

Curriculum Framework for Performing Arts

School: Sussex Academy of Arts and Sciences

Curricular Tool: NA

Course: GLEE!

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
Unit One: Many Voices But One Sound - Singing Together as a Chorus (Sample Unit Provided) Timeline: 6 weeks			
<p>Standard 1: Singing independently and with others, a varied repertoire of music.</p> <p>1.2(E) -Sing on pitch within the appropriate singing range</p> <p>1.3(E) -Sing on pitch in rhythm while applying a steady beat</p> <p>1.4(E) -Sing demonstrating proper posture and breathing</p> <p>1.5(E) -Sing demonstrating proper vocal technique</p> <p>1.6(E) -Sing expressively utilizing dynamics and phrasing</p> <p>1.9(E) -Sing in groups in response to gestures of a conductor</p> <p>1.12 -Sing music in 2 and 3 parts</p> <p>1.13(P,E)- -Sing in groups and vocal timbres</p> <p>1.14(P,E)- -Sing a repertoire of songs representing different genres, styles and languages</p>	<p>A voice is a tool which when used according to the rules and apart from the rules can move others' emotions and/or communicate meaning.</p> <p>Singing in a choir is different from singing as a soloist.</p> <p>Choirs must listen to each other as they sing to ensure blend and balance.</p> <p>Expression of a song is demonstrated through the use of tone and changes in vowels and dynamics.</p>	<p><u>Essential Questions:</u></p> <p>What does proper breathing look/feel like?</p> <p>Why is it important to breathe correctly while singing?</p> <p>What are the physical characteristics necessary for good breath support?</p> <p>How are balance and blend achieved within a choir?</p> <p>How do dynamics affect the mood of a song?</p> <p>How do expressive elements communicate an idea and/or feeling in a song?</p> <p><u>Learning Targets:</u></p> <p>Exhibit proper breathing while singing</p> <p>Sing with open throat and a relaxed jaw</p> <p>Listen and identify various tone colors.</p>	<p><u>Suggested Formative Assessments</u></p> <ul style="list-style-type: none"> • Teacher observations • Homework assignments • Vocabulary • Participation rubric • Assessment of solo and small group performances using a rubric • Peer assessment of performance using a rubric • Assessments used to scaffold performance project development <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Tests on music theory and vocabulary

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<p>1.15(P,E)- -Sing expressively with phrasing, dynamics and stylistic interpretation</p> <p>1.16(P,E)- -Sing music in 4 parts with and without accompaniment</p> <p>1.17(P,E)- -Sing a repertoire of choral literature with expression and technical accuracy including songs performed from memory.</p> <p>5.4(E) -Read a single line of an instrumental or vocal part</p> <p>5.8(P,E) -Read an instrumental or vocal score</p> <p>5.10(P, E) -Read simple melodies</p>		<p>Produce lighter and darker, fatter and thinner vocal qualities through shaping lips and mouth.</p> <p>Identify their voice part by range sung and follow that part in a score</p> <p>Perform with proper balance within a choir</p> <p>Perform with proper blend within the choir</p> <p>Shape vowels correctly while singing</p> <p>Students will use dance to accompany musical performances</p>	
<p>Unit Two: Properly Using Your Voice (Sample Unit Provided) Timeline : 6 weeks</p>			
<p>Standard 1: Singing independently and with others, a varied repertoire of music.</p> <p>1.2 (E)-Sing on pitch within the appropriate singing range</p> <p>1.4(E) -Sing demonstrating proper posture and breathing</p> <p>1.5(E) -Sing demonstrating proper vocal technique</p> <p>5.1(E) -Identify and define standard notation symbols</p>	<p>A voice is a tool which when used according to the rules and apart from the rules can move others' emotions and/or communicate meaning.</p> <p>In order to engage in an ensemble one must be both a performer and a listener with the ability to react.</p> <p>To become a skilled performer requires persistence.</p> <p>Written music is open to individual interpretation.</p> <p>Music has a universal language.</p>	<p>Essential Questions:</p> <p>What is solfege and how do we use it to read music?</p> <p>Why is sight reading important to musicians?</p> <p>To what extent does participation in a vocal ensemble impact the performance of the ensemble?</p> <p>When is music deliberate and when is it spontaneous?</p>	<p>Informal:</p> <ul style="list-style-type: none"> • Teacher observations • Homework • Vocabulary • Performance evaluation • Informal assessment of student's performance • Use of questioning during whole group instruction <p>Formal Assessment:</p> <ul style="list-style-type: none"> • Unit exams • Mid-term exams • Final exams • Written quiz on identifying notes

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<p>5.3(E) -Read melodic notation</p> <p>5.4(E) -Read a single line of an instrumental or vocal part</p> <p>5.5(E) Notate symbols and terms for meter and rhythm</p> <p>5.6(E) Notate symbols for pitch</p> <p>5.9(P, E) -Read unfamiliar music with tonal and rhythmic accuracy</p>		<p><u>Learning Targets:</u> Listen and identify various tone colors.</p> <p>Produce lighter and darker, fatter and thinner vocal qualities through shaping lips and mouth.</p> <p>Identify their voice part by range sung and follow that part in a score</p> <p>Shape vowels correctly while singing</p> <p>Recognize a scale as a series of notes</p> <p>Sing the C major scale using “do re mi” etc.</p> <p>Identify each step of the major scale using do, re, mi, fa, so, la, ti, do</p> <p>Sing the major scale with accuracy</p> <p>Demonstrate the use of hand-signs</p> <p>Demonstrate proper singing posture, breath control and support</p>	<p>both in the Treble and Bass clefs, as well as a quiz on applying Solfege to the C Major Scale</p>
<p>Unit Three: Music Appreciation and Analysis Timeline: 4 weeks</p>			
<p>Standard 6: Listen to, describing and analyzing music and musical performances 6.1(E) -Express changes and contrasts in music through</p>	<p>A voice is a tool which when used according to the rules and apart from the rules can move others’ emotions and/or communicate meaning.</p>	<p><u>Essential Questions:</u> When is sound considered music? How does the concept of quality relate to musical performance?</p>	<p><u>Suggested Formative Assessments</u></p> <ul style="list-style-type: none"> • Teacher observations • Homework assignments • Vocabulary • Participation rubric

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<p>movement</p> <p>6.3(E) -Identify and classify voices by range and quality</p> <p>6.4(E) -Identify and describe basic music forms</p> <p>6.5(E) -Identify and describe common instrumental and vocal ensembles</p> <p>6.6(E) -Express through verbal and non-verbal means various styles/ genres of music</p> <p>6.7 (P, E) -Identify the elements of music within a musical composition</p> <p>6.8 (P, E) -Analyze form including theme and variation, basic binary, tertiary and rondo forms, and more complex forms</p> <p>6.9(P, E) -Identify and explain compositional devices and techniques use</p> <p>Standard 7: Evaluating music and musical performances</p> <p>7.1(E) -Express personal preferences for specific musical styles</p> <p>7.3(E) -Explain personal music preferences using appropriate</p>	<p>In order to engage in an ensemble one must be both a performer and a listener with the ability to react.</p> <p>To become a skilled performer requires persistence.</p> <p>Written music is open to individual interpretation.</p> <p>To become a skilled performer requires persistence.</p>	<p>Is the historical context important to listening and/or analyzing music?</p> <p>Should you hear a performance to understand or appreciate it?</p> <p>Is it necessary to be able to hear to appreciate music?</p> <p>What influences the development of a personal aesthetic?</p> <p>How influential is the taste of the time, and why?</p> <p>To what extent is dissonant music a product of our undeveloped taste?</p> <p>On what basis can music be compared and contrasted?</p> <p>When is sound considered music?</p> <p>How does the concept of quality relate to musical performance?</p> <p>Why learn the historical context prior to evaluating music?</p> <p>Should you hear a performance to understand or appreciate it?</p> <p>Is it necessary to hear to appreciate musical performance?</p> <p>What are the advantages and disadvantages of live performance?</p>	<ul style="list-style-type: none"> • Assessment of solo and small group performances using a rubric • Peer assessment of performance using a rubric • Assessments used to scaffold performance project development <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Tests on music theory and vocabulary • Projects involving the development of musical performances • Performance assessments using a rubric • Students watch videotape of their performance(s) and write a critical evaluation of the performance using appropriate vocabulary and terminology. Within the written evaluation, students identify their own criteria for what makes a performance “good” or in need of improvement and then analyze their and others’ performance using that independently set criteria.

