

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Kindergarten General Music

December 2020

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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**

## **Kindergarten General Music**

The general music curriculum for Kindergarten 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 Kindergarten General Music

This Pacing Guide for Kindergarten 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; Kindergarteners may be learning patriotic songs at the same time they are learning about Dynamics.

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

Appropriate range



- 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 Rose, 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 or 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 and Eighth Notes (experienced and read with TA and TI notation) (experienced, not read) steady beat use of props or symbols.
  - ❖ Tempo: fast vs. slow
  - ❖ Timbre: explore the sounds created with classroom instruments
  - ❖ Form: same vs. different, repetition contrast
  - ❖ Dynamics: loud vs. quiet (soft)

## 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><b>From Anchor Standard 4:</b> Select, analyze and interpret artistic work for presentation.</p> <p><b>From Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.</p>	<i>Transfer</i>	
	<p><i>With guidance; students will be able to independently use their learning to...</i></p> <p><b>MU:Pr4.2.K</b> a.Explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance</p> <p><b>MU:Pr4.3.K</b> a.Demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.</p>	
	<i>Meaning</i>	
<p>CCSS.ELA-LITERACY.W.K.3</p> <p>Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</p>	<p>UNDERSTANDINGS</p> <p><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>ESSENTIAL QUESTIONS</p> <p><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>

Acquisition	
<p><i>Students will know...</i></p> <p>The difference between high/low, loud/soft, same and different sounds and how to perform these contrasts on while singing.</p> <p>Teacher-provided criteria, such as; dynamics, tempo, steady beat and rhythm.</p> <p>Various rehearsal strategies to improve expressive qualities such as; Resting tone, counting, conducting, call &amp; response.</p> <p>Vocal technique, such as belly breathing and diction to demonstrate and explore musical contrasts and an awareness of musical qualities.</p>	<p><i>Students will be skilled at...</i></p> <p>Exploring and demonstrating awareness of music contrasts while singing.</p> <p>Demonstrating awareness of expressive qualities in music while singing.</p> <p>Applying teacher and peer feedback to refine work.</p> <p>Using suggested strategies when rehearsing to improve expressive qualities in music.</p>



Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Acquire	<p>Can students perform vocal contrasts such as: fast/slow high/low and loud/quiet?</p> <p>Can students use various pitches appropriately to express an idea or mood?</p> <p>Can students match pitch?</p> <p>Can students document high and low sounds?</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Musical contrasts by performing and with guidance, identifying them in the songs we sing.</p> <p>Expressive qualities in music, by matching the best choice with a specific song or rhyme. For example, they can choose a speaking voice for a nursery rhyme, versus a singing voice for a lullaby.</p> <p>Accurate pitch by performing high and low sounds that students mimic from a person or instrument.</p> <p>Pitch by documenting, composing and/or reading musical ideas with drawings or other manipulatives.</p>
Meaning	<p>Students use simple analogies and peer feedback to interpret meaning and musical intent. Ex: A cheetah is fast and a turtle is slow.</p>	<p>OTHER EVIDENCE: <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"> <li>• Personal drawings or writing that creates a narrative or images that interpret meaning, or shows a unique perspective regarding musical contrast or expressive qualities.</li> </ul>
Transfer	<p>Students apply and transfer learning in the context of performing. For example, a student will choose to pretend to be a cheetah that moves or makes fast sounds when engaging in purposeful musical play.</p>	<ul style="list-style-type: none"> <li>• 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. (A fast and slow movement)</li> </ul>

### Stage 3 – Learning Plan

	<b>Pre-Assessment</b>	
	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: <b>‘think pair share’</b> and through <b>‘turn &amp; talk’</b> questioning, which helps determine students’ prior knowledge, skill level as well as potential misconceptions.	
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> <p>Observation, questioning and listening.</p> <p>Use of feedback cycles.</p> <p>Self assessment/reflection.</p>
Meaning	<p>Students will review and/or learn elements of music that enable students to perform with expressive qualities, such as fast and slow.</p> <p>Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast. For example, Teacher plays the Flight of the Bumble Bee and instructs students to move around the room like bees, flapping their wings fast for the fast music and slowly for when the music slows down.</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>One-on-one instruction</p>
Transfer	<p>Students move their arms quickly to demonstrate a fast tempo.</p> <p>Teacher demonstrates proper posture, mouth/lip positions and breathing so the voice can freely sing.</p>	<p>Peer coaching</p> <p>Movement/locomotor</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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Revision

## Unit 2: Perform *Instrument Playing*

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p><b>From Anchor Standard 4:</b> Select, analyze and interpret artistic work for presentation.</p> <p><b>From Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.</p> <p>CCSS.ELA-LITERACY.W.K.3</p> <p>Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</p>	<i>Transfer</i>	
	<p><i>With guidance; students will be able to independently use their learning to...</i></p> <p><b>MU:Pr4.2.K</b> a.Explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance</p> <p><b>MU:Pr4.3.K</b> a.Demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS</p> <p><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>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do musicians improve the quality of their performance?</p> <p>How do performers interpret musical works?</p>
	<i>Acquisition</i>	
	<p><i>Students will know...</i></p> <p>The difference between fast/slow, high/low, loud/soft, same and different sounds etc. and how to perform these contrasts on instruments.</p>	<p><i>Students will be skilled at...</i></p> <p>Exploring and demonstrating awareness of music contrasts on instruments.</p> <p>Demonstrating awareness of expressive qualities in</p>

