Musical Forms of the Classical Era: Sonata Form and The Concerto

Student Teaching Fall 2013 LAMP Project

High School Music History and Appreciation

Lawrence North High School

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Unit Duration: 10/28; 11/15-12/4
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purpose Statement</td>
<td>3</td>
</tr>
<tr>
<td>National Standards for Music Education</td>
<td>3</td>
</tr>
<tr>
<td>National Standards for the Visual Arts</td>
<td>4</td>
</tr>
<tr>
<td>Overall Unit Objectives</td>
<td>4</td>
</tr>
<tr>
<td>Vocabulary List</td>
<td>5</td>
</tr>
<tr>
<td>Unit Timeline</td>
<td>6</td>
</tr>
<tr>
<td>Lesson Plans</td>
<td>6</td>
</tr>
<tr>
<td>Supplemental Materials</td>
<td>11</td>
</tr>
<tr>
<td>Student Assessment Tools</td>
<td>16</td>
</tr>
<tr>
<td>Technology</td>
<td>17</td>
</tr>
<tr>
<td>Differentiation/Accommodations</td>
<td>17</td>
</tr>
<tr>
<td>Pre-Test (teacher/student)</td>
<td>21/25</td>
</tr>
<tr>
<td>Post-Test (teacher/student)</td>
<td>28/32</td>
</tr>
<tr>
<td>Comparison Graphs</td>
<td>36</td>
</tr>
<tr>
<td>Unit Narrative</td>
<td>39</td>
</tr>
<tr>
<td>Assessment Narrative</td>
<td>42</td>
</tr>
<tr>
<td>Instructional Narrative</td>
<td>43</td>
</tr>
<tr>
<td>Results/Interpretation Narrative</td>
<td>46</td>
</tr>
<tr>
<td>Final Statement</td>
<td>49</td>
</tr>
<tr>
<td>Project Rubric</td>
<td>50</td>
</tr>
</tbody>
</table>
PURPOSE OF THE PROJECT

The purpose of this project was to create and administer a 6-day unit plan within a Music History/Appreciation classroom in order to determine the overall effectiveness of my teaching. In order to measure the effectiveness of my teaching, students were given a pre-test prior to learning the material and a post-test after completing the unit. Effectiveness in teaching was determined by growth in test scores. The focus of the unit was on musical forms of the Classical era: Sonata Form and The Concerto, as well as architecture and artwork of the time. Standards addressed in this unit project included: National Standards for Music Education #6 (Listening to, analyzing, and describing music), National Standards for Music Education #7 (Evaluating music and music performances), National Standards for Music Education #9 (Understanding music in relation to history and culture), and Visual Arts #1 (Understand art in relation to history and past and contemporary culture).

*Because LN operates on a block 4 schedule, I was only able to see the class every other day. This meant two days one week, three days the following week, and two days the final week. Therefore, the unit plan was for seven total days stretched out over a three week period excluding the pre-test. The seventh day was the post-test. Teaching lasted for the duration of six days.

NATIONAL STANDARDS OF MUSIC EDUCATION

Primary Standards

Content Standard 6
Listening to, analyzing, and describing music

Achievement Standard

b.) Students demonstrate extensive knowledge of the technical vocabulary of music
c.) Students identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

Content Standard 9
Understanding music in relation to history and culture

Achievement Standard

a) Students classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
b) Students identify sources of American music genres (e.g., swing, Broadway musical, blues) trace the evolution of those genres, and cite well-known musicians associated with them

Secondary Standard

Content Standard 7
Evaluating music and music performances
Achievement Standard

a) Students evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music.

b) Students evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

NATIONAL STANDARDS FOR THE VISUAL ARTS

Standard in Outside Field

Visual Arts # 1

Understand art in relation to history and past and contemporary culture.

Achievement Standard

a) Students analyze artists’ responses to historical events and societal trends and issues, relating to current trends and their influence on future developments in the arts. They analyze historical function, forms, and iconography in artwork. They develop portfolios, investigate educational and career opportunities, relate art experiences to broader life experiences, and support and utilize resources of the community.

OVERALL UNIT OBJECTIVES: CONCEPTS AND SKILLS

At the conclusion of this unit students will be able to:

- Understand the structure and function of Sonata Form as it relates to music within the Classical era. (MS 6, 7, & 9)
  - This concept will be addressed by studying Ch.16 of Music Listening Today. It will also be addressed by analyzing Mozart’s Symphony No. 40 First Movement, which is written in Sonata Form. Students will listen to the piece prior to, as well as during class. This form was very important for the development of music during the Classical Era.

- Understand the structure and function of The Concerto as it relates to music within the Classical era. (MS 6, 7, & 9)
  - This concept will be addressed by studying Ch.17 of Music Listening Today. It will also be addressed by analyzing Haydn’s Concerto for Trumpet in E-flat Third Movement, which is a Solo Concerto that emphasizes the use of Rondo Form, a primary characteristic of the Concerto during the Classical Era. Students will listen to the piece prior to, as well as during class.

- Understand how Architecture and Artwork of the Classical era reflect the characteristics of the period. (VA 1)
  - This concept will be addressed by studying Ch.15 of Music Listening Today. It will also be addressed by analyzing the architecture of the U.S. Supreme Court Building, along with the paintings The Death of Socrates by Jacques-Louis David.
& Venus and Cupid by Francois Boucher. Each of the previously mentioned items exemplifies Classical Era characteristics.

**VOCABULARY LIST**

**Sonata Form:** a form consisting of an exposition, development, and recapitulation

**Solo Concerto:** a form consisting of an orchestral accompaniment paired with a virtuosic soloist

**Classical:** pertaining to the point in musical history from 1750-1820

**Age of Enlightenment:** period of intellectual pursuit among educated people who greatly admired the artistic and intellectual accomplishments of the ancient Greeks.

**Rondo Form:** form in which the main theme appears three or more times with contrasting sections between; ABACA; ABACABA

**Melody:** a coherent succession of pitches

**Harmony:** the relationship of tones as they sound simultaneously, and the way such relationships are organized in time

**Crescendo:** increasing in loudness

**Decrescendo:** decreasing in loudness

**Theme:** a musical idea, usually a melody, which forms the basis or starting point for a composition or a major section of one

**Exposition:** the opening section in sonata form or a fugue

**Development:** working with themes; a section in sonata form that develops themes

**Recapitulation:** section in sonata form that repeats themes from the exposition

**Coda:** any concluding passage that can be understood as occurring after the structural conclusion of a work and that serves as a formal closing gesture

**Transition:** connect two passages of greater weight or importance in the work as a whole. Such passages often embody a modulation, or slight development

**Double Exposition:** typical of Sonata Form in a Solo Concerto, the opening section with the main theme stated in the orchestra and then stated in the solo part
UNIT TIMELINE

10/28 - Day 0: Pre-test
11/15 - Day 1: Ch 15 “Classicism & Classical Music” – focus on Architecture & Art
11/19 - Day 2: Ch 16 “Sonata Form”
11/21 - Day 4: Ch 17 “The Concerto”
12/2 - Day 6: Review Ch 15-17
12/4 - Day 7: Post-test

INDIVIDUAL LESSON PLANS

10/28
Administer Pre-Test

Homework: Read Chapter 15 “Classicism and Classical Music” pg. 120-124

11/15 - Day 1: Ch 15 “Classicism & Classical Music” – focus on Architecture & Art

Class Goals and Objectives:

- Students will be able to understand musical and cultural characteristics of the Classical era
- Students will be able to identify attributes of specific architecture and artwork that are Classical elements.
- Students will be able to name the following examples of Classical architecture and artwork: U.S. Supreme Court Building, The Death of Socrates by Jacques-Louis David, & Venus and Cupid by Francois Boucher.

Materials:

- Promethean Board
- Computer
- PowerPoint Program

Procedure:

1. Students will be informed that we are now beginning the Classical Era in music history.
2. Students will follow along with the PowerPoint on the Promethean board and take notes as the instructor presents the material.
3. On slide 1 students will learn about the cultural setting of the Classical Era.
   a. Vienna
   b. 1750-1820
4. On slide 2-4 students will learn about the leaders, style, and philosophy of the Classical Era.
   a. Jefferson, Franklin, Voltaire, Rousseau
   b. Logic over Feeling
   c. Rococo
5. On slide 5 students will learn about art in the Classical Era.
   a. Socrates
   b. Venus & Cupid
6. On Slides 6-8 students will learn about musical features of the Classical Era.
   a. Borrowing Themes, Patronage
   b. Melody, Texture, Harmony, Rhythm
   c. Dynamics, Forms, Performance
7. Because this lesson is an introduction to Classical Era it will be completely lecture-based.
8. The lesson will be altered if needed to fit the needs of the students.

**Accommodations:** Potential accommodations could include incorporating some sort of handout with blanks to fill in the most important material. I didn’t do that for this particular group because I believe note taking is more effective if they are actually writing down an entire point rather than a few important words. If a student struggled with note taking though I believe this handout would be effective in properly helping them.

**Assessment:** Assessment will be informal and based upon student responses to questions given in class.

**Follow-Up Lesson:** The follow-up lesson will be a review of Classical characteristics from this lesson and beginning to learn about Sonata Form.

**Homework:** Read Chapter 16 “Sonata Form” pg. 125-131; Listen To Mozart: “Symphony No. 40” First Movement pg. 129

**11/19 - Day 2: Ch 16 “Sonata Form”**

**Class Goals and Objectives:**
- Students will be able to understand what Sonata Form is and why it is important to the Classical era.
- Students will be able to discuss musical characteristics specific to Sonata Form.
- Students will be able to associate one composer with Sonata Form.

