PLANNING INSTRUCTION
IN MUSIC
ONLINE SUPPLEMENT

WRITING OBJECTIVES, ASSESSMENTS, AND LESSON PLANS
TO ENGAGE ARTISTIC PROCESSES

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PLANNING INSTRUCTION IN MUSIC

ONLINE

SUPPLEMENT

to

Planning Instruction in Music

by

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Introduction

Writing a lesson plan is an important marker for becoming a professional teacher. In music education, teachers who subscribe to various music methodologies such as Kodály, Orff, Dalcroze, Suzuki, or Gordon have particular ways to script music lessons. The National Association for Music Education (NAfME) suggests that music learning should focus on the four processes of creating, performing, responding, and connecting. Lesson plans should follow an organizational structure that consists of these steps: imagine, plan and make, evaluate and refine, and present. We have a particular lesson plan design, which we describe in *Planning Instruction in Music* (GIA Publications G-8861, available at GIAMusic.com) and we will explain that in detail further in this supplement.

The current reality is that the music educators listed above, including us, could never have imagined the situation in which we now find ourselves. We have suddenly needed to adapt our face-to-face music lessons, designed for an entire classroom of music students, to an online format that students would experience in their own homes with their own technology. These adaptations have required teachers to plan instruction in modes of online delivery that may have been unknown or intimidating. In many cases, existing planning models may not have included space for thoughtful consideration of unique online parameters. In this supplement, we strive to provide a planning model that will encourage and empower teachers to design transformative, inspiring, and engaging lessons in a variety of environments with online components. Whatever the format of the lesson plan, it is essential that children's musical experiences and engagements with music contribute positively to the quality of their lives.

Planning Instruction in Music in Online Environments

Many teachers think that all young people possess not only technical savvy but, in many instances, technology expertise. However, the reality is that just because students engage on social media constantly or play video games on their computer, tablet, or phone does not mean that they are experts at online learning. The skills students use constantly for social media interactions or playing video games do not always transfer to platforms most effectively used for online learning. Conversely, we may say the same for their teachers. The skills required to plan and teach an effective lesson designed for face-to-face teaching do not always transfer to teaching an engaging lesson online. The approach to converting a lesson designed for face-to-face teaching is rarely successful if one simply relocates it intact to a computer screen.

Types of Learning Environments

Current developments in our world have necessitated a seismic shift in the types of learning environments that students of all ages encounter. While each of these environments have existed in some form previously, online environments have been reserved predominantly for older students. As we move forward, the world of education is likely to continue operating with elements of online learning remaining prevalent for learners of all ages. In planning instruction, it is important to consider the learning environment in which teaching and learning will take place.

Traditional (face-to-face at school)*:* A course offered at school with regular in-person meetings according to the school class schedule. Students are physically present in the classroom for all class meetings.

Online/Distance Learning*:* All students are online. The class may be synchronous with scheduled live meetings where everyone is participating via teleconferencing software with the teacher, or asynchronous, in which students do not have to meet at a scheduled time. Students complete activities and assignments by specified due dates. The teacher may schedule online meetings with individual students or groups of students at mutually convenient times. Students participate in the class in a location that is suitable for each one of them.

Hybrid *or* ***Blended****:* A combination of traditional and online delivery, where some class meetings are face-to-face in the classroom, and others are synchronous and/or asynchronous online. All students attend face-to-face and synchronous online meetings together while completing asynchronous material on their own. Typically, these hybrid classes have fewer face-to-face sessions than a traditional class.

Fusion*:* We use this term to describe a traditional, face-to-face format that allows for remote attendance by some students. A fusion class is offered at school, with regular class face-to-face meetings according to the school schedule. Most students attend school for the face-to-face class meetings as they would do for a traditional course or class; however, some students join the class from remote locations via teleconferencing software. These are fusion students. Fusion students participate in all class activities such as discussions and group projects. They meet all of the course expectations including attending class, being on time, fulfilling assignments, and completing assessments. Fusion students negotiate special accommodations for assessments with the teacher. In some instances, students sign a contract designed by the teacher and/or school administrators that describes the parameters for their participation.

Possibilities for Online Learning

With thoughtful planning and preparation, teachers can harness the potential of online learning to cultivate empowering and transformational opportunities for learning. To be successful, teachers are well-served to incorporate online resources that foster engagement and to infuse scaffolded strategies into their lesson plans to teach students how to learn online. We believe

online learning offers unique opportunities for students and teachers to engage with music in different ways than traditional ensemble or classroom settings provide.

