

Chorus/Choir

Content Standard 1. Students will sing, alone and with others a varied repertoire of music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.a – Students will sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles.	1. Breathing exercises used during warm-ups.	∅ Evaluation rubric that assesses students in their participation, effort, and level of ability in breathing exercises on a scale from 1-5.	∅ <i>The Choral Warm-Up Collection</i> , Pgs. 18-21.
	2. Learning proper vocal production through the Use of the Sigh: Relaxation of the Vocal Tract- Creating Space Teaching procedure for the sigh: a. The Up and Over Gesture b. Sigh or Siren?	∅ Graded worksheet on the reading excerpt from <i>Evoking Sound</i> and evaluation rubric that assess students in their participation, effort, and level of ability in practicing the sighing and using the up and over gesture on a scale from 1-5.	∅ <i>Evoking Sound; The Choral Warm-Up</i> Ch. 8 Pgs. 49-59
	3. Breathing: Inhalation and Exhalation. a. The biology of breathing b. Supporting through breath c. Breath kneading d. Lip Trill Dangers	∅ Graded worksheet on the reading excerpt on reading and evaluation rubric assessing the students' participation, effort, and level of ability in executing breath kneading.	∅ <i>Evoking Sound; The Choral Warm-Up</i> Ch. 9 60-71
	4. Expanding your vocal range through warm-ups.	∅ Evaluation rubric that assess students in their participation, effort, and level of ability in warm-ups.	∅ <i>The Choral Warm-Up Collection</i> , Pgs. 89-96
	5. Using breathing techniques to phrase vocal passages correctly.	∅ Evaluation rubric that assesses students in their participation, effort, and level of ability in warm-ups.	∅ <i>The Choral Warm-Up Collection</i> Pgs. 77-81

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<p>1.b - Sing with expression and technical accuracy, a large and varied repertoire of vocal literature with a difficulty level of 4, on a scale from 1-6, including some songs performed from memory.</p>	<ol style="list-style-type: none"> 1. Learning how to interpret each element of the choral parts. <ol style="list-style-type: none"> a. Melody b. Phrasing c. Rhythm d. Tempo e. Time Signature f. Tonality and modality g. Texture h. Articulation i. Dynamics j. Structure k. Unity l. Form m. The role of the accompaniment 2. Using warm ups to familiarize ourselves with how to use different expressional elements. <ol style="list-style-type: none"> a. Diction b. Dynamics c. Phrasing 	<ul style="list-style-type: none"> ⌘ Short written quiz on the choral elements checking for the students' topical understanding. ⌘ Evaluation rubric assessing students on their participation, effort, and level of ability on these expressional elements. 	<ul style="list-style-type: none"> ⌘ <i>Successful Performing, Book 1</i> Pgs. 30-47 ⌘ <i>The Choral Warm-Up Collection,</i> Pgs. 31-45, 77-81, 83-85

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.b - Continued	3. Singing their concert music with expression and technical accuracy. <ol style="list-style-type: none"> a. Most concert pieces must be memorized. b. The concert music that is picked will vary in expression- <ol style="list-style-type: none"> 1. One madrigal piece 2. One piece by a famous composer 3. One piece based on American history 4. One piece in a foreign language 5. One piece in a fast tempo, one piece in a slow tempo 6. One multi-cultural piece 	<ul style="list-style-type: none"> ⌘ Evaluation rubric assessing students on their participation, effort, and level of ability on singing their concert pieces. ⌘ Short oral quizzes will be given to assess their progress on memorization. 	<ul style="list-style-type: none"> ⌘ www.jwpepper.com

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>1.c - Sing ensemble music for up to four parts, with and without accompaniment.</p>	<ol style="list-style-type: none"> 1. Quartet music- students will be assigned to a quartet and will be given a four part chorale to learn and perform for the class with one student on their own independent part. 2. Concert pieces with instrumental accompaniment- Students will learn their concert music in four parts; soprano, alto, tenor, and bass and perform with piano or other instrumental accompaniment. 3. Concert pieces a cappella- Students must learn two pieces per semester to be performed in four parts and completely a cappella. 	<ul style="list-style-type: none"> ⌘ Evaluation rubric to assess students on the accuracy of their individual parts and how they work together as a quartet. ⌘ Evaluation rubric to assess students on the accuracy of their individual parts, their participation in the ensemble, and their effort in the ensemble. ⌘ Evaluation rubric to assess students on the accuracy of their individual parts, their participation in the ensemble, and their effort in the ensemble. 	<ul style="list-style-type: none"> ⌘ <i>31 Bach chorales for Sight Singing and Performance</i> ⌘ www.jwpepper.com ⌘ www.jwpepper.com

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>1.d - Students will demonstrate well-developed ensemble skills.</p> <p>Well-developed ensemble skills include:</p> <ul style="list-style-type: none"> a. Singing on pitch and in tempo b. Consistent breath control c. Appropriate posture d. Using dynamic contrasts e. Phrasing that fits the performance practice of the piece. f. Following the conductor 	<ol style="list-style-type: none"> 1. “Bringing out the potential of your singers.” <ul style="list-style-type: none"> a. Building an ensemble that works well together b. Motivating individual singers 2. “Building vocal skill- A Pedagogical Hierarchy for choirs.” This chapter gives students an understanding on what are the most important aspects of good choral singing such as breathing, vowel placement, resonance, expression, tempo markings, and diction. These important aspects are put into a hierarchy order so students know what are the most important elements to focus on. 3. Watching the conductor- students will learn a musical phrase and memorize it. Once memorized, the students will sing the phrase watching the conductor and responding to what the conductor is physically asking for. 	<ul style="list-style-type: none"> ∅ Students will write a reflective essay on their role in the ensemble, telling how their individual participation will affect the whole group. They will also include their own ideas on what will make our choir work better together and how we can motivate each other. ∅ Students will take a pre-test putting a jumbled up list of choral elements in order of what they think is the most important. Students will take a post test rearranging their original list of the choral hierarchy. ∅ Evaluation rubric assessing students on their participation, effort, and ability to follow the conductor. 	<ul style="list-style-type: none"> ∅ <i>Successful Performing</i>, Ch. 5 pgs. 168-170. ∅ <i>Evoking Sound, The Choral Warm-Up</i> Ch. 5 Pgs. 26-29 ∅ Lesson developed by teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.d - Continued	<p>4. Using warm-ups to help us learn to work together to achieve a good choral sound.</p> <ul style="list-style-type: none"> a. Vowel placement b. Diction c. Intonation d. Phrasing e. Blend f. Dynamics <p>5. Students will learn to listen to each other, blend together, and balance their sound through singing rounds and canons.</p> <p>6. Students will practice their ensemble skills through learning their concert music and rehearsing their concert music on a regular basis. They will learn to include the dynamics the piece calls for, the tempo that the piece calls for, and learn to phrase each section calling on their knowledge of what the performance practice of the piece calls for by listening to other choirs perform the piece or knowing the practice of the time period that the piece is from.</p>	<p>⌘ Evaluation rubric assessing students on a scale from 1-5 on their posture, participation, and effort.</p> <p>⌘ Evaluation rubric assessing students on a scale from 1-5 on their posture, participation, and effort.</p> <p>⌘ Evaluation rubric assessing students on a scale from 1-5 on their posture, participation, and effort.</p>	<p>⌘ <i>The Choral Warm-Up Collection</i>, Pgs. 17-45, 73-85</p> <p>⌘ <i>The Choral Warm-Up Collection</i>, Pgs. 107-112.</p> <p>⌘ <i>The Complete Choral Warm-Up Book</i>, Pgs. 122-125</p> <p>⌘ www.jwpepper.com</p>

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<p>1.e - Sing in small ensembles with one student on a part.</p>	<ol style="list-style-type: none"> 1. Arrange the students in quartets and assign each group a Bach chorale to learn in four parts and perform for the class. (One student per part) 2. “The Happy Chair” assignment- While rehearsing their concert music, teacher will pull four students from the large ensemble (one from each voice part) and the students will sit in the chair coordinating with their voice part and perform an excerpt from their concert music for the class. 3. “Writing Your Own Round” assignment- Students will be assigned into a group of 3 or 4 students and they will have to write a melody line (with lyrics to go with it) that they will turn into a round. Students will perform their round for the class, with one student on a part. 	<ul style="list-style-type: none"> ⌘ Evaluation rubric to assess students on their ability to teach themselves a song, their ability to sing in four independent parts, and their ability to put the four independent parts together into a small ensemble. ⌘ Evaluation rubric to assess students from each voice part on how well they know their individual parts in their concert music. ⌘ Written and graded evaluation of the composition of the round will be given to the group, and there will be an evaluation rubric where the students will be assessed on their individual participation in the group and their performance for the class. 	<ul style="list-style-type: none"> ⌘ <i>31 Bach Chorales for Sight Singing and Performance.</i> ⌘ <i>www.jwpepper.com</i> (for concert music), lesson was developed from teacher. ⌘ Lesson was adapted from the lesson “A Round and A Round” found at: <i>www.lessonplanspage.com</i>

