

Teaching Lab Activities Report

Name: Ben Gonczi

School: Frank C. Martin K-8 Center

Mentor Teacher: Ryan Gardner

Grade Level(s): 4th (gifted)

Mentor Teacher Signature

Date/Time	Activity
9/28/21, 1:05-2:10	<p><i>DISCUSS A TEACHING PLAN with your MENTOR TEACHER</i> <i>As you know, you are a guest in your mentor teacher's classroom. Your mentor may already have plans and a curriculum in place. Therefore, you have to discuss how you might best insert yourself with teaching and to accomplish some of my expectations for your apprenticeship. What are your goals? What are your mentor's goals for you? What ideas do you have for developing strong relationships with your mentor and your students?</i></p>
	<p>REFLECT [include some notes on what happened and what you need to remember from this meeting]</p>
	<p>Notes about Ryan's teaching experiences/style, expectations for us, our collective goals</p> <ul style="list-style-type: none"> • Ryan was a classical vocalist • Kids receptivity to popular music inspired Ryan to modify his program • Guitar and uke and piano rotations playing along to recordings together develops ensemble skills • Kids we got are the gifted 4th grade class • 4th Grade Gifted class is "chatty"- any talking opportunities to focus speech are great • Instrument stations for 1st half hour- always • Possibly can teach them stuff in last half hour • Keep kids busy- eliminates behavioral issues • Use modern songs/songs from rock and roll to teach concepts (guitar riffs) • Popular songs for October: stronger- Kelly Clarkson; apologize- one republic • Goals for us: • Majority of kids good with masks and covid policies; last year no covid was transferred within the school <ul style="list-style-type: none"> ○ Bring Ryan new ideas and try new things! ○ Try to incorporate the popular music that Ryan utilizes/has scheduled for the week in our weekly lessons/activities" ○ Send lesson plans a week in advance when we plan on teaching something ○ Make musical me interactive <p>Notes on Ryan's General Class/Lesson Structure:</p> <ol style="list-style-type: none"> 1. Short warmup <ol style="list-style-type: none"> a. Alexander technique- nodding yes and resting comfortably, shaking no and resting comfortably, combining yes and no and finding comfortable spot, "like our head is floating" 2. Rhythm activity <ol style="list-style-type: none"> a. Starts students with drum sticks on floor, has students tap a steady beat, first with foot alone, then with right hand alone, then with left hand alone <ol style="list-style-type: none"> i. Using bodies- Dalcroze ii. Enactive learning b. Then combines movement of foot, right and left hands keeping steady beat and alternating between "right" (right hand and foot) and "both" (right hand and foot PLUS left hand) c. Asks students to put drum sticks in rest position while explaining instructions <ol style="list-style-type: none"> i. "YMCA" trick to get drum sticks in correct playing position d. Students apply "right, both" beat pattern to bucket, as teacher plays pattern on electronic drum set; everyone beats along to recording of "Dynamite" by BTS, at half and full speeds <ol style="list-style-type: none"> i. On screen, icons used to represent foot, right hand, and left hand strokes; placed in a grid falling on associated beat within 1 + 2 + 3 + 4 +

	<ul style="list-style-type: none"> ii. Teacher points to ears to iii. Prompt students to ensure their tempo is accurate <p>3. Send my Love (Adele)</p> <ul style="list-style-type: none"> a. Asks students if they've heard Adele, models popular Adele song on voice and guitar b. On screen, tabs for guitar and uke for Cmaj and Amin (students already know the names of these) c. Students rotate between guitar, uke, piano experimenting with finding correct chords, and then playing along to recording d. Teacher claps steady beat when hears students straying <p>4. Disciplinary Routines/Expectations</p> <ul style="list-style-type: none"> a. Students understand their expectations when rotating between instruments; teacher prompts students with questions in order to have them vocalize these expectations (resting position, no playing instruments while moving, not being rowdy) b. For every instrument played out of turn, 5 seconds of waiting time c. Freeze! And students responded as if happened previously
10/5/21, 1:05-2:10	<p>INTRODUCE YOURSELF: MUSICAL ME!</p> <p><i>Prepare a 5-10 minute lesson in which you introduce yourself as a musician. This should not only serve as an introduction to who you are (mostly musically) but also serve as a teachable moment. In other words, teach the children something about your instrument, your voice, your experiences playing or singing in a certain type of ensemble, or your favorite type of music. Feel free to include pictures, music, performances, interactive activities, etc. The younger the students, the more active it will need to be.</i></p>
	<p>REFLECT [What did you do? What did you notice? What was effective? What do you want to keep working on?]</p> <p>In my musical me, I talked about:</p> <ul style="list-style-type: none"> • How my musical journey started with my mother inspiring me to take piano lessons so that I could be like her • How I knew I had a passion for music because before I even took piano lessons, I had taught myself the entertainer on the piano by ear because the ice cream truck would play it so often that I was COMPELLED to figure it out <ul style="list-style-type: none"> ○ Gave a quick 15-second spiel on Scott Joplin, as he is a renowned African American composer, and many of Mr. Gardner's 4th graders are African American/Black and ALL of them are people of color • My two "musical worlds" or "wheelhouses", which are choir and musical theater <ul style="list-style-type: none"> ○ I showed pictures of me from eight grade when I was in choir, and pictures of me from collegiate choir experiences ○ I showed pictures of me as Gaston in my eighth grade production of Beauty and the Beast, and pictures of me as J. Pierpont Finch in my senior year production of How to Succeed in Business Without Really Trying • The fact that on top of singing and playing the piano, I also play different musical roles; I compose, and I direct/conduct ensembles! I gave a snippet of what each of these roles entails, and emphasizes that these are some underrated musical pathways that any of them should absolutely explore if they feel so inspired. I want them to understand just how big the world of music is, and how many possibilities for music making there are all of the time, even at the age of 9 or 10! • After Emma's Musical Me segment, I wanted to take after her more interactive style of asking questions about the different elements of her presentation; as we were setting up for our duet, I asked the class: "So, during my presentation, I mentioned that I compose music. Do any of you like to write music or songs?" Many of them responded immediately with enthusiasm, to my surprise and delight. Some mentioned writing rap music/poetry, some mentioned writing pop songs, some mentioned just vomiting words onto a page and just singing them. I emphasized that "YES! All of these are examples of composition! You're all composers!" <ul style="list-style-type: none"> ○ I found that the most effective bits of my presentation were those that connected directly to students experiences and interests. For example, they were VERY amused by the AWFUL picture of me in eighth grade, because I looked silly, and because they all know and love Beauty and the Beast; many of them said "I knew you were going to say Gaston!" Similarly, when I asked