- Online learning empowers students to take personal responsibility for their own learning, which contributes to constructivist and connectionist goals. Constructivist teaching is when the teacher facilitates the student's ability to construct meaning on their own. Connectionist teaching enables students to make connections among and between ideas. These models contribute to student empowerment and student agency.

- Online learning alleviates constraints of time and space. It allows teachers to record presentations in advance or during instruction, which students may watch several times if they do not understand concepts the first time around. Not all students are "on" and focused at the same time. They are on their own clocks; some are morning people, and others come alive later in the day or the evening. Learning is more long-lasting when students can master content at the time and place that is best for them.

- Online learning provides fertile ground for creativity as students work alone or collaboratively to complete projects remotely. These projects can be designed by the teacher, by the students, or by the students and teacher working collaboratively to develop and execute meaningful engagements with course content.

- Online learning creates opportunities for students to explore and uncover information on their own. Unlike traditional models where the teacher is the main source of information, online environments are rich with resources for guided discovery. The teacher serves as a coach or facilitator, helping students as needed and providing information when appropriate.

- Online learning fosters meaningful collaborations among groups of students. Many students are already used to connecting with one another through social media apps or playing video games as members of an online gaming community. With thoughtful selection and design of online activities, teachers can transfer students' prowess in online connection to online instruction.

- Online learning encourages student choice in setting their own learning goals or choosing to engage with the material in a variety of ways. The format of many online activities makes it possible for greater student choice when it comes to assignments, activities, assessments, and collaborations.

- Online learning opens the possibilities of deeper investigations into course content considering both the depth and breadth of the content covered. As some face-to-face activities are simply not replicable in an authentic way online, teachers and students have an opportunity to engage with elements of the curriculum that they may not have time or resources to cover in traditional models of instruction.

Considerations for Planning Online Instruction

Considering the possibilities of online learning described above, there are special considerations for effectively delivering instruction in online, hybrid, and fusion contexts that teachers should account for in their planning. These aspects of planning are different than those required for traditional live classroom or ensemble settings. While some of these considerations require time and energy beyond what an experienced teacher may normally put into a live lesson, the time spent ahead of each lesson to consider these characteristics will yield positive outcomes in planning and delivering instruction online:

- Planning online instruction takes into account the resources available to teachers and students within their given contexts. Considering what hardware is available, such as computers, tablets, or smartphones, is essential to planning effective instruction. Knowing what software is available, such as web-based tools, apps, or learning management systems, will determine which activities will be possible online.

- Planning online instruction holds equity and access to technology as paramount to student success. While these concerns are best addressed at the district or institutional level, teachers must take into account what is available to their students and plan accordingly so every student has an equitable path to success with the content.

- Planning online instruction requires research into online and technology-based resources and tools that can replicate or replace certain aspects of a traditional live classroom. Finding software to facilitate activities such as do-nows, exit polls, composition, group work, and providing feedback requires research and practice. Teachers must learn to use the tools effectively on their own before the lesson. Colleagues, social media groups, search engines, and professional learning communities can provide outstanding resources for learning best practices in online instruction. Opportunities to learn about and share resources are presented at the end
of this supplement.

- Planning online instruction considers the need to explicitly teach and scaffold technology-based skills for students to find success with online activities. While many students have grown up with technology surrounding them, the tools best suited for online instruction often require different skills than those students already possess for social media or gaming. Online learning is most effective when students learn how to use online tools and apps in a guided manner, either from their teacher, their peers, or
an online tutorial.

- Planning online instruction honors the humanity of students as they face a variety of responsibilities and challenges in real life that may impact their education online. It is important for teachers to be flexible, compassionate, and understanding as students work to complete online activities. Equity is not the same as equality, and it is important to differentiate activities and parameters in fair, humane ways to help each student succeed.

Elements of the Online Music Lesson Plan

A classic lesson plan contains objectives, materials, and procedures. More recent lesson plans also include a focusing or essential question and assessments. For the most part, traditional lesson plans foster teacher-centered instruction.

In *Planning Instruction in Music,* we advocate a planning model that includes learning goals or objectives, a clearly sequenced process or procedure for the lesson, and varying assessments. In our classroom music plan template, we add sections for a focusing or essential question as well as materials required for each lesson. In our ensemble music plan template, we add sections for technical skills, musical concepts, and empowering musicianship*.* If schools require teachers to align lessons to national, state, or district standards, they may be included in the plan as well. Templates of our Ensemble and Classroom Lesson Plans appear in *Planning Instruction in Music*.

