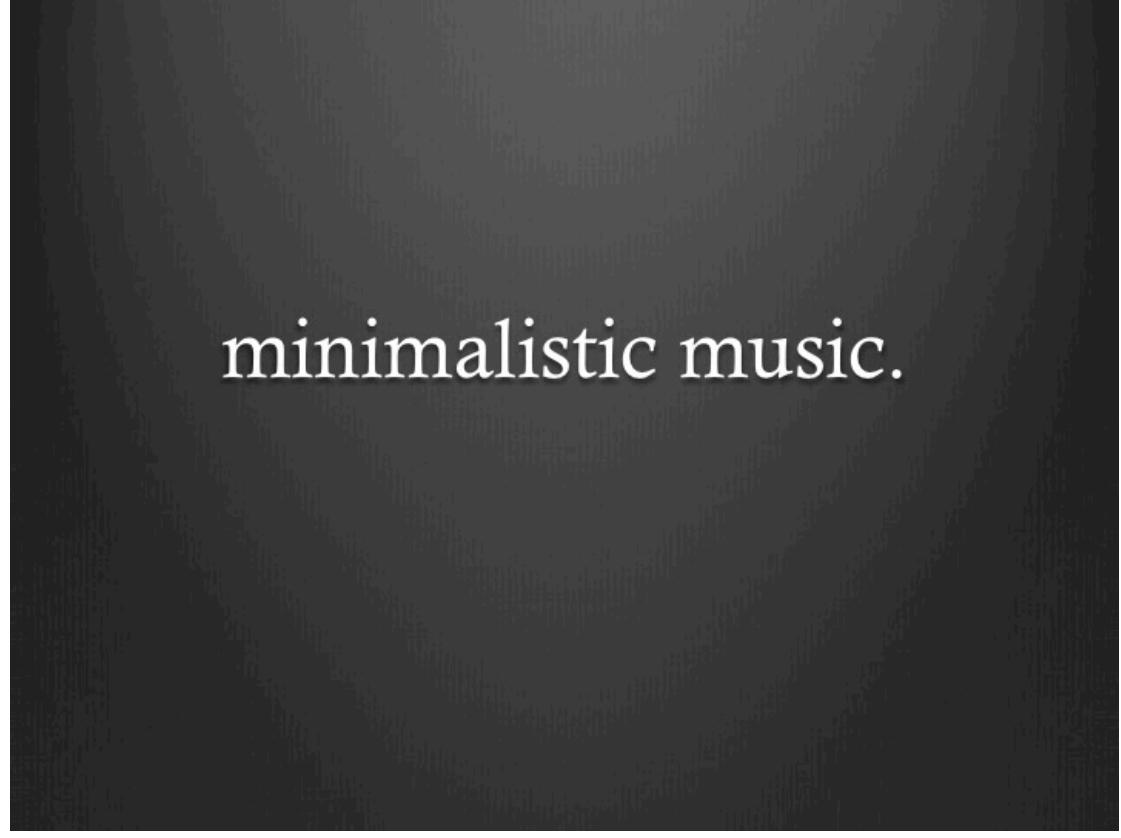


in lifestyle.





characteristics of minimalism.



minimalistic music.

# introduction.

early Gregorian chant music – **cantus firmus**.

example – *Viderunt Omnes* by Perotin.



traditional Indian raga.

example – Ravi Shankar.



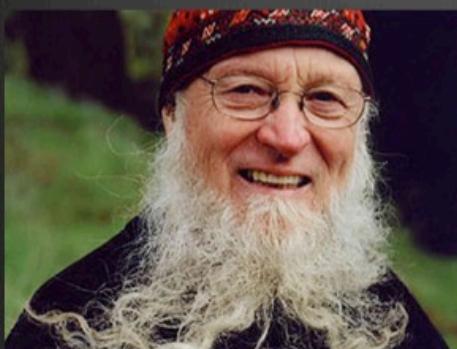
John Cage and chance music.

*In a Landscape* (1948) and *4'33"* (1952)



Dennis Johnson.

