**Videotape Analysis and Reflection Statement**

Name: Andrew Sloniker Placement # 1 Video # 1

Date of Video: 10/04/11 Task: #3 – Full Lesson with Ensemble

Address the following items in detailed statements. Use examples and illustrations from the video when necessary.

**Planning:**

1. What were the goals objectives for this lesson as stated in your plan?
2. Describe the degree to which you accomplished your goals.

**Execution of the Plan:**

1. What are some of your personal idiosyncrasies? How can you address them as you grow as a teacher?
2. What did you do/not do to set the tone for learning? Would you do anything differently? If so, what?
3. Focus on your questioning. What did you notice in terms of the quality of your questioning? Frequency? Levels? Response/feedback to students? Cite examples.
4. How well did you engage ALL learners in this lesson? Would you change anything about the participation? If so, what would you do differently?
5. What are your greatest strengths in the delivery of this lesson?
6. What areas in this lesson need attention and improvement?
7. On a scale of 1 (weakest) to 10 (strongest), rate your overall effectiveness as a teacher in this experience. Defend your rating with examples.
8. For videos 2, 3, and 4: Describe the differences you are seeing in yourself as a teacher.

Andrew Sloniker

10/04/11

MusEd 350

Dr. Inks

Video Reflection #1 (Task 3)

Video Reflection #1 (Task 3)

 Going into this lesson I had a couple goals I wanted to accomplish. My main focus was around having my students play more musically. One of the biggest things I have noticed thus far at Muncie Central is time spent on mechanics versus time spent playing musically. Overall I believe these goals were met and can be extended even farther if given time. One thing I was unable to do in my high school program was to play a broad range of literature just like Amazing Grace. The opportunity to teach this to an actual ensemble is has now given me the chance to utilize musicianship in a way I did not experience much while at the secondary level.

After watching my video reflection I have noticed a couple things that I now realize I could approach better as I am on the podium. One of the biggest thing I can improve on is talking louder to my ensemble. It is very noticeable if I am watching my video and having difficulty hearing myself speak then my percussion students are going to have a much harder time hearing. Another item I noticed was my ability to connect with the ensemble. I must be able to get them involved in the lesson more while trying to educate. Anybody can get on the podium and wave a baton but it really matters how engaged your students are within that lesson.

 Overall the lesson just seemed boring. Amazing Grace by Frank Ticheli is a beautiful piece of music. There were opportunities I should have taken to get students more active. Perhaps by asking what the song means to them, or providing a bit of history on the work would be a good beginning to get students more involved. We need to as educators assess students not only formally through tests and such but also through informal opportunities that may arise while on the podium. By asking students more questions based around technical aspects of the piece (melody, rhythm, chordal, harmony) I can begin to get a better understanding of what students know and understand.

 One of my better strengths in this lesson was my ability to keep the ensemble playing. Eugene Corporon from North Texas University once told an ensemble I was in that one of the greatest faults of band directors is that they may talk too much. I tried to engage my learners by giving them the opportunity to make music for themselves. A large bulk of my lesson focuses around how musical the piece actually is. Letting the students make some of the calls really made for a better final product. Right now as a teacher I need to understand that nerves come and go. While I am on the podium I must know that I am there to teach my students. Being more confident in my teaching and taking more charge of the lesson will be beneficial to me in the long run. Hopefully these are experiences that I can take with me in the future.

 Overall I would give my lesson between an 8-9. There were obvious nervous mistakes made. Like I have previously stated these are things that will get easier with time and experience. I want my students to have the ability to make their own music with guidance from me. I should not always be controlling the output from the ensemble. It is a two way street. Understanding this will help take me a long way in the future.

Andrew Sloniker

10/04/11

MusEd 350

Dr. Inks/Clay Arnett

Warm-Up

Task 3 – Full Lesson

Goals/Objectives

* The ensemble will be able to play the given warm up with reasonable accuracy
* The ensemble will have a better understanding of the style Frank Ticheli’s Amazing Grace should be played in
* The ensemble will work on mechanical issues as well as inflecting their own musicianship into playing the piece.

Procedure:

* Warm Up Pg. 4 (pg. 19 in Conductors Score)
	+ Long Tone 1A
	+ Long Tone 1B
	+ Both at a mf
* Scale Exercise
	+ Bb Concert Scale
	+ Using the rhythm pattern: Quarter, Quarter 4 Sixteenth Notes, Quarter the students will play up and down the concert scale using a variety of articulations
		- Staccato
		- Legato
		- Marcato
	+ Will not repeat the top note
* Chorale
	+ Pg 30 (260 in Conductors Score)
	+ Focus on having students following the conductors cues
* Tuning Process
	+ Bb
	+ A
	+ Clarinet Tuning
	+ Bb-F Chord Tuning
* Amazing Grace
	+ One Full Run Through
	+ Go Back to beginning and talk about style of piece
		- Musical
		- Flowing
		- “Like a Feather”
* Low Brass Measure 25 – High Note Accuracy to Low Note
* Confidence in entrances from 1-33
* Large Crescendos into 33
* At 43 the sixteenth/eighth note should not be too harsh. Go back and play separately and then work on sixteenth notes in upper woodwinds
* From 47-70 just play attacks
	+ Confidence in entrances
	+ Understand key relationships
	+ Correct articulations
* M. 70 begins large crescendo to 91. Don’t peak too early and don’t die out too early after 91
* Work on instruments that come in on the and of 1 in m. 91. Intonation may be a problem
* Isolate chords at 101 have students listen to them
* Bassoons at M. 98. Isolate
* Any other noticeable errors that come up may be addressed at this point
* I would like to complete one final run through to complete the class period.

Assessment

* Formal
	+ There will be no formal assessment within this lesson
* Informal
	+ Students will be monitored on their ability to perform the given lesson accurately. Students who may struggle may need assistance if needed throughout.