Our Online Music Lesson Plan includes sections for learning goals or objectives, a focusing or essential question, online learning outcomes*,* materials needed, process or procedure, and varying assessments. The following sections will provide a detailed description of the plan adapted from *Planning Instruction in Music* as well as the template for our Online Music Lesson Plan.

Instructional Objectives

Lesson planning begins with the development of instructional objectives. Instructional objectives are clear, unambiguous descriptions of the educational expectations for students. As the keystone of each lesson, objectives describe what students will be able to do, understand, and experience. They also identify the learning that will occur to enable students to make meaning of the content on their own, and they describe how students' perceptions will change relative to the lesson content the teacher presents. As the basis of instruction, objectives clarify the intent of the instruction and provide a baseline for making the best possible inferences about whether learning has occurred. They are the genesis of assessment. Instructional objectives consider the knowledge, skills, and outcomes that teachers hope to impart as well as the attitudes, values, and habits of mind that teachers wish to nurture.

Objectives help music teachers to define the musical components that engage a student's musical imagination, musical intellect, and musical creativity. In addition, objectives enable music teachers to set benchmarks for musical performance. These benchmarks describe characteristics of a musical mind that can be best developed by music teachers in school music programs. As the main ingredients in meaningful assessments in music, objectives are the pillars supporting rubrics to measure student growth and provide feedback.

Music teachers are well-served to set instructional objectives that encourage communication, collaboration, creativity, and critical thinking. These are skills all children will need for success in the future. We also suggest that teachers consider the artistic processes of creating, performing, responding, and connecting that are keystones of the National Standards when creating instructional objectives.

There are four different types of instructional objectives. While behavioral objectives are the most common, we also advocate the importance of cognitive, experiential, and constructivist objectives. Each lesson might not include all four different objectives; instead, teachers choose

the objective that best suits the goals of the learning.

Behavioral objectives

Behavioral objectives are the most common objective because they describe what students will be able to do as a result of the instruction. Behavioral objectives follow a standard format made up of five parts: (1) the context of the learning, (2) who will do the learning, (3) what the learner will be able to do, (4) conditions of performance, and (5) performance criteria delineating the expected rate of success. The example below follows the standard format for writing behavioral objectives:

- Given 3 minutes of class time, a high school choral student will sing 9 out of 10 exercises at sight with a success rate of 80%.

Cognitive objectives

We base cognitive objectives on a child's ability to demonstrate understanding. For cognitive objectives, verbs such as *judge, apply, appraise, revise, distinguish, differentiate, critique, explain, interpret, empathize,* or *paraphrase* are appropriate. Note that cognitive objectives do not include the verb "to understand." Rather, they include action verbs that demonstrate higher-order thinking and speak to the nature or quality of understanding that students will demonstrate. Here is an example of a cognitive objective:

- A student in 4th-grade general music can explain what "ostinato" means in their own words.

Experiential objectives

Not all instructional objectives should focus on outcomes. Instead, some objectives should focus on the learning process itself. These objectives are called experiential objectives. The encounters children have with learning to play a musical instrument or composing a piece using an online app, for example, enable situated learning and are vital to establishing an online community of practice. Paired with reflection and discussion, experiences can also foster the acquisition of what Paulo Freire identified as a critical consciousness. All are desired outcomes of learning and of becoming agentive musicians, or what Janet Cape calls "musical people." The experience is learning in itself. Here is an example:

- Students will record a video performing their individual part to be included in a prepared virtual ensemble performance.

Constructivist objectives

Constructivist objectives identify the meanings children make, and they explore how teaching and learning can change students' perception. These objectives further the goal of making sure engagements with school music, even and especially if those engagements are online, add value to students' lives. Often, these objectives promote collaborative activities wherein students and teachers work together to achieve goals. They include activities in which students make meaning of new content by connecting it to their prior experience, knowledge, and understanding.

Constructivist objectives enable students to see the connections between themselves and the world around them. The format of constructivist objectives focuses on the learners and how the learners will interact with content on a personal, social, emotional, or global level. Below is an example of a constructivist objective:

- Students will realize how listening to music affects their emotional health and contributes to their overall well-being.