	<p>the students about THEIR experiences with composing, they were incredibly eager to share all about themselves, which I loved. All things considered (such as the fact that this is a fourth grade gifted class), these kids genuinely just want to be seen, heard, and included in ways that are relevant to them!</p> <ul style="list-style-type: none"> • For the finale to our musical introduction, Emma and I sang “Anything You Can Do” from <i>Annie Get Your Gun</i>! We began by asking the students: “Do any of you have anything that you KNOW you can do better than anybody else? Raise your hands if you do! Ok. We are going to sing a song that’s ALL about that, and at the end, we want you to share what you think you do the best! In the meantime, during our performance, we want you to point to who you think is doing “it” better, whether that be speaking quickly, speaking softly, or knitting a sweater!” • This interactivity was hugely successful, and they followed instructions by giving (mostly) silent reactions to each verse, pointing at each of us, laughing, and seemingly having a good time. • Afterwards, the kids had SO much to say about what they felt they could do really well; we couldn’t even pick on everyone for time’s sake! I love that these students have this confidence in themselves and are so eager to share it with someone new. I do recognize that this will surely not always be the case from classroom to classroom. <p>General observations from today:</p> <p>I was genuinely surprised by how eager the students were to share and contribute to the conversation! Mr. Gardner has let us know how “chatty” this class is in the past, but they are so eager to learn and speak and do and make music! There is almost never a begrudging guitar player or disinterested viewer. Especially in regards to our duet, the students were SO happy just to hear us singing! Some of them were laughing at how we were acting, and none of them held back saying which one of us they thought “did it better.” They also cheered for us when we sang a long note or a high note, and seemed genuinely impressed with us. They have a wonderful disposition and I am so grateful to be placed with them for this experience!</p> <p>Additionally, I think my concept of how knowledgeable I thought they would be was completely off. For example, when Emma showed a video of her and her mother singing “The Flower Duet” together, one of the students was able to identify that they were singing in French. Whether this knowledge came from their familial culture, as many residents of Miami-Dade have French-Creole backgrounds, or just from general knowledge, I am not sure. Regardless, these students sure do know a lot, and are great, receptive learners! During Mr. Gardner’s portions of class, if I had a critique about how a student was playing the CMaj chord on the ukulele, they would change it and modify it until they got it right.</p>
10/12/21, 1:10-2:10	<p><i>TEACH A SONG</i></p> <p><i>Prepare a 5-10 minute lesson segment in which you teach children to sing an unfamiliar song. You may use a rote, note, or rote-note process. Make sure you have analyzed the song pedagogically and memorized it. You must sing it accurately every time. You may or may not choose to use piano, guitar or ukulele accompaniment. It usually depends on the song.</i></p> <p>On 10/12, Emma and I taught the South African song, Thula Klizeo! I used a hand drum to accompany the students using a rhythm that would accentuate the many syncopated entrances that the students would have to do for most every phrase in the song. I was afraid that students would be entering all over the place, but with the combination of my accompanying and Emma and I’s call-and-response style demonstration of the musical phrases, students understood these entrances very implicitly and the concept did not have to be over-intellectualized to be understood! I loved that part of this lesson.</p> <p>I also really appreciated the students’ participation in the background information part of the lesson. When we explained the roots of Thula Klizeo and its composer, Joseph Shabalala, we encouraged them to empathize with the struggles that Shabalala and his community were subjected to by asking students to tell us what their favorite style/genre of music, and then asking them what their reaction would be if they were told that they were not allowed to listen to, sing to, dance to, or express themselves to that type of music for 50 whole years. The students were very emphatic in their responses, clearly showing their disdain for the idea. Because teaching empathy through music is a huge part of my teaching philosophy, I was glad that this part was</p>

