

2nd Grade UDL Lesson Plan

Lesson Title: Mi-Re-Do Creation Incorporating *I Bought Me A Cat*

Grade Level: 2nd Grade

Number of Classes Needed for Lesson: 1-2

Objective: Create and perform a melodic pattern using Mi-Re-Do to represent an animal in the song 'Bought Me A Cat' using voices or pitched percussion

The California Arts Standards for Music:

Anchor Standard: Generate and Conceptualize artistic ideas and work (2.MU:Cr1)

- a. Improvise **rhythmic** and melodic **patterns** and **musical ideas** for a specific **purpose**.
- b. Generate **musical** patterns and **ideas** within the **context** of a given **tonality** (such as major and minor) and **meter** (such as duple and triple).

Anchor Standard: Organize and Develop artistic ideas and work (2.MU:Cr2)

- a. **Demonstrate** and explain personal reasons for selecting patterns and ideas for music that represent **expressive intent**.
- b. Use **iconic** or **standard notation** and/or recording technology to combine, sequence, and document personal **musical ideas**.

Anchor Standard: Refine and complete artistic work (2.MU:Cr3.2)

Convey **expressive intent** for a specific **purpose** by **presenting** a final version of personal **musical ideas** to peers or informal audience.

Prior Learning Connections: Students are familiar with the song "I Bought Me A Cat." Students have sung, played, and labeled melodic patterns using Mi-Re-Do (MRD) and are also comfortable with 4-beat rhythm patterns that feature TA, TITI, and TOO rhythms. Additionally, student have had experiences playing Mi-Re-Do patterns on mallet percussion.

Differentiation/Accommodations:

- **Represented Disabilities in Class:**
 - Autism, Developmental Delay, SLD-Reading, Health (ADHD)
- **Other Student Needs:**
 - 504 - Generalized Anxiety Disorder (Executive functioning weakness)
 - Prep new material. Provide breaks when needed

Assessment: Criteria Chart

Lesson Process:

1. Teacher (T) and Students (S) review *I Bought Me A Cat*. S are encouraged to sing and do the movements for the animal parts. T and S sing the song again, this time for each animal, T sings a Mi-Re-Do (MRD) pattern and S echo back. S may sing and or hand sign the pattern back to the teacher.
2. T asks S to help create a MRD pattern to sing for an animal. T displays one of the rhythm visuals from the rhythm bank. T and S review rhythm then S suggest MRD Solfege syllables for each rhythm. T and S sing pattern as the new sound for that animal.
3. T and S repeat the process above, but this time add a pitched percussion instrument (xylophone). T and S create and sing the pattern, the T models performing pattern on the xylophone. T displays Solfege-To-Mallet Visual and models how to transfer Solfege syllables to mallet notes. Select S volunteers take turns attempting the model pattern.
4. T introduces MRD pattern creation to S. S working alone, or in groups of 2 select an animal and a laminated rhythm card from the Ta-TiTi-Too Rhythm Bank. S practice the rhythm then assign Solfege syllables to each sound. S can sing the patterns or play them on a xylophone. S can write the syllables on the spaces below the notes, or use colored circles that match the bars on the mallet instrument and the Solfege-to-Mallets Visual displayed in the room. S are to try 4 different MRD patterns before deciding on a final pattern for their rhythm and animal (~8min). A timer is displayed to help students manage their time. T floats to monitor S progress and address any pitch or rhythm related errors S make be making.
5. S decide on final pattern, write it on their card, and determine whether they will sing, show the signs, play, or some combination of the three. They then prepare their part for the song. A timer is used to focus S attention. (~2min)
6. T leads S through song again. This time, when each animal is sung, that group performs their newly created MRD pattern as part of the song.
7. Instruments, Animals, and MRD Patterns are placed as stations around the room. S move in groups from one station to another to read, sing, sign, and play each other's patterns.
8. S return to their seats and discuss with T their thoughts and experiences. "Which animal pattern did you like the best? Which one reminded you most of the animal it represented? Why did you make your pattern the way you did? If you could change something about your pattern, what would it be?"

Materials Needed:

- Orff Xylophones/Metallophones (or other melodic percussion)
- Animal Visuals
- Laminated Rhythm Cards (Ta/TiTi/Too) with spaces for Solfege Syllables

- Dry Erase Markers
- Red, Orange, and Yellow colored circles
- Solfege-to-Mallet Notes Visual
- Visual Timer

Notes/Reflection: In future versions of this lesson, I would have trimmed down the rhythms available to just 2-4 key rhythms so that more of the focus could be put on the Solfege. I also would include more experiences singing Solfege assigned to the rhythms as a group first, before transferring it to the instruments and working in groups.

UDL Principles:

- **Multiple Means of Engagement**
 - Choice of singing and/or playing instruments
 - Displayed timer for self-management
 - Writing the melodic patterns
 - Choice of group or independent work
 - Use of familiar song and choice of animals
- **Multiple Means of Representation**
 - Solfege patterns are sung, used with hand signs, and written on the board
 - Rhythms for patterns displayed on board and with cards
 - Use of color to represent solfege
- **Multiple Means of Action and Expression**
 - Use of color or written solfege
 - Choice of Performance (singing/playing/signing)
 - Choice of Rhythmic Complexity