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<p>terminology</p> <p>7.4(P, E) -Discuss and evaluate the relationship between music and human emotions</p> <p>7.5(P, E) -Develop and apply criteria for evaluating compositions and performances</p> <p>7.6(P, E) -Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing</p> <p>7.7(P, E) -Critically evaluate one's own musical creations</p> <p>7.8(P, E) -Critically evaluate the compositions, arrangements, and improvisations of others by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement</p>		<p><u>Learning Targets:</u></p> <p>Students will be able to demonstrate good posture and breathing position while standing on risers.</p> <p>Students will be able to follow a conductor</p> <p>Students will understand the importance of using effective facial expression while singing</p> <p>Students will be able to describe the elements of effective stage presence. Students will be able to demonstrate what proper performance etiquette looks like.</p>	
<p>Unit Five: Music in History Timeline: 6 weeks</p>			
<p>Standard 8: Making connections between music, the other arts and other curricular areas</p> <p>8.1(E) -Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of</p>	<p>Music is mathematical. It is rhythmically based on the subdivisions of time into fractions that must be performed instantaneously.</p> <p>Music is world language. Most of the descriptive terms are in Italian, German or French; and the notation is</p>	<p><u>Essential Questions:</u></p> <p>How important has music been in history?</p> <p>To what extent do musicians break down social norms?</p> <p>To what extent is participation in</p>	<p><u>Suggested Formative Assessments</u></p> <ul style="list-style-type: none"> • Teacher observations • Homework assignments • Vocabulary • Participation rubric • Assessment of solo and small group performances using a rubric • Peer assessment of performance

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<p>the arts including music</p> <p>8.2(P, E) -Make connections with other disciplines as they relate to music</p> <p>8.3(P, E) -Illustrate ways in which the principles and subject matter of other curricular areas are interrelated to music</p> <p>8.5 (P, E) -Compare and contrast artistic themes across cultures, history</p> <p>Standard 9: Understanding music in relation to diverse cultures, times and place</p> <p>9.1(E) -Identify and describe the roles of musicians in various historical periods, cultures, genre and styles</p> <p>9.2(E) -Listen to music from various periods and diverse cultures by genre or style</p> <p>9.3(E) -Describe how elements of music are used in various historical periods, cultures, genres and styles</p> <p>9.4(E) -Identify sources of American music genres; trace the evolution of those genres and well-known musicians associated with them</p>	<p>a highly developed kind of shorthand that uses symbols to represent ideas.</p> <p>Music is a study and reflection of society. Music reflects the environment and times of its creation.</p> <p>Music has aesthetic, kinesthetic and affective characteristics. It requires coordination of fingers, hands, arms, lip, cheek and facial muscles in addition to extraordinary control of the diaphragmatic, back, stomach and chest muscles which respond instantly to the sound the ear hears and the mind interprets.</p> <p>Music is art. It allows a human being to integrate many techniques and use them to create emotion.</p> <p>Music is science. It is exact, specific and demands exact acoustics. A conductor's full score is a chart, a graph that indicates frequencies, intensities, volume changes, melody and harmony all at once and with the exact control of time.</p> <p>Music complements other art forms.</p> <p>Music is one form of artistic expression</p> <p>People communicate about their culture through music.</p> <p>Changes in history cause changes in</p>	<p>music education an important part of one's comprehensive education?</p> <p>To what extent does learning in the arts contribute to a student's cognitive ability?</p> <p>Does art influence life or does life influence art?</p> <p>To what extent have changes in technology influenced music?</p> <p>To what extent do musicians influence society?</p> <p>To what extent does society influence musicians?</p> <p>Under what conditions should music be preserved to accurately insure the composer's intentions?</p> <p>To what extent does music play a role in culture?</p> <p>To what extent does music influence social change?</p> <p>On what basis can music be compared and contrasted?</p> <p>To what extent does music affect the world community?</p> <p>How can music be used to reflect the similarities and differences among cultures?</p>	<p>using a rubric</p> <ul style="list-style-type: none"> • Assessments used to scaffold performance project development <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Tests on music theory and vocabulary • Projects involving the development of musical performances • Performance assessments using a rubric

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<p>9.5(E) -Classify and describe distinguishing characteristics of representative music genres and styles from various cultures and historical periods</p> <p>** Delaware Dance standards used in association with performances.</p> <p>Standard 5: Demonstrating and understanding dance in various cultures and historical Periods</p> <p>5.1(E) -Perform folk dances from various cultures</p> <p>5.2(E) -Perform a broad spectrum of American historical folk, social and/or theatrical dances</p> <p>5.10(P, E) -Adapt and elaborate on a multicultural dance of a different time or culture; sharing the dance and it's context with peers</p>	<p>music.</p> <p>Music as a form of expression becomes part of the history and culture.</p> <p>Cultures utilize their natural resources to produce music.</p> <p>A culture's music reflects its values.</p> <p>Dance is evident in many cultures, times and places.</p>	<p>To what extent is dance timeless?</p> <p>To what extent is it very history-bound?</p> <p><u>Learning Targets:</u></p> <p>Students will be able to actively listen and communicate regarding the music.</p> <p>Students will be able to use the knowledge gained to communicate the meaning of the music.</p> <p>Students will be able to describe what makes the audience an integral part of any performance.</p> <p>Students will understand that musical taste is subjective and based on personal preferences.</p> <p>Students will be able to understand the music's connection to math.</p> <p>Students will be able to describe how music is a world language.</p> <p>Students will demonstrate music's connection to art and artistic expression.</p> <p>Students will be able to describe the cultural impact music has on a society.</p>	

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		Students will be able to discuss how Blues, Ragtime and Jazz became a part of America's musical foundation.	
Unit Three: Performing as a Professional Chorus (Sample Unit Provided) Timeline: 12 weeks			
<p>Standard 1: Singing independently and with others, a varied repertoire of music.</p> <p>1.2(E) -Sing on pitch within the appropriate singing range</p> <p>1.5(E) -Sing demonstrating proper vocal technique</p> <p>1.6(E) -Sing expressively utilizing dynamics and phrasing</p> <p>1.9(E) -Sing in groups in response to gestures of a conductor</p> <p>1.13(P,E) -Sing in groups and vocal timbres</p> <p>1.14(P,E) -Sing a repertoire of songs representing different genres, styles and languages</p> <p>1.15(P,E) -Sing expressively with phrasing, dynamics and stylistic interpretation</p> <p>1.16(P,E) -Sing music in 4 parts with and without accompaniment</p> <p>1.17(P,E) -Sing a repertoire of</p>	<p>A voice is a tool which when used according to the rules and apart from the rules can move others' emotions and/or communicate meaning.</p> <p>In order to engage in an ensemble one must be both a performer and a listener with the ability to react.</p> <p>To become a skilled performer requires persistence.</p> <p>Dance requires an entire repertoire of movement.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>A musical performance is not only about sounding good, it is about <i>looking</i> good as well.</p> <p>Participating in a choir and using knowledge of musical skills in a singing performance can help build self- esteem and confidence.</p> <p>Demonstrating respect for a performance, both on and off the stage, can foster a deep appreciation</p>	<p>Essential Questions:</p> <p>When does singing go from mere repetition or imitation to creative and artful performance?</p> <p>To what extent does participation in a vocal ensemble impact the performance of the ensemble?</p> <p>To what extent is dance more than a human trait?</p> <p>When does movement become dance?</p> <p>What is the role of the conductor in musical interpretation?</p> <p>Why do manners and etiquette matter to a chorus member?</p> <p>What do you want the audience to feel when you are performing?</p> <p>Learning Targets:</p> <p>Exhibit proper breathing while singing</p> <p>Produce lighter and darker, fatter and</p>	<p>Suggested Formative Assessments</p> <ul style="list-style-type: none"> • Teacher observations • Homework assignments • Vocabulary • Participation rubric • Assessment of solo and small group performances using a rubric • Peer assessment of performance using a rubric • Assessments used to scaffold performance project development <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Tests on music theory and vocabulary • Projects involving the development of musical performances • Performance assessments using a rubric