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Content Standard 2. Playing on instruments, alone and with others, a varied repertoire of music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>2.a - Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control.</p>	<p>1. Playing percussion with their concert music- Many multi-cultural pieces call for a simple drum or auxiliary percussion part. The teacher can assign this part to a student or to a group of students.</p> <p><u>Example:</u> <i>Wonfa Nyem</i> is an African celebration song that has many percussion parts such as rums and shakers, and other percussion may be added in and improvised upon by students.</p> <p>2. Learning the keyboard- Students will learn the basics of the keyboard including the names of keys and where the notes on the staff correspond to the keys on the keyboard. Once this is mastered, students will then apply their music theory skills to play short one handed melodies on the keyboard or piano.</p>	<p>∅ Any student that volunteers to learn an extra percussion part will receive extra credit on their concert grade.</p> <p>∅ A quiz using an evaluation rubric will assess students on how well they comprehend the basics of the keyboard and how to use it. Students will be graded on a scale from 1-5.</p>	<p>∅ <i>Let Your Voice Be Heard</i></p> <p>∅ <i>Adult All In One Course from Alfred's Adult Basic Piano Course</i></p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.a - Continued	<p>3. Learning Finale- Students will become familiar with the computer program “Finale” that enables you to compose, arrange, notate, and record for any instrument. Students will take their vocal line, pick an instrument of their choosing, and rewrite the line, using Finale, for that instrument. The student will record their work and play it for the class and hand in a hard copy of the music they notated. The student will learn how that instrument is notated, and how large or small the range of the instrument is.</p> <p>4. “Music to Your Ears”- In this lesson, students explore how the sounds made by everyday objects can be transformed into musical experiences, composing and performing musical pieces using non-traditional instruments.</p>	<p>⌘ Students will hand in the hard copy of the written notation for their instrument and they will be assessed upon correct clef, correct transposition, and the correct recording of the instrument playing the vocal line.</p> <p>⌘ Students will be evaluated based on thoughtful written music journal entries, participation in class discussions, completion and performance of group musical piece, and homework presentations.</p>	<p>⌘ <i>Finale, Notation Program</i></p> <p>⌘ <i>www.lessonplanet.com</i>, This lesson was developed in partnership with the Bank Street College of Education in New York City, http://www.nytimes.com/learning</p>

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<p>2.c - Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.</p>	<ol style="list-style-type: none"> 1. Adding percussion into their concert music- Teacher will choose one of the students' concert pieces to add a percussion part to. (Preferably an African or Latin piece.) Students will be given an un-pitched percussion instrument and they will have to improvise a percussive accompaniment to be added to their concert piece. Students will audition their accompaniment to be played at the concert. 2. Students will play their own vocal line- Once students have mastered the basic skills of music theory and how to use the keyboard, students will learn to play their own vocal part on the keyboard so they can practice their parts to reinforce what the class does in rehearsal. Students will already know how their vocal line sounds and therefore, will make playing the line by ear, much easier. 	<ul style="list-style-type: none"> ∅ Students will be assessed by an evaluation rubric on participation and effort. Any student chosen to play his/her accompaniment at the concert will be given extra credit on their concert grade. ∅ Student will play their vocal line for the teacher and the student will be assessed through an evaluation rubric on correct notes, rhythms, and expression. 	<ul style="list-style-type: none"> ∅ Lesson was developed by teacher. ∅ The students concert pieces. This lesson was developed by the teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.c - Continued	3. “Down By the Riverside”- In this lesson, will identify the I, IV, and V7 chords, identify the root and the fifth, and play them on an Orff instrument, tone blocks, or a keyboard. Students will identify where the I, IV, and V7 chords are in the recording of “Down by the Riverside,” and play the chords along with the recording.	∅ Students will be evaluated on their participation and effort through an evaluation rubric.	∅ www.lessonplanet.com , courtesy of www.menc.org/guides/wlc/tg05/lesson2.html

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Content Standard 3. Students will improvise melodies, variations, and accompaniments.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>3.a- Students will improvise stylistically appropriate harmonizing parts.</p>	<ol style="list-style-type: none"> 1. “Do You Want to Improvise?”- Students will play a melody consisting of four notes on a keyboard, known as the circle, while they are also singing the melody that they learned in the previous lesson. Once this is mastered, students will play both the melody and the chordal accompaniment to this song, and students will take turns improvising on the “circle.” 2. Jazz Style Improvisation for Choirs- Students will view the DVD that will teach them the beginnings of jazz improvisation. Students will try the tactics taught in the DVD in class. 3. Melodic Improvisation- Students will learn to improvise on a melody using melodies they may already be familiar with. 	<ul style="list-style-type: none"> ⌘ Teacher observation of students’ participation and involvement in singing and playing. ⌘ Teacher will evaluate the students with an assessment rubric on their participation and effort. ⌘ Teacher will evaluate students with an assessment rubric on their participation and effort. 	<ul style="list-style-type: none"> ⌘ http://www.eduref.org/cgi-bin/printlessons.cgi/Virtual/Lessons/Arts/Music/MUS0215.html ⌘ <i>Jazz Style and Improvisation for Choirs</i> DVD featuring Dr. Russell L. Robinson ⌘ <i>Developing Musicianship through Improvisation</i> by Christopher D. Azzara and Richard F. Grunow

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<p>3.b - Students will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.</p>	<ol style="list-style-type: none"> 1. “Songs we know”- Students will choose from a list of folk songs. Students will learn to sing the folk song and memorize it. Then, students will sing the song again, but this time will be instructed to change and improvise the rhythm at a certain time, and then return to the original melody. 2. Seven steps- Students will learn to melodically improvise using a seven step program. They will use melodies such as “Simple Gifts” and “Down by the Riverside” to practice improvising with. 3. Improvising with expression- Students will learn not only to improvise different notes of a pentatonic scale but also that improvisation could be to change the accenting of a certain note or to put a trill or turn onto the note. Students will practice giving originality to simple pentatonic melodies. 	<ul style="list-style-type: none"> ⌘ Students will be evaluated on their creativity of changing rhythms through an evaluation rubric scaled 1-5. ⌘ Students will be evaluated with an assessment rubric on their effort and creativity of improvisation. ⌘ Students will be evaluated with an assessment rubric on their effort and creativity of improvisation. 	<ul style="list-style-type: none"> ⌘ Lesson developed by teacher. ⌘ <i>Developing Musicianship through Improvisation</i> ⌘ <i>Developing Musicianship through Improvisation.</i>

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<p>3.c - Students will improvise original melodies over given chord progressions each in a consistent style, meter, and tonality.</p>	<ol style="list-style-type: none"> 1. Patterns and progressions- Students will practice a simple melody with a chord progression as their accompaniment. Once students are comfortable with the accompaniment, they will begin to improvise on the melody. 2. II, V7, I- Students will listen to and experience the most common jazz chord progression: II, V7, I. They will learn to play the progression on the keyboard. They will research and find a simple melody that will fit with the accompaniment and will learn the melody as is. Then, they will begin to improvise the melody and practice singing the melody as it is, improvising, and returning to the melody all with the II, V7, I accompaniment underneath. 3. Scat singing- After watching the DVD, Jazz Improvisation for Choirs, students will choose a jazz piece to learn as a class. Students will take turns improvising over the accompaniment alone. 	<ul style="list-style-type: none"> ∅ Students will be assessed with an evaluation rubric that will evaluate their creativity and effort. ∅ Students will be assessed with an evaluation rubric that will evaluate their creativity and effort. ∅ Students will be assessed with an evaluation rubric that will evaluate their creativity and effort. 	<ul style="list-style-type: none"> ∅ <i>Developing Musicianship through Improvisation</i> ∅ Lesson was created by the teacher. ∅ Lesson was created by the teacher.