**Materials:**
- Promethean Board
- Computer
- PowerPoint Program
- PowerPoint Handouts
- CD 1

**Procedure:**
1. Class will begin with a brief group review of the previous lesson in order to prepare for the next topic in the unit.
   a. It will be similar to a quiz, but with the entire group.
2. Students will follow along with the PowerPoint on the Promethean board and take notes as the instructor presents the material.
3. The first couple of slides include introductory information about Sonata Form.
a. What is development?

4. A few slides in students will listen to Mozart’s Symphony No. 40 along with the ActivInspire listening program which diagrams the form as it plays.
   a. If this software doesn’t work (it is notorious for not) we will resort to YouTube.
   b. Prior to listening we will discuss the typical movements of a Solo Concerto.
   c. We will only be listening to the first movement of the symphony.
   d. If the software works, students will be able to watch the music progress with the form. This will be a good lead-in for later in the lesson when we discuss the components of Sonata Form.

5. After listening, students will describe what they heard using musical terminology and knowledge they’ve learned in previous units.
   a. What kinds of instruments, mood, tempo, etc?

6. Students will be introduced to the large sections of Sonata Form one at a time
   a. (exposition, development, recapitulation)
   b. We will cover in detail characteristics of each large section

7. After discussion, students will then be asked where they heard the large section changes in Sonata Form from the previous slide
   a. Exposition, Development, Recapitulation

8. The lesson will be altered if needed to fit the needs of the students.

Accommodations: The way the PowerPoint addresses Sonata Form, it only diagrams the form in a list format. For visual learners it may be more helpful to draw on the notepad on the Promethean Board a linear layout of Sonata Form. This way they have a picture representation. I would also continue with the guided note-taking handouts from the previous lesson Accommodations section. Because there are so many sections and terminology related to Sonata Form it may be helpful when listening to hold up different shapes for each section. This would help the students to associate something concrete with a particular point in the music. Later we could add the terminology onto that. For advanced learners I could include other musical examples of Sonata Form and provide a worksheet for them to determine where the sections change on their own. This is much more difficult to do without guidance, depending on how well ones ear is developed.

Assessment: Assessment will be informal and based upon student responses to questions given in class.

Follow-Up Lesson: The follow-up lesson will be a review of Sonata Form from this lesson and finishing up this chapter.

11/21 - Day 3: Ch 17 “The Concerto”

Class Goals and Objectives:
- Students will be able to understand what the Solo Concerto is and why it is important to the Classical era.
- Students will be able to discuss musical characteristics specific to the Solo Concerto.
• Students will be able to associate one composer with the Solo Concerto.

**Materials:**
- Promethean Board
- Computer
- PowerPoint Program
- PowerPoint Handouts
- CD 1

**Procedure:**
1. Class will begin with a brief group review of the previous lesson in order to prepare for the next topic in the unit.
   a. This will be similar to a quiz but with the entire group.
2. Students will follow along with the PowerPoint on the Promethean board and take notes as the instructor presents the material.
3. The first slide introduces basic characteristics about the Solo Concerto.
4. After this students will listen to the first movement of Mozart’s Violin Concerto No. 5 on ActivInspire or on YouTube (sometimes the ActivInspire software doesn’t work properly).
   a. This movement is in Sonata Form which is what we learned in the previous lesson; however it is not exactly the same.
   b. Students will be asked to describe the differences in this Sonata Form movement compared to the one we studied previously.
      i. Double exposition, interlude between sections, shorter development section, cadenza
   c. If the software works, students will be able to watch the music progress with the form. This will be a good this will help them to see where the exposition occurs twice, which will be important in determining differences in the Sonata Form we learned the previous class.
5. Following this, students will be introduced to Rondo Form which is typical of Solo Concerto 3rd movements.
   a. A theme ALWAYS returns
6. Students will listen to the 3rd movement of Haydn’s Trumpet Concerto which is an example of Rondo Form. They will listen along with the ActivInspire visual listening program so they can see the movement and structure of the form as well.
   a. If ActivInspire doesn’t work we will use YouTube.
7. Students will describe characteristics that make this movement Rondo Form using terminology from this lesson.
   a. Instrumentation, mood, musical techniques, etc.
   b. Students will be asked where and how many times they heard the A theme and why this is significant.
c. If the software works, students will have been able to see when the ABACA, etc occurs and associate that with different themes. This way they can hear AND see when the A theme returns.

8. Students will understand that Rondo Form comes 3rd in a solo concerto and they will learn which forms precede it.

9. The lesson will be altered if needed to fit the needs of the students.

Accommodations: As was with Sonata Form, the PowerPoint diagrams Rondo Form in a list format and so it would be helpful to represent Rondo Form on the Promethean Board in a linear format. This will give students a picture to associate with the list. I would also consider correlating shapes or some sort of physical object with each section of Rondo Form in order for students to gain a better grasp on where the music changes sections. For advanced learners I could provide musical examples with more complex Rondo Form diagrams and have the students figure out how many themes there are and what the order of them is.

Assessment: Assessment will be informal and based upon student responses to questions given in class.

Follow-Up Lesson: The follow-up lesson will be a review of Solo Concerto material that we learned in this class and finishing up this chapter.

12/2 - Day 4: Review Ch 15-17

Class Goals and Objectives:
- Students will be able to answer in completion review questions on a study guide that follows along with the PowerPoint lecture in preparation for the unit exam in the next class. This will be done through use of a jeopardy review game.

Materials:
- Promethean Board
- Computer
- PowerPoint Program
- Exam Study Guide
- CD 1

Procedure:
1. Students will be given a study guide that we will fill out together in class.
2. The instructor will guide the students through the review by asking questions from the study guide to individuals in a cyclical pattern from student to student.
3. Students will have access to their text books and notes taken in the previous lessons in order to complete this assignment.
   a. Classical Era characteristics
   b. Sonata Form
   c. Solo Concerto
4. Part of this review will include listening. Students will be able to decide whether an example is Sonata Form or Rondo Form. This will be part of the post test as well.
5. Students will play along with an online jeopardy game created by the instructor in order to review further. The questions will be lifted from the post test and the students will be on their own teams. Candy will be provided for the student with the most points at the end. This should help persuade the students to put forth more effort during this part of the review.

6. Once the review is complete, students will have the remainder of the class to study for the exam in the next class.

7. The instructor will work with any student who may need assistance in preparing for the exam.

8. The lesson will be altered if needed to fit the needs of the students.

Accommodations: Because this class is so long we will not spend the entirety reviewing together. Students will use a portion of the class to work on their own. At this time I would help any students individually that may need the assistance in order to have a better grasp on the material.

Assessment: Assessment will be informal and based upon student responses to questions given in class.

Follow-Up Lesson: The follow-up lesson may include continuing to study musical forms of the Classical Era.

Homework: Study for Exam (Ch. 15-17)

12/4
Administer Post-Test

SUPPLEMENTAL MATERIAL

- *Music Listening Today* ActivInspire software
- *Music Listening Today* PowerPoints
- *Post Test Review Study Guide*

**Unit Review Ch. 15-17 (Teacher Version)**

- **Fill In The Blank**
  1. The Classical era spanned from **1750-1820**.
  2. Which two American figures of the Big Four were important during the Classical era? *Ben Franklin & Thomas Jefferson*
  3. The music center during the Classical Era moved from Italy to **Vienna**.
  4. Which two composers that we studied lived in Vienna? *Mozart & Haydn*
5. The Age of Enlightenment meant a widespread interest among educated people in science over religion.

6. Characteristics like symmetry and balance in architecture and art came from which two ancient empires? Greek & Roman

7. In the painting *The Death of Socrates* by Jacques-Louis David, how are the characteristics of balance and restraint depicted? Muted Colors & Groups of men on either side of Socrates

8. *The Death of Socrates* reflects musical compositions by which two Classical composers that we studied? Mozart & Haydn

9. Which American building represents Greek architecture? US Supreme Court Building

10. The painting *Venus and Cupid* by Francois Boucher reflects the 3rd movement Rondo Form of a concerto because it is Light, Colorful, & Decorative

- **T/F**

11. ___ **F** ___Overall, Classical music was meant to evoke strong personal emotions rather than following a design based on logic and reason.

12. ____ **T** __Different composer’s music sounded similar during this time because borrowing from another’s work was considered to be a compliment instead of plagiarism.

13. ____ **T** __Melodies were pleasant, singable, and in a question/answer format.

14. ____ **F** __Harmonies were complex and drew most attention from the listener.

15. ____ **T** __The use of gradual crescendo and decrescendo became popular during this time.

16. ____ **T** __Orchestras during the Classical Era were the same size as orchestras today.

- **Fill In The Blank / Multiple Choice**

17. What was the most important musical form during the Classical Era? Sonata Form

18. Sonata form features a development of themes

19. What are the three large sections of Sonata Form and what order do they come in? Exposition, Development, Recapitulation

20. Sonata Form was common in which movement of a work? 1

21. Name the Composer and Work we studied that exemplifies Sonata Form. Symphony No.40, K.550 by Mozart

22. The Solo Concerto aimed to have a _______ orchestra part paired with a _______ solo part.

   Simple; Difficult **OR** Difficult; Simple

23. A Solo Concerto typically has how many movements? 3

24. What is the form of the 3rd movement of a Solo Concerto? Rondo

25. The main characteristic of Rondo Form is that the ___A___ theme always returns.

26. Which is NOT a possible representation of Rondo Form? ABABACABABA

   ABACA

   ABACABADABA

   All Answers Are Possible Representations

27. What is the typical order of movements in a Solo Concerto? Sonata Form, Theme & Variations, Rondo

28. Sonata Form movement of a Solo Concerto typically has a ___________ exposition whereas normal Sonata Form has only one exposition. double
29. Name the Composer and Work we studied that exemplifies Rondo Form. **Concerto for Trumpet in Eb, 3rd movement by Haydn**

**Short Answer**

30. Diagram Sonata Form in detail. Be sure to include the large sections AND the subsections. Make sure all sections are in the correct order.