*November* (1959)



**Terry Riley**

born 1935.

influenced by jazz combos, traditional Indian music, and John Cage.

compositions rely on improvisation.

used **modal figures** and electronics.

first minimalist composer.



# Phillip Glass

born 1937.

“music with repetitive structures.”

uses the same repeating chord changes throughout a work.

movie soundtracks.

hundreds of works for a variety of instruments and ensembles.



# Steve Reich

born 1936.

favored the use of percussion instruments.

established **phase music** – identical phrases that gradually separated.

works relied on **counterpoint** – offset rhythms.

uses rhythmic density to affect texture.



# other minimalists.

John Adams

Elliot Cole

John Luther Adams

Morton Feldman

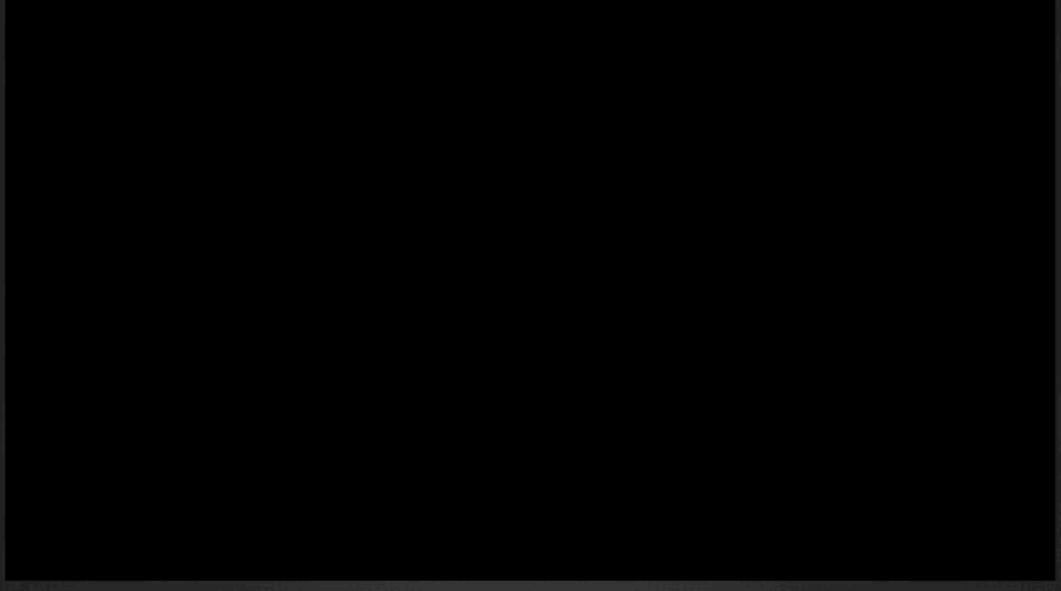
Max Richter

Alvin Lucier

Louis Andriessen

Brian Eno

minimalism  $\neq$  boring



(video above)

# characteristics of minimalistic music.

## in modern music.

movie soundtracks.

Hans Zimmer 

popular music.

Deadmau5, Nils Frahm, Milan & Phoenix, Bon Iver



soundscapes.



144-168

CLAP 1

CLAP 2

1 2 3 4 5 6 7 8 9 10 11 12 13

Repeat bar ⑬, then end.

