

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Grade 1 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 1 General Music

The general music curriculum for Grade 1, 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 1 General Music

This Pacing Guide for Grade 1 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*



- Folk Songs
- Lullabies & Nursery Rhythms
- Chants
- Traditional songs
- Utility Songs (Songs of purpose: greeting songs, clean-up songs, goodbye songs, school songs, etc.)
- Patriotic songs
- Game songs (Ring around the Rosey, London Bridge, 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 on words and neutral syllables (matching pitch)
 - ❖ Rhythm: Quarter and Eighth Notes (experienced and read with TA and TI/traditional notation) (experienced, not read) steady beat use of props or symbols.
 - ❖ Tempo: Allegro, Presto, Moderato, Largo
 - ❖ Form: ABA
 - ❖ Dynamics: piano, pianissimo, forte, fortissimo

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**

Stage 1 Desired Results

ESTABLISHED GOALS	<i>Transfer</i>
<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><u>With limited guidance</u>; students will be able to independently use their learning to...</p> <p>MU:Pr4.2.1 b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation</p> <p>MU:Pr5.1.1 a. Apply personal, teacher, and peer feedback to refine performances.</p> <p>MU:Pr4.3.1 Demonstrate and describe music's expressive qualities (such as dynamics and tempo).</p>
<p>CCSS.ELA-LITERACY.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</p>	<p><i>Meaning</i></p>

	<p>UNDERSTANDINGS</p> <p><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 criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.</p>	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do performers interpret musical works?</p> <p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>How do musicians improve the quality of their performance?</p>
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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 technique, 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 pianissimo, 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 analyze 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. Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as a tempo change. Students use learned knowledge to produce a successful school performance.(ex: Spring concert, school assembly singing, Veterans day performances etc.)

Revision

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Stage 3 – Learning Plan

	<i>Pre-Assessment</i>	
	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)	
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 plays “Twinkle Twinkle Little Star” slowly and then quickly.	Observation, questioning and listening.
	Students will review and/or learn elements of music that enable students to perform with expressive qualities, such as presto and largo.	Use of feedback cycles.
Meaning	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.	Self-assessment/reflection.
	Students move their arms quickly to demonstrate a presto tempo.	Targeted instruction in small groups or individually.
Transfer	Teacher demonstrates proper posture, mouth/lip positions and breathing so the voice can freely sing.	Checklists
	Students experiment and practice with the newly learned techniques and receive feedback.	Discussions
	Students will understand that without expressive quality or	Quick Checks
		Simple Rubrics
		One-on-one instruction
		Peer coaching

	<p>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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Revision

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>From Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>CCSS.ELA-LITERACY.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</p>	<i>Transfer</i>	
	<p><i>With limited guidance; students will be able to independently use their learning to...</i></p> <p>MU:Pr4.2.1 b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.</p> <p>MU:Pr4.3.1 Demonstrate and describe music's expressive qualities (such as dynamics and tempo).</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS</p> <p><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 criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.</p>	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do performers interpret musical works?</p> <p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>How do musicians improve the quality of their performance?</p>

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

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Acquire	Can students accurately analyze 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 a tempo contrast.

Stage 3 – Learning Plan

	Pre-Assessment	
	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: ‘think pair share’ and through ‘turn & talk’ 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> 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. Students will review and/or learn elements of music that enable students to perform with expressive qualities or perform music from notation.	Progress Monitoring Observation, questioning and listening. Use of feedback cycles. Self assessment/reflection.
Meaning	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. Students move gently at first and then movements get larger and bigger, demonstrating the crescendo in the music.	Targeted instruction in small groups or individually. Checklists Discussions. Quick Checks
Transfer	Students will review and/or learn elements of music that enable students to perform with expressive qualities. Teacher demonstrates proper posture, hand position, and technique for the instrument to be played. Students experiment and practice with the newly learned techniques and receive feedback.	Simple Rubrics One-on-one instruction Peer coaching

	<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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Revision

