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| **Content Area** | Music | **Grade Level** | 2nd Grade |
| **Course Name/Course Code** |  |
| **Standard** | **Grade Level Expectations (GLE)** | **GLE Code** |
| 1. Expression of Music
 | 1. Expressively perform simple songs in small groups or independently
 | MU09-GR.2-S.1-GLE.1 |
| 1. Perform simple rhythmic, melodic, and harmonic patterns
 | MU09-GR.2-S.1-GLE.2 |
| 1. Creation of Music
 | 1. Create musical phrases in the form of simple questions and answers alone and in small groups
 | MU09-GR.2-S.2-GLE.1 |
| 1. Identify rhythmic and melodic notation patterns
 | MU09-GR.2-S.2-GLE.2 |
| 1. Theory of Music
 | 1. Comprehension and use of appropriate vocabulary for dynamics, tempo, meter and articulation
 | MU09-GR.2-S.3-GLE.1 |
| 1. Comprehension of beginning notational elements and form in music
 | MU09-GR.2-S.3-GLE.2 |
| 1. Comprehension of vocal and instrumental tone colors
 | MU09-GR.2-S.3-GLE.3 |
| 1. Comprehension of beginning melodic and rhythmic patterns
 | MU09-GR.2-S.3-GLE.4 |
| 1. Aesthetic Valuation of Music
 | 1. Demonstrate respect for individual, group, and self-contributions in a musical setting
 | MU09-GR.2-S.4-GLE.1 |
| 1. Articulate reactions to the elements and aesthetic qualities of musical performances using musical terminology and movement
 | MU09-GR.2-S.4-GLE.2 |
| 1. Demonstrate increased awareness of music in daily life or special events
 | MU09-GR.2-S.4-GLE.3 |
| **Colorado 21st Century Skills****Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently***Information Literacy:** *Untangling the Web***Collaboration:** *Working Together, Learning Together***Self-Direction:** *Own Your Learning***Invention:** *Creating Solutions* | The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy. |
| **Unit Titles** | **Length of Unit/Contact Hours** | **Unit Number/Sequence** |
| Won’t You be My Neighbor? | Instructor Choice | Instructor Choice |
| Stories through Music | Instructor Choice | Instructor Choice |
| Musical Ecosystem | Instructor Choice | Instructor Choice |

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| **Unit Title** | Won’t You be My Neighbor? | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Relationships | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.2-S.1-GLE.1, MU09-GR.2-S.1-GLE.2MU09-GR.2-S.2-GLE.1 MU09-GR.2-S.3-GLE.1, MU09-GR.2-S.3-GLE.2, MU09-GR.2-S.3-GLE.3, MU09-GR.2-S.3-GLE.4MU09-GR.2-S.4-GLE.1, MU09-GR.2-S.4-GLE.2, MU09-GR.2-S.4-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):**  | * Why is music different from culture to culture? (MU09-GR.2-S.3-GLE.3) and (MU09-GR.2-S.4-GLE.1,2,3)
* Why do people use music in ceremonies and social events?
* What clues identify music from different cultures?
* How would another culture describe your music?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Culture (world music, folk songs, value), Rhythm, Melody, Instrumental/Vocal Tone Color, Form, Dynamics, Tempo, Mood, Tradition, Style |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Cultures pass on traditions through music. (MU09-GR.2-S.1-GLE.1,2) and (MU09-GR.2-S.3-GLE.1,3) and (MU09-GR.2-S.4-GLE.3-EO.c,d) | How do cultures pass music from generation to generation? | How do outside factors shape the transmission of folk music’s evolution? |
| Music evolves based on the changing needs of the people. (MU09-GR.2-S.3-GLE.1,.2,3) and (MU09-GR.2-S.4-GLE-2,3) | In what ways can music change in a folk song? | What would happen if a work song became a play party song? |
| Music can create empathy to the values of other cultures. (MU09-GR.2-S.4-GLE.1,3) | What commonalities does our culture share with other cultures? | How does listening to cultural music create empathy with another culture? |
| Musical style creates cultural identity and unity. (MU09-GR.2-S.1-GLE.1) and MU09-GR.2-S.2-GLE.2) and (MU09-GR.2-S.3-GLE.1,2,3-EO) and (MU09-GR.2-S.4-GLE.1,2,3) | What are three different styles of dance?  | Why is dance important to specific cultures? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Music is passed through the aural tradition (MU09-GR.2-S.1-GLE.1-EO.a) and (MU09-GR.2-S.4-GLE.3-EO.c, d)
* Specific cultural dance styles (i.e. play parties, long-ways set, mixers, etc.) (MU09-GR.2-S.4-GLE.3-EO.c, d)
* Specific multi-cultural music (i.e. Troika, Birch Tree, Jambo, Funga Alafia, Bobby Shafto, Ring Around the Rosie, Frere Jacques, Sei Sei Sei) (MU09-GR.2-S.1-GLE.1) and (MU09-GR.2-S.4-GLE.1,3)
* The historical background of specific multi-cultural music (MU09-GR.2-S.4-GLE.3-EO.c, d)
* Music evolves through time(MU09-GR.2-S.1-GLE.1; MU09-GR.2-S.4-GLE.1,3)
 | * Sing, play, and move to a variety of multi-cultural music (MU09-GR.2-S.1-GLE.1)