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<p>choral literature with expression and technical accuracy including songs performed from memory.</p> <p>6.1 Express changes and contrasts in music through movement</p> <p>6.7 Identify the elements of music within a musical composition</p> <p>6.9 Identify and explain compositional devices and techniques used in a musical work</p> <p>** Delaware Dance standards used in association with performances.</p> <p>Standard 1: Identifying and demonstrating movement elements and skills in performance</p> <p>1.2(E) -Demonstrate accuracy in moving to a musical beat and responding to changes in tempo</p> <p>1.6(E) -Execute basic movement phrases individually and in a Group</p> <p>1.8(E) -Memorize and reproduce extended sequence</p> <p>1.11(E) -Demonstrate the ability to remember extended movement Sequences</p>	<p>for other performers.</p>	<p>thinner vocal qualities through shaping lips and mouth.</p> <p>Identify their voice part by range sung and follow that part in a score</p> <p>Perform with proper balance within a choir</p> <p>Perform with proper blend within the choir</p> <p>Shape vowels correctly while singing</p> <p>Students will use dance to accompany musical performances</p> <p>Exhibit good singing posture</p> <p>Follow a conductor</p> <p>Use facial expressions effectively while singing</p> <p>Perform with proper performance manners and etiquette</p>	

Curriculum Framework for Band/Orchestra

School: Sussex Preparatory Academy

Curricular Tool: N/A

Course: N/A

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
Unit One: Skills for Performing as a Group Timeline : September to November			
<p>2.2/E -Perform on pitched and unpitched instruments in rhythm while applying a steady beat</p> <p>2.3/E-Perform rhythm accompaniments by ear</p> <p>2.4/E-Perform tonal accompaniments by ear</p> <p>2.5/E-Perform melodies by ear using a melodic instrument</p> <p>2.6/E-Perform with proper posture and breathing</p> <p>2.7/E-Perform with proper instrument technique</p> <p>2.8 /E- Perform in groups in response to gestures of a conductor</p> <p>2.9/E-Perform an independent part in an ensemble setting</p> <p>2.10/E-Perform music representing diverse genres and styles</p>	<p>Understanding and refinement of basic playing techniques to enhance performance.</p> <p>Learning how to demonstrate good tone production will enable you to perform better on your own instrument.</p> <p>Expression of a song is demonstrated through the use of tone and changes in dynamics.</p> <p>Musical elements such as articulation, dynamics, and tone quality are necessary for a good performance.</p> <p>Knowledge of scales and fingering patterns enable students to perform at a higher level.</p> <p>Ensembles must listen</p>	<p>Essential Questions:</p> <p>What does it take to play in band/orchestra?</p> <p>What is expected of me as an individual component of the ensemble?</p> <p>What are the essentials of good playing posture?</p> <p>What are the physical characteristics necessary for good breath support?</p> <p>What does proper breathing look/feel like?</p> <p>How is a good sound of a concert band/orchestra achieved?</p> <p>How can we improve our individual music skills on our instrument?</p> <p>What is good intonation and how do we achieve it?</p> <p>How are balance and blend achieved within the ensemble?</p> <p>Why is it important to learn and practice scales?</p> <p>What is musical articulation and how does it affect the music?</p> <p>How is a performance different than a rehearsal?</p> <p>What is the role of the conductor, and what must the performance do to ensure they are following the conductor?</p> <p>What is the value of creating music?</p>	<p>Suggested Formative Assessments:</p> <p>Teacher observation of:</p> <ul style="list-style-type: none"> • Students exhibiting proper breathing while singing • Singing with open throat • Relaxed jaw • Listening and identifying various tone colors • Produce lighter and darker, fatter and thinner vocal qualities through shaping lips and mouth • Identify their voice part by range sung and follow that part in a score • Shape vowels correctly while singing • Successfully sing 2 part music of beginner difficulty, while incorporating all the music skills and techniques studied • Students will complete journal reflections on the music of the different cultures, either by writing their own thoughts, or by answering specific questions posed by the teacher. • Use of questioning during whole group instruction <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • The teacher will listen to the

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<p>5.1/E-Identify and define standard notation symbols</p> <p>5.2/E-Read rhythmic notation</p> <p>5.3/E-Read melodic notation</p> <p>5.4/E-Read a single line of an instrumental or vocal part</p> <p>5.8D/P/E-Read an instrumental or vocal score</p> <p>5.9 D/P/E-Read unfamiliar music with tonal and rhythmic accuracy</p> <p>5.10 D/P/E-Read simple melodies in 2 or more clefs</p> <p>6.2/E-Identify and classify instruments according to family</p> <p>6.5/E-Identify and describe common instrumental and vocal ensembles</p>	<p>to each other as they play to ensure blend and balance</p> <p>Certain behaviors and skills may contribute to producing a good performance</p> <p>Composing is a form of communication provides a method of self expression.</p> <p>Composing rhythms and songs provides a deeper understanding of the form and structure of music and reflect the time period and culture of the composer.</p> <p>Improvising with music and movement enhances the development of creativity.</p> <p>Evaluation and self - evaluation is a critical component for improving and appreciating the aesthetics of a performance.</p> <p>Variations in melody, rhythm, tempo and dynamics, instruments</p>	<p>How can you use technology to compose music?</p> <p>Learn the basics of a music notation program(Sibelius or Finale are recommended)</p> <p><u>Learning Targets:</u> Demonstrate responsible behavior by keeping and organizing their own music folder.</p> <p>Caring for music department physical facilities and equipment.</p> <p>Being a responsible and contributing member at every rehearsal.</p> <p>Identify the proper instrumentation and set up of a wind ensemble.</p> <p>Demonstrate proper posture and playing position for their own particular instrument.</p> <p>Reacting appropriately at various musical activities and events.</p> <p>Define and demonstrate proper tone quality as it relates to their individual instrument.</p> <p>Produce a quality tone using proper breath support and articulation.</p> <p>Produce a gradual extension of range with increasing flexibility and facility.</p> <p>Demonstrate a scope of dynamic range without distortion of tone quality.</p> <p>Develop characteristics of a mature sound; vibrato, resonance, color, and timbre.</p> <p>Demonstrate knowledge of differences between melodic and harmonic passages.</p> <p>Understand the dynamic range in relation to group</p>	<p>students' perform 15-20 measures of musical selections in groups of 4-6 students. The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually.</p> <ul style="list-style-type: none"> • Rubrics • Singing assessments on sight-reading in the keys of C, G, and D major with Solfege • Written assessments on identifying notes both in the Treble and Bass clefs, and music vocabulary and symbols. • Exit tickets where students are asked to complete exit tickets as to their grasp of the enduring understandings, essential questions, and objectives of each lesson. • Singing assessments on sight-reading in the key of C major (+ relative minors) with Solfege

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	<p>help to define music.</p> <p>Comparing and contrasting various styles of music can deepen the understanding of how music styles are collaborative.</p>	<p>instrumentation and size.</p> <p>Identify good and bad intonation by listening.</p> <p>Identify key signature for the following major scales: Concert Bb, Eb, Ab</p> <p>Identify fingerings for the above scales</p> <p>Perform scales in select rhythm pattern and tempo</p> <p>Identify note duration for select rhythms</p> <p>Perform selected rhythm studies in tempo</p> <p>Breathe in time and in unison with ensemble</p> <p>Identify and demonstrate staccato, legato, marcato, accents, and sforzando articulations.</p> <p>Attach notes together, hold notes for proper duration, release notes in unison</p> <p>Identify and perform the following articulations in music: tongue, slur, staccato, accent, legato</p> <p>Develop the ability to improvise rhythmic variations on familiar songs</p> <p>Develop the necessary skills for composing short songs</p> <p>Identify key signature for the following major scales: Concert F, C, G</p> <p>Identify fingerings for the above scales</p>	
<p>Unit Two: Performance Timeline: December</p>			
<p>2.11/E-Perform in groups with blend and balance</p> <p>2.12 P/E-Perform expressively with phrasing, dynamics and</p>	<p>Understanding and refinement of basic playing techniques to</p>	<p><u>Essential Questions:</u> What is expected of me as an individual component of the ensemble?</p>	<p><u>Suggested Formative Assessment:</u></p> <ul style="list-style-type: none"> • Informal assessment of student's performance • Perform with proper balance within a choir

