

Teaching dictation to improve sight-reading skills

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Abstract: The purpose of this study was to determine whether instruction in rhythmic dictation training can improve students' sight-reading performance. Before the intervention, students took a short pretest that gauged their sight-reading abilities. Over the course of three lessons, students participated in ten minute segments that focused on rhythmic dictation. After the three intervention lessons, the students took a posttest that measured whether or not there was an improvement in sight-reading abilities. Students also completed a feedback form to describe what they liked and did not like about the lessons as well as reasons for why. The data showed a significant, moderately-large increase in students' sight-reading scores after dictation instruction.

Introduction and Justification

The National Association for Music Education (NAfME) and the Maryland State Music Standards explicitly state that students in general music courses should be taught how to create, analyze, present, and respond to music (NAfME, 2014; Maryland State Department of Education, 2016). One of the ways students can demonstrate their musical abilities is through sight-singing or sight-reading. In just a short time, students look at a piece they have never seen before, analyze and audiate what the piece should sound like, and perform the selection. Having the ability to sight-sing well allows students to quickly learn the outline of a song so that they can focus on adding musicality to a piece. However, this skill must be taught to students in a way that connects it to the music-making process.

Students and professional musicians alike often struggle with sight-reading skills and work hard to improve them. Many researchers have looked into what interventions could be used to help support students and their efforts to improve their sight-reading skills. However, most have small sample sizes which are not able to show if the intervention tested was able to significantly improve students' sight-singing abilities, and most studies' participants were college students seeking a degree in music. One of the interventions that have shown promise is teaching dictation skills alongside sight-reading. Dictation is a process where a teacher plays, sings, or claps a segment of music and students have to determine and notate what the teacher performed.

By determining whether or not training in dictation can improve sight-singing skills, and doing so in a primary school classroom, we can discover dictation's relationship with sight-reading, and begin to understand the pedagogy of these skills in the primary grades.

General Relationship Between Sight-Reading and Other Musical Skills

Mishra (2014a, 2014b) conducted meta-analyses to examine factors and interventions that influence students' ability to sight-read. In the first, factor-focused study, the researcher looked at all the ways that demographics (e.g. age, how early they were

exposed to sight-reading, personality) and interventions (e.g. improvisation, practice, ear training) correlate. After cataloging and synthesizing all of the findings from the selected studies, Mishra (2014b) focused on what interventions showed the most promise to improve students' sight-reading skills. For this more narrow look at the publications, she found that teaching aural skills, synonymous with sight-reading, had the greatest effect on sight-reading ability, and was significant.

The Connection Between Aural Skills and Sight-Reading

Earney (2008) stressed the fundamental importance of rhythm in music, and how most issues in sight-reading are rhythmic. However, they seemed skeptical of how it would impact melodic sight-reading abilities. Mishra (2016) on the other hand, found that students receiving rhythm-focused interventions (e.g. counting, movement, and drills) significantly improved their sight-reading skills, and that teaching a method of counting rhythms showed the most improvement.

Audiation is a term created by Gordon (1995) meaning "the ability to hear and to comprehend music for which the sound is not physically present (as in recall), is no longer physically present (as in listening), or may never have been physically present (as in creativity and improvisation)" (p. 8). Hiatt and Cross (2006) describe how much they value and emphasise audiation in their classrooms in an effort to improve their student's sight-reading and performances. This is a common practice in music classrooms, and is the focus of many programs. To be successful in sight-reading, students need to be able to refer to past musical examples to provide a mental picture of what the new piece should sound like before they attempt to perform it.

Research Determining the Relationship Between Aural Skills and Sight-Singing Ability

Previous research suggests that the development of aural skills may improve students' sight-singing abilities. After examining two years of scores of a nationally distributed standardized music test, Rogers (2012, 2013) found a moderate positive correlation between aural skills scores and sight-singing scores. In action research studies, incorporating aural skills into lessons has been found to improve students' sight-reading skills, but with a small effect (Norris 2003). However, it should be noted that other researchers have found that when testing improvement against a control group without any, although the increase in scores was higher in the group that received aural training, there was no statistically significant difference between the control and experimental groups' scores (Earney 2008; Potts 2009; Sheldon 1998). In all, it appears that supporting students' aural skills may aid in their ability to read music, but it may not be the only way to do so.