Focusing or Essential Questions

Learning objectives serve to explore the focusing questions of the lesson, often called "essential questions" in the literature. Focusing questions encompass the broad teaching concept and may relate to an entire unit. At the same time, learning objectives delineate the specific goals for individual lessons. A focusing or essential question encourages creative thinking and helps students conceptualize the theme of the lesson. They cannot be answered with a simple "yes" or "no" and do not have one correct answer; rather, these questions challenge students to make constructivist decisions and prompt students to develop a plan of action. Most often, they begin with "To what extent" or "In what ways." Good focusing questions are provocative in that they cast new light on old ideas, lead to discovery, and engender deeper interest in the subject. They involve higher-order thinking skills, such as the ability to analyze, synthesize, evaluate, and create. Good focusing questions promote value-added engagements with musical learning. Examples of focusing of essential questions are:

- In what ways can technological tools impact musical creators and performers?
- To what extent does the context and identity of a composer influence performers' interpretation and performance practice?
- In what ways do aspects of race and culture influence art and vice versa?

Online Learning Outcomes

Online learning is successful when students feel included in something larger than themselves and feel connected to the world outside their current environment. Just as a good book, TV show, or movie can transport you to a different time and place, a well-designed online lesson can captivate students' attention and immerse them in new concepts, ideas, and experiences. Students feel most engaged when they have a voice in their own learning. They experience success when they can foster social connections with each other, and when their teacher is sensitive to their emotional needs. Teachers are successful when they focus on process rather than product and shift from teacher-centered lessons to student-centered experiences. While traits such as independence, responsibility, perseverance, and creativity are important to teaching and learning in any context, these traits are integral to success in online learning. As such, embedding online learning outcomes that consider these traits into each lesson is vital to designing and delivering engaging and effective classes. Some suggested online learning outcomes may include the following:

- To foster autonomy and independence.
- To instill ownership of knowledge acquisition and mastery.
- To encourage creative and divergent thinking.
- To seek out and use appropriate technologies to foster content mastery.
- To empower decision making and problem solving.
- To build relationship skills that foster connections in an online community.
- To practice strategies for healthy social and emotional well-being.
- To achieve a sense of personal accomplishment.
- To develop time management skills and perseverance.
- To refine written and verbal communication skills.
- To balance in-person responsibilities with reaching online learning goals.

Materials

Teaching in online, hybrid, or fusion contexts requires considerations of the materials available to the teacher and students. Just as specialty materials like instruments or sheet music are needed for classroom and ensemble environments, the hardware, software, and resources required for an online lesson are necessary to plan in advance.

Hardware

Hardware encompasses materials that are physical such as computers, tablets, smartphones, MIDI keyboards, musical instruments, microphones, cameras, WiFi, or headphones. These materials are the medium through which distance learning is possible. Being clear on what is needed for online lessons ensures that students know what is physically needed to engage with the content and that teachers, administrators, and guardians can fully address questions of equity and access to technology for students.

Software

Software encompasses digital materials that operate on devices including programs, apps, learning management systems, subscription services, or web-based tools. These are interactive systems that teachers and students manipulate to engage with online content and activities. Most software can be divided into 2 categories; native, meaning it must be downloaded/installed on a specific device and can be used off-line, or web-based, meaning it does not require download/installation and can be accessed online from any device. An example of native software would be GarageBand and an example of web-based software would be Google Music Lab. Researching the myriad software available is important to create engaging encounters with music for students in online contexts.

Resources

Resources are the content-specific items that will be used during a lesson such as websites, textbooks, PDFs, videos, audio, or databases. They can be accessed using the hardware and software described above, and they provide the information that students must access to be successful in the online learning environment.

Teachers must learn to use the hardware, software, and resources they plan to utilize for instruction in advance, and they should plan to provide students with structured, scaffolded guidance on how to use these materials during the lesson. This may include basic guidance such as navigating to a website or creating a username/password to more sophisticated procedures like composing within given parameters or creating a collaborative presentation with peers.

Assessing Instruction and Online Learning Outcomes

Assessment is an essential component of the teaching and learning experience. While assessments provide general accountability and can be used to calculate, assign, and defend grades, assessment and grading are not the same. Assessments serve to help the teacher monitor success, remediate as necessary, and assist students in navigating content and context in meaningful ways. Bernice McCarthy suggests five criteria for assessment. They are:

1. Evidence – How do we know?
2. Point of View – Whose perspective?
3. Connections – What is this related to?
4. Supposition – Might this be otherwise?
5. Relevance – How important is this? [3]

There three broad types of assessment. They are formative, summative, and integrative.