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>stylistic interpretation</p> <p>2.13P/E-Perform a repertoire of instrumental literature with expression and technical accuracy on a pitched or unpitched instrument</p>	<p>enhance performance.</p> <p>Ensembles must listen to each other as they play to ensure blend and balance.</p> <p>Musical elements such as articulation, dynamics, and tone quality are necessary for a good performance.</p> <p>Participating in and observing music and its performance is enriching spiritually, emotionally, and cognitively.</p> <p>Evaluation and self - evaluation is a critical component for improving and appreciating the aesthetics of a performance.</p> <p>Listening to and analyzing music helps to develop an appreciation of how music relates to a person's environment and culture.</p> <p>Certain behaviors and skills may contribute to producing a good</p>	<p>How is a performance different than a rehearsal?</p> <p>Why is producing a good performance important?</p> <p>Why do non-musical things like behavior affect the quality performance?</p> <p>Why is it important to perform for others?</p> <p>What do you want the audience to feel when you are performing?</p> <p>What manners are expected by a performer?</p> <p>What s the role of the conductor, and what must the performance do to ensure they are following the conductor?</p> <p>How are balance and blend achieved within the ensemble?</p> <p>How does self-evaluation improve one's own performance?</p> <p>How do expressive elements communicate an idea and/or feeling in a song?</p> <p>How can evaluating a music performance help to improve your own performance?</p> <p><u>Learning Targets:</u></p> <p>Being a responsible and contributing member at every rehearsal.</p> <p>Demonstrate proper posture and playing position for their own particular instrument.</p> <p>Reacting appropriately at various musical activities and events.</p> <p>Perform scales in select rhythm pattern and tempo</p>	<p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Teacher will video tape the choir's performance at a rehearsal two weeks prior to concert, and then again at the concert. He/she will then watch the performances, and evaluate each student using a rubric. • The teacher will listen to the students' perform 15-20 measures of musical selections in groups of 4-6 students. The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually. • Singing assessments on sight-reading in ALL MAJOR/MINOR KEYS with Solfege

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
	performance	Identify note duration for select rhythms Breathe in time and in unison with ensemble Approach and leave the performance area in silence Demonstrate proper stage presence. Demonstrate proper stage etiquette. Follow conductor cues and gestures. Attach notes together, hold notes for proper duration, release notes in unison. Develop performance goals	
Unit Three: Genre Study Timeline: January-April			
<p>6.6/E-Express through verbal and non-verbal means various styles/ genres of music</p> <p>6.7/E-Identify the elements of music within a musical composition</p> <p>6.2/E-Identify and classify instruments according to family</p> <p>6.7/E-Identify the elements of music within a musical composition</p> <p>7.1/E-Express personal preferences for specific musical styles</p> <p>7.2/E-Identify ways for evaluating compositions and performances</p>	<p>Composing rhythms and songs provides a deeper understanding of the form and structure of music and reflect the time period and culture of the composer.</p> <p>Composing and improvising music can help people work together and learn to respect and value the work of others around them.</p> <p>Participating in and observing music and its performance is enriching spiritually, emotionally, and</p>	<p>Essential Questions:</p> <p>Does a composer’s music always reflect what type of person the composer is?</p> <p>What kinds of elements can you use in a composition that reflects your culture?</p> <p>How does music of today compare with music of the past?</p> <p>Why is it important to explore different styles and genres of music?</p> <p>What is the value of observing works of music?</p> <p>How does music help you to be a better person?</p> <p>How does music help you in other discipline areas?</p> <p>How can a person critique a piece of music in a respectful way?</p> <p>What is the difference between listening for enjoyment and listening to analyze?</p> <p>How can empathy for another culture be developed by</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Students will complete journal reflections on the music of the different cultures, either by writing their own thoughts, or by answering specific questions posed by the teacher. <i>Interviews:</i> students “interview” family members about music styles of their youth. The feedback from these interviews can be used as a way to determine some of the artists students will use to research. <i>Discussions:</i> Students will be required to participate in small and large group discussions throughout the unit. Students will work in partnerships and small cooperative groups. <i>Journals:</i> Students keep a journal specifically for reflections on the

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>7.3/E-Explain personal music preferences using appropriate terminology</p> <p>7.4D/P/E-Discuss and evaluate the relationship between music and human emotions</p> <p>7.5 D/P/E -Develop and apply criteria for evaluating compositions and performances</p> <p>7.6 D/P/E-Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing</p> <p>7.7 D/P/E-Critically evaluate one's own musical creations</p> <p>7.8 D/P/E-Critically evaluate the compositions, arrangements, and improvisations of others by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement</p> <p>8.1/E -Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music</p> <p>8.3 D/P/E - Illustrate ways in</p>	<p>cognitively.</p> <p>Listening to and analyzing music helps to develop an appreciation of how music relates to a person's environment and culture.</p> <p>Variations in melody, rhythm, tempo and dynamics, instruments help to define music.</p> <p>Comparing and contrasting various styles of music can deepen the understanding of how music styles are collaborative.</p>	<p>listening to its music?</p> <p>How do variations in music elements affect the mood of piece?</p> <p>What similarities and differences do different genres of music have?</p> <p>How do expressive elements communicate an idea and/or feeling in a song?</p> <p>What is the value of observing works of music?</p> <p>How do variations in music elements affect the mood of piece?</p> <p><u>Learning Targets:</u> Learn to explore and appreciate music of different cultures.</p> <p>Learn to respectfully critique/evaluate musical performances.</p> <p>Develop a critical listening ear.</p> <p>Learn to compare and contrast music of various genres.</p> <p>Identify Patterns in music, both tonal and rhythmic</p>	<p>material covered in this unit. Students can reflect on the information or write about their own personal experiences or opinions in relation to the topics.</p> <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • <i>A Timeline of Music:</i> Students will be required to create a timeline that briefly illustrates the evolution of a musical genre of their choice. They will be presented with information from the earliest to most modern progressions of various genres. This information will be used to complete their timelines. • <i>Research:</i> Students will conduct research of many aspects of a musical genre of their choice, from options studied in class, including information such as famous musicians, popular genres, and musical instruments. They will use resources such as, books, magazines, video, and the Internet to conduct their research. • <i>Graphic Organizers:</i> Students will create and use graphic organizers during their research and during my presentations of the history of music, genre studies, artist studies and popular musical instruments to record the information. One graphic create organizers to show their prior knowledge of the subject,

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>which the principles and subject matter of other curricular areas are interrelated to music</p> <p>8.4 D/P/E-Compare and contrast terms common between the arts and other curricular areas (e.g. texture, color, form)</p> <p>8.5 D/P/E-Compare and contrast artistic themes across cultures, history and multiple media</p> <p>9.1/E-Identify and describe the roles of musicians in various historical periods, cultures, genre and styles</p> <p>9.2 D/P/E-Listen to music from various periods and diverse cultures by genre or style</p>			<p>what they want to learn and what they learned at the conclusion of each lesson or part of the unit. Other graphic organizers will be used to guide them in writing and increase their knowledge of important vocabulary terms.</p> <ul style="list-style-type: none"> • <i>Oral Presentations:</i> Students will be required to orally present their research during this unit. The students will present at various times throughout the unit. They will present information on genres, artists, and musical instruments. • <i>Assessments:</i> Students will be assessed on their written reports, oral presentations, graphic organizers, class work, participation in discussions, participation in group work, and journals.
<p>Unit Four: Performance Timeline: May</p>			
<p>2.6/E-Perform with proper posture and breathing</p> <p>2.7/E-Perform with proper instrument technique</p> <p>2.8 /E- Perform in groups in response to gestures of a conductor</p> <p>2.9/E-Perform an independent part in an ensemble setting</p>	<p>Evaluation and self - evaluation is a critical component for improving and appreciating the aesthetics of a performance.</p> <p>Participating in and observing music and its performance is enriching spiritually, emotionally, and</p>	<p>Essential Questions: What is the value of creating music? Does a composer’s music always reflect what type of person the composer is? How does self-evaluation improve one’s own performance? How can evaluating a music performance help to improve your own performance? What is expected of me as an individual component of the ensemble?</p>	<p>Suggested Formative Assessment:</p> <ul style="list-style-type: none"> • Informal assessment of student’s performance • Perform with proper balance within a choir <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Teacher will video tape the choir’s performance at a rehearsal two weeks prior to concert, and then again at the concert. He/she will then watch the performances, and