## Steve Reich's *Clapping Music* (1978)

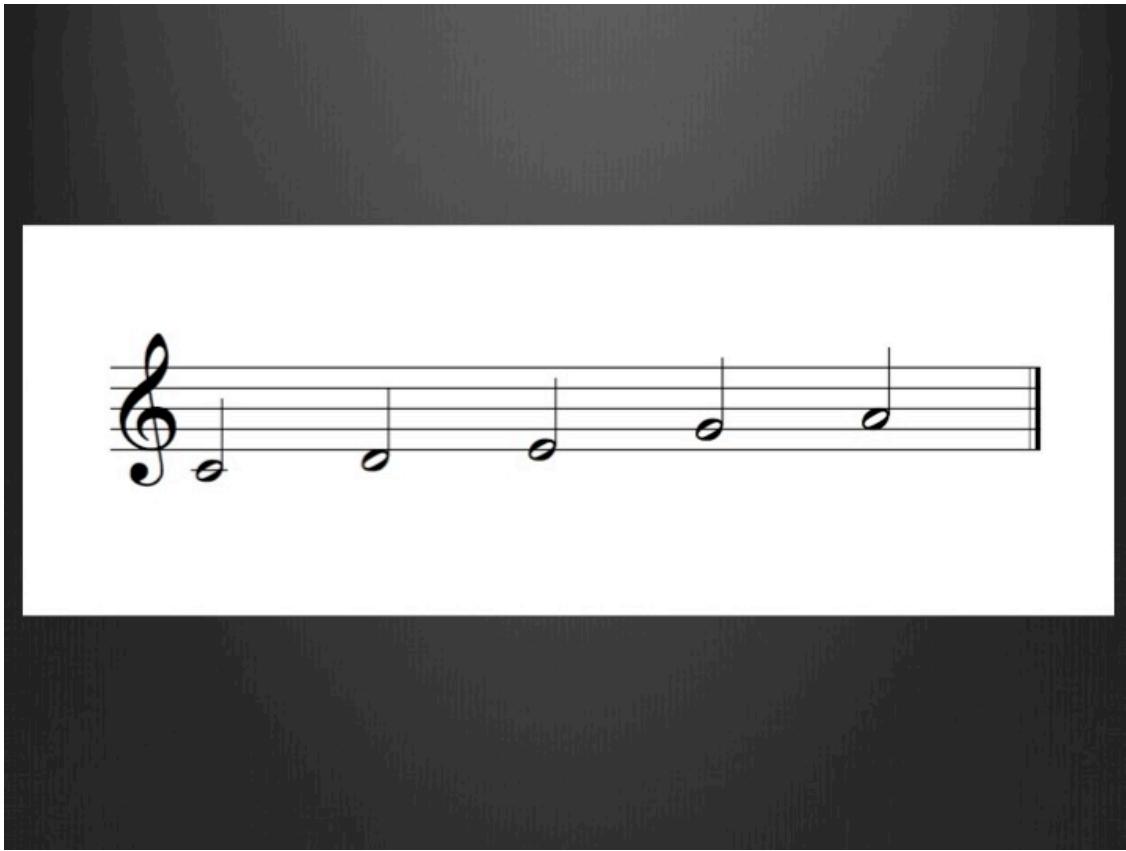
## Terry Riley's *In C* (1964)