* Identify/create rhythmic and melodic patterns unique to various multi-cultural style (MU09-GR.2-S.2-GLE.2)
* Comprehend and identify culturally specific vocal and instrumental tone colors (MU09-GR.2-S.3-GLE.3)
* Express the idea/mood of music of various cultures (MU09-GR.2-S.4-GLE.2,3-EO.c, d)
* Recognize music from different cultures (MU09-GR.2-S.4-GLE.3)
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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Folk music creates connections between a culture’s traditions and its people.* |
| **Academic Vocabulary:** | Diversity, Culture, Communities, Traditions, Multi-Cultural, Neighborhoods, Empathy, Dance |
| **Technical Vocabulary:** | Tone Color, Form, Folk Music, Play Party, Long-ways Set |

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| **Unit Title** | Stories Through Music | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Play/ExplorationRelationships | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.2-S.1-GLE.1, MU09-GR.2-S.1-GLE.2MU09-GR.2-S.2-GLE.1, MU09-GR.2-S.2-GLE.2MU09-GR.2-S.3-GLE.1, MU09-GR.2-S.3-GLE.2, MU09-GR.2-S.3-GLE.3, MU09-GR.2-S.3-GLE.4 MU09-GR.2-S.4-GLE.1, MU09-GR.2-S.4-GLE.2, MU09-GR.2-S.4-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):**  | * What happens in the music to give you the idea of particular mood? (MU09-GR.2-S.2-GLE.1) and (MU09-GR.2-S.3-GLE.1,3) and (MU09-GR.2-S.4-GLE.1,2,3)
* What instrument tone color represents the hero?
* What instrument tone color represents the villain?
* How does music set the scene?
* Is there more than one way to tell a story in music?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Style, Rhythm, Melody, Tone Color, Form, Dynamics, Tempo, Musical Preferences, Mood, Improvisation |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Musical preferences influence choices in improvisation. (MU09-GR.2-S.2-GLE.1-EO.c) and (MU09-GR.2-S.4-GLE.1,2,3) | What tempo is appropriate if the mood is sad? | How do individual preferences affect the performance of a song by different groups? |
| Different styles inspire the creation of compositional moods. (MU09-GR.2-S.2-GLE.1,2) and (MU09-GR.2-S.3.GLE.1,2) and (MU09-GR.2-S.4-GLE.1,2,3) | What moods are in the music? | How can you portray the mood of the story through music? |
| Knowing musical concepts improves improvisation (MU09-GR.2-S.1-GLE.1,2) and (MU09-GR.2-S.2-GLE.1) and (MU09-GR.2-S.3-GLE.1,3) and (MU09-GR.2-S.4-GLE.2) | Which instrument represents each character? How would you demonstrate ABA? | How would you improvise two contrasting moods? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Ways to use tone colors to highlight moods, characters, and situations to fit specific stories (MU09-GR.2-S.3-GLE.3)
* How music expresses moods (MU09-GR.2-S.1-GLE.1,2) and (MU09-GR.2-S.2-GLE.2) and (MU09-GR.2-S.3-GLE.3)
* Creative movement conveys the meaning (MU09-GR.2-S.2-GLE.1-EO.c) and (MU09-GR.2-S.3-GLE.1-EO.b, c) and (MU09-GR.2-S.3-GLE.2-EO.a) and (MU09-GR.2-S.4-GLE.2, 3)
* The meaning of improvisation (MU09-GR.2-S.2-GLE.1)
* Collaboration is essential in performing music (MU09-GR.2-S.4-GLE.1,2)
 | * Perform a student created musical composition (MU09-GR.2-S.1-GLE.1,2
* Create a musical composition (MU09-GR.2-S.2-GLE1,2)
* Identify/describe musical elements within the context of a story (MU09-GR.2-S.3-GLE.1,2,3,4) and (MU09-GR.2-S.4-GLE.2,3)
* Demonstrate musical elements within the context of performing a story (MU09-GR.2-S.3-GLE.1-EO.b, c) and( MU09-GR.2-S.4-GLE.1,2,3)
* Show appropriate audience behavior while listening to peer performances (MU09-GR.2-S.4-GLE.1,3)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Information about the character’s mood and the story’s scene can be heard through musical elements.* |
| **Academic Vocabulary:** | Character, Mood, Story, Setting, Ending, Style |
| **Technical Vocabulary:** | Improvisation, Form, Melody, Rhythm, Tone Color, Tempo, Dynamics |

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| **Unit Title** | Musical Ecosystem  | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Structure and Function | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.2-S.1-GLE.1, MU09-GR.2-S.1-GLE.2 MU09-GR.2-S.2-GLE.1, MU09-GR.2-S.2-GLE.2 MU09-GR.2-S.3-GLE.1, MU09-GR.2-S.3-GLE.2, MU09-GR.2-S.3-GLE.3, MU09-GR.2-S.3-GLE.4MU09-GR.2-S.4-GLE.1, MU09-GR.2-S.4-GLE.2, MU09-GR.2-S.4-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):**  | * How does movement demonstrate what we see and hear? (MU09-GR.2-S.1-GLE.1) and (MU09-GR.2-S.2-GLE.1,2) and (MU09-GR.2-S.3-GLE.1,3) and (MU09-GR.2-S.4-GLE.1,2,3)
* How is improvisation and patterning present in different places?
