

Engaging Instruction Artifacts

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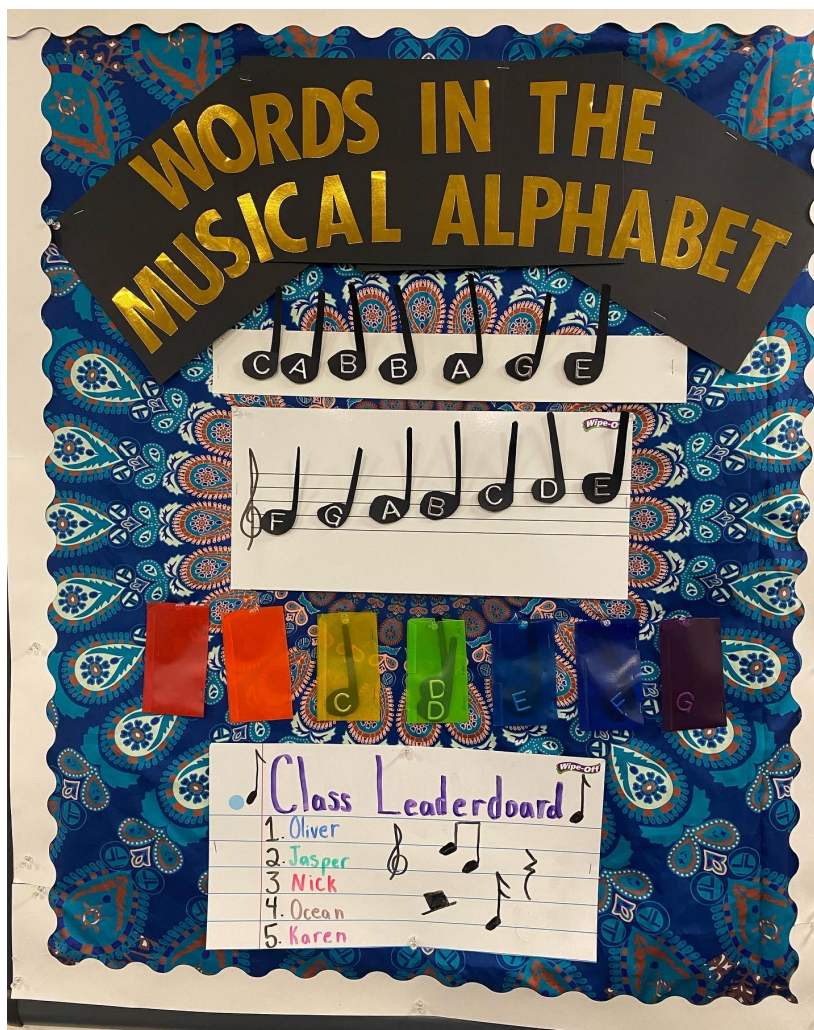
Engaging instruction in the classroom is crucial for a healthy and effective classroom and learning environment. When students are not actively engaged they will become distracted. It is not enough just to call on students that actively raise their hands. Typically only a handful of the same students will raise their hand every time. It is good that these students are engaged but it is not a true representation of the understanding of the entire class. as teachers we must find ways to actively engage the entire class.

Engaging students in the classroom is vital for the learning process. When students are engaged they are more open to learning. Disengaged students lose focus and get off task, these students are going to learn less and struggle more when compared to their peers that are actively engaged. The Himmele and Himmele (2017) states “A study conducted in four North Texas schools, with 211 5th grade English language learners (ELL’s), found that those who attend the two TPT-practicing schools outperformed those in the two non-TPT-practicing schools on standardized reading tests.”(pg. 4). Engaging students in the classroom promotes learning and growth.

Having good classroom management requires constant care. According to the Milner text, there are four main elements of effective instruction for classroom management; *critical reflective practices, building class community, positive forming of content, and high student engagement in content*. High student engagement is key for good classroom management. Engaging the class will keep morale high and will help students learn and grow. It will help bring the class closer together and, in-turn, will promote good behavior and good learning habits.