	<p>Teacher-provided criteria (feedback cycle), such as; dynamics, tempo, steady beat and rhythm.</p> <p>Various rehearsal strategies to improve expressive qualities such as; Resting tone, counting, conducting, call &amp; response.</p> <p>Instrumental technique, such as mallet grip and stance to demonstrate and explore musical contrasts and an awareness of musical qualities.</p>	<p>music while playing instruments.</p> <p>Applying teacher, peer and self-reflection feedback to refine work.</p> <p>Using suggested strategies when rehearsing to improve expressive qualities in music.</p>
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Acquire	<p>Can students perform instrumental contrasts such as: fast/slow, high/low, and loud/quiet?</p> <p>Can students demonstrate appropriate timbres for instrument playing?</p> <p>Can students find matching pitches on instruments? (Let's play C...can you find the letter C on your glockenspiel?)</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Musical contrasts, and expressive qualities, through performances.</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> <p>Evidence of learning can be also be shown through;</p>
Meaning	<p>Students use simple analogies and peer feedback to interpret meaning and musical intent. Ex: A lion is very loud and a cat is very quiet.</p>	<ul style="list-style-type: none"> <li>Personal drawings or writing that creates a narrative or images that interpret meaning, or shows a unique perspective regarding musical contrast or expressive qualities.</li> </ul>
Transfer	<p>Teacher will guide students in using feedback, self-assessment and reflection in the context of authentic application. Ex. You are playing loudly, how can you make a quieter sound with your mallet?</p> <p>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.</p>	<ul style="list-style-type: none"> <li>Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Slow movements versus fast movements to indicate an awareness of tempo contrasts.</li> </ul>

### Stage 3 – Learning Plan

Code	Pre-Assessment	
	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: <b>‘think pair share’</b> and through <b>‘turn &amp; talk’</b> 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 cymbals loudly and quietly.	Progress Monitoring  Observation, questioning and listening.  Use of feedback cycles.
Meaning	Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast. 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.	Self-assessment/reflection.  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 posture, hand position, and technique for the instrument to be played.  Students experiment and practice with the newly learned techniques and receive feedback.  Students will understand that without expressive quality or contrast in music, music would be very bland.  Students reflect upon their personal interpretations and	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.

	experiment with degrees of expressive intent.	
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Unit 3: Create: *Music Literacy*

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p><b>From Anchor Standard 2:</b> Organize and develop artistic ideas and work</p> <p><b>From Anchor Standard 3:</b> Refine and complete artistic work</p>	<i>Transfer</i>	
	<p><i>With guidance; students will be able to independently use their learning to...</i></p> <p><b>MU:Cr2.1.K</b> b.Organize personal musical ideas using iconic notation and/or recording technology.</p> <p><b>MU:Cr3.1.K</b> a.Apply personal, peer, and teacher feedback in refining personal musical ideas.</p>	
	<i>Meaning</i>	
<p>CCSS.ELA-LITERACY.W.K.2</p> <p>Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</p>	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>Musicians improve the quality of their creative work by evaluating and refining their work through openness to new ideas, persistence, and the application of appropriate criteria</p> <p>Musicians' presentation of creative work is the culmination of a process of creation and communication</p>	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do musicians improve the quality of their creative work?</p> <p>When is creative work ready to share?</p>

<b>Acquisition</b>	
<p><i>Students will know...</i></p> <p>Symbolic, iconic and/or traditional musical notation to organize musical ideas.</p> <p>Criteria for successful documentation of a musical idea, such as a long line for a long sound/rhythm.</p> <p>Strategies to organize musical ideas, apply feedback and demonstrate a final version of work to peers.</p>	<p><i>Students will be skilled at...</i></p> <p>Reading and writing music symbols that express music elements such as tempo, dynamics and rhythm.</p> <p>Composing and documenting musical ideas with symbolic, iconic or traditional notation, ready to present to peers.</p> <p>Applying teacher and peer feedback to express personal ideas.</p> <p>Using suggested strategies when documenting musical ideas.</p>

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Acquire	<p>Can students document, organize and express musical ideas with notation or recording technology?</p> <p>Can students perform musical ideas using notation or recording technology?</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) to document musical ideas.</p> <p>Presenting a final version of musical ideas to peers.</p>
Meaning	<p>Students use visual analogies to create personal meaning. ( Student illustrates a tall person for a tall rhythm).</p> <p>Students create their own dance in response to musical elements they hear.</p> <p>Students compose their own songs with musical elements.</p>	<p>OTHER EVIDENCE: <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> <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.</p>
Transfer	<p>Students use feedback/self-reflection to refine a performance. ( Student didn't like the loud sound they played and decided to tap more gently to produce a softer sound.)</p>	<p>Composing: Teacher guided class compositions, based on the musical elements.Manipulate icons and create own compositions.</p>