*Intro, Exposition, Transition, Development, Transition, Recapitulation, Coda*

**Name:**

---

**Unit Review Ch. 15-17**

**Fill In The Blank**

31. The Classical era spanned from ______ to ______.

32. Which two American figures of the Big Four were important during the Classical era?

______________ & ________________

33. The music center during the Classical Era moved from Italy to _________.

34. Which two composers that we studied lived in Vienna?

______________ & ________________

35. The Age of Enlightenment meant a widespread interest among educated people in ______ over ______.

36. Characteristics like symmetry and balance in architecture and art came from which two ancient empires?

_________ & ________

37. In the painting *The Death of Socrates* by Jacques-Louis David, how are the characteristics of balance and restraint depicted?

_______________________________________________________________________

38. *The Death of Socrates* reflects musical compositions by which two Classical composers that we studied?

________ & _______

39. Which American building represents Greek architecture?

____________________

40. The painting *Venus and Cupid* by Francois Boucher reflects the 3rd movement Rondo Form of a concerto because it is ______, ______, & ______.

Light, Colorful, & Decorative **OR** Dark, Muted, & Dull

**T/F**

41. ______ Overall, Classical music was meant to evoke strong personal emotions rather than following a design based on logic and reason.
42. _______ Different composer’s music sounded similar during this time because borrowing from another’s work was considered to be a compliment instead of plagiarism.

43. _______ Melodies were pleasant, singable, and in a question/answer format.

44. _______ Harmonies were complex and drew most attention from the listener.

45. _______ The use of gradual crescendo and decrescendo became popular during this time.

46. _______ Orchestras during the Classical Era were the same size as orchestras today.

**Fill In The Blank / Multiple Choice**

47. What was the most important musical form during the Classical Era? ____________

48. Sonata form features a development of _________.

49. What are the three large sections of Sonata Form and what order do they come in?

______________________________

50. Sonata Form was common in which movement of a work? ____________

51. Name the Composer and Work we studied that exemplifies Sonata Form.

______________________________

52. The Solo Concerto aimed to have a _______ orchestra part paired with a _______ solo part.

Simple; Difficult **OR** Difficult; Simple

53. A Solo Concerto typically has how many movements? ________

54. What is the form of the 3rd movement of a Solo Concerto? ____________

55. The main characteristic of Rondo Form is that the ______ theme always returns.

56. Which is NOT a possible representation of Rondo Form?

   ABABACABA
   ABACA
   ABACABADABA
   All Answers Are Possible Representations

57. What is the typical order of movements in a Solo Concerto?

______________________________

58. Sonata Form movement of a Solo Concerto typically has a _______ exposition whereas normal Sonata Form has only one exposition.
59. Name the Composer and Work we studied that exemplifies Rondo Form.

**Short Answer**

60. Diagram Sonata Form in detail. Be sure to include the large sections AND the subsections. Make sure all sections are in the correct order.
STUDENT ASSESSMENT TOOLS

Along with the written post-test to assess student growth and understanding, I incorporated some other means of small informal assessment along the way. At the beginning of each lesson I would spend a few minutes reviewing what we had learned in the previous class. It was sort of like a mini-group quiz. It was important that I knew the students understood previous concepts before adding on to those. The purpose of this review was to assess the cognitive domain and comprehension of material.

I also included an Affective Domain Assessment Rubric in order to assess the affective domain. Below is an Affective Domain Assessment Rubric. I chose to incorporate this because I wanted to know what the students’ overall feelings were towards the unit and my teaching. On the rubric provided you will notice the highlighted responses. These are the overall class rankings for my teaching and their thoughts on the unit. I took the average of all responses in each category and highlighted each result.

**Affective Domain Assessment Rubric**

<table>
<thead>
<tr>
<th>The instructor was clear in the presentation of material.</th>
<th>1 - strongly disagree</th>
<th>2 - disagree</th>
<th>3 - neutral</th>
<th>4 - agree</th>
<th>5 - strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I feel that I have thoroughly learned and understand the material presented.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>4.33</td>
</tr>
<tr>
<td>I feel that I have experienced significant academic growth through this unit.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>4.5</td>
</tr>
<tr>
<td>I enjoyed learning this unit.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>4.33</td>
</tr>
<tr>
<td>I feel that the material was presented in an exciting way that captivated my attention.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>4.33</td>
</tr>
</tbody>
</table>
TECHNOLOGY

Use of technology in this unit was somewhat limited as far as variety, but I did incorporate technology into each of my lessons. At the beginning of some class periods students would respond to “quiz” review questions using PowerPoint. I used PowerPoint very heavily in this unit. All of my lectures were displayed using PowerPoint which I decided would be a more engaging and stimulating means of teaching than simply talking at the students. To keep them engaged I gave them outlines of my power point with key words/points missing and in order to get the answer they had to pay attention to my power point. I used the sound system and YouTube to play musical examples during class that we analyzed. The final use of technology in this unit was on the new Promethean boards. This is a very interactive piece of equipment that is essentially a giant touch-screen computer. Aside from showing my power points on this device, I also used a program similar to Paint to teach. I used this program to draw diagrams of musical forms we were learning about on the board. The Promethean board comes with a pen that is specifically designed to write on the board. Using this pen to write on the board sends a signal to the device which picks up what you are writing and displays it on the board. It equates to a tablet and stylus. It was convenient to toggle between PowerPoint and the Paint program to effectively teach my lessons. I also used an online jeopardy game for the review day. It was a website with a predesigned jeopardy template that I filled in with questions from the post test. I figured the students would get more out of the review if they could be more engaged through the use of a game.

STUDENT DIFFERENTIATION/ACCOMMODATION

None of the students in my class had an IEP, but I still tried to add multiple teaching strategies to my lessons in order to address different learning styles. I also added an “accommodations” section to my lessons to address how my lessons might be different if I hypothetically had a student with an IEP in my class. I included such things as providing guided handouts to better follow along with the PowerPoint and drawing the musical forms learned in this unit in a linear diagram form rather than in the list format on the PowerPoint. This way those who are visual learners have some sort of picture to associate with the musical forms. I also included a Unit Post-Test with IEP Accommodations for a hypothetical IEP case. In this IEP Accommodation Unit Post-Test I reduced the number of possible answers in the multiple choice sections from four to three. I did not change the true/false section. On the short answer section where students were to completely outline Sonata Form including large sections, subsections, and what happens in each, I included a basic outline showing the overall structure of Sonata Form and a word bank for students to choose the terms that fit into each blank. There was one Advanced Learner in the class. He was on the IB track which is a more challenging academic course. He will be in Music History for two years and this is his first year. This year, his coursework is mostly aligned with the standard level because he is just now learning the material. Next year, his curriculum in the course will be individualized and he will do other projects. For now, his coursework is mostly
the same as the rest of the class. For this reason, I was not required to provide additional materials for him. I did however include in the “accommodations” section on my lesson plans potential activities for students who were in the second year of their IB track program doing the individualized instruction. These included additional musical examples of the forms learned and worksheets along with them. For Sonata Form I considered providing multiple musical examples so students could determine where each section changes on their own. For Rondo Form I had a similar idea. This was to provide more complex examples of Rondo Form and for students to determine how many themes were present and what the order was.

**IEP Accommodation Unit Post-Test**

**Name:**

**Section 1: Listening - Listen to the examples and circle the correct answer. (1 point each)**

1. Is this listening an example of **Sonata Form** or **Rondo Form**? (MS 6b)
2. Is this listening an example of **Sonata Form** or **Rondo Form**? (MS 6b)

**Section 2: Multiple Choice - Classical Characteristics (2 point each)**

3. The Classical era spanned how what years? (MS 9a)
   a. 1750-1820
   b. 1600-1750
   c. 1820-1900
4. Which two American figures were important during the Classical era?
   a. Ernest Hemingway & Herman Melville
   b. Benjamin Franklin & Thomas Jefferson
   c. Brigham Young & Thomas Jefferson
5. The music center during the Classical Era moved from Italy to _______. (MS 9a)
   a. London
   b. Vienna
   c. Berlin
6. Which two composers lived in the answer to number five? (MS 9b)
   a. Mozart & Haydn
   b. Beethoven & Bach
   c. Schubert & Bach
7. The Age of Enlightenment meant a widespread interest among educated people in _______ over _______. (MS 9a)
   a. Science; Education
   b. Religion; Science
   c. Science; Religion
8. Characteristics like symmetry and balance in architecture and art came from which two ancient empires? (VA 1a)
   a. Greek & Roman
b. Egyptian & Ethiopian
  c. Ottoman & Serbian
9. In the painting *The Death of Socrates* by Jacques-Louis David, how are the characteristics of balance and restraint depicted? *(VA 1a)*
   a. Groups of men on both sides of Socrates and bright colors.
   b. Groups of men on both sides of Socrates and muted colors.
   c. Groups of women on both sides of Socrates and muted colors.
10. *The Death of Socrates* reflects musical compositions by which two Classical composers? *(VA 1a)*
    a. Schubert & Bach
    b. Beethoven & Bach
    c. Mozart & Haydn
11. Which American building represents Greek architecture? *(VA 1a)*
    a. U.S. Supreme Court Building
    b. Empire State Building
    c. Smithsonian National Air & Space Museum
12. The painting *Venus and Cupid* by Francois Boucher reflects the 3rd movement Rondo Form of a concerto because it is ______, ______, & ______. *(VA 1a)*
    a. Dark, Bland, & Dull
    b. Light, Colorful, & Decorative
    c. Light colorful, & Dull

**Section 3: T/F – Classical Music Characteristics (1 point each)**

13. ___ F ___ Overall, Classical music was meant to evoke strong personal emotions rather than following a design based on logic and reason. *(MS 7a)*

14. ___ T ___ Different composer’s music sounded similar during this time because borrowing from another’s work was considered to be a compliment instead of plagiarism. *(MS 9a)*

15. ___ T ___ Melodies were pleasant, singable, and in a question/answer format. *(MS 7a)*

16. ___ F ___ Harmonies were complex and drew most attention from the listener. *(MS 7a)*

17. ___ T ___ The use of gradual crescendo and decrescendo became popular during this time. *(MS 7a)*

18. ___ F ___ Orchestras during the Classical Era were the same size as orchestras today.

