

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Grade 2 General Music

December 2020

BOE APPROVED MARCH 2021

Revision

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New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Revision

Grade 2 General Music

The general music curriculum for Grade 2, provides a sequence of music fundamentals that utilize the National Core Arts Standards as a framework, enabling students to create, perform, respond and connect. The goal of this course is to create a meaningful artistic space where students gain fluency in artistic and musical literacy, within the context of collaboration, independence, expression, problem solving, critical and creative thinking.

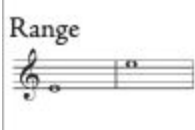
This curriculum outlines what students should know, understand, and be able to do in the music classroom. This document can be adapted by teachers for various instructional settings, which may be impacted by factors, e.g.: frequency of meeting, length of class, ability of student, grade level, and resources (dedicated space, availability of instruments, audio, texts, sheet music, technology, etc.). Teachers should make accommodations for students with various learning needs and styles. Concepts listed identify the developmental level in which they should be introduced to students, throughout the path of a living spiraling curriculum. Levels are developmental in nature, and meant to be flexible, allowing educators to incorporate these concepts and experiences within the changing sands of school culture.

Pacing Guide for Grade 2 General Music

This Pacing Guide for Grade 2 General Music is a model of the areas that should be covered during the school year. Having said that, in music, it is not practical to divide the year into specific units as if all elements are not in a constant state of development. This is particularly important given the limited time general music teachers have in which to deliver to students the depth of subject matter which music entails. The units listed below are indicators of areas that should be emphasized throughout the year, in a loosely chronological order. The overlapping of areas is an indication that many of these subjects will be taught simultaneously during the year. For example; students may be learning patriotic songs at the same time they are learning about Dynamics.

Unit 1: **Perform: Singing Songs:** *September-June*

1. Singing a varied repertoire of music both alone and with others.



- Folk Songs from America and around the world
- Chants, Popular Songs
- Traditional songs
- Utility Songs (Songs of purpose: greeting songs, clean-up songs, goodbye songs, school songs, etc.)
- Patriotic songs
- Game songs (Cut the Cake, Circle Round the Zero, etc.)

Unit 2: **Perform *Instrument Playing***: September-June

- Percussive Instruments; pitched and unpitched (maracas, guiro, hand drums, etc.)
- Xylophones, Glockenspiels, Tone Bars
 - Instrument procedures: Ex Rest, Ready, Play, mallet grip, sound production techniques, cleaning and taking instruments out

Unit 3: **Create: *Music Literacy***: September-June

Reading and notating music.

- Identifying, creating, and reading iconic, symbolic and traditional notation for Dynamics, Rhythm, Pitch and Tempo
- Elements of music (Dynamics, Rhythm, Pitch, Tempo, Form)
 - ❖ Melody: songs and patterns utilizing a variety of modes and tonalities use of props or symbols to reinforce pitch changes, Echo tonal patterns of words and neutral syllables (matching pitch)
 - ❖ Steady Beat. Students should be able to play a steady beat and know the difference between steady beat and rhythm.
 - ❖ Rhythm: Quarter, Eighth Notes, Half Notes, Whole Notes (experienced and read with iconic and traditional notation)
 - ❖ Tempo
 - ❖ Form: Ternary
 - ❖ Dynamics: pp, p, mp, mf, f, ff crescendo/decrescendo

Unit 4: **Respond & Connect, *Myself & Music in our World***: October-May

Listening to, analyzing, and describing music.

Understanding relationships between music, the other arts, and disciplines outside the arts, history and culture.