	<p>successful, especially because they were seeing the perspective of people from a completely different cultural tradition from them.</p> <p>Although I felt that our lesson generally went quite well, because the majority of students sang quite accurately and enthusiastically, there were things that I wish went differently on my end (Emma was amazing the whole time of course; I know we're all our biggest critics, and she probably has her own perception of her own teaching, but I thought she did wonderfully, and I felt like I needed to improve up to her level). Firstly, I definitely got more nervous as the lesson went on, because of a slight lack of preparedness; Emma and I did not get a large amount of time to coordinate together on the sequence of our lesson very much past writing the lesson plan together, and so as the lesson continued, the foggier the procedure became in my head, which forced Emma to take the reins on the last quarter of the lesson or so. For example, I completely forgot we were supposed to ask the students some synthesis/conclusion questions at the end of the lesson, simply out of nervousness. I need to work on being more sure of myself, both in general, and in knowing that no matter if I stay on the course of the procedures or if I stray from them, everything will work out if I have my end goal in mind.</p> <p>I also was unsure as to whether or not I should have vocally demonstrated in my comfortable octave, or in my falsetto. I used my comfortable range throughout the majority of the lesson, as Emma was also singing in her comfortable octave, and I felt that the variety of vocal types would cover many more of the students' individual perceptions of pitch. However, I noticed that Mr. Gardner began to sit with the class and sing in his falsetto, so I followed suit, and did aurally notice some more confident singing coming from my group of students (I was leading the first group in an echo song). When I asked Ryan about this, however, he said that I should almost always use my comfortable range, both for my sake and for the purpose of having students be a bit more self sufficient in developing their ears; sacrificing accurate singing for an eventual development of perception of pitches in different octaves. I need to see next time if he is right, or if I should try to use more of my head voice in conjunction with my chest range.</p>
<p>11/3/21, 1:10-2:10</p>	<p>On 11/3, Emma and I taught a round song, <i>Viva La Musica</i>. Because I took the reins last time with my lesson for young conductors, Emma took more of a lead with this lesson, and I provided co-teacher scaffolding and additional vocal example when needed. Emma structured the teaching of the round in a very logical way, first by singing the entire thing for the students, then by introducing the concept of a round via open-ended question, after which Emma demonstrated the whole thing again for everyone, this time with me singing the second part of the round. Then, we broke the song down into pieces as usual, having the students echo back each section to us.</p> <p>I decided to sing completely in my falsetto today. I think Ryan heard a student murmur about how boys can't/shouldn't sing high, or how at least this student was insecure about singing high, after which he said that that was not true, noting that none of the biologically male students' voices had begun changing yet, so everyone could still sing in the same high octave. I decided to talk a bit about how I love to sing high, and how anyone can sing high (when done healthily). I made it clear that I did not want to assume any of the students' preferences (whether it be for how they identify, or how high they like to sing in their normal lives), and I did not want to make them uncomfortable by forcing them to sing in a way they do not usually do; I merely wanted them to know that it is perfectly normal to sing high no matter who you are, because I do it all the time myself!</p> <p>The desired effect of me singing in my falsetto happened almost as I intended it. The students in my section seemed to match my pitch well for the most part, except some students who, being used to hearing Ryan sing and knowing to go an octave above that, tried to sing the song an octave ABOVE my falsetto octave. Most students who did this realized that this was an error simply based on listening and feeling and</p>