**Section 4: Multiple Choice – Musical Forms (2 point each)**

19. What was the most important musical form during the Classical Era? *(MS 6b)*
   a. Rondo Form
   b. Theme & Variations
20. Sonata form features a development of _______. (MS 6c)
   a. Themes
   b. Harmonies
   c. Rhythms

21. What are the three large sections of Sonata Form and what order do they come in? (MS 6b)
   a. Development, Exposition, Recapitulation
   b. Introduction, Coda, Recapitulation
   c. Exposition, Development, Recapitulation

22. Sonata Form was common in which movement of a work? (MS 6c)
   a. 1
   b. 2
   c. 3

23. Name the Composer and Work we studied that exemplifies Sonata Form. (MS 9a)
   a. Symphony No.40, K.550 by Mozart
   b. Symphony No. 92 by Haydn
   c. Concerto for Trumpet in Eb, 3rd movement by Haydn

24. The Solo Concerto aimed to have a _______ orchestra part paired with a ________ solo part. (MS 6c)
   a. Difficult; Simple
   b. Loud; Soft
   c. Simple; Difficult

25. A Solo Concerto typically has how many movements? (MS 6b)
   a. 1
   b. 2
   c. 3

26. What is the form of the 3rd movement of a Solo Concerto? (MS 6b)
   a. Sonata Form
   b. Rondo Form
   c. Theme & Variations

27. The main characteristic of Rondo Form is that the ______ always returns. (MS 6c)
   a. C Theme
   b. B Theme
   c. A Theme

28. Which is NOT a possible representation of Rondo Form? (MS 6c)
   a. ABACADA
   b. ABACA
   c. All Answers Are Possible Representations

29. What is the typical order of movements in a Solo Concerto? (MS 6b)
   a. Sonata, Theme & Variations, Rondo
   b. Rondo, Theme & Variations, Sonata
   c. Sonata, Rondo, Theme & Variations

30. How does the Sonata Form movement of a Solo Concerto differ from typical Sonata Form? (MS 6b)
   a. They are the same
31. Name the Composer and Work we studied that exemplifies Rondo Form. (MS 9a)
   a. Symphony No. 92 by Haydn
   b. Concerto for Trumpet in Eb, 3rd movement by Haydn
   c. Piano Sonata K.332 by Mozart

Section 5: Short Answer (6 points)

32. Fill in the provided diagram an outline of Sonata Form. Be sure to include the three large sections, and the subsections between them. A word bank is provided with the terms that will be used. Some terms may be used twice. (MS 6c)

   [Large Section 1] [Subsection] [Large Section 2] [Subsection] [Large Section 3] [Subsection]

   __________   ________   __________   ________   __________   ________

Word Bank
Coda
Recapitulation
Transition
Exposition
Development

PRE-TEST (TEACHER VERSION)

What do you know about music from the Classical Era?!?!?!

Name: ___________________________

Section 1: Listening - Listen to the examples and circle the correct answer. (1 point each)

   1. Is this listening an example of Sonata Form or Rondo Form? (MS 6b)

   2. Is this listening an example of Sonata Form or Rondo Form? (MS 6b)

Section 2: Multiple Choice - Classical Characteristics (2 point each)

   3. The Classical era spanned how what years? (MS 9a)
      a. 1750-1820
      b. 1600-1750
      c. 1820-1900
      d. 1460-1600
4. Which two American figures were important during the Classical era?
   a. Ernest Hemingway & Herman Melville
   b. Brigham Young & Benjamin Franklin
   c. Benjamin Franklin & Thomas Jefferson
   d. Brigham Young & Thomas Jefferson

5. The music center during the Classical Era moved from Italy to _______. (MS 9a)
   a. London
   b. Vienna
   c. Berlin
   d. Madrid

6. Which two composers lived in the answer to number five? (MS 9b)
   a. Mozart & Haydn
   b. Beethoven & Bach
   c. Hummel & Rossini
   d. Schubert & Bach

7. The Age of Enlightenment meant a widespread interest among educated people in _______ over _______.
   a. Religion; Education
   b. Science; Education
   c. Religion; Science
   d. Science; Religion

8. Characteristics like symmetry and balance in architecture and art came from which two ancient empires? (VA 1a)
   a. Austrian & Babylonian
   b. Greek & Roman
   c. Egyptian & Ethiopian
   d. Ottoman & Serbian

9. In the painting The Death of Socrates by Jacques-Louis David, how are the characteristics of balance and restraint depicted? (VA 1a)
   a. Groups of men on both sides of Socrates and bright colors.
   b. Groups of women on both sides of Socrates and bright colors.
   c. Groups of men on both sides of Socrates and muted colors.
   d. Groups of women on both sides of Socrates and muted colors.

10. The Death of Socrates reflects musical compositions by which two Classical composers? (VA 1a)
    a. Hummel & Rossini
    b. Schubert & Bach
    c. Beethoven & Bach
    d. Mozart & Haydn

11. Which American building represents Greek architecture? (VA 1a)
    a. U.S. Supreme Court Building
    b. Empire State Building
    c. Smithsonian National Air & Space Museum
    d. Cathedral of St. John the Divine

12. The painting Venus and Cupid by Francois Boucher reflects the 3rd movement Rondo Form of a concerto because it is ______, ______, & ______. (VA 1a)
a. Dark, Bland, & Dull
b. Light, Colorful, & Decorative
c. Dark, Bland, & Decorative
d. Light colorful, & Dull

Section 3: T/F – Classical Music Characteristics (1 point each)

13. ___F__ Overall, Classical music was meant to evoke strong personal emotions rather than following a design based on logic and reason. (MS 7a)

14. ___T__ Different composer’s music sounded similar during this time because borrowing from another’s work was considered to be a compliment instead of plagiarism. (MS 9a)

15. ___T__ Melodies were pleasant, singable, and in a question/answer format. (MS 7a)

16. ___F__ Harmonies were complex and drew most attention from the listener. (MS 7a)

17. ___T__ The use of gradual crescendo and decrescendo became popular during this time. (MS 7a)

18. ___F__ Orchestras during the Classical Era were the same size as orchestras today.

Section 4: Multiple Choice – Musical Forms (2 point each)

19. What was the most important musical form during the Classical Era? (MS 6b)
   a. Rondo Form
   b. Theme & Variations
   c. Sonata Form
   d. Minuet

20. Sonata form features a development of _______. (MS 6c)
   a. Themes
   b. Harmonies
   c. Rhythms
   d. Dynamics

21. What are the three large sections of Sonata Form and what order do they come in? (MS 6b)
   a. Development, Exposition, Recapitulation
   b. Introduction, Exposition, Coda
   c. Introduction, Coda, Recapitulation
   d. Exposition, Development, Recapitulation

22. Sonata Form was common in which movement of a work? (MS 6c)
   a. 1
   b. 2
   c. 3
23. Name the Composer and Work we studied that exemplifies Sonata Form.
   a. Piano Sonata K.332 by Mozart
      a. Symphony No.40, K.550 by Mozart
     b. Symphony No. 92 by Haydn
   c. Concerto for Trumpet in Eb, 3rd movement by Haydn

24. The Solo Concerto aimed to have a ________orchestra part paired with a ________solo part. (MS 6c)
   a. Difficult; Simple
   b. Soft; Loud
   c. Loud; Soft
   d. Simple; Difficult

25. A Solo Concerto typically has how many movements? (MS 6b)
   a. 1
   b. 2
   c. 3
   d. 4

26. What is the form of the 3rd movement of a Solo Concerto? (MS 6b)
   a. Sonata Form
   b. Rondo Form
   c. Minuet
   d. Theme & Variations

27. The main characteristic of Rondo Form is that the ______ always returns. (MS 6c)
   a. Introduction
   b. C Theme
   c. B Theme
   d. A Theme

28. Which is NOT a possible representation of Rondo Form? (MS 6c)
   a. ABACADA
   b. ABACABAB
   c. ABACA
   d. All Answers Are Possible Representations

29. What is the typical order of movements in a Solo Concerto? (MS 6b)
   a. Sonata, Theme & Variations, Rondo
   b. Rondo, Theme & Variations, Sonata
   c. Theme & Variations, Sonata, Rondo
   d. Sonata, Rondo, Theme & Variations

30. How does the Sonata Form movement of a Solo Concerto differ from typical Sonata Form? (MS 6b)
   a. They are the same
   b. Solo Concerto Sonata Form has a Triple Exposition
   c. Solo Concerto Sonata Form has a Double Exposition
   d. Solo Concerto Sonata Form has no Exposition

31. Name the Composer and Work we studied that exemplifies Rondo Form. (MS 9a)
   a. Symphony No. 92 by Haydn
   b. Concerto for Trumpet in Eb, 3rd movement by Haydn
c. Symphony No.40, K.550 by Mozart
d. Piano Sonata K.332 by Mozart

Section 5: Short Answer (6 points)

32. Diagram Sonata Form in detail. Be sure to include the large sections AND the subsections. Make sure all sections are in the correct order. (MS 6c)

Introduction-Exposition-Transition-Development-Transition-Recapitulation-Coda

PRE-TEST (STUDENT VERSION)

What do you know about music from the Classical Era?!?!?!