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Content Standard 4. Students will compose and arrange music within specific guidelines.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>4.a Students will compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.</p>	<ol style="list-style-type: none"> 1. Composing with solfege”- Students will create original compositions using the solfege syllables as Maria did with the song “Do-Re-Mi” in the movie the “Sound of Music.” They will be asked to identify the syllables do, re, mi, fa, sol, la, ti, and do on a classroom instrument and with their voices. Students will create a melody using the solfege syllables for the notes of the scale. Encourage students to begin their song on the syllable “do” which could stand for a female deer, cookie batter, money, or another words used as a pun. 2. “A Pop Culture History”- In this lesson, students will discuss the musical characteristics that contribute to a song’s popularity and the relationship between music and culture, they will consider music as a means of conveying thoughts and emotions, and create personally meaningful text for a composition, they will write a short song using correct rhythmic and melodic notation, and they will perform their compositions and evaluate those of the other class. 	<ul style="list-style-type: none"> ⌘ Teacher will use the assessment worksheet to evaluate students. Students will be graded from 1-5 on their participation, solfege worksheet, composition, and their presentation to the class. ⌘ There will be a class discussion at the end of every presentation in which the students will discuss how well they understood the composer’s intentions, how clear the message was, and how they were personally affected by each piece. Students will be graded by their participation in each discussion. Their compositions must also be handed in and will be graded for musical accuracy. 	<ul style="list-style-type: none"> ⌘ http://artsedge.kennedy-center.org/content/2381/ ⌘ http://www.vh1.com/partners/vh1_music_studio/supplies/specials

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.a – Continued	<p>3. “Composition in Seven Steps.”- Students will choose 2-4 lines from a singularly metered poem. (Teacher will give the students choices.) From there, students must figure out by speaking the line, what rhythm is being spoken. Students will notate the rhythm once it has been identified. Once the rhythm has been notated, students will compose a short melody using the C Major Scale. Students will notate the melody and write the lyrics below. Each composition will be performed for the class.</p> <p>4. “Syncopated Duets”- Students will work in pairs to compose a duet that contains syncopated rhythm sequences. Each student will research a piece of music that they feel uses syncopation and will give a persuasive speech to the class.</p>	<p>⌘ Students will be graded on the musical accuracy of their composition and their performance of the composition through an evaluation rubric scaled 1-5.</p> <p>⌘ The class should be allowed to grade each composition based on the given assessment checklist handout that will be provided. The teacher will judge the persuasive writing assignment by having students evaluate each other’s work. The teacher will create a rubric that students can use as the speeches are being given.</p>	<p>⌘ http://lessonplanspage.com/printables/PMusicComposition5up.htm</p> <p>⌘ http://artsedge.kennedy-center.org/content/2214/</p>

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Content Standard 4. Students will compose and arrange music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>4.b - Students will arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.</p>	<ol style="list-style-type: none"> 1. Using Finale- Students will choose a three part round, such as “Are You Sleeping?” and enter the notation into Finale. Students will then change the three vocal lines to three lines for three different instruments of their choosing. They will also add a percussion part. Therefore, they are arranging a vocal piece for a three instruments. 2. Piano to voice- Students will choose a four-part piano piece from the list the teacher will provide, and they will re-arrange the four parts for four vocal lines. Students will compose lyrics for the piece and teach their arrangement to the class. 	<ul style="list-style-type: none"> ⌘ Students will record their arrangement on Finale and teacher will listen and review the arrangement and grade the arrangement, deducting points for incorrect notation, changing the melody, and not transposing the instruments. ⌘ Students will hand in their arrangement and the teacher will grade the arrangement deducting points on incorrect notation, lyrics that do not fit with the rhythm, and writing outside of the vocal ranges of each voice part. 	<ul style="list-style-type: none"> ⌘ http://metmagazine.com/mag/scoring_points/ ⌘ Lesson was developed by the teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.b – Continued	<p>3. Turning one part to four- Students will take a piano/vocal score of their favorite Broadway tune and arrange it as a choral piece. They will use the chords given in the piano score and arrange harmony lines for the altos, tenors, and basses. The melody will remain the soprano line. The class will sing the completed arrangement in four parts.</p>	<p>⊗ Students will hand in their arrangement and the teacher will grade the arrangement deducting points on incorrect notation, writing outside of the vocal range for the voice part, and changing the melody. Students will also be evaluated through an evaluation rubric on a scale from 1-5 on how the choir performs the finished arrangement.</p>	<p>⊗ Lesson was developed by the teacher.</p>

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<p>4.c - Students will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources.</p>	<p>1. “Composing with solfege”- Students will create original compositions using the solfege syllables as Maria did with the song “Do-Re-Mi” in the movie the “Sound of Music.” They will be asked to identify the syllables do, re, mi, fa, sol, la, ti, and do on a classroom instrument and with their voices. Students will create a melody using the solfege syllables for the notes of the scale. Encourage students to begin their song on the syllable “do” which could stand for a female deer, cookie batter, money, or another words used as a pun.</p>	<p>∅ Teacher will use the assessment worksheet to evaluate students. Students will be graded from 1-5 on their participation, solfege worksheet, composition, and their presentation to the class.</p>	<p>∅ http://artsedge.kennedy-center.org/content/2381/</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.c – Continued	<p>2. “A Pop Culture History”- In this lesson, students will discuss the musical characteristics that contribute to a song’s popularity and the relationship between music and culture, they will consider music as a means of conveying thoughts and emotions, and create personally meaningful text for a composition, they will write a short song using correct rhythmic and melodic notation, and they will perform their compositions and evaluate those of the other class.</p> <p>3. “Composition in Seven Steps.”- Students will choose 2-4 lines from a singularly metered poem. (Teacher will give the students choices.) From there, students must figure out by speaking the line, what rhythm is being spoken. Students will notate the rhythm once it has been identified. Once the rhythm has been notated, students will compose a short melody using the C Major Scale. Students will notate the melody and write the lyrics below. Each composition will be performed for the class</p>	<p>⌘ There will be a class discussion at the end of every presentation in which the students will discuss how well they understood the composer’s intentions, how clear the message was, and how they were personally affected by each piece. Students will be graded by their participation in each discussion. Their compositions must also be handed in and will be graded for musical accuracy.</p> <p>⌘ Students will be graded on the musical accuracy of their composition and their performance of the composition through an evaluation rubric scaled 1-5</p>	<p>⌘ http://www.vh1.com/partners/vh1_music_studio/supplies/specials</p> <p>⌘ http://lessonplanspage.com/printables/PMusicComposition5up.htm</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.c – Continued	<p>4. Using Finale- Students will choose a three part round, such as “Are You Sleeping?” and enter the notation into Finale. Students will then change the three vocal lines to three lines for three different instruments of their choosing. They will also add a percussion part. Therefore, they are arranging a vocal piece for a three instruments.</p> <p>5. Turning one part to four- Students will take a piano/vocal score of their favorite Broadway tune and arrange it as a choral piece. They will use the chords given in the piano score and arrange harmony lines for the altos, tenors, and basses. The melody will remain the soprano line. The class will sing the completed arrangement in four parts</p>	<p>⌘ Students will record their arrangement on Finale and teacher will listen and review the arrangement and grade the arrangement, deducting points for incorrect notation, changing the melody, and not transposing the instruments.</p> <p>⌘ Students will hand in their arrangement and the teacher will grade the arrangement deducting points on incorrect notation, writing outside of the vocal range for the voice part, and changing the melody. Students will also be evaluated through an evaluation rubric on a scale from 1-5 on how the choir performs the finished arrangement.</p>	<p>⌘ http://metmagazine.com/mag/scoring_points/</p> <p>⌘ Lesson was developed by the teacher.</p>

Chorus/Choir

Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.a - Students will demonstrate the ability to read a vocal score of up to four staves by describing how the elements of music are used.</p>	<ol style="list-style-type: none"> 1. “Exploring a vocal score”- Students will look at different vocal scores and identify the different elements of music used including how many vocal lines there are and which part is identified as the soprano, alto, tenor, and bass, which of the vocal lines holds the melody, which of the vocal lines hold the harmony part, whether the song has an accompaniment or is a cappella and if there is an accompaniment, what instrument is used to accompany the singers. Also, students will have to identify the meter and key the piece is written in. 2. Reading chorales- In this lesson, students will practice reading and singing from a four part vocal score. Students will sing a Bach chorale in four parts accurately and with correct expression. 	<ul style="list-style-type: none"> ∅ After students practice looking at vocal scores in class, they will be given a written quiz in which they will look at a new vocal score and have to identify the four parts, the accompaniment, the key and meter, the melody, and the harmony. ∅ Before singing the chorale, students will be given a worksheet on the chorale of the day and will identify all of the choral elements of the chorale. The worksheet will be graded as class work. Students will then perform the chorale and will be graded using an evaluation rubric scaled from 1-5 and will be assessed on their participation, effort, and accuracy of their four parts. 	<ul style="list-style-type: none"> ∅ Lesson was developed by the teacher. Musical examples will be taken from the WHS Music Library. ∅ Lesson was developed by the teacher. <i>31 Bach Chorales for Sight Reading and Performance</i>