Artifact #1: Interactive Bulletin Board

For my first interactive artifact I chose an interactive bulletin board. Bulletin Boards are versatile and are left completely up to the imagination. I like that I can change the concept and content to whatever is currently being focused. I also enjoy that it can also act as an interactive decoration in the classroom. Students are constantly told not to touch things in the classroom. I like that the bulletin board can be used as an interactive tool for classroom engagement.



This is an interactive bulletin board I designed as a project in my general music education class. The concept I decided to choose was the musical alphabet. For this board, students will use the musical alphabet to form different words. The music notes have letters of the musical alphabet on the front and velcro on the back. The students will take the letters either off of the staff or out of the pouches and place them on the white strip at the top of the board to form words. I have also added A leader board (that is optional) for students who spell the most words.

I would use this activity at the end of class, when the students are becoming antsy and restless. It will give the students a fun and low stakes opportunity to learn together. The optional leader board I added because some students and classes enjoy healthy competition because it can help push and encourage the students. I made the leader board optional because I know from experience that competition does not help every student. This bulletin board is the first one I have designed and I will be designing more.

Artifact #2: Concert Reflection

In middle and high school music programs all attention and effort shifts away from the fundamentals and towards performing. Students rehearse the same music for months so that they can put on a good concert. In all of the time spent in rehearsals, students rarely have time to look back and reflect. Concert reflections are the perfect way to build-in self reflection into the music classroom.

In my ten years of performing with ensembles in an educational setting I have written many concert reflections. Every teacher I have had has their students write their reflections a bit differently. Some teachers would have the class sit down, the next rehearsal after the concert and discuss (by raising hands) what went well and what did not. I found flaws with this because not every student will be engaged and have something to say.

I have decided to use a rubric and format from North Central College. I chose this rubric because it asks the students to write down their reflection the day after the concert. I also like that this rubric provides questions for the student to answer. I enjoy that this reflection is a bit more guided than other concert reflection methods I have seen.

Post-Concert Reflection (Summative)

Standards

2. Identify classroom activities as “independent musicianship builders.”
4. Discuss and interpret music at an age appropriate level.
5. Reflect on progress and use those reflections to set new goals. (Process)

Task

Congratulations on a great performance! Now that we have completed our work on the pieces we performed last night, it is important that we take time to reflect on the success and failures of the last few months and use them to guide our work for the next few months.

After listening to the recording of last night's performance, answer the questions below about the performance, the rehearsal process, and our next steps as a choir. Use specific examples from the recordings or our rehearsal process to support your answers. All responses should be at least one complete paragraph (4-5 sentences) in length.

1. Did the recording of last night's performance do a good job of showing the progress that we have made over the last few months? Explain your answer.
2. Identify two areas in which our choir has made significant growth during the rehearsal process for our first concert. Explain and give examples of why you believe we have grown in these areas.
3. Identify two areas in which our choir needs to continue to grow as we look toward our net concert. Explain and give examples of why you believe we need to address these areas.
4. Using the two areas that you identified in Question #3, write two specific goals that you have for our choir as we begin rehearsing for our next concert. Include specific things that we can do to achieve those goals.
5. Reflect on your personal work in chorus over the last few months. How have you grown as an independent musician? What do you need to continue working on?
6. Set two individual goals related to the beginning of your journey toward independent musicianship. Why did you choose these goals?