	<p>adjusted themselves accordingly, making less and less mistakes during each consecutive run of the song.</p> <p>The round activity itself went fairly well; after we felt the students had learned the song well enough, we split the class in half, having the back rows turn towards the back of the room to face me. Emma led the front half of the class as part I of the round, and I led the back half of the class as part II of the round. We could tell that the students understood the concept of a round despite having never heard it before, because after part II would finish, some students would linger, singing the ending phrase an additional time, as if to emulate a phantom part III that would have finished singing after them. With this in mind, we switched which parts the groups of students were singing, and eventually added Ryan into the mix to sing part III, so the students got to hear a familiar singing voice sing the end tag to finish the song out.</p> <p>All in all, this lesson went very well from the standpoint of the students understanding the concept of a round; we got them to informally learn a new song form/structure, all without notation. However, I will say that the majority of these students are not strong singers. Not that this is a bad thing AT ALL, but on the way back to campus, Emma and I took note of the fact that we have never seen Ryan have his students sing. The only time they did was last class, when they did a special Quaver Halloween song, and even then they were mostly just focusing on drumming to the beat, rather than singing the tune; the singing was not the end goal of the lesson. We grew a bit concerned about this, because we are not sure how much students know in terms of their concept of singing and pitch: Ryan only has solfège symbols Do, Mi, and Sol hanging on his wall, and never references to them; he never has students sing in class, and when they do it is almost exclusively with us; and most impactfully, Emma and I are aware of the fact that students in Miami-Dade county do not even get formal music class until second grade. All of this considered, it would make sense that these students were not the strongest of singers, as Ryan has them focusing a lot more on instrument skills. I love the way that his classroom focusses on popular forms of music making, but I cannot help but pose this question: How can Ryan expect his students to begin to develop a well-trained ear and therefore play their instruments in a musical way, if they never get the chance to internalize a TUNE in their bodies? The relationship between one's outside pitch perception and one's ability to tell what pitch THEY are singing is incredibly important, and I feel as if singing is an incredibly important skill to implement if students are to build these aural cognitive pathways for themselves. I hope that these students get to sing more in the future, so they can build concepts of pitch in a more organic, internal way than playing pitches on man-made instruments. (update: I realize now that the time he would spend having the students sing may have been the time that we took up by coming to his class... which would make perfect sense)</p> <p>I am glad I had this realization, because at the beginning of this process I perceived Ryan's class structure and methods as SO cool and SO in-depth and felt a bit lackluster "JUST teaching a little song..." But I have now realized that sometimes just teaching students a new song (in its proper context) and getting them to sing and use their voices, no matter how rudimentary and redundant it may seem, can be JUST as important as using all of your bells and whistles to help students to play guitar.</p>
<p>10/19/21, 1:05-2:05</p>	<p>LEAD A RHYTHMIC GAME/EXERCISE/ACTIVITY to TEACH A CONCEPT <i>Prepare a 10-15 minute lesson segment in which you lead children in a rhythmic activity that is designed to teach a particular rhythmic concept. Memorize your lesson! A good resource would be "Sound Ideas." How do you know they learned what you intended to teach?</i></p> <p>On 10/19, Emma and I taught a Poison Rhythm game to the kids. Ryan said that his students LOVE games of any kind, so we decided to give it a try, hoping to teach the concepts of rhythmic recognition, call-and-response performance, and processing and repeating rhythms that are perceived solely with the ear (without standard notation). The students did SO well, with some of them even seeming to already have played a similar rhythm before.</p>

	<p>We also incorporated a popular song that Ryan was using in class later that day, “Shake It Off” by Taylor Swift. The kids adored the song and most already knew it to some capacity; so well, in fact, that when we when we asked them if they knew the count-in rhythm that would become the poison rhythm, before we even played the song for them the first time, they clapped it immediately in response to our question! It was honestly an awesome moment; these kids are so smart! After that, we gave them a listen through during which everyone clapped the count-in rhythm as it occurred. This was very effective, it seemed, in ingraining this rhythmic pattern in students’ heads.</p> <p>During the listening, we asked students to move their bodies and dance to the song, so that there would be kinesthetic contrast between their clapping during the count-in rhythm, and all other movement. For the most part, students loved dancing around, but some seemed to feel insecure and either stood still or sat down. We hoped we weren’t making them uncomfortable, but acknowledged that dancing just isn’t for everyone. I know when I was that age, I for sure would have been standing still; I HATED dancing in front of people!</p> <p>When we actually did the call and response activity where we improvised rhythms and students clapped them back to us, students were capable of repeating quarter notes, eighth notes, AND sixteenth notes, plus rests. We did not really get a great idea of the kids’ previous training and musical knowledge from Ryan, who, between you and me, gave us sort of ambiguous answers when we asked questions about their knowledge and musical capabilities. We were relieved and glad to know that they were capable of this much.</p> <p>The students were SO excited to play our poison rhythm game. When we said the rhythm was poisonous, they were SO reactive and expressive, and even acted a bit concerned... the drama of 4th grade! :^) When students lost a round, they screamed in defeat and were very competitive; when they were collectively successful, they jumped for joy and were so excited that we had to ask them to applaud in sign language to lesson the overall noise level of the classroom. The students actively showed learning, as those who were quick to clap the poison rhythm in the beginning learned to recognize it after a few rounds, until everyone was successful enough times that they “won”.</p> <p>I was a bit more proud of the way that I taught today! I was a bit more confident, because I was more familiar with the structure of the lesson and was prepared with what I wanted to say and convey to the students by the end of the lesson. We also definitely had a bit more fun with this lesson than we did with our Thula Klizeo lesson (even though the kids seem to love everything we do no matter what, which is comforting). I felt better about today than last Tuesday, though, and I am proud of how I improved!</p>
10/26/21, 1:05-2:05	<p>On 10/26, we taught the lesson that I formulated for my online teaching lecture video. I took the reins on this one, both because Emma had been a bit under the weather that past weekend, and because I felt like I need to push and challenge myself to take more of a lead in the classroom. Using this lesson helped with that, because I was definitely the most confident I have ever been in the classroom simply because of how intimately familiar I am with the procedures. After creating a whole darn powerpoint for a lesson with unique graphics to go along with it, it’s hard not to know what you’re doing.</p> <p>The lesson went on WAY longer than I thought it would have, so I absolutely need to work on pacing a bit; we stayed well within the bounds of classtime, but I ended up only leaving about 20 minutes for Ryan to do anything himself. I apologized for this, but he said that he was glad that I brought this lesson and was glad that I took the time to experiment with what does and doesn’t work for me.</p> <p>I was really proud of the way in which I commanded the classroom today. I disciplined when I needed to, mostly asking the students to have quiet mouths and direct their attention appropriately, and I also had a really strong hold on the direction</p>