Chorus/Choir

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.a – Continued	3. Reading their concert music- Students will practice their vocal reading skills while rehearsing for their bi-annual concerts. Students will be singing concert pieces of varying styles written in 3 or 4 parts.	∅ Students will be graded daily in their rehearsals with an evaluation rubric measuring their participation, effort, and musical accuracy on a scale from 1-5 points.	∅ Lesson was developed by the teacher. Most concert music is chosen from: www.jwpepper.com

Chorus/Choir

Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.b- Students will read, at sight, simple melodies in both the treble and bass clefs.</p>	<ol style="list-style-type: none"> 1. Reading the whole note, quarter note in stepwise motion- In this lesson, students will read and sing simple melodies by sight in the treble and bass clefs that move only in a stepwise motion. 2. Reading dotted rhythms- In this lesson; students will read at sight dotted quarter notes and dotted half notes in a stepwise motion combined with the rhythms they learned in the last lesson. 3. Melodic skips of thirds, fourths, and fifths- In this lesson, students will read at sight melodies that include pitches not in a stepwise motion, but have skips of thirds, fourths, and fifths. Students will identify each of these intervals and be able to sing them correctly at sight within a melody. 	<ul style="list-style-type: none"> ∅ An evaluation rubric will be used to score the students on their intonation and rhythmic accuracy on a scale from 1-5. ∅ An evaluation rubric will be used to score students on their intonation and rhythmic accuracy on a scale from 1-5. ∅ An evaluation rubric will be used to score students on their intonation and rhythmic accuracy on a scale from 1-5. 	<ul style="list-style-type: none"> ∅ <i>18 Lessons to Sight Reading Success</i> Lessons 1-3, pgs.17-21 ∅ <i>Sing at First Sight</i> Unit 1, pgs. 1-16 ∅ <i>18 Lessons to Sight Reading Success</i> Lessons 13-18, pgs. 40-51 ∅ <i>Sing at First Sight</i> Unit 2, pgs. 17-30 ∅ <i>18 Lessons to Sight Reading Success</i> Lessons 11, 12, and 14, pgs.36-39 and 42-43. ∅ <i>Sing at First Sight</i> Unit 2 pgs,25 and Unit 3 Pgs. 37 and 39

Chorus/Choir

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.b – Continued	4. Students will sight read rounds- In this lesson, students will apply the sight reading skills they have established so far, and apply them to vocal music. They will sight read a round with good intonation and rhythmic accuracy and they will figure out where the round starts to repeat with another vocal part.	⌘ An evaluation rubric will be used to score students on their intonation and rhythmic accuracy on a scale from 1-5.	<ul style="list-style-type: none"> ⌘ <i>The Choral Warm-Up Collection</i> Pg. 107-112 ⌘ <i>The Complete Choral Warm-Up Book</i> Pgs. 122-126

Chorus/Choir

Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.c- Students will define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p>	<ol style="list-style-type: none"> 1. Lines and spaces- In this lesson, students will learn the differences between the staves with a treble clef and the staves with a bass clef, and which lines and spaces coordinate with what letter of the alphabet. They will use sentences that will help their memorization of the lines and spaces. (ex.- for the lines of treble clef they use “Every Good Boy Deserves Fudge” and they will then know that the lines starting from the bottom up coordinate with the letters, E, G, B, D, and F). 2. Note Values- In this lesson, students will identify a quarter, half, whole, eighth, and sixteenth note. They will also identify the duration of each of these notes. Next, they will identify time signatures and measures and will practice writing measures of rhythm within the parameters of single meter. 	<ul style="list-style-type: none"> ⌘ Students will have a written quiz in which they will have to identify notes but anywhere on a treble clef staff and anywhere on a bass clef staff, and they will also have to draw the notes asked for on the staff as well. The quiz will be out of 100 points. ⌘ Students will have a written quiz in which they will identify each of these notes and their durations. They will also have to write 4 measures of rhythm in 4/4, 3/4, and 2/4. The quiz will be out of 100 points. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher.

Chorus/Choir

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.c – Continued	<p>3. Expression markings- In this lesson, students will identify and define <u>dynamic markings</u>,</p> <ul style="list-style-type: none"> a. Forte b. Mezzo-forte c. Mezzo-piano d. Piano e. Pianissimo f. Fortissimo <p><u>Tempo markings</u>,</p> <ul style="list-style-type: none"> a. Largo/adagio b. Andante/Moderato c. Allegro/Vivace d. Ritardando e. Accelerando <p>And <u>articulation markings</u>,</p> <ul style="list-style-type: none"> a. Staccato b. Accent c. Sforzando d. Tenuto e. Marcato f. Fermata <p>4. Repeat Signs, 1st and 2nd endings- Students will identify the symbols for repeat signs, 1st and 2nd endings and will practice performing musical examples with these markings.</p> <p>5. D.C., D.S., Coda, and Fine- Students will identify the symbols for these musical indications and define them. Students will also find these markings in their concert music.</p>	<p>∅ Students will be given a written quiz in which they will be given pieces of music to look at and find each of these expression markings. They must find the symbol, identify it, and define it. The quiz will be out of 100 points.</p> <p>∅ Students will be given a worksheet in which they will have to rewrite a given melody with repeat signs and 1st and 2nd endings.</p> <p>∅ Students will be given a worksheet in which they will have to find, identify, and define each of these markings in a piece of music. The worksheet will be weighted as class work.</p>	<p>∅ Lesson was developed by the teacher.</p> <p>∅ Lesson was developed by the teacher.</p> <p>∅ Lesson was developed by the teacher.</p>

Chorus/Choir

Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.d - Students will use standard notation to record their musical ideas and the musical ideas of others.</p>	<ol style="list-style-type: none"> 1. Rhythmic dictation- The teacher will perform a rhythm for the class and students will use standard notation to dictate what the teacher performed. 2. Melodic dictation- The teacher will perform a simple melody for the students using intervals that the class is familiar with. Students will dictate what the teacher performed using standard notation. 3. Turning one part to four- Students will take a piano/vocal score of their favorite Broadway tune and arrange it as a choral piece. They will use the chords given in the piano score and arrange harmony lines for the altos, tenors, and basses. The melody will remain the soprano line. The class will sing the completed arrangement in four parts. 	<ul style="list-style-type: none"> ⌘ Teacher will grade the rhythmic dictation papers as class work. ⌘ Teacher will grade the melodic dictation papers as class work. ⌘ Students will hand in their arrangement and the teacher will grade the arrangement deducting points on incorrect notation, writing outside of the vocal range for the voice part, and changing the melody. Students will also be evaluated through an evaluation rubric on a scale from 1-5 on how the choir performs the finished arrangement. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher.

Chorus/Choir

Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.e- Students will sight read, accurately and expressively, music with a difficulty level of 3, on a scale from 1-6.</p>	<ol style="list-style-type: none"> 1. Sight reading at a higher level- Students will progress in sight reading to the point where they will be able to sight read music in difficult keys, compound meter, and three part harmonies. 2. Sight reading chorales- Students will sight sing a Bach chorale of the teacher's choosing on a vocal part of the teacher's choosing. Any of the four vocal lines can be picked to sight read. 3. Sight reading portions of their concert music- Students will be asked to sight read a portion of a piece of their concert music as a group. They will use their basic theory skills and work together as a team to sight read their line. 	<ul style="list-style-type: none"> ∅ Students will be assessed with an evaluation rubric that will evaluate their intonation and rhythmic accuracy on a scale from 1-5. ∅ Students will be assessed with an evaluation rubric that will evaluate their intonation and rhythmic accuracy on a scale from 1-5. ∅ Students will be assessed with an evaluation rubric that will evaluate their intonation, rhythmic accuracy, participation, and effort. 	<ul style="list-style-type: none"> ∅ <i>Sing at First Sight</i> Unit 6- Pgs. 75-87 ∅ <i>31 Bach Chorales for Sight Reading and Practice</i> ∅ Lesson was developed by the teacher.