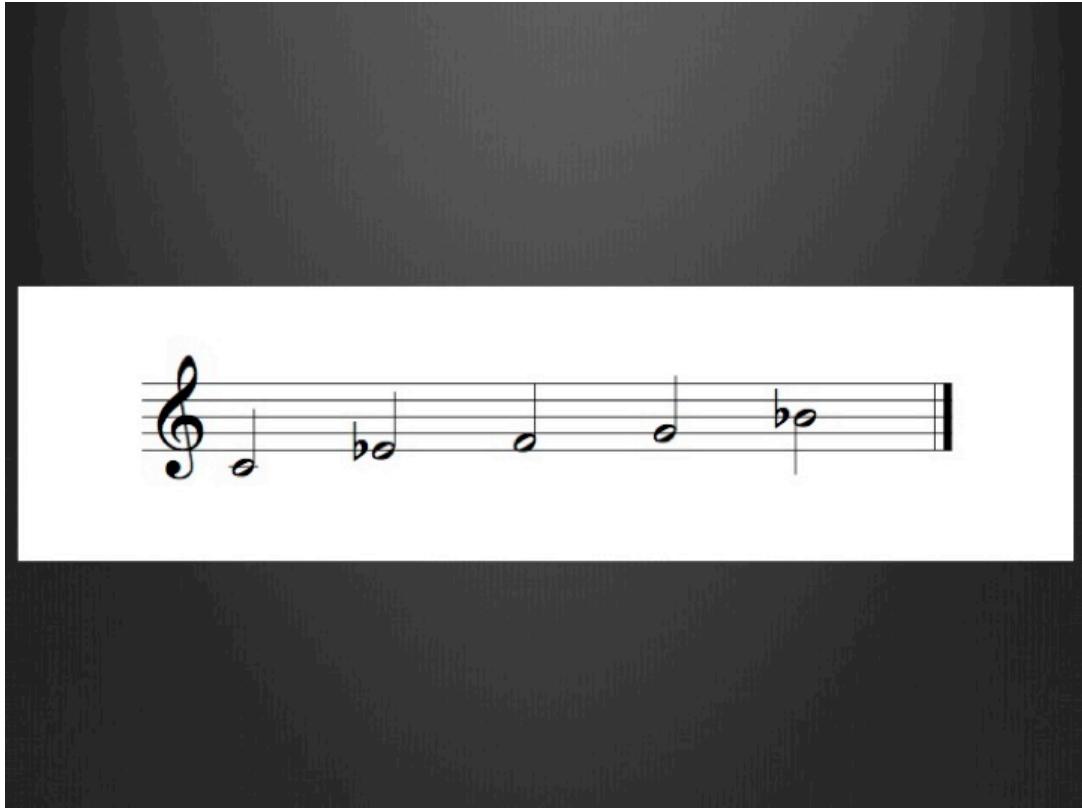
in C.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53.

© 1964 Terry Riley  
Celestial Harmonies

Philip Glass's *Music in Similar Motion* (1973)





free improvisation.

**(above slide not used in actual lesson)**

## APPENDIX B

### Minimalism Quiz 1

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

1. Name at least three characteristics of minimalism we discussed that were consistent between music, art, and lifestyle.
2. What were some of the similarities between the minimalistic pieces we listened to?
3. Briefly discuss how minimalistic music can achieve thick textures with few compositional elements.

## APPENDIX C

### Minimalism Quiz 1 Rubric

| Content/Question   | Level 1<br>Below Criteria  | Level 2<br>Below Criteria   | Level 3<br>Meets Criteria  | Level 4<br>Meets Criteria  | Level 5<br>Exceeds Criteria  |
|--|--|---|--|--|--|
| Name at least three characteristics of minimalism we discussed that were consistent between music, art, and lifestyle. | Student does not identify any characteristics of minimalism.                         | Student attempts to identify 1 characteristic of minimalism that was discussed in class. Grammatical and/or spelling mistakes are present.                      | Student attempts to identify 2 characteristics of minimalism that were discussed in class. Some grammatical and/or spelling mistakes are present.                | Student attempts to identify 3 characteristics of minimalism that were discussed in class. Very few grammatical and/or spelling mistakes are present.  | Student successfully identifies 3 or more characteristics of minimalism that were discussed in class, demonstrating in depth knowledge of the content. No grammatical and/or spelling mistakes are present.              |
| What were some of the similarities between the minimalistic pieces we listened to?                                     | Student does not identify any similarities between pieces studied in class.          | Student lists similarities that do not exist between the pieces studied in class. Grammatical and/or spelling mistakes are present.                             | Student lists some similarities between the pieces studied with a few errors. Some grammatical and/or spelling mistakes are present.                             | Student lists some similarities between the pieces studied with no errors. Very few grammatical and/or spelling mistakes are present.  | Student lists multiple similarities between the pieces studied, citing specific examples and using terms from the lesson. No grammatical and/or spelling mistakes are present.   |
| Briefly discuss how minimalistic music can achieve thick textures with few compositional elements.                     | Student makes no effort to discuss texture and compositional elements in minimalism. | Student attempts to discuss texture and compositional elements with multiple incorrect examples or reasoning. Grammatical and/or spelling mistakes are present. | Student attempts to discuss texture and compositional elements with some incorrect examples or reasoning. Some grammatical and/or spelling mistakes are present. | Student attempts to discuss texture and compositional elements with few incorrect examples or reasoning. Student cites vague examples to prove conclusions. Very few grammatical and/or spelling mistakes are present. | Student successfully discusses texture and compositional elements with no errors in explanation or reasoning. Student cites specific examples to prove conclusions. No grammatical and/or spelling mistakes are present. |

