

**M344 Peer Repertoire Teaching Reflection Guidelines**  
**(adapted from EdTPA)**

Your response (including the prompts themselves) should be approximately 3 single-spaced pages. (Use lots of detail and specific examples throughout. This will be important for EdTPA.)

***Promoting a Positive Learning Environment***

1. How did you demonstrate mutual respect for, rapport with, and responsiveness to students with varied needs and backgrounds, and challenge students to engage in learning?
  - a. Throughout my lesson, I included prepared accommodating measures to help ensure that as many students and types of learners would be engaged and learning in a challenging environment as possible. Some examples of this strategic accommodative planning include options to go beyond or within the outlines of class assignments, work with partners, unison playing environments, and the opportunity to gear class questions or answer prompts to individuals. This expanded to an environment in which open questioning was supported and encouraged as the class's prior knowledge did not neatly align with what I had planned for. A specific instance of accommodation that passively included everyone was the rhythmic division of a given note value into eighth notes. To demonstrate note value equivalence, I asked half of the class to play the given value (half note) on the first five notes of a scale, and the other half to play the eighth note subdivision (four eighth notes). In this exercise, I gave students the option to play half notes both times if articulating eighths was difficult, or the option to play the eighths both times to help count or underscore the rhythmic equivalence. Another example of thoughtful accommodation was in the collaborative development of the rhythm tree for use in the aforementioned exercise. I chose my questions specifically to suit the level of complexity demanded by certain members of the class, and followed up with questions to simultaneously gauge and reinforce understanding. By acknowledging these options as valid and valuable in the verbal presentation of the assignment and collaborative process described above, I worked towards establishing rapport with all students by demonstrating the value inherent in everyone by providing everyone with tools they can use to meet the same goals at varying levels of personal challenge.

***Engaging Students in Learning***

2. Explain how your instruction engaged students in developing and applying:

- a. knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)
    - i. My instruction in this lesson engaged knowledge objectives relating to rhythmic values and their correlative note value relationships within the 4/4 time signature. Through the process of building the rhythm chart together as a class and then studying it in the context of the warm-up scale, the lesson procedures scaffolded and contextualized this theoretical and rather abstracted rhythmic knowledge into practice by playing instruments with rhythmic variations. This process directly engaged students by using their input and answers to prompts in designing the specific nature of the activity: I asked students to raise their hand and choose a note value longer than an eighth note, then I asked another student for the eighth note value equivalent to include and incorporate student input into activity execution while still underlining the same academic principles.
  - b. contextual understandings (e.g., social, cultural, historical, global, personal reflection), AND/OR
  - c. artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices).
    - i. The inclusion of the rhythmic variations activity was an example of implementation of artistic expression in my lesson. After studying the material necessary to comprehend the mechanics and execution of a rhythmic variation on a given melody, students were given instruction to compose their own rhythmic variation that included invitations for individual experimentation and decision making. While there were parameters of keeping a single pitch put in place to ensure practicality and theoretical correctness, students were engaged in composition of compatible rhythmic ideas for the given melody. This engages students at the individual level since not only is this individually assigned work, but there exist multiple correct responses that students can create.
3. Describe how the instruction linked students' prior academic learning and personal, cultural, and community assets with new learning.
- a. The construction of the rhythm tree near the beginning of the lesson relied directly on prior academic and musical development in order to produce new opportunities for learning. Earlier in their music education, the students will have studied whole note through eighth note rhythms, and these are often taught in the context of halved divisions. However, this idiom was fully expanded and enumerated through the building and study of the rhythm tree. In this new format with a broader scope, more implications can be more easily and visually drawn from prior rhythmic knowledge. This new approach to the students' preexisting ideas about note values and their relationships built to allow for more creative options on a wider scale in both the study and composition of rhythmic variations on a given melody. This whole process likely also provided

academic language and structure for sociocultural processes children engage in with each other in social and community settings. Children often naturally repeat songs they know in silly ways or with new rhythmic motifs without a second thought. Through this lesson, these experiences can be synthesized with new academic context and vocabulary to produce a more holistic learning outcome.

### ***Analyzing Teaching***

4. What changes would you make to the instruction—for whole class and/or for students who need greater support or challenge—to better support student learning?
  - a. The most obvious changes I would make are to include more playing earlier in the lesson and to better match the material to the existing level of student musical and technical development. While there was some increase in playing early on compared to my peer teaching episode on similar material, I believe even more playing early on would have benefitted students in this setting. There were also more difficulties reading the original rhythm versus the gray rhythmic variation in the method books than I had originally intended. I should have more effectively delineated these versions before we started reading and playing. With these ideas in mind, I would consider beginning the lesson with sight reading and rehearsal of the melody and first variation before providing opportunities to study the rhythm tree and movement towards the establishment of rhythmic variation concepts. These changes can help all students and can be easily integrated into all accommodations for learners on either end of the learning curve.
  
5. Why do you think these changes would improve student learning? Support your explanation with evidence of student learning you observed (or didn't observe).
  - a. Rehearsing the repertoire and its variation more upfront would likely be a more effective approach to the skill-based lesson objectives and may also prove to be more efficient. With the context and rehearsal lived experiences of the original melody and the first variation already complete, students may come to the conclusions required by the construction of the rhythm tree and the mechanics of a rhythmic variation more quickly and naturally (this incorporates ideas of sound before symbol pedagogy on a broader scope as well). These changes would likely lead to a more efficient lesson with more effective preparation for the more abstract activities, which could consequently have more time left for its execution within the confines of this assignment as opposed to the realities in which I taught.