Chorus/Choir

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.a- Students will identify simple music forms when presented aurally.</p>	<p>1. Distinguishing parts of form- In this lesson, students will listen to different pieces of music and identify where the major changes are that would signify a different section of the song. Students will use different colored “Skittles” candy to signify a new section, and the same colored Skittles for a repeated section. Red would stand for section A, orange for section B, yellow for section C, and so on. Students will put their Skittles in a row using the different colors for each letter.</p> <p>2. “Experience ABA form”- In this lesson students will understand the concept of ABA form, distinguish the “A” sections from the “B” sections in selected musical examples, and describe the differences in the “A” sections and the “B” sections using musical terms. Students will listen to “Eine Kleine Nacht Musik” by Mozart and “Little David Play on Your Harp.”</p>	<p>⌘ Teacher will go around and check their row of skittles after every song that they listen to and help any student who did not correctly put together their form. After all of the pieces have been studied, there will be a discussion so that students can have an opportunity to express how they were able to tell that a new section of the song was playing. Points will be given for participation to the discussion.</p> <p>⌘ Students will listen to the recording of “Little David Play Your Harp” twice. Then when it is played the third time, students will raise their hands when they hear the “B” section begin and the “A” section return. Students should complete the form chart for this selection and the charts should be evaluated by peer partners.</p>	<p>⌘ Teacher received this lesson from a colleague.</p> <p>⌘ http://www.learnnc.org/lessons/LittleDavidPlayYourHarp</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.a – Continued	<p>3. Rondo form- Students will define what rondo form is and that its most common form is ABACA. However, students will also understand that the rondo form may vary but its common trait is to always alternate one section with the A. Students will listen to several examples of rondo form pieces and write down what they believe the form to be. After every student has had the opportunity to write down their form, there will be a class discussion where they will review the form together with the guidance of the teacher. The musical pieces that will be explored are: “The Viennese Musical Clock” by Kodaly, “Violin Sonata, no. 4, op. 23” by Beethoven, “Sonata K. 281, finale” by Mozart, “Trio in G major, finale” by Haydn, and “Rondo K. 494” by Mozart.</p>	<p>∅ Students will be evaluated on their participation in class discussion and effort in finding the form of each piece on their own.</p>	<p>∅ http://www.classicsforkids.com/teachers/lessonplans/kodaly/</p>

Chorus/Choir

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.b- Students will describe specific music events in a given aural example, using appropriate terminology.</p>	<ol style="list-style-type: none"> 1. The Middle Ages- Students will listen to several examples of choirs in the middle ages and describe what they hear. They will describe if they hear harmony, how many voice parts they hear, who is singing the voice parts they hear, and how they think this type of chant singing influenced choral singing of today. 2. The Choir- Students will recognize that choirs as we know them today began back in the Renaissance and Baroque periods, especially with the work of J.S. Bach. Students will listen to some of the works of Bach performed by a choir and will compare and contrast the sound of the recorded choir with the sound of their choir, and compare and contrast the sound of the recorded choir with the examples they had previously heard from the Middle Ages. 	<ul style="list-style-type: none"> ⌘ Students will enter their thoughts into their music journals as they listen to the pieces. The music journal will be read by the teacher and will be graded on their effort, clarity of writing, and how well they developed their opinion. ⌘ Students will enter their thoughts into their music journals as they listen to the pieces. The music journal will be read by the teacher and will be graded on their effort, clarity of writing, and how well they developed their opinion. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. <i>The Norton Scores</i> ⌘ Lesson was developed by the teacher. <i>The Norton Scores</i>

Chorus/Choir

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.b - Continued	3. Opera in the Beginning- Students will listen to two pieces from early opera; “When I Am Laid In Earth” from Dido and Aenaes, and “Pur ti Miro” from L’incoronazione di Poppea and the students will reflect on the emotions that they felt listening to these two pieces, how they think audiences must have reacted, and describe how they imagine those two pieces being performed.	<ul style="list-style-type: none"> ⌘ Students will enter their thoughts into their music journals as they listen to the pieces. The music journal will be read by the teacher and will be graded on their effort, clarity of writing, and how well they developed their opinion. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. <i>Music in Western Civilization</i>

Chorus/Choir

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.c - Students will analyze examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.</p>	<ol style="list-style-type: none"> 1. Our Music Festival- The students will investigate the diversity of cultures represented in the class. The students will research their own cultural backgrounds and plan a cultural festival where the music of each culture from the class will be represented. This lesson could be done in conjunction with a social studies unit. 2. Island Maracas- Students will listen to the folk music of different islands in the Caribbean. After enough study of the instruments and sound of the island folk music, students will design and make their own maracas and perform their own folk song in a group. 3. Rainforest Music- In this lesson, students will explore the music of the indigenous people of the rainforest. They will describe the variety of instruments used and how music is used in the daily lives and compare it to their own. Students will compare and contrast popular music and the music of the rainforest. Students will create a model, using natural materials, of a musical instrument used by the 	<ul style="list-style-type: none"> ⌘ Once students have picked out the music from their own individual culture, they will play the music for the class and give a presentation on how the people of the culture work, play, sing songs, and how music plays a role in that culture. ⌘ Students must identify the key musical elements such as instrumentation, vocal parts, melody, tempo, and dynamics with each folk piece in their music journals. Each music journal entry will be read and graded on their effort, clarity, and well developed ideas. ⌘ Students will be assessed through their presentations on the rainforest. They must be able to describe the instrument they chose to make a model of, and play a musical example of the instrument being used. Also, they must be able to describe the importance of music to the people of the rainforest and how it compares to our culture here in America. 	<ul style="list-style-type: none"> ⌘ http://eduref.org/Virtual/Lessons/Social_Studies/Multicultral_Education/MUL0002 ⌘ http://www.csuchico.edu/~cguenter/FourArts/VA/VAMUIsMaracas.html ⌘ http://alex.state.al.us/lesson_view.php?id=6413

Chorus/Choir

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.c - Continued	indigenous people of the rainforest. Students will use the gathered information to create a multimedia presentation.		

Chorus/Choir

Content Standard 6. Students will listen to, describe and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.d - Students will demonstrate extensive knowledge of the technical vocabulary of music.</p>	<ol style="list-style-type: none"> 1. Students will compare and contrast two choral works by the same choir; “How Can I Keep From Singing” and “Praise His Holy Name” both recorded by the St. Olaf Choir. Students will use technical terms to illustrate the similarity and differences in vocal production, the outline of the form, and stylistic differences. 2. Students will compare and contrast two different versions of the same piece sung by two different artists. “Too Darn Hot” by Cole Porter was recorded by many people, but the students will compare and contrast two versions from the Broadway recording of “Kiss Me, Kate,” and Ella Fitzgerald’s recording, using technical terms to illustrate the differences in form, instrumentation, and vocal inflections. 3. Students will listen to a recording of “Vamudara” an African recreational song, and will use technical terms to describe the instrumentation, expression, and vocal production and sound. 	<ul style="list-style-type: none"> ⌘ Students will record their thoughts into their music journals and the teacher will read and grade the music journals on clarity, effort, and well developed thought. ⌘ Students will record their thoughts into their music journals and the teacher will read and grade the music journals on clarity, effort, and well developed thought. ⌘ Students will record their thoughts into their music journals and the teacher will read and grade the music journals on clarity, effort, and well developed thought. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher.

Chorus/Choir

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.e - Students will identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's and male and female voices.</p>	<ol style="list-style-type: none"> 1. What is the Family Name? - In this lesson students will listen to selected solo instruments and place the instrument in its correct family of instruments. Students will also listen to different musical examples that highlight certain instruments and students must identify the instrument and place the instrument in its correct family. 2. Exploring the Folk Instruments and Sounds of Kenya and Brazil- Students will explore the cultural sounds and instruments of Kenya and Brazil. They will identify and listen to the most common instruments in the two countries, and will also identify with their singing technique. Students will compare and contrast the folk music of Kenya and Brazil with the folk music of America. 3. Music from across America- In this lesson students will listen to popular, traditional, and ethnic music from different regions of the US and will identify the instruments and musical styles from each region. 	<ul style="list-style-type: none"> ∅ Student will be assessed through their classroom participation. ∅ Students will write a comparative essay between the music of Kenya and Brazil with the music of America. The essay will be graded on accuracy of information, well developed ideas, and proper essay format. ∅ Students will break into groups and each group will be assigned a different region of the US. Each group will give an oral presentation on the music of their particular region, and share musical examples for each style of music they find. 	<ul style="list-style-type: none"> ∅ http://www.beaconlearningcenter.com ∅ www.cis.yale.edu ∅ http://edsitement.neh.gov