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>2.10/E-Perform music representing diverse genres and styles</p> <p>2.11/E-Perform in groups with blend and balance</p> <p>2.12 P/E-Perform expressively with phrasing, dynamics and stylistic interpretation</p> <p>2.13P/E-Perform a repertoire of instrumental literature with expression and technical accuracy on a pitched or unpitched instrument</p>	<p>cognitively.</p> <p>Listening to and analyzing music helps to develop an appreciation of how music relates to a person's environment and culture.</p> <p>Understanding and refinement of basic playing techniques to enhance performance.</p> <p>Ensembles must listen to each other as they play to ensure blend and balance.</p> <p>Certain behaviors and skills may contribute to producing a good performance</p> <p>Musical elements such as articulation, dynamics, and tone quality are necessary for a good performance.</p>	<p>How is a performance different than a rehearsal?</p> <p>Why is producing a good performance important?</p> <p>Why do non-musical things like behavior affect the quality performance?</p> <p>Why is it important to perform for others?</p> <p>What do you want the audience to feel when you are performing?</p> <p>What manners are expected by a performer?</p> <p>What s the role of the conductor, and what must the performance do to ensure they are following the conductor?</p> <p>How are balance and blend achieved within the ensemble?</p> <p>How do expressive elements communicate an idea and/or feeling in a song?</p> <p><u>Learning Targets:</u></p> <p>Learn to show respect for others' improvising and composing</p> <p>Develop performance goals</p> <p>Being a responsible and contributing member at every rehearsal.</p> <p>Demonstrate proper posture and playing position for their own particular instrument.</p> <p>Reacting appropriately at various musical activities and events.</p> <p>Perform scales in select rhythm pattern and tempo</p>	<p>evaluate each student using a rubric</p> <ul style="list-style-type: none"> The teacher will listen to the students' perform 15-20 measures of musical selections in groups of 4-6 students. The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually. Singing assessments on sight-reading in ALL MAJOR/MINOR KEYS with Solfege

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
		Identify note duration for select rhythms Breathe in time and in unison with ensemble Approach and leave the performance area in silence Demonstrate proper stage presence and etiquette. Follow conductor cues and gestures. Attach notes together, hold notes for proper duration, release notes in unison.	

Delaware Model Unit Gallery Template

Unit Title: Introduction to Sight-Reading

Designed by: Chris Celfo

District: Innovative Schools

Content Area: Music

Grade Level(s): 7-12

Summary of Unit

Students will learn the foundations for reading musical notation in both the Treble and Bass clef. They will be introduced to the musical solfege system, and through use of hand signs, will discover how to apply solfege syllable to a C Major Scale. Students have already been introduced to basic rhythms.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- 1.2 Sing on pitch within the appropriate singing range
- 1.4 Sing demonstrating proper posture and breathing
- 1.5 Sing demonstrating proper vocal technique
- 5.1 Identify and define standard notation symbols
- 5.3 Read melodic notation
- 5.4 Read a single line of an instrumental or vocal part
- 5.5 Notate symbols and terms for meter and rhythm
- 5.6 Notate symbols for pitch
- 5.9 Read unfamiliar music with tonal and rhythmic accuracy

Big Idea(s)

Reading and notating music.

Unit Enduring Understanding(s)

Students will understand that music has a universal written language.

Unit Essential Questions(s)

- What is solfege and how do we use it to read music?
- Why is sight reading important to musicians?

Knowledge and Skills

Students will know...

- The acronyms for reading notes on the treble clef staff
- The acronyms for reading notes on the bass clef staff
- The definition of a scale
- The Solfege syllables and how they apply to the C major scale
- The hand signs for the Solfege syllables

Students will be able to...

- Recognize a scale as a series of notes
- Sing the C major scale using "do re mi" etc.
- Identify each step of the major scale using do, re, mi, fa, so, la, ti, do
- Sing the major scale with accuracy
- Demonstrate the use of hand-signs
- Demonstrate proper singing posture, breath control and support

Stage 2 – Assessment Evidence
Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task

Written Quiz on identifying notes both in the Treble and Bass clefs, as well as a quiz on applying Solfege to the C Major Scale

Assessment on sight-reading w/Solfege, using following rubric:

Sight-Singing Rubric					
	Unacceptable	Poor	Fair	Good	Excellent
	0 pts	1 pt	2 pts	3 pts	4 pts
Rhythmic Accuracy	Unacceptable	Poor	Fair	Good	Excellent
	Incorrect rhythms consistently occur significantly detracting from the overall performance. Rhythms generally unrecognizable.	Incorrect rhythms frequently occur detracting from the overall performance. Rhythms generally unrecognizable.	Incorrect rhythms occasionally occur detracting from the overall performance.	Incorrect rhythms rarely occur without detracting from the overall performance.	Rhythms are consistently accurate as notated enhancing the overall performance. Professional level rhythmic accuracy.
Pitch	Unacceptable	Poor	Fair	Good	Excellent
	Incorrect pitches consistently occur significantly detracting from the overall performance. Pitches generally unrecognizable.	Incorrect pitches frequently occur detracting from the overall performance. Pitches generally unrecognizable.	Incorrect pitches occasionally occur detracting from the overall performance.	Incorrect pitches rarely occur without detracting from the overall performance.	Pitches are consistently accurate as notated enhancing the overall performance. Professional level pitch accuracy.

Note Name Accuracy	Note names are never accurate, significantly detracting from the overall performance.	Note names are rarely accurate, detracting from the overall performance.	Note names are usually accurate, but detracting from the overall performance.	Note names are usually accurate without detracting from the overall performance.	Note names are consistently accurate.
Solfege Accuracy	Solfege syllables are never accurate, significantly detracting from the overall performance	Solfege syllables are rarely accurate, detracting from the overall performance.	Solfege syllables are usually accurate, but detracting from the overall performance.	Solfege syllables are usually accurate without detracting from the overall performance.	Solfege syllables are consistently accurate.

Other Evidence

Informal assessment of student's performance
Use of questioning during whole group instruction

Student Self-Assessment and Reflection

Students will be asked to complete exit tickets to their grasp of the enduring understandings, essential questions, and objects of the unit.

Stage 3 – Learning Plan
(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

Lesson One: Basics of Melodic Notation(Treble Clef)

Give students each a piece of Staff paper.

Introduce the musical staff, and indicate the 5 lines and 4 spaces.

Draw the Treble Clef, and have students practice drawing them on the first line of the staff paper. Observe and make corrections.

Teach students the saying Every Good Boy Does Fine and FACE, and explain how it applies to the notes and spaces on the staff.

Write EGBDF and FACE from bottom left to top right on the lines and spaces respectively.

Show students that as notes go up the staff, they go line – space – line – space, etc.

Show students that as you go up the staff from line to space, that it is like going up stairs and you go up your alphabet in order.

Draw a series of different "line" notes on the board, and assess students randomly, one at a time, by having them verbally identify the notes.

Draw a series of different "space" notes on the board, and assess students one at a time by having them verbally identify the notes.

Explain to students that notes can get higher and higher by drawing extra lines – *ledger lines*.

On their staff paper, have students draw a quarter note on each of the lines, and label them appropriately.

Do the same with the spaces.

Have students take a short quiz at the end of class identifying notes on the Treble clef Staff. For homework, give them a worksheet to complete (self created) for next class.

Lesson Two: Basics of Notation (Bass Clef)

Give students each a piece of Staff paper.

Introduce the musical staff, and indicate the 5 lines and 4 spaces.

Draw the Treble Clef, and have students practice drawing them on the first line of the staff paper.

Teach students the saying Great Big Dogs Fight Animals and All Cows Eat Grass and explain how it applies to the notes and spaces on the staff.

Write GBDFA and ACEG from bottom left to top right on the lines and spaces respectively.

Reinforce to students that as notes go up the staff, they go line – space – line – space, etc, , and that as you go up the staff from line to space, that it is like going up stairs and you go up your alphabet in order.

Draw a series of different Bass Clef "line" notes on the board, and assess students one at a time by having them verbally identify the notes.

Draw a series of different Bass Clef "space" notes on the board, and assess students one at a time by having them verbally identify the notes.

Reinforce to students that notes can get higher and higher by drawing extra lines – *ledger lines*.

Have students take a short quiz at the end of class identifying notes on the Bass clef Staff. For homework, give them a worksheet on Bass Clef Notes to complete (self created) for next class.

Give quiz the next class on Treble, and Bass Clef Notes.