Post Concert Reflection Rubric

Criteria	Unsatisfactory 1 point	Developing 2 points	Satisfactory 3 points	Excellent 4 points
Question #1: Did the recording of last night's performance do a good job of showing the progress that we have made over the last few months? Explain your answer.	Paragraph is not effective in answering all parts of the question	Paragraph is somewhat effective in answering all parts of the question	Paragraph is mostly effective in answering all parts of the question	Paragraph effectively answers all parts of the question
Question #2: Identify two areas in which our choir has made significant growth during the rehearsal process for our first concert. Explain and give examples of why you believe we have grown in these areas.	Paragraph is not effective in answering all parts of the question	Paragraph is somewhat effective in answering all parts of the question	Paragraph is mostly effective in answering all parts of the question	Paragraph effectively answers all parts of the question
Question #3: Identify two areas in which our choir needs to continue to grow as we look toward our next concert. Explain and give examples of why you believe we need to address these areas.	Paragraph is not effective in answering all parts of the question	Paragraph is somewhat effective in answering all parts of the question	Paragraph is mostly effective in answering all parts of the question	Paragraph effectively answers all parts of the question
Question #4: Using the two areas that you identified in Question #3, write two specific goals that you have for our choir as we begin rehearsing for our next concert. Include specific things that we can do to achieve those goals.	Paragraph is not effective in answering all parts of the question	Paragraph is somewhat effective in answering all parts of the question	Paragraph is mostly effective in answering all parts of the question	Paragraph effectively answers all parts of the question
Question #5: Reflect on your personal work in chorus over the last few months. How have you grown as an independent musician? What do you need to continue working on?	Paragraph is not effective in answering all parts of the question	Paragraph is somewhat effective in answering all parts of the question	Paragraph is mostly effective in answering all parts of the question	Paragraph effectively answers all parts of the question
Question #6: Set two individual goals related to the beginning of your journey toward independent musicianship. Why did you choose these goals?	Paragraph is not effective in answering all parts of the question	Paragraph is somewhat effective in answering all parts of the question	Paragraph is mostly effective in answering all parts of the question	Paragraph effectively answers all parts of the question
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Criteria	Unsatisfactory 1 point	Developing 2 points	Satisfactory 3 points	Excellent 4 points
Specific examples from recording or rehearsal process to support responses X 2	Specific examples from recording or rehearsal process support 1 or fewer responses	Specific examples from recording or rehearsal process support 2-3 responses	Specific examples from recording or rehearsal process support 4-5 responses	Specific examples from recording or rehearsal process support 6 responses
Length of Responses	2 or fewer responses meet complete paragraph length requirement	3-4 responses meet complete paragraph length requirement	5 responses meet complete paragraph length requirement	6 responses meet complete paragraph length requirement
Mechanics	Frequent spelling, grammar, or organizational issues	Some spelling, grammar, or organizational issues	Few spelling, grammar, or organizational issues	No spelling, grammar, or organizational issues

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Artifact #3: Song Ice-breakers

I learned and experienced this technique first hand in my elementary observations. In elementary school students sit for hours in their homeroom classes learning and working hard. By the time they get to music class (which usually only happens once a week per class) they are rowdy and just want to have fun. The students would sing and dance in their seats but they were all engaged.

Every month the teacher would choose a new song they related to the topics being discussed in class that month. The teacher greets the students in the hallway while singing a welcome song of their choosing while the students find their seats. The teacher would then put the song and lyrics up on the board for students to sing and follow along. This technique is a good way to segue the kids from class to music class.

Songworks Education Association has a collection of songs for this exact purpose. I enjoy their songs because they also include different games and lessons that you can use with songs to cover different topics. You can get many uses out of one song and they have a wide selection of different songs. Students learn the songs quickly and are very excited to learn and play all of the games that go along with them. The students are engaged and learning.

SONG WORK **Sturdy Song Collection**

Let's Catch a Rooster



Sung by Anna Langness

Introduce the Song with a Story

In rooster fashion sing, *Kookeri, Kookeroo...Kookeri, Kookeroo*.