Chorus/Choir

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.e – Continued	<p>4. Studying choirs- Students will listen to musical examples from several different choirs from all over the world, but especially the US, including the St. Olaf Choir, and The Robert Shaw Chorale. Students will identify how many voice parts the choir is broken up into and there will be a discussion after every example to make a list of the positive elements that the choir performed, that their choir could use in their singing as well.</p>	<p>∅ Students will reflect on each choral piece in their music journals which the teacher will read and grade on the basis of effort, clarity, and well developed thoughts.</p>	<p>∅ Lesson was developed by the teacher.</p>

Chorus/Choir

Content Standard 7. Students will evaluate music and music performances.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>7.a- Students will evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music.</p>	<ol style="list-style-type: none"> 1. The St. Olaf Choir- Students will listen to the recordings of the St. Olaf Choir, which is a professional collegiate choir, and will compare and contrast the professional performance to their own. Students will list the qualities of the St. Olaf Choir that they would like to hear in their own choral sound. 2. Recording their own work- During the rehearsal process, the teacher will tape record the students singing their concert music. Students will listen to the recording and reflect on the positives and negatives of their performance. 3. Amahl and the Night Visitors- Students will take a field trip to see the opera “Amahl and the Night Visitors.” Students will critique the performance using established, student devised criteria. 	<ul style="list-style-type: none"> ⌘ Students will record their thoughts in their music journals which will be read and graded by the teacher on the basis of effort, clarity, and well developed thoughts. ⌘ Students will record their thoughts in their music journals which will be read and graded by the teacher on the basis of effort, clarity, and well developed thoughts. ⌘ Students will develop a critique sheet before seeing the performance that will include all of the aspects of the opera that they feel should be evaluated. Students will then fill out the critique sheet and share their answers with the class. Points will be given for participation in class discussions and contribution to the critique sheet. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. Recording used: <i>The Spirituals of William L. Dawson</i> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. Opera will be seen every December at Western Connecticut State University.

Chorus/Choir

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
7.a – Continued	<p>4. Listening to different works- Once a week students will listen to pieces of music that they have never heard before and they will critique the composition and/or the performance using comparisons drawn from their experience.</p> <p>5. Critiquing their concert- After every concert, students will watch a video recording of their performance. Students will be asked to evaluate their posture, attention, balance, expression, and musical accuracy.</p> <p>6. Listening to scat singing- Students will listen to the same jazz piece twice that was recorded by two different people. Students will critique their vocal improvisations through scat singing.</p>	<p>⊗ Students will record their thoughts into their music journals where the teacher will read and grade them on effort, clarity, and well developed thoughts.</p> <p>⊗ Students will record their thoughts into their music journals where the teacher will read and grade them on effort, clarity, and well developed thoughts. Students will also be asked to share their reactions with the class and will be given points for participating in class discussion.</p> <p>⊗ Students will enter their thoughts into their music journals where they will be evaluated on their effort, clarity, and well developed thoughts.</p>	<p>⊗ Lesson was developed by the teacher.</p> <p>⊗ Lesson was given to the teacher from her student teaching mentor.</p> <p>⊗ Lesson was developed by the teacher.</p>

Chorus/Choir

Content Standard 7. Students will evaluate music and music performances.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>7.b- Students will evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.</p>	<ol style="list-style-type: none"> 1. Concert order- Students will select the order of their concert and articulate reasons for their choices. 2. Students will watch a recording of a professional choir performing and students will compare and contrast the professional choir with their own. 3. Amahl and the Night Visitors- Students will take a field trip to see the opera “Amahl and the Night Visitors.” Students will critique the performance using established, student devised criteria. 4. Listening to scat singing- Students will listen to the same jazz piece twice that was recorded by two different people. Students will critique their vocal improvisations through scat singing. 	<ul style="list-style-type: none"> ⌘ Students will participate in a class discussion to come up with the concert order. ⌘ Students will record their thoughts in their music journals and will be evaluated on their effort, clarity, and well developed thought. ⌘ Students will develop a critique sheet before seeing the performance that will include all of the aspects of the opera that they feel should be evaluated. Students will then fill out the critique sheet and share their answers with the class. Points will be given for participation in class discussions and contribution to the critique sheet. ⌘ Students will enter their thoughts into their music journals where they will be evaluated on their effort, clarity, and well developed thoughts. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. Opera will be seen every December at Western Connecticut State University. ⌘ Lesson was developed by the teacher.

Chorus/Choir

Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.a - Students will explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples.</p>	<p>1. Aida and its relevance to the world today- This lesson uses the opera <i>Aida</i> and the history of the Middle East and Africa to open discussions about the current crisis in the Middle East. It provides a connection between music (opera), history, and current issues. Additionally, there is a geography lesson on the Middle East and Africa, and a music lesson on operatic voices and the history of opera. Students will develop a definition of opera and operatic voices, students will identify and locate geographical features in North Africa, students will identify issues relating to the Middle East, students will relate the story of Aida to the issues in the Middle East, and students will listen for and identify various singing voices, as it relates to range, timbre, and an interpretation of an operatic role.</p>	<p>∅ An assessment rubric will be used to evaluate students on their project and performance of a 2-5 min scene from Aida.</p>	<p>∅ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued	<p>2. Dvorak in America- In this lesson, students will study Antonin Dvorak and his extended stay in America. They will then learn about the impact Dvorak had on American music. They will also examine several musical forms as they explore the music Dvorak composed in America, and complete various music, poetry, and map activities.</p> <p>3. Folk Art as Communication- Humans communicate with one another in a variety of ways, including verbally, kinesthetically, artistically, and literarily. In small groups, students will choose a type of folk art representative of one of these methods of communication, and present their findings in a research paper. The class will then create a multi-arts presentation as they reproduce examples from one of the genres of folk arts. Students will be able to identify the four main elements of folk art (storytelling, visual art, dance, and music), they will be assigned one area to research and present a multi-art presentation on, research how each element was used as a form of communication, and they will write a research paper on one of the elements of folk art.</p>	<p>⌘ Teacher will assess student learning with the given Assessment Key.</p> <p>⌘ Ask students to write a 300-word essay on what they have learned about the different genres of folk art. In their essays, they should address the particular genres that they researched in their groups, answering the following prompt: "What messages are folk artists trying to communicate through this art form?"</p> <p>⌘ Evaluate students' multi-arts presentations on the following criteria:</p> <ul style="list-style-type: none"> *Accuracy in presentation of the art form *Originality and creativity of the presentation *Appropriate incorporation of research materials *Group effort 	<p>⌘ www.artsedge.com</p> <p>⌘ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued	<p>4. Graham’s <i>Appalachian Spring</i>: A study- Students will examine <i>Appalachian Spring</i>’s story within the framework of the early American frontier, students will explore the relationship between Aaron Copland’s music and the choreographic elements, students will construct an explanation of structural and textural aspects of the choreography, and students will develop a series of written reactions to each objective.</p> <p>5. Learning from Lyrics- Students research contemporary songs (alternative, country, metal, pop, rap, and rock music) to study current social issues. They deliver oral presentations using factual data, graphics, and other media to interpret the song lyrics.</p>	<p>⌘ Teacher will used the given assessment rubric to evaluate students on their written responses.</p> <p>⌘ Assess the students' work by using the following criteria:</p> <p style="padding-left: 20px;"><i>Design</i></p> <p>Design and present three multimedia projects utilizing popular (or other) music and original artwork. Each song presented must reflect an event, idea, subject person, and/or theme that is included in the 7-12 Social Studies Curriculum.</p> <p style="padding-left: 20px;"><i>Investigate:</i></p> <p>Identify the Social Studies issue/event/person that is addressed in the song. Research and prepare a 10-15 minute lesson in</p>	<p>⌘ www.artsedge.com</p> <p>⌘ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued		<p>which you describe and explain the topic discussed in the song. (Student will orally present her or his material to the class, thus teaching others.)</p> <p><i>Application:</i></p> <p>Identify three Social Studies Concepts that apply to the issue/event/idea expressed in the song. (Student must explain how/why each concept applies to the topic.)</p> <p><i>Critique:</i></p> <p>Analyze the song to determine the artist's point-of-view regarding the subject addressed in the song. Cite lyrics as evidence to support your finding. (Student must then assess the validity and accuracy of the artist's opinion, utilizing specific facts/data to support his/her conclusion.)</p> <p><i>Invention:</i></p> <p>Design and create an original visual aid that illustrates a central theme of the song. (Students may use any art form</p>	