Name: ______________________

Section 1: Listening - Listen to the examples and circle the correct answer.

1. Is this listening an example of Sonata Form or Rondo Form?

2. Is this listening an example of Sonata Form or Rondo Form?

Section 2: Multiple Choice - Classical Characteristics

3. The Classical era spanned how what years? (MS 9a)
   a. 1750-1820
   b. 1600-1750
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4. Which two American figures were important during the Classical era?
   a. Ernest Hemingway & Herman Melville
   b. Brigham Young & Benjamin Franklin
   c. Benjamin Franklin & Thomas Jefferson
   d. Brigham Young & Thomas Jefferson

5. The music center during the Classical Era moved from Italy to _______.
   a. London
   b. Vienna
   c. Berlin
   d. Madrid

6. Which two composers lived in the answer to number five?
   a. Mozart & Haydn
   b. Beethoven & Bach
   c. Hummel & Rossini
   d. Schubert & Bach

7. The Age of Enlightenment meant a widespread interest among educated people in ________ over ________.
   a. Religion; Education
b. Science; Education  
c. Religion; Science  
d. Science; Religion

8. Characteristics like symmetry and balance in architecture and art came from which two ancient empires?  
a. Austrian & Babylonian  
b. Greek & Roman  
c. Egyptian & Ethiopian  
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9. In the painting *The Death of Socrates* by Jacques-Louis David, how are the characteristics of balance and restraint depicted?  
a. Groups of men on both sides of Socrates and bright colors.  
b. Groups of women on both sides of Socrates and bright colors.  
c. Groups of men on both sides of Socrates and muted colors.  
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10. *The Death of Socrates* reflects musical compositions by which two Classical composers?  
a. Hummel & Rossini  
b. Schubert & Bach  
c. Beethoven & Bach  
d. Mozart & Haydn

11. Which American building represents Greek architecture?  
a. U.S. Supreme Court Building  
b. Empire State Building  
c. Smithsonian National Air & Space Museum  
d. Cathedral of St. John the Divine

12. The painting *Venus and Cupid* by Francois Boucher reflects the 3rd movement Rondo Form of a concerto because it is ______, ______, & ______.  
a. Dark, Bland, & Dull  
b. Light, Colorful, & Decorative  
c. Dark, Bland, & Decorative  
d. Light colorful, & Dull

**Section 3: T/F – Classical Music Characteristics**

13. ______ Overall, Classical music was meant to evoke strong personal emotions rather than following a design based on logic and reason.

14. ______ Different composer’s music sounded similar during this time because borrowing from another’s work was considered to be a compliment instead of plagiarism.

15. ______ Melodies were pleasant, singable, and in a question/answer format.

16. ______ Harmonies were complex and drew most attention from the listener.

17. ______ The use of gradual crescendo and decrescendo became popular during this time.
18. ______ Orchestras during the Classical Era were the same size as orchestras today.

Section 4: Multiple Choice – Musical Forms

19. What was the most important musical form during the Classical Era?
   a. Rondo Form
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   c. Sonata Form
   d. Minuet

20. Sonata form features a development of ______.
   a. Themes
   b. Harmonies
   c. Rhythms
   d. Dynamics

21. What are the three large sections of Sonata Form and what order do they come in?
   a. Development, Exposition, Recapitulation
   b. Introduction, Exposition, Coda
   c. Introduction, Coda, Recapitulation
   d. Exposition, Development, Recapitulation

22. Sonata Form was common in which movement of a work?
   a. 1
   b. 2
   c. 3
   d. 4

23. Name the Composer and Work we studied that exemplifies Sonata Form.
   a. Piano Sonata K.332 by Mozart
   d. Symphony No.40, K.550 by Mozart
   e. Symphony No. 92 by Haydn
   f. Concerto for Trumpet in Eb, 3rd movement by Haydn

24. The Solo Concerto aimed to have a ________ orchestra part paired with a ________ solo part.
   a. Difficult; Simple
   b. Soft; Loud
   c. Loud; Soft
   d. Simple; Difficult

25. A Solo Concerto typically has how many movements?
   a. 1
   b. 2
   c. 3
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26. What is the form of the 3rd movement of a Solo Concerto?
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   c. Minuet
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27. The main characteristic of Rondo Form is that the ______ always returns.
a. Introduction
b. C Theme
c. B Theme
d. A Theme

28. Which is NOT a possible representation of Rondo Form?
   a. ABACADADA
   b. ABACABA
   c. ABACA
   d. All Answers Are Possible Representations

29. What is the typical order of movements in a Solo Concerto?
   a. Sonata, Theme & Variations, Rondo
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   c. Theme & Variations, Sonata, Rondo
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31. Name the Composer and Work we studied that exemplifies Rondo Form.
   a. Symphony No. 92 by Haydn
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   c. Symphony No.40, K.550 by Mozart
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Section 5: Short Answer

32. Diagram Sonata Form in detail. Be sure to include the large sections AND the subsections. Make sure all sections are in the correct order.

POST-TEST (TEACHER VERSION)

Unit Post – Test

Name: _______________________

Section 1: Listening- Listen to the examples and circle the correct answer. (1 point each)

1. Is this listening an example of Sonata Form or Rondo Form? (MS 6b)

2. Is this listening an example of Sonata Form or Rondo Form? (MS 6b)

Section 2: Multiple Choice - Classical Characteristics (2 point each)
3. Characteristics like symmetry and balance in architecture and art came from which two ancient empires? (VA 1a)
   a. Austrian & Babylonian
   b. Greek & Roman
   c. Egyptian & Ethiopian
   d. Ottoman & Serbian

4. The painting *Venus and Cupid* by Francois Boucher reflects the 3rd movement Rondo Form of a concerto because it is ______, ______, & ______. (VA 1a)
   a. Dark, Bland, & Dull
   b. Light, Colorful, & Decorative
   c. Dark, Bland, & Decorative
   d. Light colorful, & Dull

5. The music center during the Classical Era moved from Italy to _______. (MS 9a)
   a. London
   b. Vienna
   c. Berlin
   d. Madrid

6. Which two composers lived in the answer to number five? (MS 9b)
   a. Mozart & Haydn
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   c. Hummel & Rossini
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7. The Age of Enlightenment meant a widespread interest among educated people in _______ over _______.
   a. Religion; Education
   b. Science; Education
   c. Religion; Science
   d. Science; Religion

8. Which two American figures were important during the Classical era?
   a. Ernest Hemingway & Herman Melville
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   c. Benjamin Franklin & Thomas Jefferson
   d. Brigham Young & Thomas Jefferson

9. The Classical era spanned how what years? (MS 9a)
   a. 1750-1820
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10. In the painting *The Death of Socrates* by Jacques-Louis David, how are the characteristics of balance and restraint depicted? (VA 1a)
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a. U.S. Supreme Court Building  
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Section 3: T/F – Classical Music Characteristics (1 point each)

13. __ T__ The use of gradual crescendo and decrescendo became popular during this time. (MS 7a)

14. __ F__ Overall, Classical music was meant to evoke strong personal emotions rather than following a design based on logic and reason. (MS 7a)

15. __ F__ Orchestras during the Classical Era were the same size as orchestras today.

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Section 4: Multiple Choice – Musical Forms (2 point each)

19. Sonata Form was common in which movement of a work? (MS 6c)  
a. 1  
b. 2  
c. 3  
d. 4

20. What are the three large sections of Sonata Form and what order do they come in? (MS 6b)  
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21. Name the Composer and Work we studied that exemplifies Sonata Form.  
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22. Which is NOT a possible representation of Rondo Form? (MS 6c)
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23. A Solo Concerto typically has how many movements? (MS 6b)  
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c. Loud; Soft  
d. Simple; Difficult

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   a. Sonata, Theme & Variations, Rondo
   b. Rondo, Theme & Variations, Sonata
   c. Theme & Variations, Sonata, Rondo
   d. Sonata, Rondo, Theme & Variations

Section 5: Short Answer (6 points)

32. Diagram Sonata Form in detail. Be sure to include the large sections AND the subsections. Make sure all sections are in the correct order. (MS 6c)
   Introduction-Exposition-Transition-Development-Transition-Recapitulation-Coda

POST-TEST (STUDENT VERSION)

Unit Post – Test

Name: _______________________

Section 1: Listening- Listen to the examples and circle the correct answer. (1 point each)

1. Is this listening an example of Sonata Form or Rondo Form?
2. Is this listening an example of Sonata Form or Rondo Form?