There it was, four thirty in the morning and Booster the Rooster was at it again. He crowed, *Kookeri, Kookeroo...Kookeri, Kookeroo*. He was performing his morning ritual of waking the neighborhood. "Drats," I said. "We have to do SOMETHING with that rooster." So, my neighbors and I had a meeting to come up with a solution. Finally, after much deliberation, we had a plan of action. *Ask the students...Can you guess? What was our decision?* We decided to build a special chicken coop for Booster the Rooster—one that light could not seep through and set off Ol' Booster's alarm clock.

After days of planning, hammering, and painting, the chicken coop was finished. For sure, not a gleam of light could get through those walls. As the sun was setting, it was time to catch Ol' Booster the Rooster and put him in his new coop. But, smart rooster that Booster was, he saw us coming and away he went, daring us to catch him. So, I said to my neighbors...*Sing the whole song, Let's Catch a Rooster* and away we went, after that rascal, Booster the Rooster.

The Second "Catch"

- *How many times did you hear the word "catch" in this song?* Teacher sings the song again. Students count and identify two times.
- *As we sing the song, let's clap on the second "catch."*
- *Sing with me.* Students sing with the teacher and clap on the second "catch."

Antiphon the Song

- Antiphon the song with the students.
- Antiphon once more with the teacher singing different phrases than they sang the first time. Remember the second "catch."

Teacher	Students
Let's catch	a rooster
Yes,	let's do.
Let's catch	a rooster
Yes,	let's do.
He'll no longer	sing
Kookeri,	kookeroo.
He'll no longer sing	Kookeri, kookeroo

Teacher	Students
Let's catch a rooster.	Yes, let's do.
Let's catch a rooster.	Yes, let's do.
He'll no longer sing	Kookeri, kookeroo.
He'll no longer sing	Kookeri, kookeroo.



- Invite students to lead the antiphon. Incorporate inner hearing into the activity.

Game

Formation: Sitting circle

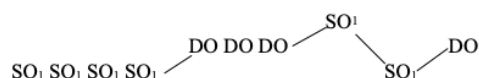
- The teacher stands, flaps wings, and crows, *Kookeri...Kookeroo. I'm Booster, the Rooster.*
- *Sing with me.* All sing the song as the teacher walks around the outside of the circle.
- On the second "catch" of the song, the teacher gently taps the closest person.
- Playfully, to the person who was tapped—*catch me, if you can!*
- The chase is on! Before being tagged or before the song ends, the rooster tries to get around the circle to the empty space where the chaser previously sat.
- *When I tapped the person to be the chaser, did you happen to notice what word we were singing?*
- *I will be the rooster once more. Check the word that I tap on. Also, notice how the chaser is tapped.* The teacher repeats the routine. Discuss and check until students realize it was the second "catch" that signaled the tap, and that the tap was done with a **gentle** touch.
- *Andrew, act as the next rooster.* The game begins anew.

Ideas and Anecdotes from Other Folks

- Annette Coffin — We play this game in a standing circle. It goes very quickly— as soon as one turn is over, the next one begins. We keep adding tagged children to the soup pot and no one leaves! Sometimes, we play until all are in the soup. This adds to the fun and excitement.
- Pam Vellutini — I usually play *Let's Catch a Rooster* as a game of back and forth tag. If the chaser tags the rooster, the roles reverse and then the rooster is the pursuer. Back and forth tag continues until the song ends. When the song ends, the last person to tag becomes the next rooster. The game moves quickly without breaks.
- Mary Springer—We often play *Let's Catch a Rooster* with a double circle. The game is played much like *Chicken on the Fencepost* is played as described in this collection of Sturdy Songs.
- Max Mellman — We had a remarkable learning experience last week in a second grade class when Jasmine exclaimed, "Roosters don't say, 'Kookeri.' They say, 'Cock-a-doodle-doo!'" So, we checked with Hungarian, French, Portuguese, Spanish, German, Polish, and Arabic speaking persons and found that with each of these languages the sound is something much closer to 'Kookeri.' Jasmine came away from this lesson much enlightened. She exclaimed, 'Man, why is English so boring? All these other languages have these fancy sounding words, and we're just like, Hi.