Unit 3: Create: *Music Literacy*

Stage 1 Desired Results			
<div>ESTABLISHED GOALS</div> <div>Anchor Standard 2: Organize and develop artistic ideas and work.</div> <div>Anchor Standard 3: Refine and complete artistic work.</div> <div> CCSS.ELA-LITERACY.W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</div>	<div>Transfer</div> <div><i>With limited guidance; students will be able to independently use their learning to...</i></div> <div>MU:Cr2.1.1 b. Use iconic or standard notation and/or recording technology to document and organize personal musical ideas.</div> <div>MU:Cr3.1.1 a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.</div>		
	<div>Meaning</div> <table><tr><td><div>UNDERSTANDINGS</div><div><i>Students will understand that...</i></div><div> Musicians' creative choices are influenced by their expertise, context, and expressive intent</div><div> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</div></td><td><div>ESSENTIAL QUESTIONS</div><div><i>Students will keep considering...</i></div><div> How do musicians make creative decisions?</div><div> How do musicians improve the quality of their creative work?</div></td></tr></table>	<div>UNDERSTANDINGS</div> <div><i>Students will understand that...</i></div> <div> Musicians' creative choices are influenced by their expertise, context, and expressive intent</div> <div> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</div>	<div>ESSENTIAL QUESTIONS</div> <div><i>Students will keep considering...</i></div> <div> How do musicians make creative decisions?</div> <div> How do musicians improve the quality of their creative work?</div>
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	<div>Acquisition</div> <table><tr><td><div><i>Students will know...</i></div><div> Symbolic, iconic and/or traditional musical notation to organize musical ideas.</div></td><td><div><i>Students will be skilled at...</i></div><div> Reading & writing stick notation without noteheads (iconic notation for quarter and eighth notes) to document and organize musical ideas.</div></td></tr></table>	<div><i>Students will know...</i></div> <div> Symbolic, iconic and/or traditional musical notation to organize musical ideas.</div>	<div><i>Students will be skilled at...</i></div> <div> Reading & writing stick notation without noteheads (iconic notation for quarter and eighth notes) to document and organize musical ideas.</div>
	<div><i>Students will know...</i></div> <div> Symbolic, iconic and/or traditional musical notation to organize musical ideas.</div>	<div><i>Students will be skilled at...</i></div> <div> Reading & writing stick notation without noteheads (iconic notation for quarter and eighth notes) to document and organize musical ideas.</div>	

	<p>Feedback that helps to refine a personal musical idea.</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>
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Acquire	<p>Can students perform/organize quarter and eighth note rhythms by reading or writing iconic notation?</p> <p>Can students perform/organize pp, p, f, ff dynamics by reading or writing standard notation?</p> <p>Can students perform/organize melodic contour by reading or writing iconic notation?</p> <p>Can students follow a listening map?</p>	<p>PERFORMANCE TASK(S): <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> <p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p>
Meaning	<p>Students use a listening map to organize personal musical ideas.</p>	<p>Evidence of learning can be also be shown through; personal drawings, responding to the treatment of musical elements through movement or dance, peer feedback.</p> <p>Composing: Teacher guided class compositions, based on the musical elements. Manipulate icons and create own compositions</p>
Transfer	<p>Students use feedback to refine performance. (I notice you sang <i>Ti-ti</i>, but this is a long line....how can you fix it?)</p>	<p>Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Slow movements versus fast movements to indicate an awareness of tempo contrasts. Move to the beat Move to the rhythm Move to show melodic contour Move to show change</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

	Pre-Assessment	
	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: ‘think pair share’ and through ‘turn & talk’ 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> 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.	Progress Monitoring Observation, questioning and listening. Use of feedback cycles. Self assessment and reflection.
Meaning	Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast. Ex; Teacher plays Mozart’s 12 Variations and asks students to move on the short rhythms and freeze on the long rhythms.	Targeted instruction in small groups or individually. Checklist Discussions.
Transfer	Students move around the room on eighth notes and freeze on quarter notes to demonstrate a contrast between long and short rhythms in music. Students will review and/or learn elements of music that enable students to perform with expressive qualities. Teacher demonstrates criteria for music notation so it can clearly be read and interpreted. Students experiment and practice with the	Quick Checks Simple Rubrics One-on-one instruction Peer coaching *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>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.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</p>	<i>Transfer</i>	
	<p><i>With limited guidance; students will be able to independently use their learning to...</i></p> <p>MU:Re8.1.1 Demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.</p> <p>MU:Cn11.0.1 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>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>How do we judge the quality of musical work(s) and performance(s)?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
	<i>Acquisition</i>	
	<p><i>Students will know...</i></p> <p>Elements of music can create mood or</p>	<p><i>Students will be skilled at...</i></p> <p>Demonstrating and identifying expressive</p>