Section 2: Multiple Choice - Classical Characteristics

3. Characteristics like symmetry and balance in architecture and art came from which two ancient empires?
   a. Austrian & Babylonian
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5. The music center during the Classical Era moved from Italy to ______.
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   b. Brigham Young & Benjamin Franklin  
   c. Benjamin Franklin & Thomas Jefferson  
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   d. 1460-1600

10. In the painting The Death of Socrates by Jacques-Louis David, how are the characteristics of balance and restraint depicted? 
    a. Groups of men on both sides of Socrates and bright colors.  
    b. Groups of women on both sides of Socrates and bright colors.  
    c. Groups of men on both sides of Socrates and muted colors.  
    d. Groups of women on both sides of Socrates and muted colors.

11. The Death of Socrates reflects musical compositions by which two Classical composers? 
    a. Hummel & Rossini  
    b. Schubert & Bach  
    c. Beethoven & Bach  
    d. Mozart & Haydn

12. Which American building represents Greek architecture? 
    a. U.S. Supreme Court Building  
    b. Empire State Building  
    c. Smithsonian National Air & Space Museum  
    d. Cathedral of St. John the Divine

**Section 3: T/F – Classical Music Characteristics**

13. _______The use of gradual crescendo and decrescendo became popular during this time.

14. _______Overall, Classical music was meant to evoke strong personal emotions rather than following a design based on logic and reason.

15. _______Orchestras during the Classical Era were the same size as orchestras today.
16. Different composer’s music sounded similar during this time because borrowing from another’s work was considered to be a compliment instead of plagiarism.

17. Harmonies were complex and drew most attention from the listener.

18. Melodies were pleasant, singable, and in a question/answer format.

Section 4: Multiple Choice – Musical Forms

19. Sonata Form was common in which movement of a work?
   a. 1
   b. 2
   c. 3
   d. 4

20. What are the three large sections of Sonata Form and what order do they come in?
   a. Development, Exposition, Recapitulation
   b. Introduction, Exposition, Coda
   c. Introduction, Coda, Recapitulation
   d. Exposition, Development, Recapitulation

21. Name the Composer and Work we studied that exemplifies Sonata Form.
   a. Piano Sonata K.332 by Mozart
   b. Symphony No.40, K.550 by Mozart
   c. Symphony No. 92 by Haydn
   d. Concerto for Trumpet in Eb, 3rd movement by Haydn

22. Which is NOT a possible representation of Rondo Form?
   a. ABACADA
   b. ABACABA
   c. ABACA
   d. All Answers Are Possible Representations

23. A Solo Concerto typically has how many movements?
   a. 1
   b. 2
   c. 3
   d. 4

24. What was the most important musical form during the Classical Era?
   a. Rondo Form
   b. Theme & Variations
   c. Sonata Form
   d. Minuet

25. Sonata form features a development of ______.
   a. Themes
   b. Harmonies
   c. Rhythms
   d. Dynamics

26. What is the form of the 3rd movement of a Solo Concerto?
27. The Solo Concerto aimed to have a ________ orchestra part paired with a ________ solo part.
   a. Difficult; Simple
   b. Soft; Loud
   c. Loud; Soft
   d. Simple; Difficult

28. The main characteristic of Rondo Form is that the ______ always returns.
   a. Introduction
   b. C Theme
   c. B Theme
   d. A Theme

29. Name the Composer and Work we studied that exemplifies Rondo Form.
   a. Symphony No. 92 by Haydn
   b. Concerto for Trumpet in Eb, 3rd movement by Haydn
   c. Symphony No.40, K.550 by Mozart
   d. Piano Sonata K.332 by Mozart

30. How does the Sonata Form movement of a Solo Concerto differ from typical Sonata Form?
   a. They are the same
   b. Solo Concerto Sonata Form has a Triple Exposition
   c. Solo Concerto Sonata Form has a Double Exposition
   d. Solo Concerto Sonata Form has no Exposition

31. What is the typical order of movements in a Solo Concerto?
   a. Sonata, Theme & Variations, Rondo
   b. Rondo, Theme & Variations, Sonata
   c. Theme & Variations, Sonata, Rondo
   d. Sonata, Rondo, Theme & Variations

Section 5: Short Answer

32. Diagram Sonata Form in detail. Be sure to include the large sections AND the subsections. Make sure all sections are in the correct order.
COMPARISON GRAPHS

Pre/Post Test Comparison Chart

MS 6 Pre/Post Test Comparison Chart
UNIT NARRATIVE

Primary Standards

Content Standard 6
Listening to, analyzing, and describing music

Achievement Standard

d.) Students demonstrate extensive knowledge of the technical vocabulary of music
e.) Students identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

Content Standard 9
Understanding music in relation to history and culture

Achievement Standard

c) Students classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
d) Students identify sources of American music genres (e.g., swing, Broadway musical, blues) trace the evolution of those genres, and cite well-known musicians associated with them

Secondary Standard

Content Standard 7
Evaluating music and music performances

Achievement Standard

c) **Students evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music**

d) **Students evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models**

**Standard in Outside Field**

**Visual Arts # 1**

Understand art in relation to history and past and contemporary culture

Achievement Standard

b) **Students analyze artists' responses to historical events and societal trends and issues, relating to current trends and their influence on future developments in the arts. They analyze historical function, forms, and iconography in artwork. They develop portfolios, investigate educational and career opportunities, relate art experiences to broader life experiences, and support and utilize resources of the community.**

**ACCOMMODATIONS**

None of the students in my class had an IEP, but I still tried to add multiple teaching strategies to my lessons in order to address different learning styles. I also added an “accommodations” section to my lessons to address how my lessons might be different if I hypothetically had a student with an IEP in my class. I included such things as providing guided handouts to better follow along with the PowerPoint and drawing the musical forms learned in this unit in a linear diagram form rather than in the list format on the PowerPoint. This way those who are visual learners have some sort of picture to associate with the musical forms. I also included a Unit Post-Test with IEP Accommodations for a hypothetical IEP case. In this IEP Accommodation Unit Post-Test I reduced the number of possible answers in the multiple choice sections from four to three. I did not change the true/false section. On the short answer section where students were to completely outline Sonata Form including large sections, subsections, and what happens in each, I included a basic outline showing the overall structure of Sonata Form and a word bank for students to choose the terms that fit into each blank. There was one Advanced Learner in the class. He was on the IB track which is a more challenging academic course. He will be in Music History for two years and this is his first year. This year, his coursework is mostly aligned with the standard level because he is just now learning the material. Next year, his curriculum in the course will be individualized and he will do other projects. For now, his coursework is mostly the same as the rest of the class. For this reason, I was not required to provide additional materials for him. I did however include in the “accommodations” section on my lesson plans
potential activities for students who were in the second year of their IB track program doing the individualized instruction. These included additional musical examples of the forms learned and worksheets along with them. For Sonata Form I considered providing multiple musical examples so students could determine where each section changes on their own. For Rondo Form I had a similar idea. This was to provide more complex examples of Rondo Form and for students to determine how many themes were present and what the order was.

**AUTHENTIC/CRITICAL THINKING/PROBLEM SOLVING SKILLS**

This unit connected to students’ daily lives because they learned about the foundation of the music they listen to on a daily basis. Popular music today derives from such musical structures as Sonata Form. Students were able to take information they know about today’s music and compare and contrast it with the characteristics of the musical genres of the Classical Period. They were also able to learn about cultural aspects of the Classical Period that still exist today within art and architecture, for example. Through use of listenings, students were able to demonstrate critical thinking skills in analyzing the music. They were able to use knowledge learned in discussion and apply terminology and characteristics. In doing so, students were able to listen to different aspects of the musical examples and translate, then articulate what they heard into content-specific terminology. This type of critical thinking practice is helpful in multiple aspects of life, both academic and real-world.

**INSTRUCTIONAL STRATEGIES**

- A large majority of the instructional strategy was lecture based. Because I taught a music history class, this was necessary for presenting the information. So this strategy included verbal presentation of material.

- I used PowerPoint to give the students something to see while presenting the material. They could see pictures as well as the information.

- Listening was a heavy part of the instruction as well. Upon completion of lecture over a new form we would listen to the musical example associated on YouTube. I used one live performance of a popular musician for one example and for the other example I used a video that outlined the form as the music progressed. This helped visual learners to see what was happening as they listened to the music.

- Upon completion of listenings, students were asked to describe characteristics they heard within the music that related to the topic we had just discussed. This forced them to use
terminology learned from discussion and apply it to a musical example of the time period.

- In order to engage students further, I created a jeopardy game so that the students could be involved in some friendly competition. I felt that this would give them an incentive to try a little harder. The jeopardy game helped students learn the material, but through an active experience. They did not have to sit in a class and listen to me talk to them. They were actively engaged with this lesson.

- The final test allowed students to show what all they had learned throughout the duration of the unit and how well they learned the information.

**TECHNOLOGY/MEDIA**

Use of technology in this unit was somewhat limited as far as variety, but I did incorporate technology into each of my lessons. At the beginning of some class periods students would respond to “quiz” review questions using PowerPoint. I used PowerPoint very heavily in this unit. All of my lectures were displayed using PowerPoint which I decided would be a more engaging and stimulating means of teaching than simply talking at the students. To keep them engaged I gave them outlines of my power point with key words/points missing and in order to get the answer they had to pay attention to my power point. I used the sound system and YouTube to play musical examples during class that we analyzed. The final use of technology in this unit was on the new Promethean boards. This is a very interactive piece of equipment that is essentially a giant touch-screen computer. Aside from showing my power points on this device, I also used a program similar to Paint to teach. I used this program to draw diagrams of musical forms we were learning about on the board. The Promethean board comes with a pen that is specifically designed to write on the board. Using this pen to write on the board sends a signal to the device which picks up what you are writing and displays it on the board. It equates to a tablet and stylus. It was convenient to toggle between PowerPoint and the Paint program to effectively teach my lessons. I also used an online jeopardy game for the review day. It was a website with a predesigned jeopardy template that I filled in with questions from the post test. I figured the students would get more out of the review if they could be more engaged through the use of a game.