* What in the environment inspires the creation and invention of instruments?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Musical Preferences, Value, Musical Elements (rhythm, melody, environmental/instrumental/vocal timbre, form, dynamics, tempo, texture), Improvisation, Observation, Investigate/Discovery, Technique, Science |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Specific musical techniques can transfer from traditional instruments to creative, non-traditional instruments through investigation and discovery. (MU09-GR.2-S.1-GLE.1,2) and (MU09-GR.2-S.3.GLE.1,3) and (MU09-GR.2-S.4-GLE.1,3) | What action is used to play a drum? | What everyday items can be used to make instruments that represent sounds in the environment? |
| Investigation and discovery triggers the expression of musical elements through different media including voice, instruments, and movement. (MU09-GR.2-S.1-GLE.1) and(MU09-GR.2-S.2-GLE.1) and (MU09-GR.2-S.3-GLE.1,3,4) and (MU09-GR.2-S.4-GLE.1,2) | What is one item that requires the scrape motion to make sound? | How would you move and what sounds would you make in response to a specific item in your environment? |
| Observation of environmental music provides a vehicle to learn and practice musical techniques (MU09-GR.2-S.1-GLE.1,2) and (MU09-GR.2-S.2-GLE.1,2) and (MU09-GR.2-S.3-GLE.1,3) and (MU09-GR.2-S.4-GLE.1,2,3) | What sounds do you hear in the environment? | What instruments could represent the elements wind, water, fire, and earth? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Instrumental and Vocal Sound groupings (i.e. woodwind, brass, string, percussion, soprano, alto, tenor, bass) (MU09-GR.2-S.3-GLE.3)
* That movement creates sound (MU09-GR.2-S.2-GLE.1) and (MU09-GR.2-S.3-GLE.1-EO.a, b) and(MU09-GR.2-S.4-GLE.2,.3)
* The meaning of improvisation (MU09-GR.2-S.2-GLE.1-EO)
* The importance of environmental and instrumental music (MU09-GR.2-S.4-GLE.1,2,3))
 | * Demonstrate collaborative skills (MU09-GR.2-S.4-GLE.1-EO.b, c)
* Show proper instrumental technique (MU09-GR.2-S.1-GLE.1,2)
* Perform instrumental and environmental sounds (MU09-GR.2-S.1-GLE.1,2)
* Improvise musical phrases using learned musical elements (MU09-GR.2-S.2-GLE.1-EO.a, b, d)
* Re-create environments using instruments with musical elements (MU09-GR.2-S.2-GLE.1-EO.a b, d) and (MU09-GR.2-S.3-GLE.1,4)
* Re-create environments using creative movement with musical elements (MU09-GR.2-S.2-GLE.1-EO.c) and ( MU09-GR.2-S.3-GLE.1,2.) and (MU09-GR.2-S.4-GLE.2-EO.b)
* Be able to discuss preferences for sounds (MU09-GR.2-S.4-GLE.1,2,3)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Creative movement, voice, and instruments illustrate and reproduce any environmental setting.* |
| **Academic Vocabulary:** | Investigate, Material, Ecosystem, Environment, Preference, Observe, Represent, Symbolize, Technique, Sound, Vibration, Acoustics |
| **Technical Vocabulary:** | Melody, Rhythm, Texture, Tempo, Dynamics, Improvisation, Environmental Instruments, Instrumental Families/Names, Timbre |