### 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: <b><i>‘think pair share’</i></b> and through <b><i>‘turn &amp; talk’</i></b> 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 plays a short and long sound on a large drum.	Observation, questioning, and listening.
	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 short rhythms and freeze on the long rhythms.	Use of feedback cycles.
Meaning	Students move around the room on eighth notes and freeze on quarter notes to demonstrate a contrast between long and short rhythms in music.	Self assessment/reflection.
	Students will review and/or learn elements of music that enable students to perform with expressive qualities.	Targeted instruction in small groups or individually.
	Teacher demonstrates criteria for music notation so it can clearly be read and interpreted.	Checklists
Transfer	Students experiment and practice with the newly learned techniques and receive	Discussion
		Quick Checks
		Sample 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>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, *Myself & Music in our World***

Stage 1 Desired Results	
<p>ESTABLISHED GOALS</p> <p><b>From Anchor Standard 9:</b> Apply criteria to evaluate artistic work</p>	<p><i>Transfer</i></p>

<p><b>From Anchor Standard 11:</b> Relate artistic ideas and works with societal, cultural and historical context to deepen understanding</p>	<p><i>With guidance; students will be able to independently use their learning to...</i></p> <p><b>MU:Re8.1.K</b> With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.</p> <p><b>MU:Cn11.0.K</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life..</p>	
<p>CCSS.ELA-LITERACY.W.K.3</p> <p>Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</p>	<p><i>Meaning</i></p>	
	<p><b>UNDERSTANDINGS</b> <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><b>ESSENTIAL QUESTIONS</b> <i>Students will keep considering...</i></p> <p>How do we personally 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>
	<p><i>Acquisition</i></p>	
	<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><i>Students will be skilled at...</i></p> <p>Demonstrating an awareness of expressive qualities in music. Ex:</p> <ul style="list-style-type: none"> <li>Fast/Slow - a slower song might be more calming and a fast song might be more exciting)</li> </ul>

	Relationships between music and other arts. (Music & Color relationships, Music & Counting relationships etc)	<p>Demonstrating an understanding of relationships between music and other arts. Connecting our world through music. Ex:</p> <ul style="list-style-type: none"> <li>• Blue is a calm color. Red is a loud color.</li> <li>• We count in math, but we also count in music.</li> </ul>
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence





	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: <b><i>‘think pair share’</i></b> and through <b><i>‘turn &amp; talk’</i></b> questioning, which helps determine students’ prior knowledge, skill level as well as potential misconceptions.	
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 starts moving to the melodic contour of Carnival of the Animals while the music plays.</p> <p>Teacher invites students to move around the room and imagine painting the melody in the air.</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>Students move and ‘paint’ in the air, demonstrating an awareness of melodic contour.</p> <p>Students will review and/or learn elements of music that enable students to perform with expressive qualities.</p> <p>Teacher demonstrates proper relationships between music and other art forms. <i>Quiet sounds are like the color blue.</i></p>	<p>Checklists</p> <p>Discussions</p> <p>Quick Checks</p> <p>Simple Rubrics</p> <p>*Movement/Locomotor (students move their bodies up and down for high and low or fast and slow for tempo changes.)</p>
Transfer	<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>	

	Students reflect upon their personal interpretations and experiment with degrees of expressive intent	
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### Appendix of Possible Musical Resources

<b>Books</b>	<p>Abrahams, Frank &amp; 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 &amp; 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 &amp; 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> <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 1999

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	Armstrong, Louis; What a Wonderful World	Beatles, Octopus' Garden	Africando, Betece
	Bizet, Carmen Overture	Armstrong, Louis; Let Me En Rose	Berry, Chuck, Johnny B. Goode	Gilberto; Girl from Ipanema
	Brahms; Guten Abend, Guten Nacht	Columbia, John; Bye Bye Blackbird	B.o.B. Magic	Hernandez, Perico; La Quimbumba Live at el Jefe
	Brahms; Hungarian Dance No. 5	Dave Brubeck Quartet; Take Five	Hill, Lauren; Everything is Everything	Puente, Tito; Ran Kan Kan
	Grieg, Hall of the Mountain King	Ella Fitzgerald; So What	Jackson, Michael, Man in the Mirror	Santana; Oye Come Va
	Handel; Water Music	Wilmington, Duke; The A Train	Pharell, Happy	Valens, Ricky; La Bamba
	Hayden; Surprise Symphony	Gershwin; Rhapsody in Blue	Prestley, Elvis; Ain't Nothing but a Hound Dog	
	Copland, Aaron; Hoe Down from the Cowboy Ballet	Goodman, Benny; Sing Sing Sing	Timberlake, Justin; Can't Stop this Feeling	
	Rimsky-Korsokov; Flight of the Bumblebee	Fitzgerald, Ella; It Don't Mean a Thing	The Supremes; Stop in the Name of Love	
	Mozart; 12 Variations	Fitzgerald, Ella; A Tisket, A Tasket		
	Mozart; Eine Kleine Nachtmusik	Fitzgerald, Ella; Hokey Pokey		

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

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