**ASSESSMENT NARRATIVE**

**ACCOMMODATIONS IN ASSESSMENT**

I did not make any accommodations to the assessment materials that I used in the class because there were no students who needed this sort of assistance. The final exam was the same for all students because they were all perfectly capable of taking that exam. What I did
do, however, was create a hypothetical final exam for assessment of students with differing needs. The final exam that I created was an IEP Post Test. It had the same content as the primary exam, but with slight differences. I reduced the number of possible answers in the multiple choice sections from four to three. I did not change the true/false section. On the short answer section where students were to completely outline Sonata Form including large sections, subsections, and what happens in each, I included a basic outline showing the overall structure of Sonata Form and a word bank for students to choose the terms that fit into each blank. I believe these changes to be sufficient, but would possibly need some alteration in the event that a student actually required this exam. I would have had to administer this as a pre test to see how valid and reliable it is.

**TYPES OF ASSESSMENT**

The primary means of formal assessment in the unit was the final post test. Because the timeframe I had to work with was so short I did not have much opportunity to include additional tests and formal quizzes. The post test helped to show the knowledge students had gained from start to finish of the unit. On class periods following new material I would begin class with an informal group quiz. It was not in written form. Instead I would ask each student a question from the previous lesson. The PowerPoint would only show information for the current class period, so students were forced to use their own knowledge to answer the questions. During the duration of instruction in a class period I would ask individual students questions about previous and current material to check for understanding. I chose not to change the questions on my pre test for the post test because I believe that true use of pre and post tests is to administer nearly identical exams. To me this is logical. For the post test I just changed the order of the questions. My end goal was for students to learn all information represented by the pre test. In keeping my post test the same as the pre test I was able to see if that goal was accomplished. I included an Affective Domain Assessment Rubric to get feedback on how the students felt about the unit overall. I asked what they thought of my teaching, how engaging the lessons were, how clearly the material was presented, how much they felt they learned, and whether or not they enjoyed participating in the unit. I used the feedback I received to assess my own teaching. On average, answers ranged from about 4.33-4.5 on a 1-5 scale. 1 being strongly disagree and 5 being strongly agree.

**INSTRUCTIONAL NARRATIVE**

**PRESENTATION OF DIRECTIONS**

The directions for this unit were very straight forward. I gave the students the pre test and explained that I was doing a project to assess my abilities to teach a unit to a class. The goal was to see how well I taught and how much students grew from the pre test to
the post test. I explained that the pre test would assess what they already knew about the subject and if they didn’t know the answers it was okay. The post test would then determine how much growth the students showed from the beginning to the end of the unit. Fortunately, Mr. Wallis decided to take the post test for an actual class grade which I believe helped the students take my teaching serious and made them focus more. Students were aware of the fact that their work would count for a grade. Students were made aware that my unit would be taught in the same fashion as the other units within the class. I wanted to keep it consistent with the rest of the class. This meant that instruction would be given via PowerPoint and students would need to take thorough notes from the PowerPoint. Students were then given a study guide at the conclusion of the actual teaching to fill out and to use on the jeopardy review prior to the post test.

**HOW STANDARDS RELATE TO UNIT**

Music Standard number 6 (Listening to, analyzing, and describing music) relates in that the majority of this unit was focused on musical forms. Students learned the characteristics and terminology related with each form focused on, and then listened to a piece of music that exemplified that particular musical form. Students were then asked to discuss, using the terminology learned in class, characteristics that made that particular piece of music the form discussed. Students had to use critical listening skills to determine the appropriate answers. On the final exam, students were to identify two musical examples and determine whether each was in Sonata Form or Rondo Form, the two primary forms we discussed in the unit.

Music Standard number 9 (Understanding music in relation to history and culture) was the second primary standard. In order to fully understand the musical forms discussed in standard number 6, students had to first understand the history and culture behind the forms. Preceding this unit was a unit on the Baroque period which set the stage for the Classical period. Musical forms within the Baroque period preceding, but built scaffolding for those in the Classical period. In order to understand how music evolved from the Baroque to Classical periods, students had to understand what was happening in history first. For example, music in the Classical period became much simpler than it had been in the Baroque period. This had to do with the fact that there was a shift in thinking to a more logical mindset, and as such music should follow that same rule. Students had to understand the history of the Classical period before they could understand the music of the Classical period.

The secondary standard in this unit was Music standard number 7 (Evaluating music and music performances). This standard was chosen as a secondary standard because it is closely associated with Music standard number 6 (Listening to, Analyzing, and
Describing music). Basically, Music standard number 7 follows the same premise as I mentioned in Music standard number 6. Students were to listen to musical examples to determine why they were the musical form they were. Students had to use musical terminology learned in class to defend their answer. In addition, I liked to ask students why they either did or did not like a musical selection we listened to. I wanted them to think about what it was that either sat or did not sit with their ear. Maybe the music was too busy, maybe the music wasn’t busy enough, and maybe it just didn’t sound like it was performed well. Whatever the case may be, I asked students to tell me what they thought so they could really analyze the performance and form their own opinion of what they heard.

Visual Arts standard number 1 (Understand art in relation to history and past and contemporary culture) relates closely with Music Standard number 9 (Understand music in relation to history and culture). Oftentimes in music, the visual and performing arts align in terms of styles. What is seen on a canvas can be heard in music. This is just a way that the various arts relate to one another. Depending on what movements are popular in history, they will be reflected in the visual and performing arts. We studied architecture and art within the Classical period for this purpose. The Classical period looked back on the ancient Greek and Roman empires for guidance and features of this can be seen in buildings such as the U.S. Supreme Court Building. We studied two paintings from the Classical period that directly related to the musical forms we were studying. One of the paintings was very dark in color and expressed the elements of balance and symmetry by placing Socrates in the center with groups of men on either side of him. Sonata Form of the Classical period was very similar to this. It was about symmetry, logic, and a balanced design. Students were able to see from a visual perspective what the music tried to represent. On the flipside, students also studied a panting that was very light, colorful, and decorative which directly correlated to Rondo Form which was the second musical form we studied. In this way, students were exposed to another art form of the Classical form that incorporated similar elements that the music of the time did.

**STUDENT DIFFERENCES**

I do realize that this project caters mostly to visual and aural learners. There was not much opportunity for kinesthetic learning in this unit. Because the project was lecture based I had little opportunity to implement kinesthetic learning. For aural learners, they were able to listen to what I was saying and decipher points they deemed important and unimportant to record in their notes. Also, they were able to listen to the musical examples to understand the musical forms discussed in class in better detail. I would point out different sections and they could hear the return of themes, etc. For visual
learners, they were able to watch the PowerPoint as I gave the lecture in order to understand important versus less important information to take down in their notes. They could see on the board what I was saying. When we listened to musical examples I found outlined diagrams of each form for the students to look at while we watched. They were in a linear form so students could see the forms more clearly. One of the musical examples I found on YouTube and had a breakdown of the different sections as the music progressed. As the music moved from section to section so did the written sections with appropriate terminology. This was helpful to visual learners to physically see what section was happening presently and when it changed to a new section. I encouraged all students to take notes from the lectures because we all take notes in different ways and each student knows how to record notes in the most efficient effective way for them. I chose not to supply handouts for students because as high school students I assumed they were all more than capable of taking their own notes. I believe this is more effective than filling in a guided handout.

**REAL-LIFE APPLICATIONS**

This unit connected to students’ daily lives because they learned about the foundation of the music they listen to on a daily basis. Popular music today derives from such musical structures as Sonata Form. Students were able to take information they know about today’s music and compare and contrast it with the characteristics of the musical genres of the Classical Period. They were also able to learn about cultural aspects of the Classical Period that still exist today within art and architecture, for example. Through use of listenings, students were able to demonstrate critical thinking skills in analyzing the music. They were able to use knowledge learned in discussion and apply terminology and characteristics. In doing so, students were able to listen to different aspects of the musical examples and translate, then articulate what they heard into content-specific terminology. This type of critical thinking practice is helpful in multiple aspects of life, both academic and real-world.

**RESULTS/INTERPRETATION NARRATIVE**

**PRE TEST PERFORMANCE/CHANGES MADE TO PRE TEST**

I did not expect students to do well on the pre test. My assumptions were correct. I made the test consist of multiple choice, true/false, and one short answer question. Students were able to see a variety of answers and guess what they thought to be the best answer. This made the pre test somewhat easier than having a completely fill-in-the-blank test. This class was a general music history course consisting of mostly non-music students whose only exposure to musical terminology was within this class leading up to the pre test. Students tested over material they had not yet been taught which made it more
difficult for them to draw logical conclusions to help in guessing on the pre test. All of
the students completed the pre test and answered all questions but the short answer. No
student attempted this question. The average class score on the pre test was 26.66%.
There were only seven students in the class and only six took the pre test. One student
was absent and the eighth student whom I had on the roster was expelled for the
remainder of the semester. Students did best at answering questions related to NS #7
which involved questions related to musical characteristics with an average score of
45.83%. Looking more closely, these questions were mostly contained to the true/false
section; therefore students only had two possible answers. Here, they had a 50/50 chance
of getting the correct answer instead of a one in four chance with the multiple choice
sections. Questions relating to VA #1 had the second highest average score at 30%. One
student managed to answer 60% of these questions correctly on the pre test. These
questions had to do with art and architecture, both of which I believe students were able
to logically sift through the potential options and choose the best answer based on
previous experience perhaps from history classes. Overall, the pre test went exactly as I
assumed it would. The highest score was a 48.33% and the lowest score as an 8.33%. I
expected there to be a wide range of scores. I believe that had this been a fill-in-the-
blank test I would have seen much lower scores across the board. That could have been a
better representation of what students knew simply because they couldn’t guess based on
a set of potential answers.