Unit 1: **Perform: Singing Songs**

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>From Anchor Standard 4: Select, analyze and interpret artistic work for presentation.</p> <p>From Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>CCSS.ELA-LITERACY.W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr4.2.2 a. Demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance. b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.</p> <p>MU:Pr4.3.2 Demonstrate and describe music's expressive qualities (such as dynamics and tempo).</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>Musicians judge performance based on</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>How do performers interpret musical works?</p> <p>How do musicians improve the quality of their performance?</p> <p>When is a performance judged ready to</p>

	criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response	present? How do context and the manner in which musical work is presented influence audience response?
	Acquisition	
	<p><i>Students will know...</i></p> <p>Quarter notes, eighth notes, half notes.</p> <p>Methods of giving and receiving feedback.</p> <p>Vocal techniques, such as belly breathing and diction to demonstrate and music's expressive qualities.</p> <p>Various rehearsal strategies to improve expressive qualities such as; posture and vocal range.</p> <p>Musical terms such as piano, forte, crescendo, fortissimo to describe music's expressive qualities.</p>	<p><i>Students will be skilled at...</i></p> <p>Analyzing reading and performing rhythmic patterns.</p> <p>Applying teacher and peer feedback to refine work.</p> <p>Demonstrating and describing music's expressive qualities (such as dynamics and tempo).</p>

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Acquire	Can students accurately analyse and perform simple 4-8 beat rhythmic patterns?	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i> Analysis by accurately reading and performing simple rhythmic notation.
	Can students use feedback to refine and improve their performances?	Applying feedback in a way that improves their performance. Ex: student asks peer to play a pianissimo, and the student appropriately adjusts.
	Can students demonstrate and describe music's expressive qualities?	Music's expressive qualities by identifying them or creating them in the songs we sing.
Meaning	Students use simple analogies to describe music's expressive qualities. Ex: That fortissimo was like Thunder.	OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i> Applying knowledge to creating a personalized musical score (Ex. writing out the dynamics you would like to you in a song).
	Students apply and transfer learning in the context of performing. For example a student will choose a quiet dynamic when role playing being a mom or dad singing a lullaby to a baby doll.	Creating or inventing their own symbolic notation with illustration, which can be translated to a performance.
Transfer		Students use learned knowledge to produce a successful school performance. (ex: Spring concert, school assembly singing, Veterans day performances etc.) Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as tempo changes.

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Stage 3 – Learning Plan

	<i>Pre-Assessment</i>	
	<p>Students are pre-assessed through ‘think pair share’ and through ‘turn & talk’ questioning, which helps determine students’ prior knowledge, skill level as well as potential misconceptions.(Ex: Get ready to do a turn & talk/sing: See if your partner remembers how to sing a piano/forte dynamic)</p>	
Acquire	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher uses an opening activity to engage students’ curiosity about musical contrasts. For example, a teacher plays “Twinkle Twinkle Little Star” slowly and then quickly.</p>	<p>Progress Monitoring</p>
Meaning	<p>Students will review and/or learn elements of music that enable students to perform with expressive qualities, such as presto and largo.</p> <p>Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast. Ex; Teacher plays the Flight of the Bumble Bee and instructs students to move around the room like bees, flapping their wings fast for the presto tempo and then slowly for when the music slows down.</p>	<p>Observation, questioning and listening.</p> <p>Use of feedback cycles.</p> <p>Self assessment/reflection.</p> <p>Targeted instruction in small groups or individually.</p> <p>Checklists</p> <p>Discussions.</p> <p>Quick Checks</p> <p>Simple Rubrics</p> <p>Problem Solving</p>
Transfer	<p>Students move their arms quickly to demonstrate a presto tempo.</p> <p>Students will review and/or learn elements of music that enable students to perform with expressive qualities.</p> <p>Teacher demonstrates proper posture, mouth/lip positions and breathing so the voice can freely sing.</p>	<p>Inquiry based projects</p> <p>Independent practice</p> <p>Movement</p>

	<p>Students experiment and practice with the newly learned techniques and receive feedback.</p> <p>Students will understand that without expressive quality or contrast in music, music would be very bland.</p> <p>Students reflect upon their personal interpretations and experiment with degrees of expressive intent</p>	
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Unit 2: Perform *Instrument Playing*