## APPENDIX D

### Minimalism Quiz 2

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

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

1. Briefly describe Terry Riley's compositional style. (4 pts.)

2. Briefly describe Philip Glass's compositional style. (4 pts.)

3. Briefly describe Steve Reich's compositional style. (4 pts.)

## APPENDIX E

### Minimalism Quiz 2 Rubric

| Content/Question                                     | Level 1<br>Below Criteria                                  | Level 2<br>Below Criteria   | Level 3<br>Meets Criteria  | Level 4<br>Meets Criteria  | Level 5<br>Exceeds Criteria  |
|--|--|---|--|--|--|
| Briefly describe Terry Riley's compositional style.  | Student makes no attempt to describe the composer's style. | Student incorrectly describes the composer's style or uses incorrect examples to support their claim. Grammatical and/or spelling mistakes are present. | Student attempts to describe the composer's style without using any examples from works that were discussed in class. Some grammatical and/or spelling mistakes are present. | Student attempts to describe the composer's style using general examples from works that were discussed in class. Very few grammatical and/or spelling mistakes are present. | Student accurately describes the composer's style using specific examples from works that were discussed in class and using appropriate terms used throughout the lesson. No grammatical and/or spelling mistakes are present. |
| Briefly describe Philip Glass's compositional style. | Student makes no attempt to describe the composer's style. | Student incorrectly describes the composer's style or uses incorrect examples to support their claim. Grammatical and/or spelling mistakes are present. | Student attempts to describe the composer's style without using any examples from works that were discussed in class. Some grammatical and/or spelling mistakes are present. | Student attempts to describe the composer's style using general examples from works that were discussed in class. Very few grammatical and/or spelling mistakes are present. | Student accurately describes the composer's style using specific examples from works that were discussed in class and using appropriate terms used throughout the lesson. No grammatical and/or spelling mistakes are present. |
| Briefly describe Steve Reich's compositional style.  | Student makes no attempt to describe the composer's style. | Student incorrectly describes the composer's style or uses incorrect examples to support their claim. Grammatical and/or spelling mistakes are present. | Student attempts to describe the composer's style without using any examples from works that were discussed in class. Some grammatical and/or spelling mistakes are present. | Student attempts to describe the composer's style using general examples from works that were discussed in class. Very few grammatical and/or spelling mistakes are present. | Student accurately describes the composer's style using specific examples from works that were discussed in class and using appropriate terms used throughout the lesson. No grammatical and/or spelling mistakes are present. |

## APPENDIX F

### Performance Assessment Rubric

| Content/Question  | Level 1<br>Below Criteria                                       | Level 2<br>Below Criteria  | Level 3<br>Meets Criteria  | Level 4<br>Meets Criteria   | Level 5<br>Exceeds Criteria  |
|---|---|--|--|---|--|
| Student is able to improvise a musical phrase within the given parameters.  | Student makes no effort to improvise a musical phrase.          | Student improvises a musical phrase without adhering to the given parameters.                | Student improvises a musical phrase and adheres to at least half of the given parameters.      | Student improvises a musical phrase and adheres to all of the given parameters. | Student improvises a musical phrase, using the given parameters in a creative way that demonstrates a higher level of thinking.                |
| Student is able to improvise within a specific composer's style when asked. | Student makes no attempt to improvise within a specified style. | Student improvises a musical phrase using a style different from the one that was specified. | Student improvises a musical phrase that is somewhat within the specified compositional style. | Student improvises a musical phrase within the specified compositional style.   | Student improvises a musical phrase within the specified compositional style, using and identifying multiple elements of the composer's style. |