	<p>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>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
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Stage 2 – Evidence		
	Evaluative Criteria	Assessment Evidence
Acquire	Can students demonstrate an awareness between a musical element and expressive qualities?	<p>PERFORMANCE TASK(S):</p> <p><i>Students will show that they really understand evidence of...</i></p> <p>An awareness of expressive qualities by identifying them in the songs we sing or play.</p>
Meaning	Can students demonstrate an understanding of relationships between music and other arts? (Ex: Can art be used in music?)	<p>An understanding of relationships between music and other arts by correlating specific musical examples to a matching color, shape or picture. Example, a student draws a blue ocean to represent a calming song. Student matches a cheetah drawing to a fast tempo.</p>
Transfer	<p>Students use visual analogies to create personal meaning. (Ex: Student uses happy emoji to indicate a major key.)</p> <p>Students create their own unique movements that reflect the expressive qualities of music they hear.</p> <p>Students apply feedback and/or self reflection to refine a performance.</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> <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. • Transferring knowledge of expressive qualities to movement or dance. Ex: Slow movements versus fast movements to indicate an awareness of tempo changes. • 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 • Student decides to tap their mallet more gently in response

		to a peer covering their ears at a sound that is too loud.
Stage 3 – Learning Plan		
	Pre-Assessment 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> 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.	Progress Monitoring 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. Students move and ‘paint’ in the air, demonstrating an awareness of melodic contour.	Targeted instruction in small groups or individually. Checklists Discussions.
Transfer	Students will review and/or learn elements of music that enable students to perform with expressive qualities. Teacher demonstrates proper relationships between music and other art forms. <i>Quiet sounds are like the color blue.</i> Students experiment and practice with the newly learned techniques and receive feedback.	Quick Checks Simple Rubrics Movement/Locomotor

	<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, 1999</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> <p>Wiggins, Grant. "Educative Assessment: Designing Assessments to Inform and Improve Student Performance." Jossey Bass 1998</p>
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Repertoire	Choksy, Lois & Brummitt, David 120 Singing Games and Dances for Songs
	Erdei, Peter. "150 American Folk Songs to sing, read and play." Boosey & Hawkes 1974
	Feierabend, John M "First Steps in Music: The Curriculum." Gia Publications 2000
	Kodaly NYU Summer Institute Anthology of Songs
	Locke, Eleanor G. "155 American Folk Songs to sing, read and play." Boosey & Hawkes 1988
	Silverman, Jerry, "Folk Songs for Schools and Camps." Mel Bay 1991

Listening Examples for Movement & Response Activities	Classical Examples:	Jazz Examples:	Rock 'n' Roll, R & B, Rap and other Popular Music Examples:	World Music 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 Mozart; Eine Kleine Nachtmusik	Armstrong, Louis; What a Wonderful World Armstrong; Louis; La Vie en Rose Coltrane, John; Bye Bye Blackbird Dave Brubeck Quartet; Take Five 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 Fitzgerald, Ella; A Tisket, A Tasket Fitzgerald, Ella; Hokey Pokey	Beatles, Octopus' Garden Berry, Chuck, Johnny B. Goode B.o.B. Magic Hill, Lauren; Everything is Everything Jackson, Michael, Man in the Mirror Pharell, Happy Prestley, Elvis; Ain't Nothing but a Hound Dog Timberlake, Justin; Can't Stop this Feeling The Supremes; Stop in the	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

	Prokofiev, Peter and the Wolf		Name of Love	
	Rossini, Barber of Seville Overture		Queen, We will rock you	
	Rossini, William Tell Overture		Withers, Bill; Lean on Me	
	Saint-Saëns, Carnival of the Animals		Van Halen, Dancing in the Streets	
	Strauss J. The Blue Danube			
	Tchaikovsky, The Nutcracker			
	Vivaldi, The Four Seasons			

Revision