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>From Anchor Standard 4: Select, analyze and interpret artistic work for presentation</p> <p>Develop and refine artistic techniques and work for presentation.</p> <p>CCSS.ELA-LITERACY.W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr4.2.2 a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance. b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation</p> <p>MU:Pr4.3.2 Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria</p> <p>Musicians judge performance based on criteria that vary across time, place, and</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>How do performers interpret musical works?</p> <p>How do musicians improve the quality of their performance?</p> <p>When is a performance judged ready to present? How do context and the manner in which</p>

	cultures. The context and how a work is presented influences the audience response.	musical work is presented influence audience response?
	Acquisition	
	<p><i>Students will know...</i></p> <p>Quarter notes, eighth notes, half notes.</p> <p>Methods of giving and receiving feedback.</p> <p>Instrumental technique (e.g. mallet grip, tambourine hold) to demonstrate and music's expressive qualities.</p> <p>Various rehearsal strategies to improve expressive qualities such as; Music counting for count off's and for group playing.</p> <p>Leading with simple conducting patterns</p> <p>Musical terms such as pianissimo, crescendo fortissimo to describe music's expressive qualities</p>	<p><i>Students will be skilled at...</i></p> <p>Analysing, reading and performing rhythmic patterns on instruments.</p> <p>Applying teacher and peer feedback to refine work.</p> <p>Demonstrating and describing music's expressive qualities (such as dynamics and tempo).</p>

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Acquire	Can students accurately analyse and perform simple 4-8 beat rhythmic patterns?	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i> Analysis by accurately reading and performing simple rhythmic notation.
	Can students use feedback to refine and improve their performances?	Applying feedback in a way that improves their performance. Ex: student asks peer to play a pianissimo, and the student appropriately adjusts
	Can students demonstrate and describe music's expressive qualities?	Music's expressive qualities by identifying them or creating them in the songs we sing.
Meaning	Students use simple analogies to describe music's expressive qualities. Ex: That fortissimo was like Thunder.	OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i> Applying knowledge to creating a personalized musical score (Ex. writing out the dynamics you would like to you in a song).
Transfer	Students apply and transfer learning in the context of performing. For example, a student will choose a quiet dynamic when role playing being a mom or dad singing a lullaby to a baby doll.	Creating or inventing their own symbolic notation with illustration, which can be translated to a performance. Students use learned knowledge to produce a successful school performance. (ex: Spring concert, school assembly singing, Veterans day performances etc.) Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as tempo changes

Stage 3 – Learning Plan

Stage 3 – Learning Plan		
Acquire	<p>Summary of Key Learning Events and Instruction</p> <p><i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher uses an opening activity to engage students' curiosity about musical notation. For example, a teacher starts writing notation for music as it plays or plays a cymbal loudly and then quietly.</p> <p>Students will review and/or learn elements of music that enable students to perform with expressive qualities or perform music from notation.</p>	<p>Progress Monitoring</p> <p>Observation, questioning and listening.</p> <p>Use of feedback cycles.</p> <p>Self assessment/reflection.</p> <p>Targeted instruction in small groups or individually.</p>
Meaning	<p>Teacher models a movement learning activity that emphasizes a key musical element, or expressive quality. Ex; Teacher plays Grieg's Hall of the Mountain King and models how to move with the quiet and loud parts of the music.</p> <p>Students move gently at first and then movements get larger and bigger, demonstrating the crescendo in the music.</p>	<p>Checklists</p> <p>Discussions</p> <p>Quick Checks</p> <p>Simple Rubrics</p>
Transfer	<p>Students will review and/or learn elements of music that enable students to perform with expressive qualities.</p> <p>Teacher demonstrates proper posture, hand position, and technique for the instrument to be played.</p> <p>Students experiment and practice with the newly learned techniques and receive feedback.</p> <p>Students will understand that without expressive quality or contrast in music, music would be very bland.</p> <p>Students reflect upon their personal interpretations and experiment with degrees of expressive intent</p>	<p>One-on-one instruction</p> <p>Peer coaching</p> <p>*Movement/Locomotor (students move their bodies up and down for high and low or fast and slow for tempo changes.) *Extremely important in early childhood.</p>