Present Study

The purpose of this study was to determine whether instruction in rhythmic dictation training can improve students' sight-reading performance.

1. To what extent does rhythmic dictation instruction influence students' rhythmic sight-reading?
2. What benefits and downsides do students describe regarding rhythmic dictation instruction?

Methods

Description of Sample/ Context

This research took place across three third-grade general music classrooms in a Title-1 public school in a rural Maryland county. The classes consisted of a total of 43 students including students with IEPs and 504 plans, students whose first language is not English, and general education students.

Because this action research was carried out across third grade general music classrooms, I focused on rhythmic activities only. Understanding rhythms is the first step to reading music, and after understanding this concept students can then add the concept of pitch to begin creating melodies. Elementary general music students are not expected to sight-read melodic compositions. However, they have been participating in rhythmic instruction including sight-reading beginning in kindergarten. Although some instruction in dictation has been occasionally included in a is not typically included in any Elementary or Secondary curriculum.

Intervention

For three weeks, third grade students participated in approximately 10 minutes of dictation instruction incorporated into their skills-based lesson sequence *Appendix A*. For the first lesson, students represented rhythms that I clapped by sitting on chairs in the front of the classroom. The second lesson had students represent the given pattern by using popsicle sticks to introduce the concept of stick notation. And during the final lesson, students used their knowledge of stick notation to write the dictated rhythms on individual whiteboards while adding the proper heads to each stem.

Type of Methods

This was a mixed-methods study. I used quantitative methods to measure the effect of dictation instruction on students' sight-reading performance. I used this approach because I wanted to be able to compare sight-reading accuracy during the students' pre- and posttests. To evaluate the students' experience during the intervention period, I used qualitative methods. I wanted students to be able to describe the benefits and downsides of the intervention in their own words.

Data Collection

Before starting the intervention, students individually took a pretest *Appendix B* that measured sight-reading accuracy before any dictation had taken place. Students individually left music class to complete these. I provided them with a four-measure sight-reading exercise in common time. Research has shown that allowing students 30 seconds to evaluate music before sight-reading increases students' scores (Killian & Henry, 2005), so after explaining the procedures, I flipped over the pretest which included four measures of rhythmic examples, and gave students 30 seconds to look over the exercise. After this period, I established the tempo at $\text{♩} = 60$, and students attempted to sight-read the piece. After the student left, I marked anything the student got wrong on a score sheet *Appendix C*, and calculated their score.

After the intervention period, students completed an identical posttest measuring sight-reading accuracy as well as a questionnaire *Appendix D* asking them for feedback on

their experiences during the intervention. The questionnaire was designed to elicit feedback from students on what they thought the benefits and downsides of the intervention were. The questions were open-ended, and students completed this at the end of the intervention period.

Table 1:

Research Questions and Data Sources

Research questions	Data source
To what extent does rhythmic dictation instruction influence students' rhythmic sight-reading?	Sight-reading pretest and posttest
What benefits and downsides do students describe regarding rhythmic dictation instruction?	Open-ended questionnaire following instruction

Data Analysis

To determine the effect of dictation instruction on students' sight-reading performance, I used a paired *t*-test to compare scores before and after instruction. Effect sizes were measured using Cohen's *d*. And to evaluate students' responses on the questionnaire, I used first and second-level codes to evaluate patterns in their open-ended responses and tallied their yes and no responses.

Validity Concerns

I used intercoder reliability to ensure that my coding of student's responses to feedback questions were accurate. I had a fellow researcher from the cohort sort the feedback students provided to determine whether the responses were actually organized.

Results

To what extent does rhythmic dictation instruction influence students' rhythmic sight-reading?

A paired-t test comparing students sightreading pretest and posttest score showed that there was a statistically significant moderately large increase in students' rhythmic sightreading abilities. The average increase in score was 2.4 points out of a possible perfect score of 16, and the largest increase in score was 13 points. Only one student achieved a perfect score during the pretest. However, nineteen students scored a perfect score on the posttest.

Table 1

Paired Two-Tailed T-Test Comparing Sightreading Pretest and Posttest Scores

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>p</i>	<i>d</i>
Pretest	43	11.13	3.04	0.00016	0.748
Posttest	43	13.56	3.44	-	-

One unintended observation that I made during the posttesting processes was that students were identifying their mistakes and correcting them. No student during the pretesting process were able to identify their mistakes while clapping the given rhythms. However, 7 students were able to read the given rhythms, clap the rhythms, and go the extra step of comparing their performance to an audiated version of the rhythms.