Lesson Three: Solfege

Play the song "Do Re Mi" for students. Tell them the song comes from the musical *The Sound of Music*.

Teach the song by phrases.

Sing several times, having students sing as much as they can remember.

Teach students the Solfege hand signs one at a time.

Show how the hand signs correlate to the steps of the scale.

As you use the hand signs, make sure to place them spatially high and low as they correspond to the scale.

Add the hand signs as you sing the song this time.

You may want to use a recording of the song for students to sing along with so that you can help them with the hand signs.

Have students echo patterns of hand signs. Sing and sign. Start with So-Mi.

Add La, Re, and Do (pentatonic scale).

After significant practice, add Fa and Ti.

Pair students up, and have them practice drilling each other using hand signs. Observe their performance.

This will be an *ongoing skill practice*. It may take several lessons to be able to echo all the intervals of the major scale.

Use of echoing hand-sign patterns should be done as a drill over a long period of time.

You will get to a point where you can use this skill to teach songs.

Lesson Four: Applying Solfege to the C Major scale

Tell students that the term scales refer to a series of notes that go in an ascending and descending manner.

Have students echo hand signs Do, re, mi, fa, sol, la, ti, do.

Inform them that what they just sang, was the C Major scale.

Explain to students the students that the **major scale** is the foundation from which all other scales are formed.

On the board, write the letters, C, D, E, F, G, A, B, C.

Explain to students that a C major scale begins with a C and ends with a C.

Have them echo hand sign patterns to the major scale again, this time substituting note names for the syllables.

Create various hand-sign patterns as the students continue to echo using note names instead of syllables.

Put them in pairs, and have them drill each other using hand-signs.

In the book *The Choral Warm-up Collection* by Sally Albrecht, teach the students exercise #85.

After students have learned the exercise on syllable, have them perform it on note names.

As an exit ticket, write a series of random letters from the C Major scale on the board, and have students identify the solfege syllable to the note names of the Major Scale.

Lesson Five: Applying Solfege to Various Melodies

Make copies of page 1 in the MELODIA sight singing course-Book one.

Give each student a copy, and have them look at exercise #1.

Ask them to look the exercise over, and in their heads determine the note names of each note in the exercise.

After 1 minute, play the starting pitch for them, and as a class sing through the exercise on NOTE NAMES. Observe students as they sing, to ensure they are following.

Repeat again to give students a chance to fix their mistakes.

Next, ask them to look the exercise over, and in their heads determine the solfege syllable of each note in the exercise.

After 1 minute, play the starting pitch for them, and as a class sing through the exercise on solfege syllables. Observe students as they sing, to ensure they are following.

Repeat again to give students a chance to fix their mistakes.

Repeat steps 3-8 with exercises 2 and 3.

Assess each student individually on exercise 4. Like earlier, give them a minute look it over to determine note names, and a minute for solfege. Use rubric from stage three.

This process should be continued for 2 weeks, using the exercises on subsequent pages. After two weeks, cut the time they have to look over it to 30 seconds, and then after four weeks, cut it down to 15 seconds. Assess students once a week to track progress.

Resources and Teaching Tips

Resources:

Centennial Songbook, or other source for *Do Re Mi*
Piano
Recording of Do Re Mi on cassette or CD
"The Choral Warm-up Collection" by Sally Albrecht
Melodia-A Course In Sight-Singing by Samuel Cole and Leo Lewis

Differentiation

Work in pairs to support learning
Students use the visual, auditory, and kinesthetic learning styles during this unit.
While students are in pairs doing hand-signs, it allow teacher to differentiate his/her time, moving between groups as the students need support.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

As written, this unit does not make use of a great deal of technology. However, if the teacher wished to extend the unit, students could certainly go online and search for lessons that drill note reading.

Content Connections

Content Standards integrated within instructional strategies

Social Studies – Learning about non-western cultures. Teacher could extend the unit with a short comparative study on texture from cultures around the world.

ELA – The musical composing process is similar to written composition.

Math – Dividing time with measures, beat, syncopation

Delaware Model Unit Gallery Template

Unit Title: GLEE - Performance Skills

Designed by: Chris Celfo

District: Innovative Schools

Content Area: Music

Grade Level(s): 6-12

Summary of the Unit: Students will learn the proper etiquette for being a performer and also an audience member, as well as what it takes for a choir to look successful. They will understand that different performance and styles of music require different behaviors for both the performer and the audience. Performances in the choir and classroom activities will develop personal and interpersonal skills. These experiences will help them to be a lifelong supporter of the arts in their communities and appreciate the role of music in society.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- 1.2 Sing on pitch within the appropriate singing range
- 1.5 Sing demonstrating proper vocal technique
- 1.6 Sing expressively utilizing dynamics and phrasing
- 1.9 Sing in groups in response to gestures of a conductor
- 1.13 Sing in groups and blending vocal timbres
- 1.14 Sing a repertoire of songs representing different genres, styles, and languages
- 1.15 Sing expressively with phrasing, dynamics, and stylistic interpretation
- 1.16 Sing music in 4 parts with and without accompaniment
- 1.17 Sing a repertoire of choral literature with expression and technical accuracy, including songs performed from memory
- 6.1 Express changes and contrasts in music through movement
- 6.7 Identify the elements of music within a musical composition
- 6.9 Identify and explain compositional devices and techniques used in a musical work
- 7.4 Discuss and evaluate the relationship between music and human emotions
- 7.5 Develop and apply criteria for evaluating compositions and performances

**** Delaware Dance standards used in association with performances.**

Standard 1: Identifying and demonstrating movement elements and skills in performance

- 1.2(E)** -Demonstrate accuracy in moving to a musical beat and responding to changes in tempo
- 1.6(E)** -Execute basic movement phrases individually and in a Group
- 1.8(E)** -Memorize and reproduce extended sequence
- 1.11(E)** -Demonstrate the ability to remember extended movement sequences

Big Idea(s)

Musical performance

A voice is a tool which when used according to the rules and apart from the rules can move others' emotions

and/or communicate meaning.

In order to engage in an ensemble one must be both a performer and a listener with the ability to react.

To become a skilled performer requires persistence.

Dance requires an entire repertoire of movement.

The dancer utilizes music for rhythm and tempo.

A musical performance is not only about sounding good, it is about *looking* good as well.

Participating in a choir and using knowledge of musical skills in a singing performance can help build self- esteem and confidence.

Demonstrating respect for a performance, both on and off the stage, can foster a deep appreciation for other performers.

Unit Enduring Understanding(s)

A musical performance is not only about sounding good, it is about *looking* good as well.

Participating in a choir and using knowledge of musical skills in a singing performance can help build self- esteem and confidence.

Demonstrating respect for a performance, both on and off the stage, can foster a deep appreciation for other performers.

Unit Essential Questions(s)

What is the role of the conductor in musical interpretation?

Why do manners and etiquette matter to a chorus member?

What do you want the audience to feel when you are performing?

When does singing go from mere repetition or imitation to creative and artful performance?

To what extent does participation in a vocal ensemble impact the performance of the ensemble?

To what extent is dance more than a human trait?

When does movement become dance?

Knowledge and Skills

Students will know...

The elements of proper singing posture

How to exhibit proper posture when on risers

How facial expression affects performance

How to follow a conductor

Elements of proper stage presence

What proper performance etiquette looks like

What proper audience etiquette should look like

The role of the conductor and how to follow him/her

Students will be able to...

Exhibit good singing posture

Follow a conductor

Use facial expressions effectively while singing

Perform with proper performance manners and etiquette

Exhibit proper breathing while singing

Produce lighter and darker, fatter and thinner vocal qualities through shaping lips and mouth.