Unit 3: **Create: Music Literacy**

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work.</p> <p>Anchor Standard 3: Refine and complete artistic work.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Cr2.1.2 a.Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. b.Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.</p> <p>MU:Cr3.1.2 a. Interpret and apply personal, peer, and teacher feedback to revise personal music.</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria in order to improve the quality of their creative work.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>When is creative work ready to share?</p> <p>How do musicians improve the quality of their creative work?</p>

CCSS.ELA-LITERACY.W.2.2
Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or

<p>section.</p>		
	Acquisition	
	<p><i>Students will know...</i></p> <p>How to create symbolic, iconic and/or traditional musical notation to organize musical ideas.</p> <p>How to apply feedback that helps to refine a personal musical idea.</p>	<p><i>Students will be skilled at...</i></p> <p>Reading & writing stick notation without noteheads (iconic notation for quarter and eighth notes) to document and organize musical ideas.</p> <p>Reading & writing shorthand notation for dynamics (traditional notation) to document and organize musical ideas.</p> <p>Reading & writing simple felt circle notation for melody notation to document and organize musical ideas.</p> <p>Applying teacher and peer feedback to express personal ideas.</p> <p>Demonstrating and identifying music qualities and concepts for a purpose or intent. (<i>Hayden's Surprise Symphony made the surprise by using pianissimo and then a forte at the end!</i>)</p>

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
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Acquire	<p>Can students perform/organise quarter and eighth note rhythms by reading or writing iconic notation?</p> <p>Can students perform/organise pp p f ff dynamics by reading or writing standard notation?</p> <p>Can students perform/organise melodic contour by reading or writing iconic notation?</p> <p>Can students follow a listening map?</p>	<p>PERFORMANCE TASK(S):</p> <p><i>Students will show that they really understand evidence of...</i></p> <p>Organizing and expressing musical ideas through use of Iconic/ symbolic notation or through using recording technologies (such as Flipgrid).</p> <p>Presenting a final version of musical ideas to peers.</p> <p>Criteria for success (feedback cycle) and strategies through rehearsal and performances.</p>
Meaning	<p>Students use a listening map to organize personal musical ideas.</p>	<p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Evidence of learning can be also be shown through;</p> <p>Personal drawings, responding to the treatment of musical elements through movement or dance,peer feedback.</p>
Transfer	<p>Students use feedback to refine a performance. (I notice you sang...but this is a long line....how can you fix it?)</p>	<p>Composing: Teacher guided class compositions, based on the musical elements.Manipulate icons and create own compositions</p> <p>Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as tempo changes</p> <p>Improvising: Use pentatonic scale on pitched percussion instruments Improvise a vocal or instrumental response to a given call Improvise on a pitched instrument over ostinati.</p>

Stage 3 – Learning Plan		
	<p align="center">Pre-Assessment</p> <p>Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: <i>‘think pair share’</i> and through <i>‘turn & talk’</i> questioning, which helps determine students’ prior knowledge, skill level as well as potential misconceptions.</p>	
Acquire	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher uses an opening activity to engage students’ curiosity about musical contrasts. For example, a teacher plays a short and long sound on a large drum.</p>	<p>Progress Monitoring</p> <p>Observation, questioning and listening.</p> <p>Use of feedback cycles.</p> <p>Self assessment and reflection.</p>
Meaning	<p>Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast. Ex; Teacher plays Mozarts’ 12 Variations and asks students to move on the eighth note rhythms and freeze on the quarter note rhythms.</p>	<p>Targeted instruction in small groups or individually.</p> <p>Checklist</p> <p>Discussions.</p>
Transfer	<p>Students move around the room on eighth notes and freeze on quarter notes to demonstrate a contrast between long and short rhythms in music.</p> <p>Students will review and/or learn elements of music that enable students to perform with expressive qualities.</p> <p>Teacher demonstrates criteria for music notation so it can clearly be read and interpreted.</p>	<p>Quick Checks</p> <p>Simple Rubrics</p> <p>One-on-one instruction</p> <p>Peer coaching</p> <p>*Movement/Locomotor (students move their bodies up and down for high and low or fast and slow for tempo changes.)</p>

	<p>Students experiment and practice with the newly learned techniques and receive feedback.</p> <p>Students will understand that without expressive quality or contrast in music, music would be very bland.</p> <p>Students reflect upon their personal interpretations and experiment with degrees of expressive intent.</p>	
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Unit 4: Respond & Connect: Why Music ?