	<p>of the lesson. There was a very clear goal in mind; once I partially revealed this end goal of “keeping time to music” to the kids, they seemed to make a bit more sense of the activity, as they were able to put it in context.</p> <p>Students did an awesome job of following along with me and understanding the difference between Staccato and Legato, both with physical gesture, and aural expression. They really got the hang of using quick motions and making separated sounds, or using gliding motions and making connected sounds. When we tried to apply this to different dot-connecting patterns, however, students had a LOT more trouble. After some repetition, and some straying from the lesson plan to introduce the concept of “down, out, up” or “down, in, out, up”, I could see visually that the majority of students caught on; you can even see them doing the 4 pattern in time in our video that we took. However, there were some pretty consistently confused of students, some of which not being at all afraid to express this. Whenever they did, I took the time to address it and try to explain what I was expecting of them in a different way; although this took more time altogether, I was really happy that I did so. Not only did I take a bit more time to address individual confusion, but I took the time to have relevant conversations with the students. For example, Emma asked if anyone had ever seen a symphony orchestra, and once student said that they had seen an orchestra in a pit when spongebob was on TV. I said, “was that Spongebob the Musical! I love that musical!” And we got to relate on a shared interest, as WELL as educate about pit orchestras and the fact that THEY have conductors too. This prompted another student to say, “wait, that reminds me of Squidward from Spongebob, and his clarinet.” I responded enthusiastically, “YES! The clarinet would absolutely be an instrument played in an orchestra!” I felt like I was tapping into students’ prior knowledge to solidify a concept... I felt like Vygotsky was gazing down at me in that moment LOL.</p> <p>Ryan did advise me that the students were getting rowdier and rowdier as the lesson went on because we were doing sort of the same thing for a very extended period of time. He was so correct, and I wish I’d taken less time on the monotonous stuff, but I am glad that the students mostly caught on enough so that they could conduct along with the pieces I showed them. At the end of my lesson, we all conducted along to “This Is Halloween” from <i>The Nightmare Before Christmas</i>, which they were all incredibly enthusiastic about, and were disappointed when I had to stop the video for time’s sake. These students are so enthusiastic... we really got lucky with this wonderful bunch.</p> <p>Overall, I was really proud of myself today. I felt like I proved something to myself in a way. I have never been someone who was incredibly interested in teaching general music, but I proved that I can handle this type of education, and that I am capable of executing good lessons and building on them over time so that I can cut out the less effective parts and bolster the more effective parts. I also proved to myself that I can teach in front of people who are not my age and NOT get nervous. THAT was a big one for me. I was so happy about today!</p>
<p>11/9/21 1:05-2:05</p>	<p><i>TEACH a LESSON from your CURRICULUM UNIT</i></p> <p>On 11/9, Emma and I taught the first lesson of our curriculum unit, which is all based around the linkage between music, fine/visual art, and emotions! We showed students two contrasting pieces of music, and provided them with an emotions word bank; when we asked students to list how the pieces made them feel, and we got some really emphatic responses! The students were really imaginative and eager to contribute, with some coming up with their own adjectives to describe how they felt listening to the music.</p> <p>We also opened up our lesson by asking students about a song that makes them feel strong emotions... the students had a wide variety of answers and some had little reasons for why the songs made them feel that way. However... one student fulfilled Emma and I’s fear of mentioning a song that was inappropriate. A student mentioned Ariana Grande’s 34+35, even mentioning the inuendo of the two numbers summing to 69... Emma quickly shut it down by treating it normally, asking how the</p>

