

Guided Reflection

SAMPLE: MUSIC Specialist, K-5

***Note: The reflection questions are different every year; therefore sample responses are not available. Responses for each educator will vary, depending on their unique experiences. A sample is provided for the chart in Section 2.**

Use this template to write your reflections of the work you accomplished in EDUX 9902. Your Guided Reflection must include all the sections. Please note that there is one required chart that needs to be completed in Section 2. Section 3 provides some course feedback to help us better meet your needs as a learner in future EDUX courses.

Please note, the Guided Reflection is **not** a **summary** of all your work, but a **synthesis** of the learning you engaged in throughout this course.

Section 1 - Guided Reflection Prompts

In 2-3 pages, thoughtfully answer the prompts below.

Answer each prompt independently. If you have collaborated with a colleague(s) for this course, please be sure that your answers are a unique reflection of what you have accomplished.

- 1. Based on your coursework this summer, reflect on how your professional practice will change for this coming school year, citing examples from your accomplishments in EDUX 9902.***
- 2. Explain how learner-centric professional development was relevant for you and will impact your students and/or professional learning community. Cite 2-3 specific examples.***
- 3. Share one learning experience connected to your goal(s) that was most meaningful for you.***

Section 2 - Standard(s) Alignment Reflection- Explain how your work in this course aligns with the standards.* (These should be academic standards and/or professional standards applicable to your work this summer).

***Note:** You may have done work with many standards. Select the 2-3 most applicable standards/areas of focus.

State/District Standards	Explain how your work in this course aligns with each standard.
<p>1.2: First Grade Music Standard: Creation of Music: 1. Compose, improvise and arrange short phrases using rhythm and/or pitch.</p>	<p>In each of the first grade units, I used the Kodaly Today curriculum to create much more scaffolded and frequent opportunities to invite students to improvise with known concepts.</p> <p>In each unit, each student will have the opportunity to improvise vocally or on an instrument in the whole group setting and compose through written means via the unit booklets during stations.</p>
<p>5.3.1 Fifth Grade Music Standard: Theory of Music: identify and demonstrate syncopated patterns</p>	<p>I revised my sequence from previous years to teach syncopation later in the year. The concept is complex so I broke it down into two components. The first is the kinesthetic and aural recognition of syncopation.</p> <p>In Unit 7, I combined the concept of listening for syncopation with the genre of Reggae music and guitar basics. Students will thus experience syncopation kinesthetically and aurally through a guitar strumming pattern “off the pulse.” I included many more group games like “Rock the Boat” as well where students “row” with rhythm sticks when they hear normal rhythms and rock side to side when they hear syncopated rhythms. Then in Unit 8, students will learn to read and play a common syncopated pattern that is three uneven sounds over two beats. I expanded my song and game list so that students will know multiple songs with this pattern in it before they label the pattern and move on to improvisation and composition with the pattern.</p>
<p>K.T.2: Kindergarten Music Standard: Theory Strand: 2. Identify and demonstrate tempo</p>	<p>In Unit 2 of Kindergarten, I designed five lessons to help Kindergartners experience</p>

and dynamic opposites.	dynamic opposites in multiple ways before labeling the dynamics as “loud and soft” or “piano and forte.” The reason is that many children confuse soft and loud with high and low. I begin the unit with kinesthetic experiences, then move to labeling our daytime and nighttime voices to bring aural awareness, students will then be asked to create visuals for daytime and nighttime voices and respond to songs they know by showing if they hear the song being sung in a daytime or nighttime voice. They will then label the concept, learn to spell the words loud and soft, and have multiple opportunities to improvise and compose using these dynamic opposites. This revision of my previous teaching is much more focused, more clear, and includes more repetition.
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Section 3 - Background Information and Course Feedback

Background Information

- How did you come to enroll in this course? (internet search, messaging from Dominican University, colleagues or friends, you have taken the course before, other).
- This is my _____ time participating in the summer course.

Course Feedback- *please select one.*

- What sets this course apart from other professional development experiences?
- What motivated you to take this course?
- We are spotlighting educator experiences on the EDUX website and/or in course materials. Please include a few sentences about your course experience that we could include for future course communication.