What benefits and downsides do students describe regarding rhythmic dictation instruction?

40 students responded to the open-ended questionnaire to give feedback on the series of dictation lessons. 90% of students reported enjoying the lessons. Students who gave feedback said they enjoyed the lessons because they liked making music (50%), because of the activities (72.5%), or because it clarified musical concepts (34.2%). However, students reported disliking the activities because they were difficult (22.5%), they did not get along with their peers (15.4%), at least one lesson bored them (7.5%), or they did not like the activities (35.7%).

Table 2

Feedback on Dictation Activities from the Open-Ended Questionnaire

Student Responses	Number of Students	Percentage of Students
Enjoyed dictation lessons	36	90%
because of making music	20	50%
because of the activities	29	72.5%
because of they were clarifying	13	34.2%
Did not enjoy dictation lessons	4	10%
because of difficulty	9	22.5%
because of peers	6	15.4%
because of boredom	3	7.5%
because of the activities	10	35.7%

Discussion of Results

These findings of this action research show support for using dictation to support students' sightreading growth. Previous studies had shown significant increase in abilities when engaged in dictation, but the increase was small (Norris 2003) or could not be detected against a control group (Earney 2008; Potts 2009; Sheldon 1998). My action research showed a statistically significant moderately large improvement in sight-reading abilities.

My framework was based on the assumption that the processes of sightreading and dictation are connected by a process called audiation, and was supported by the research of Earney (2008), Mirshra (2016), and Rogers (2012, 2013). All found at least a significant moderate correlation between dictation and sightreading abilities. Throughout my intervention I emphasized the importance of "thinking the music in your head" to the students in order to strengthen this audiation connection, which seemed to work based on the posttest results as well as the students' new ability to identify the mistakes they made while performing.

Conclusions and Implications

Sightreading can be a difficult skill to learn, and based on this research, learning dictation alongside sightreading can help support students and clarify difficult parts of the skill. It can also be an enjoyable way to focus on improving audiation skills.

Limitations

Attendance is truly the largest limitation of this study. Many students were absent during the three classes the intervention took place, as well as the pretest and posttests. The amount of students who were present for all parts of the intervention were slim, and had no doubt impacted the scores and feedback at the end of the intervention.

Implications

This action research shows that using dictation is an effective support for teaching elementary school students how to sightread in the context of the general music classroom. Incorporating dictation into the collection of rhythmic activities students participate in throughout the year could help differentiate activities and to help students reach their goals through the school year's curriculum.

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Appendix

Appendix A: Dictation Lesson Sequence

<i>Dictation Lesson #1</i>			
Intern Name:	Carolyn Colina	School/Mentor:	Elementary School
Content Area:	General Music	Grade /Level:	3-5 (Intermediate)
Unit/Theme:	Dictation/ Audiation Skills	Lesson: #1 Date: January 3, 4, 6	
Lesson Context/Setup <i>What skills and knowledge do you expect students to already have in place before you start the lesson? What do you need to prepare for the lesson?</i>			
Prior Knowledge	Declarative	Students have previously learned how to read and perform rhythms verbally and kinesthetically.	
	Procedural	Students should be able to listen and follow directions given by the teacher to complete the activity.	
Prior Prep	Materials	Four chairs at the front of the room	
	Setup (e.g., tech)	Four chairs at the front of the room	
Aligning Objectives, Assessments, Activities, and Procedures <i>What will students know and be able to do as a result of this lesson? How will you know they have met the expectations?</i>			
Common Core Curriculum Standards	Anchor Standard 7: Perceive and analyze artistic work. Anchor Standard 9: Apply criteria to evaluate artistic work.		
Terminal Objective Enabling Objectives	SWBAT <i>E:P-2:1: With teacher guidance, use standard and/or iconic notation or recording technology to create and document personal musical ideas.</i> <i>E:P-2:2: In response to teacher prompts, describe the use of musical elements and contexts</i> <i>E:P-2:1: When listening to music, identify the musical elements in the performance and show through drawing, writing, or discussion how they may reflect the creative intent.</i>		
Assessment for Learning	Yes/No Can the students correctly portray the given rhythms?		
Special Needs Student Accommodations Special Education: Gifted and Talented: English Learners: Other as Indicated:	Behavioral Management: I rely heavily on proximity praise, choice theory, and planned ignoring. If the situation allows or requires, one-on-one conversations with students will be used to help understand the student's behavior. Learning Modalities		