	<p>song made the student feel, and quickly moving on from the warmup activity. I thought it was funny that this happened because Emma and I had JUST been talking in the car about “what if a student mentions an inappropriate song like 34+35...” They truly realized our prophecy!</p> <p>The students were generally very receptive to the lesson, sitting through multiple listenings to brainstorm and then write down their feelings, and when they were asked to incorporate the list of music vocabulary into the reasonings behind their feelings, they were able to do so with some help and examples. Many talked about the drums in <i>Dies Irae</i> and how they were intense; I went on to talk to them about how different combinations of musical elements could make for brand new emotions of their own, and student seemed to understand. I was very proud of and impressed by how articulately they expressed themselves, and how vulnerable and unafraid they were in sharing their ideas! They truly are a smart intuitive group.</p> <p>I did notice, though, that although they were still receptive to listenings and brainstorms, them doing the same thing for so long encouraged them to get roudier and harder to keep focused as the lesson went on. Plus, as the lights were off, some students decided to lay on the floor and space out, which Emma and I politely corrected, after which they were mostly better about paying attention. We did acknowledge though, that if COVID restrictions were different, we would have them get out of their seats and move around a bit while they were listening. Unfortunately, opportunities for that type of thing are still very limited, as Frank C. Martin is requiring strict seating as to effectively contact trace. All things considered, I still think that the message of our lesson came across to our student and that everything was successful, and Ryan agreed.</p> <p>When we showed the students the pieces of art, they were just as eager to share their emotions and interpretations of what was happening in each work, with different students contributing many very different and unique interpretations of the goings on in each piece. When we asked them to relate either art piece to one of the two songs we’d listened to earlier, the students’ perceptions of the art directly affected which songs they associated with which art piece, and they were able to justify why this was very well. We were so happy that the students did not have just one uniform answer! It provided us with an opportunity to validate everyone’s different emotional responses and artistic interpretations, and truly proved the point of our lesson to the students in real time. Some students thought the Keith Haring art piece with the big heart was related to <i>They Can’t Take That Away From Me</i> because of the themes of romance (or the romantic mood some of the students recognized) within the song, whereas others related it to <i>Dies Irae</i> because it looked like the two figures in the piece were fighting for ownership of the heart. It was wonderful to hear all of these perspectives so unashamedly!</p> <p>We’re excited to continue on this path next week, and I think Ryan is too; he told us that our lesson very heavily relates to SEL, a teaching philosophy which I am heavily familiar with and adore implementing. I believe that it is an incredible tool to teach empathy, which is one of the main goals of my teaching philosophy, so I am very glad that we were able to use SEL in Ryan’s classroom with these wonderful kids!</p>
<p>11/16/21, 1:05-2:05</p>	<p>On 11/16, Emma and I taught the second lesson of our curriculum unit. After prompting students to articulate their emotional reactions to visual art and music, we figured the next step was to have them attempt to link the two themselves. We asked students to consider their previous emotional observations and their newfound understanding of the concept of synesthesia, and apply them by listening to a piece of music and drawing, on a piece of paper, what they heard. This could have been based on the emotions that the music caused them to feel, the colors that they may associate with certain sounds, etc.</p> <p>We began the lesson by showing students a piece of art by Wassily Kandinsky and a piece of art by Henri Matisse, along with pieces of music from genres that were said to inspire each artist’s works. We asked students how they felt and what they</p>

	<p>perceived when observing each art piece, played each associated piece of music, and asked the students whether or not they agreed with the artist's interpretation of the specific song or the genre of music that was said to inspire the work. Many students had detailed descriptions of stories that they had interpreted from the works of art, assigning human figures roles like mother and child, musician and audience, etc., while other students identified shapes and colors and assigned emotions to those. These individual interpretations directly influenced whether or not they agreed with the artists' "interpretations" of the songs; if they felt the song did not fit appropriately with the story that they had constructed based on the art, they totally disagreed with the artist, regardless of how musical ideas may have related to specific artistic aspects/techniques. Regardless, students all had well-thought out justifications for their appraisal of the artist's interpretations, and seemed to understand that it was ok that their interpretations were different from their peers', yet still valuable in their own way.</p> <p>Next, we said that the students were now going to be the ones interpreting the music! We played two contrasting songs, and asked them to draw on either side of a piece of paper. Some students used pencil, some used colored pencils and/or crayons. Some students drew abstract swirls, colors, shapes, and forms, while other students drew real-life situations and objects, such as a landscape, or a story involving different human characters, in which the events seemed to align with the mood of the music. Students had all different interpretations, which was awesome! Some students immediately knew what to draw, while others took time to figure out what to put on the paper; Emma and I walked around to assess progress, and I attempted to ask students about where they were in their process as to see if I could help them express any ideas they had. One student spent almost an entire song choosing the proper colors, and I had to, while commending her attention to detail, prompt her to begin getting her thoughts onto the paper. There were definitely some students to whom this activity felt very unnatural, because I could see unsure faces and blank papers. I tried to address these students as helpfully as possible without injecting my OWN interpretation into my advice, because I wanted their art to represent their interpretation, based on the skills they used in the previous lesson to assess and recognize their own emotions.</p> <p>I felt as if this lesson was pretty successful overall! It seemed as if students were having fun, and most seemed both nervous and excited to draw. I think it was nice for students to be creative in a way that was totally to their volition (other than the songs they were prompted with).</p>
11/30/21, 1:00-2:10	<p><i>TEACH A LESSON from your CURRICULUM UNIT</i></p> <p>On 11/30, Emma and I began our final, "cumulative" lesson that we made in connection to our curriculum. We have had the students: listen to music and observe art, identify what they felt and why they may have felt it, and make connections between their emotional perceptions of the music and their emotional perceptions of the art; and listen to music both familiar and unfamiliar, and create works of art that are representative of how the music made them feel, what it made them see, and what other sensory experiences it evoked. It only seemed natural that now we would do the inverse operation, and have students create original pieces of music based on their emotional responses to different pieces of visual art. We divided the class into three different groups, and assigned each group an art piece which contrasted aesthetically and emotionally from the others, so that students' songs would have less opportunity to sound similar. Emma led one group, I led one group, and Ryan led a third group. We each took turns either discussing what emotions the art was evoking and what musical concepts and ideas could be applied that would convey said emotion(s), or going into the back room to pick out instruments that the students thought would be fitting to use to appropriately convey the art's message or mood.</p> <p>This is sort of where we began to find trouble... Because Emma's group went to the back to pick out instruments first, they did not really have much time at all to discuss their art piece and its emotional affect, so students began just grabbing anything and saying "This! I want to play this!" without connecting it at all to the art... students</p>