Formative Assessment
The first type of assessment is the *formative assessment*, which occurs as students "form" their learning during each lesson. It can be informal, and while it includes a student's ability to respond with correct answers, it also considers more nuanced aspects of learning such as student engagement, the glimmer in a student's eyes, their focus on the task, their enthusiasm, and so forth.

Formative assessment occurs when learners are making meaning of new content and connecting it to what they already know. Feedback to learners is prompt or immediate, enabling them to adjust their behavior and understandings right away. In addition, the teacher can quickly glean information from formative assessments to rethink instructional strategies, activities, and content based on student understanding and performance. As the most powerful type of assessment for improving student understanding and performance, examples of formative assessment might include an interactive synchronous/written discussion post; a warm-up, closure, or exit slip submitted online; an on-the-spot performance executed remotely in a breakout room; or a quiz completed with web-based software.

Summative Assessment
Summative assessment takes place at the end of a large chunk of learning. Students can use summative assessments to see where their performance lies compared to either a state/national standard or a group of students (usually a grade-level group, such as all 6th-graders nationally). Teachers and administrators can use these assessments to identify the strengths and weaknesses

of curriculum and instruction, with improvements affecting future students. Examples are traditional tests, but also include exhibitions of various kinds such as portfolios and performances. Summative assessments are almost always connected to grades as a means of providing formal feedback. Summative assessments online may take the form of an individual video performance, a composition submitted for formal feedback, written analysis, or an online collaborative presentation.

Integrative Assessment

Integrative assessment connects, completes, and conjoins formative and summative assessments. Teachers complete integrative assessments after the lesson, rehearsal, concert, unit, semester, or year is completed. Integrative assessment is a way for the teacher to consider formative and summative assessments together and to assess the success of their teaching. It focuses on the teacher's performance and finishes the assessment picture. Integrative assessment helps teachers know if students learned what they intended to teach them. For integrative assessment, the music teacher asks and answers the following questions:

1. In what ways did the instruction provide the information for students to answer the focusing question?
2. In what ways did students' individual and collective performance represent their intentions and coherently present their worldview?
3. In what ways did engagement with the instruction and content present evidence of a transformational change in the student's perception or self-awareness? In what ways did it transform the teacher's perception and self-awareness?
4. In what ways did the characteristics of online learning contribute to the success of this learning experience?

In addition to data from formative and summative assessments, student feedback can be a powerful tool for teachers to effectively complete integrative assessment. Providing students with opportunities online through synchronous discussion, guided feedback forms, or written discussion threads can provide valuable information for teachers to answer the questions of integrative assessment.

Process

In general, good lessons are rich in authentic activities. That means that children make music in ways that real musicians do when creating, responding to, or performing music. To foster authentic, transformative learning experiences for students, we have organized our lesson planning model into four main components that help to structure and sequence the lesson content in meaningful ways. Note that the four sections—**partner, present, personalize**, and **perform**—are not equal in length. Time is very different in an online environment, and incorporating various activities to best meet the goal of each section is key.

As presented in *Becoming Musical* (GIA, G-9556, available at GIAMusic.com), we advocate that teachers utilize the process portion of the lesson plan to develop students' musical understanding by integrating elements of musical imagination, musical intellect, musical

creativity, and musical performance throughout. We suggest including opportunities for students to engage with the artistic processes of creating, performing, responding, and connecting. In addition, the 21st-Century Skills of collaboration, communication, creativity, and critical thinking, as identified by Battelle for Kids' Partnership for 21st Century Learning, can provide helpful structure in designing the process portion of each lesson.

Partner

Begin the learning with something the students bring to the lesson. Include time for students to collaborate in virtual breakout rooms or together synchronously or on a discussion thread, and respond through sharing and online discussion. Start with what the students already know from their world outside the classroom.

Present

This part of the lesson includes the information students need to meet the behavioral objective or the tasks in student growth or learning objectives that some states require. Often, direct instruction is an effective strategy for teachers to present new information with a lecture, presentation, or handouts. Online, teachers may present this content in a synchronous class meeting or may make a video presentation for students to watch on their own time. The goal is to provide the instructive framework for students to create, perform, respond, and connect.