Dictation Lesson #1	
	Students will be taught how to dictate rhythms through explicit scaffolding. Students will listen, repeat with kinesthetic supports, and physically represent the rhythm with manipulatives.
Warm-up	<p>Beginning of Class:</p> <p><i>Outside of the classroom:</i> Welcome, class! If you have any bags, lunchboxes, or jackets go ahead and place them on this wall. With walking feet and voice level zero (<i>quiet finger to mouth</i>), come inside and find your assigned spot (makes a circle with hands) on the floor. If you understood all of that, can you give me a thumbs up (<i>thumbs up</i>)?</p> <p><i>Inside of the classroom at the front of the room:</i> Good morning/afternoon ladies and gentlemen. <i>Group response:</i> Good morning/afternoon, Miss Colina! I am going to call roll. Raise your hand and say here when I call your name, and feel free to correct me if I don't pronounce it correctly.</p>
Objective/Bridge/Transition	<div style="text-align: right; border: 1px solid black; padding: 2px;">Time: a few seconds</div> <p>Yesterday...(revisit and reconnect to prior lesson as appropriate for continuity) Today...(verbally state the learning objective written on the board, set a purpose, and establish the relevance of the lesson)</p> <p>Introduction of Lesson Sequence: Before we left for winter break, we learned a lot about a composer named Rossini. Now that we are back, we are going to move into a skills based-lesson. We are going to learn about hand signs and rhythms, and work on "Seasons of Love" today.</p>
Content Exploration and Practice	<div style="text-align: right; border: 1px solid black; padding: 2px;">Timing 10-15 min.</div> <p>Dictation Activity 1: Musical Chairs Kinesthetic Representation of Rhythmic Ideas Today we are going to do a rhythm game that's a bit different than what we've done before. In the past, I would give you a written rhythm to clap, but today we are going to do it backwards! I'm going to clap a rhythm, and you have to tell me what I clapped!</p> <p>Listen - Echo - Show</p> <p>I will clap a rhythm, then I want you to echo with musical clapping. <i>Modeling</i> Now I want you to use these chairs to show me what I clapped. <i>Explanation of the chairs and how to use them:</i> 1 Chair = 1 Beat 1 person in a chair = Quarter 2 people in a chair = Eighth 1 person covering 2 chairs = Half Note Empty chair = Rest</p> <p>Procedure:</p> <ul style="list-style-type: none"> - Teacher claps rhythm - Students echos rhythm - Teacher choses students to become the "notes" - Student "notes" decide how they should arrange themselves

	- If doing well, students take the teacher’s role and give the initial rhythm for dictation.
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Dictation Lesson #2			
Intern Name:	Carolyn Colina	School/Mentor:	Elementary School
Content Area:	General Music	Grade /Level:	3-5 (Intermediate)
Unit/Theme:	Dictation/ Audiation Skills	Lesson: #2 Date: January 5, 9, 11	
Lesson Context/Setup			
<i>What skills and knowledge do you expect students to already have in place before you start the lesson? What do you need to prepare for the lesson?</i>			
Prior Knowledge	Declarative	Students have previously learned how to read and perform rhythms verbally and kinesthetically. In the last lesson, students began exploring the process of dictation.	
	Procedural	Students should be able to listen and follow directions given by the teacher to complete the activity.	
Prior Prep	Materials	Popsicle sticks in bags	
	Setup (e.g., tech)	Powerpoint	
Aligning Objectives, Assessments, Activities, and Procedures			
<i>What will students know and be able to do as a result of this lesson? How will you know they have met the expectations?</i>			
Common Core Curriculum Standards	Anchor Standard 7: Perceive and analyze artistic work. Anchor Standard 9: Apply criteria to evaluate artistic work.		
Terminal Objective Enabling Objectives	SWBAT <i>E:P-2:1: With teacher guidance, use standard and/or iconic notation or recording technology to create and document personal musical ideas.</i> <i>E:P-2:2: In response to teacher prompts, describe the use of musical elements and contexts</i> <i>E:P-2:1: When listening to music, identify the musical elements in the performance and show through drawing, writing, or discussion how they may reflect the creative intent.</i>		
Assessment for Learning	Yes/No Can the students correctly portray the given rhythms? Individual Assessment (w/ Peer & Teacher Scaffolding) Can students accurately portray rhythms using stick notation with popsicle sticks.		
Special Needs Student Accommodations Special Education: Gifted and Talented: English Learners: Other as Indicated:	Behavioral Management: I rely heavily on proximity praise, choice theory, and planned ignoring. If the situation allows or requires, one-on-one conversations with students will be used to help understand the student’s behavior. Learning Modalities Students will be taught how to dictate rhythms through explicit scaffolding. Students will listen, repeat with kinesthetic supports, and represent the rhythm using manipulatives.		