Extended Study in Music

- Vocal Exploration
 - When the person who is caught goes into the center of the circle (the coop), they cover their eyes. A new Booster the Rooster is silently selected by the chaser. The new Booster the Rooster sings the crowing phrase, *Kookeri, Kookeroo*. If the person in the coop can guess who made the crowing sound, they may leave the coop and return to their place in the circle.
 - *Let's practice the rooster call, Kookeri...Kookeroo*. Everyone responds. The teacher motions to various students to make the rooster sound.
- Solfa Hand Signs
 - Sing *Let's Catch a Rooster*.
 - *Listen!* Teacher sings the song changing the final cadence to solfa syllables while displaying the signs.



- *Did you see and hear anything you recognize?* Students respond.
 - *Show the hand sign for low SO, for DO, and for high SO!*
 - *Sing and display solfa hand signs for the final cadence.*
 - *Face a partner. Take your partner's right hand and figure a way to perform the hand signs with your left hand.*
 - *Sing the song. Sing solfa and perform the hand signs for the final cadence.*
 - *With your partner, join another twosome. Figure a way to perform the signs with four people.*
- Rhythm: See the **Relay Exercise** in *Paw Paw Patch*. Rhythm patterns in *Let's Catch a Rooster* can be studied as they are in *Paw Paw Patch*.

- Ostinatos

- *Listen!* Teacher sings the song repeating the cadence chunk twice.

Let's catch a rooster. Yes, let's do!

Let's catch a rooster. Yes, let's do!

He'll no longer sing, "Kookeri, Kookeroo."

(final cadence) He'll no longer sing, "Kookeri, Kookeroo."

(final cadence) He'll no longer sing, "Kookeri, Kookeroo."

- *What happened?* The cadence phrase was repeated two times.
- As the teacher sings the song, students can check. *Yes, the cadence chunk certainly was sung twice.*
- *Let's sing the song the way I just sang it before?* All sing.
- *Here's an additional challenge. Sing it without teacher assistance.* Students sing.
- *Sing the song repeating the final cadence four times?* Good Luck! Students sing.
- *A little chunk of music sung or played over and over is called an ostinato.*

- Singing the Song with an Ostinato

- *Sara, between three and five, how many times will you sing (loop) the final cadence?* Sara responds and the students sing as mentioned by Sara.
- As the students loop the cadence chunk, the teacher quietly sings the song. *What happened? Was that difficult to do? Why was it difficult?*
- *When two different melodies are sung simultaneously, we call that "part singing" or "singing in harmony." It is a very enjoyable thing to do—worth working to make it happen.*
- *What can we do to help us make this work?* Students mention and try various ideas to make the part-singing work. If you aren't totally successful during this lesson, no worries. Keep exploring and practicing. It is what happens during the journey that is important.
- Explore other chunks of the song that could be used as ostinatos. For more accurate singing, sing the song, and then when it comes in the song, "loop" the ostinato phrase.

1. *Let's catch rooster; Let's catch a rooster; Let's catch a rooster...*

2. *Let's catch a rooster; yes let's do, yes let's do, yes let's do, yes let's do...*

3. *Let's catch a rooster; yes let's do. Let's catch a rooster; yes let's do, He'll no longer sing, He'll no longer sing, He'll no longer sing...*

- Facilitate ostinato activity using icons. See Susan Kenney's video clips, "[Using Icons](#)" on this website.

- Part Singing

- As previously described, sing the song with various chunks of the song serving as an ostinato.
- Sing the song in canonic arrangements.
- Partner with *Going Down the Railroad* and *Man's Life's a Vapor*.
- See Doug's [Two-Part](#) songs in the Members Section of this website.



Extended Studies in Science

- Do a bit of research to see if it is light that makes the rooster crow.
- Find out if there are other birds that crow.
- Study other birds and their habits.
- Explore and sing other songs about birds.



Compiled by Marilyn Winter
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