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.a – Continued</p>	<p>6. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two poems based on blues elements: Langston Hughes's "The Weary Blues" and Kevin Young's "Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>7. Prairie Magic and Territory Folks- Students will identify the key elements of the Broadway musical <i>Oklahoma</i> and compare it to the geographical and historical elements of the Mid-West in Frontier America.</p>	<p>or medium to complete this task. The visual aid will be incorporated into the presentation. Student must explain the significance of the work in relation to their song topic.)</p> <p>∅ Assess the students based on the following criteria:</p> <ul style="list-style-type: none"> *identified examples of blues characteristics in works by Hughes and Young *demonstrated understanding through insightful and frequent participation in class discussions *wrote a poem that incorporated three aspects of blues music *use of adequate research in poem about a current social issue <p>∅ Evaluate students' performance according to the following criteria:</p> <ul style="list-style-type: none"> *level of serious and cooperative participation in research and collaborative assignments *level of discernment in contributions from research and to collaborative work 	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued		<ul style="list-style-type: none"> *substantive contributions to class discussion and special projects *range and depth in analysis *organization, meaningful substance, rhetorical skill, and poise in formal oral presentation *alignment of written performance with writing process rubric *willingness to volunteer for special activities *general level of engagement in all activities and assignments 	

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Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.b - Students will compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.</p>	<p>1. Music, culture, and history- Students will study a particular type of music from a given historical period and identify the musical elements that influenced (and vice-versa) the dance of that period. Some examples would be: -Mozart and the minuet -Tchaikovsky and the ballet -Celtic dancing and the development of Riverdance.</p> <p>2. Music of the 60's- Students will research and study the music and poetry of the 60's and how it reflected the social and political views of the Vietnam War.</p> <p>3. The Renaissance- Students will research the key elements of the Renaissance and they will choose another art form such as dance, visual art, or theater, and they will write a reflective essay on how art shaped the social and political happenings of this time period.</p>	<p>⌘ Students will write a dance culture essay for each example of music and dance. The essay will be graded on accuracy of information, effort and clarity, well developed thoughts and proper essay format.</p> <p>⌘ Students will prepare a presentation on a particular piece of music and a particular piece of poetry from the 1960's. They will compare and contrast the two pieces and show how these two art forms reflected social and political views during this time.</p> <p>⌘ Students will hand in their completed essay and will be graded on accuracy of information, effort and clarity, well developed thoughts and proper essay format.</p>	<p>⌘ www.ct.ed.gov</p> <p>⌘ This lesson was developed by the teacher with the help of www.ct.ed.gov</p> <p>⌘ This lesson was developed by the teacher with the help of www.ct.ed.gov</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.b – Continued	<p>4. Folk Art as Communication- Humans communicate with one another in a variety of ways, including verbally, kinesthetically, artistically, and literarily. In small groups, students will choose a type of folk art representative of one of these methods of communication, and present their findings in a research paper. The class will then create a multi-arts presentation as they reproduce examples from one of the genres of folk arts. Students will be able to identify the four main elements of folk art (storytelling, visual art, dance, and music), they will be assigned one area to research and present a multi-art presentation on, research how each element was used as a form of communication, and they will write a research paper on one of the elements of folk art.</p> <p>5. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two poems based on blues elements: Langston Hughes's "The Weary Blues" and Kevin Young's</p>	<p>⌘ Ask students to write a 300-word essay on what they have learned about the different genres of folk art. In their essays, they should address the particular genres that they researched in their groups, answering the following prompt: "What messages are folk artists trying to communicate through this art form?"</p> <p>⌘ Evaluate students' multi-arts presentations on the following criteria:</p> <ul style="list-style-type: none"> *Accuracy in presentation of the art form *Originality and creativity of the presentation *Appropriate incorporation of research materials *Group effort <p>⌘ Assess the students based on the following criteria:</p> <ul style="list-style-type: none"> *identified examples of blues characteristics in works by Hughes and Young *demonstrated understanding through insightful and frequent participation in class discussions *wrote a poem that incorporated three aspects of blues music 	<p>⌘ www.artsedge.com</p> <p>⌘ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.b – Continued</p>	<p>"Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>6. Rhythm and Improv, Jazz and Poetry- The musicality of words is an important element of poetry, and many poets carefully consider the sound of the words on the page. Students will listen to and analyze jazz music, specifically considering sound, rhythm, and improvisation. Students will identify jazz characteristics in poems by Yusef Komunyakaa, Sonia Sanchez, and Langston Hughes, and will incorporate these elements in their own original poetry.</p> <p>7. Gesture Drawing- In this lesson, students will explore connections between music and visual art. Students will create a series of line drawings influenced by listening to several different genres of music.</p>	<p>*use of adequate research in poem about a current social issue</p> <p>∅ Assess the students based on the following criteria:</p> <p>*active participation in the creation of a collaborative poem *identified examples of jazz characteristics in work by Sanchez and Hughes *demonstrated understanding through insightful and frequent participation in class discussions *wrote a free verse poem that incorporated three aspects of jazz music</p> <p>∅ Teacher will use the given Self-Assessment guide to evaluate students at the end of the collaborative unit that this lesson comes from.</p>	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

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Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.c - Students will explain ways in which the principles and subject matter of music and various disciplines outside of the arts are interrelated.</p>	<ol style="list-style-type: none"> 1. Music and Math- Every day students will have an opening assignment of music math, in which they will solve a long math problem that is represented with musical notation instead of numbers. 2. The biology of singing- Students will learn all of the muscles and parts of the body that they use to sing. They will also learn how to treat and use those parts of their body correctly in order to produce the best musical sound. 3. History in their concert music- For every concert, the teacher will choose a piece of music that will give the students a good background in a particular era of music history. Students will listen to other music from that era, they will identify major musical events of the time period, and they will identify the era's most prominent composers. 	<ul style="list-style-type: none"> ⌘ Students will hand in their opening music math assignment every day and will be graded from 1-5 points. ⌘ Students will be given a short written quiz that will assess how well they know the parts of the body they use to sing, and how to use them properly. ⌘ Students will be assessed in many ways throughout this unit <ul style="list-style-type: none"> -music journal entries - written quizzes and tests - participation in class discussions 	<ul style="list-style-type: none"> ⌘ Lesson was given to teacher from student teaching mentor. ⌘ Lesson was developed by the teacher with the help of <i>The Basics of Singing</i> ⌘ Lesson will change with the choosing of every different piece of music.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.c - Continued	<p>4. Foreign Language- For every concert, the teacher will choose a piece of music in a foreign language. The teacher will make sure that the students are singing with the correct pronunciation and that they understand the translation of the text. They will also interpret the emotion of the music by listening first; before they know the translation. Depending on the piece, the teacher may invite a foreign language teacher into class to exemplify the correct pronunciation of the text.</p> <p>5. Music and literature- For every concert, the teacher will choose a piece of music that is based off of a great piece of literature. Students will read the original literature and will give their opinion on whether or not they think the music that the literature was set to fits the text appropriately.</p>	<p>∅ Students will be assessed in a variety of ways in this lesson-</p> <ul style="list-style-type: none"> -music journal entries -quizzes on the translation -oral quizzes on pronunciation <p>∅ Students will write their reactions in their music journals where they will be graded on their effort, clarity, and well developed thoughts.</p>	<p>∅ Lesson will change with the choosing of every different piece of music.</p> <p>∅ Lesson will change with the choosing of every different piece of music.</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.a - Students will classify music by genre/style and by historical period/culture and explain the reasoning behind their classification.</p>	<ol style="list-style-type: none"> 1. Their concert music- Students will classify each piece of their concert music into a specific genre. They will write short paragraphs for each piece of music giving their reasoning behind why they classified the piece the way they did. They will also research what culture and historical period each piece of music is from and some basic information on the culture and time period that they will share with the class. 2. Music from different eras- Students will research the key elements of the music of the Middle Ages, Renaissance, Baroque, and Classical eras. Once they are familiar with those key elements, they will listen to musical selections from each era and will make an educated guess as to which era the musical selection is from. Students will fill in a given worksheet to classify each musical selection. 	<ul style="list-style-type: none"> ∅ Students will be evaluated through their paragraphs on each concert piece and will be given points for participating in class discussions. ∅ Students will be evaluated by their worksheets, which will be weighted as class work. 	<ul style="list-style-type: none"> ∅ www.ct.ed.gov ∅ www.ct.ed.gov