Common Core Curriculum Standards	Popsicle Stick Rhythms
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THE LESSON PLAN: Instructional Flow/Content Exploration and Practice	
Warm-up	<p>Beginning of Class:</p> <p><i>Outside of the classroom:</i> Welcome, class! If you have any bags, lunchboxes, or jackets go ahead and place them on this wall. With walking feet and voice level zero (<i>quiet finger to mouth</i>), come inside and find your assigned spot (makes a circle with hands) on the floor. If you understood all of that, can you give me a thumbs up (<i>thumbs up</i>)?</p> <p><i>Inside of the classroom at the front of the room:</i> Good morning/afternoon ladies and gentlemen. <i>Group response:</i> Good morning/afternoon, Miss Colina! I am going to call roll. Raise your hand and say here when I call your name, and feel free to correct me if I don't pronounce it correctly.</p>
Objective/Bridge/Transition	<div style="text-align: right; border: 1px solid black; padding: 2px; width: fit-content; margin: 0 auto;">Time: A few seconds</div> <p>Yesterday...(revisit and reconnect to prior lesson as appropriate for continuity) Today...(verbally state the learning objective written on the board, set a purpose, and establish the relevance of the lesson)</p> <p>Introduction of Lesson Sequence: Today we are going to continue practicing our hand signs and rhythms, and we will also work on "Seasons of Love".</p>
Content Exploration and Practice	<div style="text-align: right; border: 1px solid black; padding: 2px; width: fit-content; margin: 0 auto;">Timing 10-15 min</div> <p>Dictation Activity 2: Popsicle Stick Notation We are giving you bags full of popsicle sticks. Do not bring them out until I tell you.</p> <p>Just like the last lesson, you will listen to me clap a rhythm and then you will echo it. This time in order to show the rhythm you will use the popsicle sticks.</p> <p>Any time you hear a "T" sound like "ta or ti" you put down a stick. After that you connect any "ti's" to the "ta" before it. This is called stick notation. It works like this: <i>Modeling</i></p> <p>Let's practice it a few times, and then put it all together!</p> <p>Procedure:</p> <ul style="list-style-type: none"> - Teacher claps rhythm - Students echo rhythm - Students arrange popsicle sticks in stick notation. - If doing well, students take the teacher's role and give the initial rhythm for dictation. - If doing well, we can add in half notes to the given rhythms.

<i>Dictation Lesson #3</i>			
Intern Name:	Carolyn Colina	School/Mentor:	Elementary School
Content Area:	General Music	Grade /Level:	3-5 (Intermediate)
Unit/Theme:	Dictation/ Audiation Skills	Lesson: #3 Date: January 10,12, 20	
Lesson Context/Setup <i>What skills and knowledge do you expect students to already have in place before you start the lesson?</i> <i>What do you need to prepare for the lesson?</i>			
Prior Knowledge	Declarative	Students have previously learned how to read and perform rhythms verbally and kinesthetically. In the last lesson, students began exploring the process of dictation.	
	Procedural	Students should be able to listen and follow directions given by the teacher to complete the activity.	
Prior Prep	Materials	White boards, Markers and Erasers	
	Setup (e.g., tech)	None used for this lesson	
Aligning Objectives, Assessments, Activities, and Procedures <i>What will students know and be able to do as a result of this lesson? How will you know they have met the expectations?</i>			
Common Core Curriculum Standards	Anchor Standard 7: Perceive and analyze artistic work. Anchor Standard 9: Apply criteria to evaluate artistic work.		
Terminal Objective Enabling Objectives	SWBAT <i>E:P-2:1: With teacher guidance, use standard and/or iconic notation or recording technology to create and document personal musical ideas.</i> <i>E:P-2:2: In response to teacher prompts, describe the use of musical elements and contexts</i> <i>E:P-2:1: When listening to music, identify the musical elements in the performance and show through drawing, writing, or discussion how they may reflect the creative intent.</i>		
Assessment for Learning	Yes/No Can the students correctly portray the given rhythms? Individual Assessment (w/ Peer & Teacher Scaffolding) Can students accurately portray rhythms using stick notation on their white boards.		
Special Needs Student Accommodations Special Education: Gifted and Talented: English Learners: Other as Indicated:	Behavioral Management: I rely heavily on proximity praise, choice theory, and planned ignoring. If the situation allows or requires, one-on-one conversations with students will be used to help understand the student's behavior.		