## APPENDIX G

### Minimalism Pre/Post-Test

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

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

1. According to *Merriam-Webster*, minimalism is defined in general terms as...
  - a. A style or technique that is characterized by the addition of nonessential visual elements that distract from the overall meaning of the work of art.
  - b. **A style or technique that is characterized by extreme sparseness or simplicity; stripped away to only the essential elements.**
  - c. A style or technique that is characterized by repetition of phrases, obsessive structural rigor, and often a pulsing, hypnotic effect.
  - d. A style or technique that is characterized by complexity in form and structure, using multiple different textures and melodies.
2. When did the minimalist movement in the arts start to gain popularity?
  - a. 1990s
  - b. 1900s
  - c. 1920s
  - d. **1960s**
3. A minimalist lifestyle draws heavily upon which of the following philosophies?
  - a. **Japanese Zen Philosophy**
  - b. Buddhist Philosophy
  - c. Nihilism
  - d. Taoism
4. Which of the following is NOT considered a characteristic of minimalist architecture?
  - a. Basic geometric shapes
  - b. Use of simple building materials or techniques
  - c. Functional designs
  - d. **Very few windows or natural light**
5. Which of the following is NOT considered a characteristic of minimalist art?
  - a. Use of primary and/or neutral colors
  - b. **Strong self-expressionism**
  - c. Objectivity
  - d. Use of basic geometric shapes
6. Which minimalist composer typically uses ostinato patterns and “phrases in similar motion?”
  - a. **Philip Glass**
  - b. Terry Riley
  - c. Steve Reich
  - d. John Cage
7. What major city is considered the heart of the minimalist movement in music?

- a. Chicago
- b. Los Angeles
- c. Boston
- d. **New York**

8. Terry Riley is credited with composing the first minimalist piece, titled

- a. *Sextet*
- b. *Clapping Music*
- c. *Piano Etudes*
- d. ***In C***

9. Which composer is known for his use of counterpoint and offset rhythms?

- a. Terry Riley
- b. John Cage
- c. **Steve Reich**
- d. Philip Glass

10. *In a Landscape* and similar compositions by \_\_\_\_\_ are considered a heavy influence on minimalism

- a. Terry Riley
- b. **John Cage**
- c. Aaron Copland
- d. Philip Glass

11. Minimalism is seen most often in which kind of modern music?

- a. **Electronic Dance Music/Techno**
- b. Rap music
- c. Pop music
- d. Folk music

12. Which movie soundtrack composer often writes in a minimalist style?

- a. **Hans Zimmer**
- b. John Williams
- c. Danny Elfman
- d. Henry Mancini

13. Of the following artists, which one DOES NOT write in a minimalist style?

- a. Nils Frahm
- b. Milan & Phoenix
- c. Deadmau5
- d. **Taylor Swift**

14. Which of the following genres of ethnic music uses drones and relies heavily on minimalism and improvisation?

- a. **Indian**
- b. Spanish/Latin American
- c. Middle Eastern
- d. Irish

15. Which minimalist composer has also written several movie soundtracks?

- a. Terry Riley
- b. Steve Reich
- c. **Phillip Glass**
- d. John Cage

16. What classifies a scale as “pentatonic?”

- a. A five note scale with two half steps
- b. **A five note scale with no half steps**
- c. A six note scale with no half steps
- d. A six note scale with two half steps

17. The pentatonic scale is used most often in which of the following genres of music?

- a. Pop music
- b. Folk music
- c. Rock music
- d. **All of the above**

18. Improvisation is found most often in which of the following genres of music?

- a. **Jazz music**
- b. Pop music
- c. Rock music
- d. All of the above

19. Early Roman Catholic chants included improvised melody lines over a preexisting melody called a(n) \_\_\_\_\_.

- a. Organum
- b. **Cantus firmus**
- c. Ostinato
- d. Cadenza

20. Which of the following statements is NOT true about improvisation?

- a. There are no “wrong notes” when improvising
- b. Improvised musical lines usually follow a chord structure or form
- c. Improvised musical lines can consist of very few notes
- d. **Improvised musical lines should have very few breaks or silence**