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.a - Continued</p>	<p>3. The different genres of Jazz- Students will understand that jazz has genres within it and will identify the different genres of jazz such as the blues, swing, bebop, ragtime, Dixieland, etc. Students will then listen to musical selections from different genres of jazz and will classify the piece into one of the genres on a given worksheet.</p> <p>4. Name that Style- Students will define what a musical style is. Then, they will brainstorm and make a list of 10 musical styles that they can think of. A master list will be put on the board. The teacher will then play pieces of music from all different styles and students will match the piece with its correct style. A class discussion will follow to discuss why students thought each piece belonged in a certain style.</p>	<p>⌘ Students will be evaluated by their worksheets, which will be weighted as class work.</p> <p>⌘ Students will be assessed through participating in the class discussion.</p>	<p>⌘ www.ct.ed.gov</p> <p>⌘ www.lessonplanspage.com</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.b - Students will describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p>	<ol style="list-style-type: none"> 1. Songs from Ghana and Zimbabwe- Students will identify several different musical styles from Ghana and Zimbabwe such as Game Songs, Story songs, and Recreational Songs. Students will learn and perform several examples of each. 2. Styles and cultures within our own- Students will study different regions of the United States and the music that comes from each such as spirituals from the south, Dixieland from New Orleans, Bluegrass from the Mid-West, Chicago Jazz, etc. Students will research the different cultures within the United States and give presentations on one area of the country. 3. Global Harmony- In this lesson, students listen to world music samples and try to identify the countries of origin. Then they work in small groups to design an online "world music café." For homework, they draw on their group's ideas to create sample home pages. 	<ul style="list-style-type: none"> ⌘ Students will be evaluated through an assessment rubric that will evaluate their participation and effort in performing the different African songs. ⌘ Students will be evaluated through their presentations on accuracy and clarity of information, appropriate musical examples, and effort. ⌘ Students will be evaluated through their effort on designing their home page for the world music café. 	<ul style="list-style-type: none"> ⌘ <i>Let Your Voice Be Heard</i> ⌘ Lesson was developed by the teacher. Students will use the internet and I-tunes to gather music and informational materials. ⌘ www.nytimes.com/learning/teachers/

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.c - Students will classify music by genre/style (and if applicable by historical period, composer, and title) a varied body of exemplary (that is, high quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary.</p>	<ol style="list-style-type: none"> 1. Carmina Burana- Students will listen to excerpts from Orff’s Carmina Burana and identify why they believe this to be an extreme work for choir and orchestra. 2. Rhapsody in Blue- Students will listen to Gershwin’s Rhapsody in Blue and will identify the elements that make the work a concerto, and an exemplary work for jazz orchestra. 3. Madame Butterfly- Students will watch excerpts from the opera Madame Butterfly and will identify the elements that make this opera one that is exemplary. 	<ul style="list-style-type: none"> ⌘ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought. ⌘ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought. ⌘ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. Recording of Carmina Burana by WCSU Concert Choir and Wind Ensemble. ⌘ Lesson was developed by the teacher. Recording was downloaded from I-tunes. ⌘ Lesson was developed by the teacher.

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.d - Students will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.</p>	<ol style="list-style-type: none"> 1. Big Band- Students will be given a big band composition and will trace the evolution of that song through the various jazz styles. Students will create a poster that will web where the song began and how it evolved through jazz 2. Patrons of Europe and today's musicians- Student will study the musicians and composers of the pre-Baroque era Europe and come to find how musicians were servants for their patrons or the church. The students will compare and contrast these musicians with the musicians in American culture today. Students will complete a comparative essay on the two types of musicians. 3. Stephen Foster- Students will trace the beginning of popular music in America with the music of Stephen Foster. They will identify his most well-known pieces and complete a worksheet on his career as a composer. 	<ul style="list-style-type: none"> ⌘ Students will be assessed on their posters. They will be assessed on their accuracy of information, clarity and effort, and creativity of the poster. ⌘ Students will be assessed on their comparative essays. They will be evaluated on accuracy of information, a strong comparison, and proper essay format. ⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work. 	<ul style="list-style-type: none"> ⌘ <i>www.ct.ed.gov</i> ⌘ <i>www.ct.ed.gov</i> ⌘ <i>American Popular Music</i> pgs. 1-2

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.d – Continued	<p>4. The roots of jazz- Students will trace the beginning of jazz back to the time of slavery when slaves would sing the blues out in the fields. Students will then trace the evolution of jazz and how it branched off into many different genres. Students will complete a worksheet on every genre of jazz.</p> <p>5. Musical Theater- Students will trace the roots of musical theater from European opera to Gershwin and Porter and beyond. They will identify the different genres of musical theater that have developed over the past and where musical theater is today. Students will complete reflective worksheets on the evolution of American Musical Theater.</p> <p>6. Folk music- Students will define folk music and describe folk music in America. They will also trace the history of folk music to its roots and from where in the world it was influenced.</p>	<p>∅ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p> <p>∅ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p> <p>∅ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p>	<p>∅ <i>American Popular Music</i> The Blues pgs. 3-4 Ragtime pgs. 5-7 Dixieland Jazz pgs. 8-10 Chicago Jazz pgs. 11-12 Gershwin pgs. 13-15 Swing pgs. 16-17</p> <p>∅ <i>American Popular Music</i> pgs. 18-20</p> <p>∅ <i>American Popular Music</i> pgs. 21-23</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.d – Continued	<p>7. Country Western Music- Students will define country music and describe where country got its roots. Students will also identify its evolution in America and what place it holds in our culture today. Students will complete a worksheet on the history of country music.</p> <p>8. Rock and roll- Students will trace the evolution of rock and roll in America through Elvis, the Beatles, and other rock bands of the 60's and beyond. Students will complete worksheets on the history of rock and roll.</p>	<p>∅ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p> <p>∅ Students will be evaluated on the completed worksheets. The worksheets will be weighted as class work.</p>	<p>∅ <i>American Popular Music</i> pgs. 24-25</p> <p>∅ <i>American Popular Music</i> Elvis pgs. 33-34 Motown pgs. 35-36 The Beatles pgs. 37-39 The Sixties pgs. 43-44 Woodstock pgs. 45-46 Disco and Funk pgs. 47-48 Punk Music pgs. 52-53</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.e- Students will identify various uses of music in their daily experiences and describe characteristics that make music suitable for each use.</p>	<ol style="list-style-type: none"> 1. Soundtrack your life- Students will create their own soundtrack. They will break apart their day into their routine events and represent each event with a song that they think depicts that event the best. Students will use I-tunes to download the music for their soundtrack and will create their own cover for their soundtrack as well. 2. Love Songs- Students will identify how the subject of love is expressed in music and that its three main messages are lost love, searching for love, and celebrating love. Students will listen to several musical examples and categorize each love song into one of the three categories and explain why. 3. Religious Music- Students will listen to music from several different religions and compare and contrast the importance of music in each type of religious service. 	<ul style="list-style-type: none"> ⌘ Students will be graded on their completed soundtrack; their effort and creativity being the main components. ⌘ Students will compare their answers with other classmates in a classroom discussion. ⌘ Students will record their reactions in their music journals where they will be graded on their effort, clarity, and well developed thought. 	<ul style="list-style-type: none"> ⌘ Lesson was given to teacher from her student teaching mentor. ⌘ <i>Music! Its Role and Importance in Our Lives</i> Teacher’s Edition- Pgs. 155-156. Listening resources downloaded from I-tunes. ⌘ <i>Music! It’s Role and Importance in Our Lives</i> Teacher’s Edition Ch. 12

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.e - continued	<p>4. The Music of Celebration- Students will listen to several musical examples and will identify what kind of celebration the piece of music is linked to.</p> <ul style="list-style-type: none"> - The Star-Spangled Banner- any type of patriotic holiday - Happy Birthday- a loved one's birthday - Auld Lang Syne- New Years Celebration - Pomp and Circumstance- Graduation ceremonies - Canon in D- Weddings <p>5. Condolences in Death- Students will share how they feel music can console a person when grieved by death. The students will express their reactions when the teacher plays the Ave Maria and Taps. Students will then study a New Orleans funeral parade and discuss how they feel about playing joyful music during a funeral march. Students will react in their music journals.</p>	<p>⌘ Students will receive credit for participating in the class discussion in which the class will identify what type of celebration a particular piece comes from.</p> <p>⌘ Students will react to the New Orleans funeral march in their music journals where they will be given credit for their effort, clarity, and well developed thoughts. Students will also receive credit for participating in class discussions.</p>	<p>⌘ <i>Music! It's Role and Importance in Our Lives</i> Teacher's Edition Ch. 13</p> <p>⌘ <i>Music! It's Role and Importance in Our Lives</i> Teacher's Edition Ch. 14</p>