Personalize

Making personal connections with course content is a powerful way to foster long-lasting learning. This part of the lesson allows students to interact with the content in active ways that build ownership of the material. Many learners thrive when provided the opportunity to be creative and add something of themselves to the lesson. This section of the lesson is where the focus shifts from teacher-centered to student-centered learning, and this is a natural place to enact project-based learning. Students may work alone or collaboratively on short or long-term projects that provide opportunities to use the content acquired in the previous part of the lesson in meaningful and significant ways.

Perform

Whether face-to-face in a synchronous class, or one-on-one with the teacher via meeting or file submission, it is important that students share their work with others in the form of a presentation, virtual concert, or exhibition. Feedback from peers and the teacher can reinforce objectives that students have achieved, can provide suggestions for further growth, and can contribute to a student's positive emotional well-being.

Online Music Lesson Plan Template

Online Music Lesson Plan

Title of Lesson: _____

Teacher's Name: _____ Grade Level: _____

Learning Goals

What Learners will…

Be able to do (behavioral):

Understand (cognitive):

Encounter (experiential):

Construct meaning (constructivist):

Focusing Question

Online Learning Outcomes

Activities in this lesson serve to (complete the sentence)

Materials

Hardware:

Software:

Resources:

Process

Partner: *(Honor their world by beginning with an experience students bring to the lesson. Include time for students to collaborate and respond through sharing and discussion.)*

Present: *(Sequence the lesson steps and technological skills needed to use the resources and tools of the lesson. Take the learning from their world to the world of the classroom. Present the information and allow time for students to practice and respond. Engage critical thinking, problem posing, and problem solving.)*

Personalize: *(Make the learning personal to the students. Provide opportunities for students to create and be musicians on their own or in groups. Encourage collaboration, original thinking, and innovation.)*

Perform: *(Communicate and share the new learning as students perform through virtual presentation, demonstration, or exhibition.)*

Assessment

Formative

Summative

Integrative

Sample Lesson

Below is a sample lesson plan using the Online Music Lesson Plan template that Ryan taught during the spring of 2020 to High School students online.

Online Music Lesson Plan

Title of Lesson: <u>I Still Have a Dream</u>

Teacher's Name: <u>Ryan John</u>   Grade Level: <u>9-12 Chorus</u>

Learning Goals

What Learners will…

Be able to do (behavioral):
By the end of their presentation, students will be able to name 3 of the documents that inspired John Purifoy's piece "I Once Had a Dream" with a success rate of 80%.

Understand (cognitive):
Students will be able to explain how dynamics can represent emotions within a piece of music.

Encounter (experiential):
Students will work in groups to create a presentation based on research of a document of their choosing that inspired John Purifoy's piece, "I Once Had a Dream."

Construct meaning (constructivist):
Students will find new meaning in the ways that those with individual or collective power privilege or marginalize certain groups of people.

Focusing Question

In what ways do the contributions of those who came before us influence contemporary society?

Online Learning Outcomes

Activities in this lesson serve to (complete the sentence)
- instill ownership of knowledge acquisition and mastery.
- build relationship skills that foster connections in an online community.
- develop time management skills and follow-through.
- refine written and verbal communication skills.

Materials

Hardware:
Computer with camera/microphone, internet

Software:
Video conferencing software/account, web browser, MentiMeter, Google Slides, Google Forms

Resources:
- https://www.archives.gov/founding-docs/declaration-transcript
- https://bensguide.gpo.gov/j-america-my-country
- https://kinginstitute.stanford.edu/king-papers/documents/i-have-dream-address-delivered-march-washington-jobs-and-freedom
- https://www.youtube.com/watch?v=smEqnnklfYs
- https://copyrightalliance.org/ca_post/martin-luther-king-creator/
- https://www.politico.com/magazine/story/2015/01/selma-martin-luther-king-can-you-copyright-a-dream-114187

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Process

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Partner: *(Honor their world by beginning with an experience students bring to the lesson. Include time for students to collaborate and respond through sharing and discussion.)*

After students have begun learning *I Once Had a Dream* by John Purifoy, start the lesson by asking students to quietly read through the piece's text by John Jacobson on their own, focusing on the ideas and messages conveyed in the text. Ask them to brainstorm 3-5 themes or key words that they think best represent the intent of the piece. Provide the link to a prepared MentiMeter word cloud poll, and ask the students to submit their themes/words to the poll. Present the word cloud poll to the class as they complete the poll and watch as repeated words and themes grow larger within the word cloud in real time. Discuss the words that appear the largest as a group, thinking specifically about the context of our current world and social structures.