I chose not to make changes to my overall plan and individual lesson plans based on the
pre test results simply because I knew going into the pre test what the scores would be
and based my lesson plans around that prior to testing. Because I assumed students
would perform poorly on the pre test I was able to accurately construct the pre test
according to this. Had students done exceptionally well on the pre test I would have had
to alter my lesson plans based on that. There might have been material that I would not
have had to cover. Because this was not the case I still had to teach students everything
in the unit like it was the first time they had seen the material. That was my plan from
the beginning and it did not change after seeing the pre test results. In fact, the pre test
results confirmed my teaching plan. For these reasons I also chose not to alter the post
test in any way. I believe that a true pre/post test is when the two are identical in content.
I don’t believe that giving an exam at the beginning of the unit and calling it a pre test
and giving students an exam at the end and calling it a post test is truly accurate unless
the two contain the same content. If the goal is to see what students know prior to and
what students know after the unit, then the best way to go about this is to keep the two
tests consistent. For this reason the only changes I made to the post test was simply
reordering the questions. The content was all the same as it was on the pre test, just in a
different order. I also wanted to keep my tests consistent with the ones Mr. Wallis gives
which are mostly multiple choice as well. I figured that students were accustomed to these types of tests so it was the best way to go.

**POST TEST PERFORMANCE**

I had expected students to perform significantly better on the post test and I was correct in my expectation. The class average on the post test was 86.38%. This was an overall increase of 59.72% from the pre test. The highest post test score was 100% scored by two students. The lowest post test score was 61.67% increasing from a 30% on the pre test. The student who received the lowest score on the post test consistently receives low scores on exams in the class. I learned this information after grading the exams and talking with my cooperating teacher. Having known this information sooner, I would have made adjustments to the exam or provided her additional opportunity to study individually with me. The standard with the largest increase was MS#9 with a 70% increase. Three students completed the post test with 100% of the MS#9 questions answered correctly. To achieve mastery using the schools criteria, 70% of students would have to have scored 75% or higher on the post test. That means that 5 out of 7 of the students in the class would have had to score 75% or higher. One student was absent the day of the post test, so only 6 students took the exam. Of those 6 students 5 scored higher than 75%. According to the school criteria, 70% of the students were above mastery level on the post test. My primary standard, MS#6 increased from a 25.57% to an 84.52%. I am pleased that my primary standard showed so much improvement as that was the main focus of the unit. Almost all students were able to accurately answer the short answer question which was diagramming one of the musical forms we studied in detail. No student attempted to complete this question on the pre test. All students but one were able to complete this question accurately on the post test. Every student made significant on the post test. Each individual standard score was raised by all students as well. I am pleased with the knowledge students seem to have gained from this unit according to post test results.

**STRENGTHS AND WEAKNESSES OF INSTRUCTION**

Given the post test results, I would argue that my instruction was effective. All students increased significantly from pre test to post test. In my instruction I tried to reiterate important concepts multiple times and in multiple ways. I even went as far as saying “that is important, you’ll want to know that” when giving instruction if a point was particularly important. I tried to review a small amount every day leading up to the review. Each class began with review of the last and students were to answer questions as if it was a verbal quiz. This helped to get students thinking about the content and it
also helped them to keep the material fresh from day to day. The final lecture finished early, so students had the remainder of the class to fill out the study guide. The following class was the jeopardy review day. Because of the way scheduling worked out, students had plenty of time to review prior to showing their knowledge on the post test. I think I could have done better at checking individual understanding by asking more questions directly to students rather than asking a question and taking the first hand that shot into the air. This would have forced those who didn’t necessarily know the answers off the top of their head to search for them instead of relying on others. I think that I have the tendency to talk to fast and move at too quick a pace when lecturing to a class. There were a few times that students did not get all information written down from one slide and I had to return to that slide then remind myself not to go so fast. This is just something I need to work on. While students did show significant growth from pre test to post test, I don’t believe that the method of learning that material was very engaging. Because this was a music history course the majority of the material was lectured to students. I failed to come up with a better way that was more engaging to students to learn the material. I’m so accustomed to music history classes being taught in such a manner in college that I taught to high school students in the same manner. While I didn’t teach in the most exciting way possible, I am glad that I chose this class for my LAMP project. I had never taught a music course that wasn’t an ensemble prior to this. Now I at least have experience doing so.

**FINAL STATEMENT**

This project may be used in the future as a tool for many reasons. It will serve as a template for any future unit plans I am required to complete. The overall results will help me to determine now what I need to work on in my current teaching prior to acquiring a full-time position. The value of completing this project comes in many forms. I now have a greater understanding as well as quantitative proof of my overall effectiveness as a teacher and how well students learn with my instruction. This project has helped me to learn what kind of work it takes to conduct a thorough study of student learning and achievement. Also, this project has allowed me to conduct a consecutive unit where I made the plans and was responsible for determining day-to-day lessons based on student comprehension in the previous class time. This sort of experience will be incredibly beneficial to future teaching. I will be able to teach more effectively knowing how, when, and where to make changes in my planning so that my students have the best possible environment for learning. From an administrative standpoint, this type of project could become a requirement in the future for teachers to prove their merit with programs similar to RISE. Consequently, this type of proof of merit could be linked to pay in the future.
<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Distinguished</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planning and Preparation</td>
<td>Little to no planning is shown.</td>
<td>Some planning is done. But, lesson plans include little detail.</td>
<td>Planning/Preparation is thorough. Lesson plans are detailed, however goals may are only weekly.</td>
<td>Planning/preparation is thorough and extensive. Short and long term goals are included.</td>
</tr>
<tr>
<td>Incorporation of Standards</td>
<td>No standards are incorporated.</td>
<td>Only one content standard was addressed.</td>
<td>Two content standards were addressed as well as one secondary standard.</td>
<td>Three + content standards and two + secondary standards were addressed.</td>
</tr>
<tr>
<td>Delivery of Instruction</td>
<td>Delivery is unclear for students and almost none show improvement.</td>
<td>Delivery is basic and students show little gain in knowledge.</td>
<td>Delivery includes at least two strategies and improvement is seen in more than half of students.</td>
<td>Delivery includes multiple strategies and all students show significant improvement in knowledge.</td>
</tr>
<tr>
<td>Quality of Assessments</td>
<td>No assessments were conducted.</td>
<td>Only formal summative assessment was given to evaluate student comprehension.</td>
<td>Both formal and informal assessment was used to determine student understanding throughout.</td>
<td>A variety of formal and summative assessments are used to assess student understanding and strengths/weaknesses of the unit.</td>
</tr>
<tr>
<td>Accommodating Student Needs</td>
<td>No accommodations were made for students.</td>
<td>Minimal accommodations were made in lessons and were only added when problems occurred.</td>
<td>Accommodations were pre-planned in lessons based on known needs of lower-level learners.</td>
<td>Accommodations are pre-planned in lessons beyond expectations for lower-level learners and also include accommodations for advanced learners.</td>
</tr>
<tr>
<td>Overall Effectiveness</td>
<td>Students showed no growth through use of this unit.</td>
<td>Students showed some growth in knowledge, however teaching materials need work.</td>
<td>Students showed strong growth in knowledge, and most teaching tools can be reused with slight adjustments.</td>
<td>Students showed greater than average improvement and teaching tools can be reused with little or no adjustments.</td>
</tr>
</tbody>
</table>

Using the above rubric I would assess myself as follows:

- **Planning & Preparation: Proficient**
  - I ranked myself as Proficient in Planning and Preparation. I thought that my lesson plans were mostly thorough; however I could have been even more specific in my process for instruction. My goals were very surface level.

- **Incorporation of Standards: Proficient**
  - I ranked myself as Proficient in Incorporation of Standards. I made sure to include two primary content standards, one secondary content standard, and one
standard in a related field. I think I could have done a better job at addressing each more equally. Most of my focus was on one standard with average emphasis on the other three.

- **Delivery of Instruction:** *Basic +*
  - I ranked myself as Basic in Delivery of Instruction. The class I taught in was a lecture based class. That is exactly what I did. I lectured from a PowerPoint. I also made use of YouTube for listening examples and diagrams for form outlines. I should have been more creative in finding a method that was more engaging rather than just lecture. The students certainly improved throughout the course of this unit; however I don’t think that they found it to be very interesting.

- **Quality of Assessments:** *Proficient*
  - I ranked myself as Basic in Quality of Assessments. My primary assessment tool was the formal post test. This is how I determined how much students learned. The only informal assessing I did was questioning during lessons and a jeopardy review game for the day before the post test. I did not give any sort of quizzes or worksheets.

- **Accommodating Student Needs:** *Proficient*
  - I ranked myself as Proficient in Accommodating Student Needs. While I did not have any students with special needs in the class, I made it a point to add a hypothetical section to my lesson plans that addressed ways in which I could alter the lessons if I did have a student with special needs in the class.

- **Overall Effectiveness:** *Proficient*
  - I ranked myself as Basic + in overall effectiveness. Students did learn the material and their post test results showed that they did improve. However, I don’t think that my teaching was the most engaging and I think I could have done more to help those who did not improve as much as others to have done better.