CREATING *HIGHLY EFFECTIVE* TEACHER/CONDUCTORS
Arkansas ACDA, July 19, 2016

Teacher Delivery in Rehearsal

I.   Enhance student engagement, enjoyment, and classroom management through appropriate <u>INSTRUCTIONAL PACE:</u>

       A   Teaching Pattern Model (1-2-3)
            1.   Requires task analysis by teacher
            2.   High student engagement
   3.   Effective use of feedback

       B.   Kodaly rehearsal model that changes activities ~7 times

<u>Kodaly Rehearsal Plan (Choksy)</u>

Warm up	10 minutes	inner hearing, solfege drill, conducting
Vocal technique	5 minutes	intonation, solfege
Most difficult piece	15 minutes	development of parts
Polish, memorize	10 minutes	vowels, dynamic scheme, memorize
Reading new piece	10 minutes	board rhythms, signing, find patterns
Favorite piece	5 minutes	work phrases, enjoy singing

<u>TRANSLATION TO DEVELOPMENTAL CHORAL REHEARSAL</u>

[7 activity changes can affect instructional pace, which can affect classroom management]
    Warm up (vocal technique, vowels, tone)
    Skill Building (aural drills/games, sight reading, conducting, creating)
    Song #1 = most complex (the hardest task of the day)
    Song #2 = continued work (some successful outcomes)
    Song #3 = moderately complex (#1, several days later)
    Song #4 = polishing work (many successful outcomes)
    Closing = Fun or favorite song, solo and/or small group opportunities
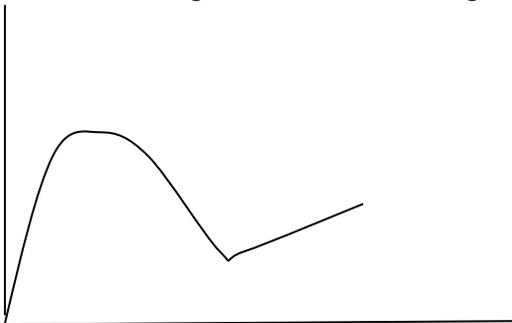
Operational Definitions of Teaching Patterns

Components of Teaching Patterns:

Teacher Presentations (1):
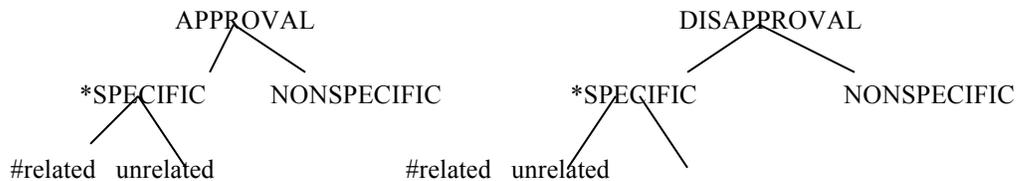
1a   ACADEMIC MUSICAL TASK PRESENTATION (talking about music or performance aspects, including modeling by the teacher or piano, or questions)

1d   DIRECTIONS (giving directions regarding who will, or where to sing/play, counting beats, usually ending in "ready, go", questioning)

1s   SOCIAL TASK PRESENTATION (presenting rules of behavior, moving students around in the room, etc.)

1o   OFF TASK STATEMENTS (unnecessary and irrelevant comments, such as talking to oneself, interruptions, etc.)

Student Responses (2):

2p   PERFORMANCE (entire ensemble, sections, or individuals, singing or playing)

2v   VERBAL (ensemble members asking or answering a question, or making a   statement, or spoken performance, such as rhythmic reading, text speaking, or spoken solfege)

2nv   NONVERBAL (ensemble members nodding heads, raising hands, or moving in response to teacher instruction)

Reinforcement(3):

3a   VERBAL/NONVERBAL APPROVAL (positive response to student behavior)

3d   VERBAL/NONVERBAL DISAPPROVAL (negative response to student behavior)

```
            APPROVAL                        DISAPPROVAL

        *SPECIFIC    NONSPECIFIC        *SPECIFIC        NONSPECIFIC

    #related  unrelated            #related  unrelated
```

_____

*Specific = Exact feedback containing musical information

 Nonspecific = vague feedback containing no musical information (cheerleading)

#Related = Feedback associated with the "1" presented by the teacher

  Unrelated = Feedback NOT related to the "1" presented by the teacher