	<p>also had a hard time picking just one instrument and sticking to it, with many pleading to trade with their peers, or to pick another instrument altogether. Emma could not really get them to focus on how the music they were going to make, or the instruments they chose, were going to connect to the art at all, and many of them just sat and toyed around with different instruments for the entirety of the class.</p> <p>On my end, I had trouble keeping my students focused on our conversation about our piece's emotional affect, as we were the last group to go to the back to pick out instruments; it was hard to keep their focus on one conversation topic for that long. Once we finally got to the back room, because we were last, the pickings were slim... There were metallophones, but none of the bars could be removed to silently coerce the students into playing only pentatonic melodies. I eventually just taught the student playing it to only hit A, C, E, and A. We actually did end up finding instruments that students wanted to play and felt were appropriate for the aesthetic and mood of our work of art. When we got to the back room, I told the students that I would take out instruments one by one and play them, and that they would listen and vote as to whether or not the instrument was fitting; therefore, they would not need to touch any instruments or make any noise themselves. Of course, this warning was not heeded at all, and students were constantly getting distracted and shaking maracas and making other extraneous noises. I asked them politely over and over again to refocus, and each time they did, for all of ten seconds. Who could blame them though, when they are 9 or 10 years old and are surrounded by things to play with? I just tried to address individual attentive students to see which instruments they were gravitating towards, and we eventually got everyone assigned to a desired instrument. We also did not take into consideration the sheer amount of noise that was going to be happening in the classroom; I truly could not even focus because there was so much aurally stimulating things happening. Not exactly the best environment for deliberate musical creation.⁴</p> <p>One student, Nadya, takes piano lessons, and asked if she could split away from the group to begin developing a melody. I was glad that she was taking initiative and was inspired to do this, but there were too many student management issues happening for us to move on to music making just yet. However, despite my best efforts, we got done picking instruments just in time for us to clean everything up. I am glad that we decided to dedicate two whole classes to this lesson, because this process definitely took EVEN LONGER than we anticipated it would. Hopefully we can get students focused enough to compose something next class! I have a list of which students had which instruments, as well as my own personal vision for what their composition could be, from which I will draw suggestions for the students to consider.</p> <p>I would say that this was definitely our least successful teaching day all semester, which is sad for me to say considering I do think that Emma and I have improved a lot and conducted some great lessons this semester. We did acknowledge that projects like this are especially hard to orchestrate right out of the gate, especially when the students do not have a rapport with you in the same way that they do their main teacher. Now that we know what we could have done better organizationally, we will improve and build from here, hopefully starting next class on a better foot!</p>
<p>12/7/21, 1:05-2:05</p>	<p>On 12/7, Emma and I finished out our curriculum unit by continuing our composition lesson from last class! To say that today was MUCH more successful than last class would be an understatement. I think that this is because we actually had a manageable goal in mind for today... I feel as if maybe we would not have felt so badly about our progress last class if we had just made the goal of last class for students to discuss their assigned piece of art and to choose instruments that seemed to go along with the artwork. We truly did not expect choosing instruments to take more than 7 minutes per group, but students had a hard time choosing one instrument and sticking with it... plus, they were so eager to fiddle around with all of the different instruments that they never were quite focusing on how they may have related back to their assigned piece of art.</p>

