KODÁLY PEDAGOGY LEVEL II

INSTRUCTIONS FOR FULFILLING VIDEOTAPE REQUIREMENT

Satisfactory completion of Level II and Level III videotapes are requirements that must be met in order to receive the Kodály certificate endorsed by the Organization of American Kodály Educators (OAKE). Requirements are as follows:

Level II: Students in Level II teacher training are asked to submit short videotape (VHS/DVD format) teaching segments as assigned for observation and written critique by the pedagogy teacher. The final segment should show a complete lesson 20-45 minutes or normal lesson length.

Level III: Students must submit a videotape (VHS/DVD format) of a complete lesson 25-45 minutes in length, or normal lesson length during Level III study and no later than Oct 30 following the level summer course work. Videotapes/DVDs must be accompanied by a typed lesson plan and self-critique containing the information requested in I-IV. Please submit the taped lessons to the corresponding level pedagogy teacher.

LESSON PLAN INSTRUCTIONS

I. Background Information
   Include this information at the beginning of your written lesson plan.
   A. The Teacher
      1. Your name
      2. Levels of Kodály methodology you have completed
      3. Institution where each level was completed
      4. Names of pedagogy teachers
   
   B. The School
      1. Name
      2. Location
      3. Socio-Economic make-up
      4. Number of years you have been teaching at this school

   C. The Class
      1. Grade Level
      2. Number of years you have been their music teacher
      3. Number of lessons per week
      4. Length of typical lesson
      5. Date this lesson was taught

   D. What the students know
      1. rhythmic, melodic ,and formal concepts and elements
      2. grade level at which each of these items was introduced

II. Objectives and Materials
   State the following in a complete, yet concise manner.

   A. Instructional Objectives/Goals: The teacher’s objectives for the lesson, e.g.
      To practice fa
      To practice tam – ti
      To prepare ti
B. Behavioral Objectives: Observable behaviors by which the students will demonstrate accomplishment of the desired instructional objectives.

- sing, in tune songs using fa and ti
- read from staff notation a familiar song using fa
- identify a new sound by signaling on the correct word
- write a 16-beat rhythmic composition using 4-beat motive cards

C. Repertoire: List all music used in the lesson and sources from which these songs/pieces were chosen.

D. Materials: visuals, objects, manipulatives. Include information relating to flashcards, chalkboard examples, charts, etc shown or used by the teacher/students during the lesson.

III. The Lesson
Design and type your lesson in complete detail with your training in mind. You may use Abbreviations e.g., T= Teacher; P= pupils; ½ P= half the class; R= Rhythm; M= Melody.

You must provide a key for such abbreviations and detailed lesson plan model that demonstrates your knowledge, comprehension and application of the work you have learned in a Kodály teacher training program.

IV. Self-Critique of Video Lesson
View the videotape/DVD. Reflect, assess and write a critique of your lesson and your teaching of it. You should include the following areas, but are not limited to these areas, nor this particular order in your discussion.

A. Musicality
B. Balance of Activity Type: Singing, Playing, Thinking, Reading, Writing, etc.
C. Alternating periods of Concentration and Relaxation
D. Logical Sequence of Songs
E. Logical Sequence of Activity
F. Musical Transitions between Lesson Segments
G. Pacing
H. Appropriate Repertoire (tonality/keyplacement, tempi and position of element in the song for abstraction
I. Appropriate Use of Visual Aids and Manipulatives
J. Classroom Management/Discipline
K. Error Detection and Correction (teacher and/or students)

L. Curricular Areas: (Check those areas that you have used in your lesson)

1. _____ Singing/Vocal Development
2. _____ Movement
3. _____ Memory
4. _____ Rhythmic Work
5. _____ Melodic Work
6. _____ Form Analysis
7. _____ Listening
8. _____ Reading
9. _____ Writing
10. _____ Inner Hearing
11. _____ Improvisation
12. _____ Part work
13. _____ Instrument Experience
14. _____ Conducting
15. _____ Composition
16. _____ Style
17. _____ Expressive Elements
18. _____ Harmony

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