Present: *(Sequence the lesson steps and technological skills needed to use the resources and tools of the lesson. Take the learning from their world to the world of the classroom. Present the information and allow time for students to practice and respond. Engage critical thinking, problem posing, and problem solving.)*

Transition to a prepared presentation that will introduce the group project students will complete collaboratively. Explain that students will be choosing one of the 3 main documents that inspired the text for *I Once Had a Dream* for which they will create a 15-20 minute collaborative presentation. They can choose *The Declaration of Independence*, the song *America (My Country Tis of Thee)*, or Martin Luther King Jr.'s *I Have A Dream* address from the March on Washington. The presentations should include written information and images, but should also incorporate multimedia including audio or video along with opportunities for the rest of the class to engage actively. Students must include a reference list for the resources used in the presentation. Each presentation must address the following questions for the chosen document:

- *Who wrote it?*
- *When was it written?*
- *What was the context in which it was written?*

- Who was its target audience?
- What portions of it are used in "I Once Had a Dream?"
- How has it been used by different groups since it was written?
- What are other writings/speeches/songs referenced within it?
- Whose perspective/experience does it reflect well?
- Whose perspective/experience is omitted or ignored?
- If it were being written during present times, how would a modern-day version of this be
  different?

Provide a link to an online form where students can rank their choice of document to research and present. Before the next class period, review the form results and divide students into 3 groups that reflect their 1st or 2nd choice of document wherever possible.

Personalize: *(Make the learning personal to the students. Provide opportunities for students to create and be musicians on their own or in groups. Encourage collaboration, original thinking, and innovation.)*

Over the course of the next 2 class meetings, assign students to virtual breakout rooms with their group members to complete their research and create their presentations collaboratively. Once students are in their groups, visit each breakout room in rotation to ensure students know how to create a collaborative presentation using Google Slides or another presentation software and are working collaboratively through active discussion and sharing of resources. Ask students to share their presentation with the teacher as soon as it is created, and review the progress each group makes on their presentation during each class. Encourage discussion and collaboration as each slide is created and each question is addressed. Require students to complete a "dry run" of their presentation in their breakout rooms before the actual presentation in the following classes.

Perform: *(Communicate and share the new learning as students perform through virtual presentation, demonstration, or exhibition.)*

In the following classes, enable screen sharing for participants so students can present their research and findings to the entire class. One student should screenshare the presentation while each student in the group speaks up to present their area of expertise within the presentation. Allow time for feedback and questions after each presentation. Following the presentations, provide a prepared lesson on the copyright status of King's address and the adaptations that the composer implemented for all 3 documents referenced to be inclusive and follow guidelines of fair use. Discuss the concepts of inspiration versus appropriation in creative work and how these concepts are at play in Jacobson's text for Purifoy's piece. To conclude the project, ask students to complete a prepared reflection and feedback form that allows them to respond to guided reflection questions, to describe their own contributions to the presentation, and to provide feedback on their group members' contributions.

Assessment

Formative
- Review themes that emerge in the word cloud to ensure student understanding of the text.
- Observe group work in breakout rooms to provide guidance and suggestions when needed.
- Examine presentations in progress after group work classes to glean depth of research, reliability of sources, alignment to requirements, and clarity of presentation.

Summative
- Written feedback and formal grade for group presentations based on the formal presentation as well as content from the closing reflection/feedback form.

Integrative
- The teacher formally reflects on the complete lesson process with special attention to students' ability to answer the focusing questions, students' ability to convey their worldview, evidence of a change in the students' and teacher's perception or self-awareness, and the ways in which characteristics of online learning contributed to the success of the learning experience.

Professional Collaboration for
Gathering Online Resources

One challenge of planning instruction in music online is finding varied resources that are effective for delivering instruction in an engaging and meaningful way. To facilitate collaboration and the sharing of best practices among readers of this supplement, we have designed the following tools to share and gather helpful resources and tools that have been helpful in their own online teaching.

Review Resources Gathered

To review suggested resources that the authors and other readers have submitted, visit https://bit.ly/PIMviewresources or scan the QR code below using a smartphone camera.

Submit Resources to Include

If you have online resources that have been helpful in your own teaching that you would like to submit, visit https://bit.ly/PIMsubmitresources or scan the QR code below using a smartphone camera.

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