	<p>I also feel as if today Emma and I put our foot down moreso than we did last time. I feel like our goal was to have the activity be as student-guided as possible, because we really did not want to influence the composition so that students could focus on considering their full range of emotions about their assigned art piece when composing their short piece. However, for time's sake today, we definitely made some executive decisions about instruments and compositional structure that may have taken a bit of creativity and agency away from students, but that provided enough structure and guidance for students to be able to play within the lines, in a time frame that was manageable and that allowed for students to present their compositions to each other at the end of class.</p> <p>Students genuinely seemed eager to participate in this activity. They all wanted to contribute ideas, which I felt slightly guilty about, because I had to shoot some ideas down in the name of time and simplicity. Despite this, students all were able to express how they felt about the piece of art on their instrument, and I believe that my group of students chose instruments that reflected the musical aesthetic of the culture from which the piece of art originated; the combination of hand drums and symbols evoked a characteristically Eastern Asian sound (at least in the way that we perceive it in media in the US); our artwork was from Japan, so I felt like this was a great representation of students' understanding of how instruments can contribute to the overall sound of a piece.</p> <p>I genuinely loved implementing this activity! Having the students perform for each other was so fun, and they genuinely got so excited hearing their peers' compositions; after each one was finished, thunderous applause and clapping filled the room as students went up and hugged or congratulated each other. They were genuinely so impressed by how each group had performed! And all of the students had such big smiles on their faces when they received a positive reaction... I really hope that that left a lasting impact on them, or at least made their day better!</p> <p>Emma and I were definitely glad that we decided to close out our curriculum and our semester with these students with a fun creative cumulative project like this, rather than just another standalone lesson. We felt as if today was an incredibly satisfying last day, both for the students and for us. When we told the students that this was our last day with them, they were verbally upset. I was so surprised! They genuinely... really loved having us in their classroom. It was so nice to feel appreciated in that way, and to know that the students had enjoyed all of the things that we had them do. They insisted that we HAD to come back, and invited us to their winter concert, which was so sweet. After we told them, Mr. Gardner allowed for some of them to ask questions about why we were in the classroom, and what we're doing in college; I really liked this, because I feel as if it kind of humanized us a little bit in the students' eyes. It's hard, when you're that young, to understand what a student teacher's existence outside of the classroom might be like, and even moreso, it is hard for students to understand that we are people too, not some magical figures to be put on a pedestal. While of course it is wonderful to be respected, the elusive concept of "who are these people?" leaves a lot to be wondered. This leads to students possibly being scared to approach student teachers, because they seem so important or special or what have you... I am glad that we were able to contextualize our presence in their lives, because I feel as if there needs to be a factor of humility in teaching in that way.</p> <p>All in all, our students had a lot of fun today, and were genuinely disappointed that they would not be learning more from us! I am so grateful for this experience and for Ryan for helping to open my eyes to the wonderful world of general music. I am absolutely forever changed from this experience!</p>
	<p>TEACHING LAB REFLECTIONS</p> <p><i>Think about your all your work in the field this semester. In what ways have you grown as a music educator? What are the most valuable lessons you have learned?</i></p> <p>I think that the biggest way that I grew as a music educator was in my general confidence in front of the students; confidence in my ideas and lesson procedures,</p>

confidence in my ability to articulate what I want students to know effectively, confidence in my own musical ability. Through trial and error, I learned a bit about what works for me as a teacher, what I personally need to do to feel prepared for a lesson, how to improvise on the fly and guide a learning conversation in the correct direction when students say tangential things... my ability to just control the classroom environment has just grown as I have become more and more sure of myself. And I'm sure this is because the students can tell when I'm not sure of myself, because as I grew into my own in front of the classroom, I felt my students begin to trust me more, and begin to be more invested in the activities we were doing. Even though I still have my doubts about my overall efficacy in this area of teaching, the students were genuinely so sad to see Emma and I leave on our final day; it made me feel really good about my teaching that students had had so much fun with us that they were upset that we were leaving them. They even invited Emma and I to their winter concert, which was SO sweet! That made me feel like, even as I am still learning to be a good music educator, I am making some sort of impact. And that thought makes me smile. :)

Honestly, I think the most valuable takeaway I gained from taking this lovely, wonderful class and teaching these bright-eyed students is that I genuinely like teaching general music way, way more than I thought I would. Which honestly it has been hard for me to admit, because I am a stubborn human and did not believe everyone who told me that this would be exactly the case. I really enjoy the discussions of different teaching philosophies and methodologies, and how they can be directly Applied to improve students lives. My mom always asks me, "if you care so much about social justice, why don't you just become a lawyer?" Now I finally have an answer, other than "the LSAT is scary and being a lawyer sounds depressing." I feel as if the greatest change that I could possibly make in our future generations of humans growing up in our tumultuous, messy country would be in the ways that I use my classroom as an opportunity to teach students lessons of acceptance, of broadening their horizons past their own narrow worldviews, and of anti-racist behaviors and ways of navigating the world. A lawyer works to incarcerate those who have already been failed by our world, our society, and the flimsy structures, such as the American education system, which we continue to allow to perpetuate ideas of hatred and white supremacy. A teacher, who truly wants to see change and implement social justice into their classroom, educates and re-educates students so that they may reside among the best of us in ways that our previous generations were not capable of being. Using such an emotional medium like music to communicate these lessons, in small and big ways, is so powerful. I'm so happy I get to be a part of this community!