	<p>Learning Modalities Students will be taught how to dictate rhythms through explicit scaffolding. Students will listen, repeat with kinesthetic supports, and represent the rhythm using manipulatives.</p>
<p>Warm-up</p>	<p>Beginning of Class:</p> <p><i>Outside of the classroom:</i> Welcome, class! If you have any bags, lunchboxes, or jackets go ahead and place them on this wall. With walking feet and voice level zero (<i>quiet finger to mouth</i>), come inside and find your assigned spot (makes a circle with hands) on the floor. If you understood all of that, can you give me a thumbs up (<i>thumbs up</i>)?</p> <p><i>Inside of the classroom at the front of the room:</i> Good morning/afternoon ladies and gentlemen. <i>Group response:</i> Good morning/afternoon, Miss Colina! I am going to call roll. Raise your hand and say here when I call your name, and feel free to correct me if I don't pronounce it correctly.</p>
<p>Objective/Bridge/Transition</p>	<p style="text-align: right; border: 1px solid black; padding: 2px;">Time: a few seconds</p> <p>Introduction of Lesson Sequence:</p> <p>Last few times we met, we learned how to do rhythms backwards. What were our three steps to do that?</p> <p>Listen - Echo - Show</p> <p>Today we are going to take what we learned with the popsicle sticks, and use it with whiteboards instead today.</p>
<p>Content Exploration and Practice</p>	<p style="text-align: right; border: 1px solid black; padding: 2px;">Timing 10-15 min:</p> <p>Dictation Activity 3: Whiteboard Notation</p> <p>I am going to hand out whiteboards, markers, and erasers. Markers should only be used on the white boards. If I see the markers, boards, or erasers being thrown, hit, or anything that it is not intended to be used as, I will take it.</p> <p>We will follow the same three steps for dictation: Listen - Echo - Show</p> <p>I will clap the rhythm, you will echo it, and then you will show me the way to write it.</p> <p>We will use the same stick notation as before but this time we will use the white board to show it.</p> <p>Lets review how to do stick notation: Modeling</p> <ol style="list-style-type: none"> 1. Define the parts of a note. (Use vocab throughout the lesson.) 2. Lay out and complete steps. <ol style="list-style-type: none"> a. How many stems do I need? (Number of claps in the rhythm) b. Which stems need to be connected by flags? (TaTi's) c. Determine proper heads. (Filled in or Empty)* <p>*Depending on how well the class is doing, this can either be included initially or added as an extension.</p> <p>Procedure:</p> <ul style="list-style-type: none"> - Teacher claps rhythm - Students echos rhythm - Students write rhythms in stick notation. - If doing well, students take the teacher's role and give the initial rhythm for dictation. - If doing well, we can add half notes to the rhythm set.

Appendix C: Evaluation Form

Rhythm Check-In A Score Sheet:

_____ / 16

	Measure 1	Measure 2	Measure 3	Measure 4
Beat 1				
Beat 1.5				
Beat 2				
Beat 2.5				
Beat 3				
Beat 3.5				
Beat 4				
Beat 4.5				



Rhythm Check-In B Score Sheet:

_____ / 16

	Measure 1	Measure 2	Measure 3	Measure 4
Beat 1				
Beat 1.5				
Beat 2				
Beat 2.5				
Beat 3				
Beat 3.5				
Beat 4				
Beat 4.5				



Appendix D: Feedback Questionnaire

Dictation Lessons Feedback:

1. Were our dictation lessons helpful to you? Why or why not?

2. One thing I enjoyed in dictation was _____ .
Why?

3. One thing I did not enjoy in dictation was _____ .
Why?