Identify their voice part by range sung and follow that part in a score

Perform with proper balance within a choir

Perform with proper blend within the choir

Shape vowels correctly while singing

Students will use dance to accompany musical performances

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

Teacher will video tape the choir's performance at a rehearsal two weeks prior to concert, and then again at the concert. He/she will then watch the performances, and evaluate each student using the following rubric:

Performance Rubric

	Unacceptable	Poor	Fair	Good	Excellent
Following Conductor	Student is never watching/following conductor, detracting from the overall performance.	Student rarely watches/follows conductor, detracting from the overall performance.	Student is occasionally watching/following conductor, but detracting from the overall performance.	Student is usually watching/following conductor, without detracting from the overall performance.	Student is consistently watching/following conductor, detracting from the overall performance.
Etiquette	Etiquette is never appropriate, significantly detracting from the overall performance.	Etiquette is rarely appropriate, detracting from the overall performance.	Etiquette is usually appropriate, but detracting from the overall performance.	Etiquette is usually appropriate, without detracting from the overall performance.	Etiquette is consistently appropriate. Professional level following Excellent Professional level etiquette

Facial Expression

Unacceptable	Poor	Fair	Good	Excellent
Effective facial expressions are never employed within the ensemble, significantly detracting from the overall performance.	Effective facial expressions are rarely employed within the ensemble, detracting from the overall performance.	Effective facial expressions are mostly accurate within the ensemble, detracting from the overall performance.	Effective facial expressions are usually employed within the ensemble without detracting from the overall performance.	Effective facial expressions are consistently employed within the ensemble enhancing the overall performance.

Professional level expression

Posture

Unacceptable	Poor	Fair	Good	Excellent
Correct posture is never employed, significantly detracting from the overall performance.	Correct posture is rarely employed, detracting from the overall performance.	Correct posture is often employed, but detracts from the overall performance.	Correct posture is usually employed, without detracting from the overall performance.	Correct posture is consistently employed enhancing the overall performance.

Other Evidence

- Exit tickets
- Reflection of performance as a classroom discussion
- Use of questioning during whole group instruction

Student Self-Assessment and Reflection

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the performance of music.

Students will be asked to complete exit tickets to reflect their thinking on the lesson's content and their grasp of the enduring understandings and essential questions.

After performance, students will have a chance to reflect on their work, watching both performances and writing about their personal performance.

Stage 3 – Learning Plan
(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals**Lesson One: Posture**

Explain to the group that proper singing technique begins with good posture, setting up the body to produce the best sound possible.

Have students stand in a circle facing each other, and give them the following instructions. Circulate around the circle and correct any problems:

Have students place feet shoulder length apart, one foot slightly ahead of the other, weight evenly distributed and toward your toes. Instruct them to rise up on tiptoes, and lower back down slightly so heels are barely touching the ground.

Have them slightly bend their knees so that they can feel it, but no one can see it. Instruct them to wiggle knees forward and back to feel how relaxed they are while still standing tall.

Instruct them to raise chest slightly, creating a lift throughout the middle of their body. Have them tap on sternum to feel the area that should be lifting (show them where sternum is).

Indicate that in raising your chest you should feel a tilt in your ribcage, rotating upward from the sternum.

Have them relax and lower shoulders comfortably, parallel to chest. Instruct them to raise shoulders to ears, and then lower them to the ground. Then have them take a deep breath, relax, and try to lower them an inch more.

Have them place their arms at their sides, hanging them in a relaxed position. Instruct them to shake their hands out and let their fingers hang.

Tell them to imagine their chin resting on a table, parallel to the ground.

Ask each group to demonstrate their version of correct body posture for the group. Class members are encouraged to evaluate group performance in a positive, constructive way.

To further emphasize correct alignment, the teacher asks students to find a blank wall space and stand with their backs against the wall. Students place their heels, buttocks, shoulder blades, and back of the head (with chin parallel to the ground) against the wall. The teacher points out that this is the "standing tall" posture we're looking for. Students are then instructed to move 6 inches away from the wall, keeping this posture alignment.

In a final step, students are asked to rise up on their tip-toes, and lower slightly so that their heels are barely touching. This will create the weight shift desired.

While this lesson should be ongoing throughout the year, when concert time comes, teacher should bring the students on stage to the risers; have them arrange themselves in concert order. They will then display appropriate posture while singing a selection chosen by the teacher.

Teacher will video tape performance, and have students evaluate themselves using the "posture" portion of the performance rubric.

Lesson Two: Following a conductor

Have students write down what they believe a choir conductor is communicating when conducting a choir.

Make a list on the board of some of the student's answers.

Give students a brief overview of how a conductor keeps the beat

Explain how the first beat of the baton is usually downward and is known as the "ictus," or "downbeat.", the second beat the baton continues inward toward the conductor's body, beat three moves outward, away from the body. and finally, the conductor moves his baton upward to signify the final beat of the measure (the "upbeat" or "prep beat").

Explain how this four beat conducting pattern is repeated throughout the entire piece of music, helping all members of the ensemble know where they are at in the overall performance simply by keeping one eye on the conductor's baton.

Inform them that other kinds of music with different meters and beats per measure are conducted in different ways, but the ictus and the upbeat will always be done with the same basic motions, with the upbeat immediately preceding the ictus.

Have students sing "My Country 'Tis Of Thee", while watching you conduct. Explain to them the importance of watching, and following the tempo they are given. Vary the tempo dramatically throughout, and keep a close eye on who is following correctly. Kids love this activity, and it really shows them the power the conductor has.

Explain to the class that the conductor does much more than simply keep a beat, however. The conductor is solely responsible for making the chorus sing the music exactly as he or she feels is appropriate, at varying dynamic levels. Large motions often signify loud, smooth passages. Small, gently motions will accompany soft, delicate passages.

Have students sing "My Country 'Tis Of Thee" again, and this time vary large, and small motions, and tell students to adjust their dynamic level based on the conductors gestures.

Also discuss that the conductor will also express articulations through his or her gestures. Choppy, short motions go along with bouncy, choppy rhythms, while bigger, flowing motions will signify smooth, legato passages.

Have students sing once again, this time stressing different articulations.

Finally, have students sing one last time, and combine varied dynamics, tempo, and articulations.

This lesson is continuous, in the sense that the teacher should vary his/her conducting on a daily basis to get students accustomed to following a conductor.

Lesson Three: Facial Expression

Ask students to write down reasons why facial expressions are important in singing.

Have students discuss their answers in groups of 3-5, and then share with the entire class.

Stress to the class the importance of facial expressions, and the importance that they convey the mood of the text.

Explain how face and body are very vital to your song delivery, in that appropriate facial expressions can make a song come alive!

Discuss/demonstrate the importance of the raising (slightly) of the eye/eyebrow area as this technique will enhance the use of facial expressions while adding more depth and expression to the singing tone.

Throughout the semester, spend time analyzing lyrics with the students. What is the song about? What mood is the composer trying to convey? Teacher should encourage students to "feel" the lyrics, and be aware of using effective facial expression while singing.

Video tape the class during rehearsal, and then have the class evaluate their facial expression by watching their performance, and answering the following questions:

- Are you just moving your lips, or are you gradually moving your mouth to accommodate the vowels in the song?
- Are you lifting your eyebrows?
- Do the facial expressions of the singers convey the mood of the text?

Have students provide exit tickets answering the questions.

Lesson Four: Concert Performance Etiquette

Have students jot down what they believe are elements of proper performance etiquette.

Discuss as a class, and make a list on the board.

Demonstrate to students the proper way to file on and off the risers. Stress the importance of maintaining singing posture from the moment they enter the stage, till the moment they exit the stage.

Discuss the importance of remaining quiet while filing on and in between selections.

Teach students the proper way to bow as a chorus.

- Throughout the year, do several "practice runs" of a performance by doing the following:
- Have students line up in riser order in the chorus room.
- Have them enter the auditorium, and load onto the risers.

- Run through 30 seconds of each song.
- Have them bow as a group, and exit the risers.
- Two weeks before the 1st performance, video tape the “practice run” and evaluate students using the “Etiquette” portion of the rubric.
- This lesson should be revisited many times throughout the year.

Resources and Teaching Tips

Resources:

Video Camera

“Lyrics to “My Country Tis Of Thee”

A variety of musical repertoire

Differentiation

Students use the visual, auditory, and kinesthetic learning styles during this unit.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

The teacher makes use of video by recording the chorus and having them evaluate their own performance skills.

Content Connections

Content Standards integrated within instructional strategies

Math – Dividing time with measures, beat, syncopation

Delaware Model Unit Gallery Template

Unit Title: Singing Together as a Chorus

Designed by: Chris Celfo

District: Innovative Schools

Content Area: Music

Grade Level(s): Grade 7-12

Summary of Unit

Singing is a main focus in the choir. Students will be able to sing using various techniques and understand how these techniques change the expression of the song. By using proper breathing and vocal techniques they will keep their voices healthy and know how to keep their vocal chords safe.