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>From Anchor Standard 9: Apply criteria to evaluate artistic work</p> <p>From Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding</p> <p>CCSS.ELA-LITERACY.W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Re8.1.2 Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>MU:Cn11.0.2 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p> <p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p> <p>How do we judge the quality of musical work(s) and performance(s)?</p>
<i>Acquisition</i>		

	<p><i>Students will know...</i></p> <p>Elements of music can create mood or convey an idea or other expressive qualities. (Ex: A quiet dynamic can create a calm mood.)</p> <p>Relationships between music and other arts. (Music & Color relationships, Music & Counting relationships etc)</p>	<p><i>Students will be skilled at...</i></p> <p>Demonstrating and identifying expressive musical qualities. Ex:</p> <ul style="list-style-type: none"> • This song is a largo tempo because it's sad <p>Demonstrating an understanding of relationships between music and other arts. Ex:</p> <ul style="list-style-type: none"> • Blue is a calm color. Red is a loud color. • We count in math, but we also count in music • We use music in PE to move
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Stage 2 – Evidence		
	Evaluative Criteria	Assessment Evidence
Acquire	Can students demonstrate an awareness between a musical element and expressive qualities?	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i>
Meaning	Can students demonstrate an understanding of relationships between music and other arts? (Ex: Can art be used in music?) Students use visual analogies to create personal meaning. (Student uses a happy emoji to indicate a major key.)	Expressive intent by demonstrating and identifying expressive musical qualities in repertoire we sing and play. An understanding of relationships between music and other arts by correlating music to color or shape. OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i>
Transfer	Students apply feedback to refine a performance. (I notice you sang a short rhythm, but a half note is written....how can you sing the rhythm with a long sound mix it?) Students use feedback to refine a performance. (I notice you said you wanted to make a sad song but you used a presto tempo. I wonder what would happen if you used a slower tempo?)	Evidence of learning can be also be shown through; <ul style="list-style-type: none"> • Personal drawings or writing that creates a narrative or images that interpret meaning, or shows a unique perspective regarding expressive qualities or art relationships. • Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as tempo changes

Stage 3 – Learning Plan		
	<i>Pre-Assessment</i>	
	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: <i>‘think pair share’</i> and through <i>‘turn & talk’</i> questioning, which helps determine students’ prior knowledge, skill level as well as potential misconceptions.	
Acquire	Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i>	Progress Monitoring
	Teacher uses an opening activity to engage students’ curiosity about musical contrasts. For example, a teacher starts moving to the melodic contour of Carnival of the Animals while the music plays.	Observation, questioning and listening.
		Use of feedback cycles.
		Self assessment/reflection.
Meaning	Teacher invites students to move around the room and imagine painting the melody in the air.	Targeted instruction in small groups or individually.
	Students move and ‘paint’ in the air, demonstrating an awareness of melodic contour.	Checklists
	Students will review and/or learn elements of music that enable students to perform with expressive qualities.	Discussions.
	Teacher demonstrates proper relationships between music and other art forms. <i>Quiet sounds are like the color blue.</i>	Quick Checks
Transfer		Simple Rubrics
		*Movement/Locomotor (students move their bodies up and down for high and low or fast and slow for tempo changes.) *Extremely important in early childhood.

	<p>Students experiment and practice with the newly learned techniques and receive feedback.</p> <p>Students will understand that without expressive quality or contrast in music, music would be very bland.</p> <p>Students reflect upon their personal interpretations and experiment with degrees of expressive intent</p>	
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Appendix of Possible Musical Resources

Books	<p>Abrahams, Frank & John, Ryan, "Planning Instruction in Music: Writing Objectives, Assessments and Lesson Plans to engage Artistic Processes GIA Publications 2015</p> <p>Berger, Ron. "Leaders in their own Learning. Transforming Schools through Students Engaged Assessment." John Wiley & Sons 2014</p> <p>Campbell, Patricia Shehan, "Songs in their Heads: Music and Its Meaning in Children's Lives." 2nd Ed. Oxford University Press 2010</p> <p>Kerchner, Jody & Abril, Carlos, "Musical Experience in OUR Lives: Things We Learn and Meanings We Make." MENC: The national Association for Music Education, 2009</p> <p>Littleton, Danette, "When Music Goes to School: Perspectives on Learning and Teaching." NAFME, Rowman and Littlefield, 2015</p> <p>Marsh, Kathryn, "The Musical Playground: Global Tradition and Change in Children's Songs and Games." Oxford University Press 2008</p> <p>New York State Sequential Guide for Music Instruction 2012</p>
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	Wiggins, Grant. "Educative Assessment: Designing Assessments to Inform and Improve Student Performance." Jossey Bass 1998
Repertoire	<p>Choksy, Lois & Brummitt, David 120 Singing Games and Dances for Songs</p> <p>Erdei, Peter. "150 American Folk Songs to sing, read and play." Boosey & Hawkes 1974</p> <p>Feierabend, John M "First Steps in Music: The Curriculum." Gia Publications 2000</p> <p>Kodaly NYU Summer Institute Anthology of Songs</p> <p>Locke, Eleanor G. " 155 American Folk Songs to sing, read and play." Boosey & Hawkes 1988</p> <p>Silverman, Jerry, " Folk Songs for Schools and Camps." Mel Bay 1991</p>

Suggested Listening Examples for Movement & Response Activities	Classical Examples: Beethoven, 5th Symphony Bizet, Carmen Overture Brahms; Guten Abend, Guten Nacht Brahms; Hungarian Dance No. 5 Grieg, Hall of the Mountain King Handel; Water Music Hayden; Surprise Symphony Copland, Aaron; Hoe Down from the Cowboy Ballet Rimsky-Korsokov; Flight of the Bumblebee Mozart; 12 Variations	Jazz Examples: Armstrong, Louis; What a Wonderful World Armstrong, Louis; La Vie en Rose Coltrane, John; Bye Bye Blackbird Davis, Miles; So What Ellington, Duke; The A Train Gershwin; Rhapsody in Blue Goodman, Benny; Sing Sing Sing Fitzgerald, Ella; It Don't Mean a Thing	Rock n' Roll, R & B, Rap and other Popular Music Examples: Beatles, Octopus' Garden Berry, Chuck, Johnny B. Goode B.oB. Magic Hill, Lauren; Everything is Everything Jackson, Michael, Man in the Mirror Pharell, Happy Prestley, Elvis; Ain't Nothing but a Hound Dog	World Music Examples: Africando, Betece Gilberto; Girl from Ipanema Hernandez, Perico; La Quimbumba Live at el Jefe Puente, Tito; Ran Kan Kan Santana; Oye Come Va Valens, Ricky; La Bamba
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	Mozart; Eine Kleine Nachtmusik Prokofiev, Peter and the Wolf Rossini, Barber of Seville Overture Rossini, William Tell Overture Saint-Saëns, Carnival of the Animals Strauss J. The Blue Danube Tchaikovsky, The Nutcracker Vivaldi, The Four Seasons	Fitzgerald, Ella; A Tisket, A Tasket Fitzgerald, Ella; Hokey Pokey	Timberlake, Justin; Can't Stop this Feeling The Supremes; Stop in the Name of Love Queen, We will rock you Withers, Bill; Lean on Me Van Halen, Dancing in the Streets	
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