Stage 1 – Desired Results

What students will know, do, and understand

Delaware Content Standards

- 1.2 Sing on pitch within the appropriate singing range
- 1.3 Sing on pitch in rhythm while applying a steady beat
- 1.4 Sing demonstrating proper posture and breathing
- 1.5 Sing demonstrating proper vocal technique
- 1.6 Sing expressively utilizing dynamics and phrasing
- 1.9 Sing in groups in response to gestures of a conductor
- 1.12 Sing music in 2 and 3 parts
- 1.13 Sing in groups and blending vocal timbres
- 1.14 Sing a repertoire of songs representing different genres, styles, and languages
- 1.15 Sing expressively with phrasing, dynamics, and stylistic interpretation
- 1.16 Sing music in 4 parts with and without accompaniment
- 1.17 Sing a repertoire of choral literature with expression and technical accuracy, including songs performed from memory
- 5.4 Read a single line of an instrumental or vocal part
- 5.8 Read an instrumental or vocal score
- 5.10 Read simple melodies in 2 or more clef

Big Idea(s)

Musical Expression

Unit Enduring Understanding(s)

Singing in a choir is different from singing as a soloist.

Choirs must listen to each other as they sing to ensure blend and balance.

Expression of a song is demonstrated through the use of tone and changes in vowels and dynamics.

Unit Essential Questions(s)

What does proper breathing look/feel like?

Why is it important to breathe correctly while singing?

What are the physical characteristics necessary for good breath support?

How are balance and blend achieved within a choir?

How do dynamics affect the mood of a song?

How do expressive elements communicate an idea and/or feeling in a song?

Knowledge and Skills

Students will know...

The definition of balance, blend, dynamic, and dynamic symbols

How to breathe properly while sitting and standing

Students will be able to...

Exhibit proper breathing while singing

Sing with dynamic contrast

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

Teacher will choose 15-20 measure sections from selections currently being studied. The teacher will listen to the students' perform these sections in groups of 4-6 students. The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually. The following rubric will be used to assess each student.

Vocal Performance Rubric-					
	Unacceptable	Poor	Fair	Good	Excellent
	0 pts	1 pt	2 pts	3 pts	4 pts
Tone Quality	Tone is never focused, clear, centered throughout the dynamic range, significantly detracting from the overall overall performance.	Tone is rarely focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is mostly focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is usually focused, clear, centered, and ringing tone throughout the dynamic range without detracting from the overall performance.	Tone is consistently focused, clear, centered, and ringing tone throughout the dynamic range enhancing the overall performance. Professional tone quality.
	Dynamics, blend, and balance is never accurate within the ensemble, significantly detracting from the overall performance.	Dynamics, blend, and balance is rarely accurate within the ensemble, detracting from the overall performance.	Dynamics, blend, and balance is mostly accurate within the ensemble, detracting from the overall performance.	Dynamics, blend and balance is usually accurate within the ensemble without detracting from the overall performance.	Dynamics, blend, and balance is consistently accurate within the ensemble enhancing the overall performance. Professional level dynamics, blend, and balance.
Dynamic, Blend and Balance	Correct posture and breath mechanics are never employed, significantly detracting from the overall performance.	Correct posture and breath mechanics are rarely employed, detracting from the overall performance.	Correct posture and breath mechanics are often employed, but detract from the overall performance.	Correct posture and breath mechanics are usually employed, without detracting from the overall performance.	Correct posture and breath mechanics are consistently employed enhancing the overall performance. Professional level technique

Other Evidence

Responds to questioning during whole group instruction
Informal assessment during class when students are rehearsing

Student Self-Assessment and Reflection

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the fundamentals of singing in a choir

Students will be asked to complete exit tickets to reflect their thinking on the lesson's content and their grasp of the enduring understandings and essential questions.

Stage 3 – Learning Plan (Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

Lesson One: Breathing

Have students place a hand on their belly button.

As they breathe, explain that this area should expand first when they breathe in and then spread upwards until chest is expanded.

Observe and make sure students don't lift their shoulders or push their stomach out.

Have the students lay flat on their backs, and place their hands on waists, fingers pointing towards your belly button. (If you have access to the stage at your school, this is a great place to do this exercise.)

Tell them to focus on filling up your stomach from the bottom to the top taking a slow deep breath.

Inform them that the aim is not to fill themselves to bursting but to inhale enough air so that you can feel the difference between a shallow breath taken when breathing from the chest.

Make sure that their stomach rises and their hands rise gently up and outward until they feel their chest expanding.

Indicate that the expansion is not only at the front of the body but also to the sides and back as well.

Have them breath out in slowly for a count of 8, hold for a count of 4, and then exhale slowly for a count of 8.

Repeat the exercise 10 times

Observe each student and correct any issues you may see.

Tell the students that the next step is to practice breathing while singing.

Have the students stand up tall with proper singing posture (previously taught).

Explain that when breathing standing up, they should have the same feeling they had in their lower body while lying down.

Have them breath out in slowly for a count of 8, hold for a count of 4, and then sing the "oo" vowel for a count of eight.

Repeat the exercise several times, observing for proper posture and breathing.

Repeat the exercise, but increase the counts they are singing to 16. Have students raise their hands when they run out of air.

Eventually try to work up to 24+ counts with students continuing to raise their hands when they run out of air. This will help you to assess who needs extra-help.

These breathing exercises should be continued throughout the year, and the technique should be incorporated in each piece being studied.

Lesson Two: Dynamics in music performance

Teacher will explain the definition of dynamics and talk to students about how the degree of loudness or softness of music affects the mood of the music. Play examples for the students. These examples should "catch their attention," so make sure to choose examples that they will enjoy.

As the students listen to each sample, have them write down a word or two to describe what they are hearing. Then go around the room and have each student share his/her word.

After listening to the examples, lead discussion with students on how they think the dynamics affect the music. Tell them to get out their musical selections that they are working on and sing the pieces, dividing them into sections of dynamic contrast.

After singing each section, have the students discuss how these dynamics effect the mood of the music and why they think the composer used these dynamics in these sections.

Go back to the music and have individuals sing specific sections of the music to individually demonstrate the varying dynamic levels. To differentiate, with the more experienced singers, pick the more challenging sections; for the less experienced singers, pick a section that they are capable of performing effectively to demonstrate the dynamic contrast.

Alternatively, let the students pick which section they want to sing and this will lead to "volunteers" singing individually. After allowing time for individuals to sing, have the choir sing through the piece and record it. Have class listen to the recording.

Have students reflect on the performance by completing the "dynamic" section of the rubric above.

Lesson Three: Balance/Blend

Teacher will provide class with an overview of the topics of Balance and Blend.

Teacher will instruct the soprano section to sing one or two short phrases from a selection in unison and then ask other choir members for a response.

On a piece of paper, have students answer the following questions

- Was the section in tune?
- On which notes - specifically - could a subtle beating sound be heard, suggesting that one or more players was a little off pitch?
- Was the section breathing properly?
- Did they demonstrate good posture?
- Did they blend well, or did one or two players dominate the section?

Teacher will do the same with the alto, tenor, and bass sections individually.

Teacher will then have the sopranos and altos sing together. Then ask the male voices, was there an acceptable balance, or did the alto section dominate the others?

The process will then be repeated with the boys performing, and asking the ladies the same questions.

Because the above approach risks embarrassing weaker singers, it is usually best to avoid singling out particular students, even when their shortcomings are obvious. Focus instead on the need for the section as a whole to overcome any weaknesses, and encourage those listening to give positive as well as negative comments.

By moving systematically through the choir in this way and summarizing the findings of the group in a kindly and encouraging manner, the choir director can do much to raise awareness within the ensemble of the basics of intonation, breathing, balance and blend. It will also help produce a much better sound from the choir as a whole.

Resources and Teaching Tips

Resources:

Various repertoire of musical selection chosen by teacher

Differentiation:

Work in small groups and pairs to support learning.

When dividing up students to sing some students with learning disabilities may benefit from being in a group with stronger singers.

Students use the visual, auditory, and kinesthetic learning styles during this unit.

Students choose which passages to sing during evaluations.

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

As written, this unit does not make use of a great deal of technology. However, if the teacher wished to extend the unit, students could certainly go online and search for samples of music that exhibit proper balance/blend. The teacher could also download a video of a choir singing and talk about the singing fundamentals being used.

Content Connections

Content Standards integrated within instructional strategies

Math – Dividing time with measures, beat, syncopation