

Unit Title: So You 'Wanna' Be A Rockstar?

INSTRUCTIONAL UNIT AUTHORS

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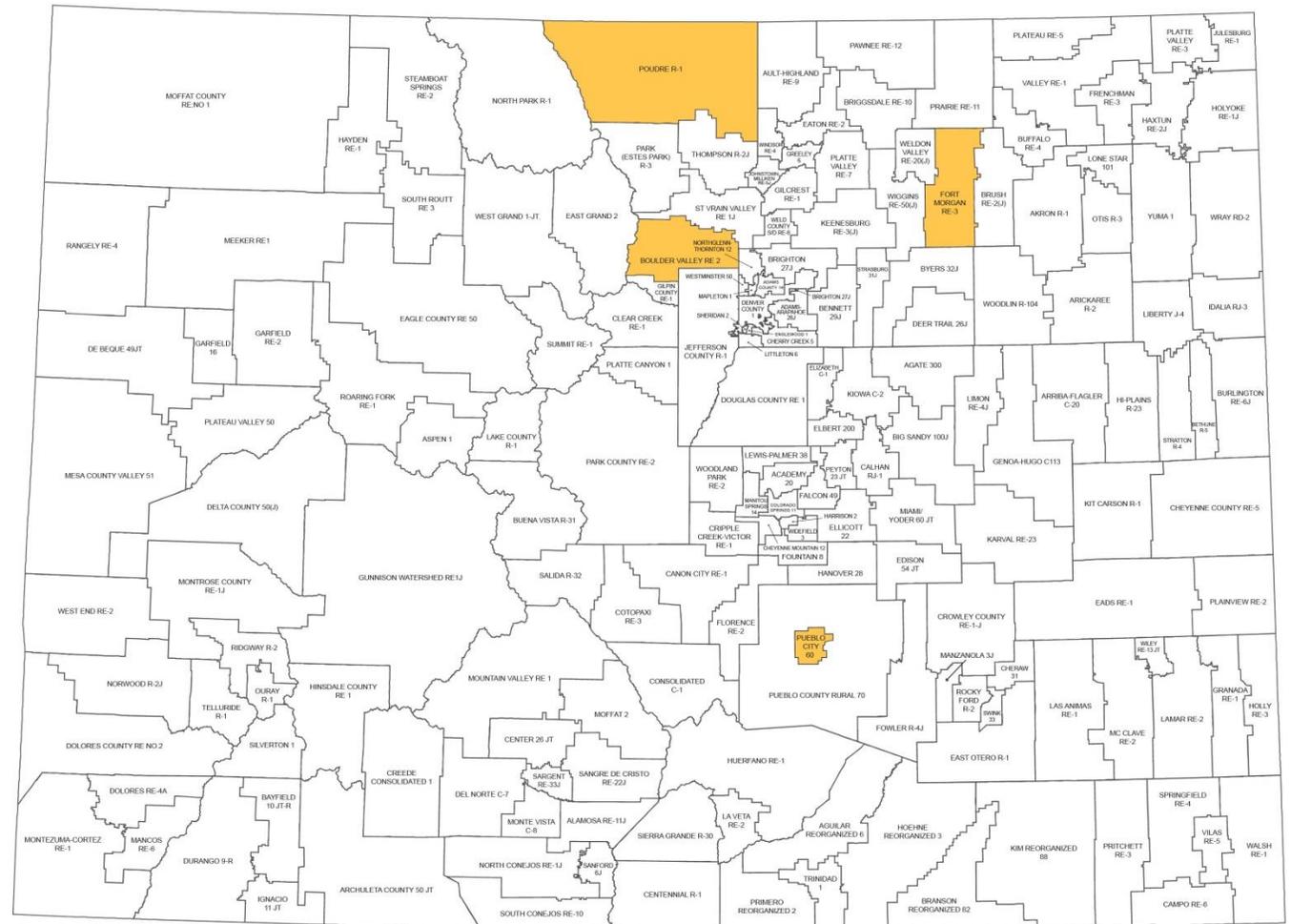
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This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

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|---------------------------------|--|---------------------|-----------------------|
| Content Area | Music | Grade Level | 5 th Grade |
| Course Name/Course Code | | | |
| Standard | Grade Level Expectations (GLE) | GLE Code | |
| 1. Expression of Music | 1. Perform using enhanced musical techniques | MU09-GR.5-S.1-GLE.1 | |
| | 2. Perform more complex rhythmic, melodic, and harmonic patterns | MU09-GR.5-S.1-GLE.2 | |
| | 3. Perform melodies using traditional notation | MU09-GR.5-S.1-GLE.3 | |
| 2. Creation of Music | 1. Improvise question and answer and basic musical phrases | MU09-GR.5-S.2-GLE.1 | |
| | 2. Notate simple compositions | MU09-GR.5-S.2-GLE.2 | |
| 3. Theory of Music | 1. Analyze and apply dynamics, tempo, meter, and articulation using appropriate music vocabulary | MU09-GR.5-S.3-GLE.1 | |
| | 2. Analyze aurally and visually notation of form in music | MU09-GR.5-S.3-GLE.2 | |
| | 3. Analyze more complex instrumental and vocal examples | MU09-GR.5-S.3-GLE.3 | |
| | 4. Comprehension and application of melodic, rhythmic, and harmonic patterns | MU09-GR.5-S.3-GLE.4 | |
| 4. Aesthetic Valuation of Music | 1. Explain and defend personal preferences for specific music | MU09-GR.5-S.4-GLE.1 | |
| | 2. Articulate the meaning in music according to elements, aesthetic qualities, and human responses | MU09-GR.5-S.4-GLE.2 | |

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.

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| Unit Titles | Length of Unit/Contact Hours | Unit Number/Sequence |
| So You 'Wanna' Be a Rock Star? | Instructor's Choice | Instructor's Choice |

Colorado Teacher-Authored Sample Instructional Unit

| Unit Title | So You 'Wanna' Be a Rock Star? | | Length of Unit | Instructor choice |
|--|---|--|---|-------------------|
| Focusing Lens(es) | Choices, Change/Transition | Standards and Grade Level Expectations Addressed in this Unit | MU09-GR.5-S.1-GLE.1, MU09-GR.5-S.1-GLE.3 MU09-GR.5-S.2-GLE.1, MU09-GR.5-S.2-GLE.2 MU09-GR.5-S.3-GLE.1, MU09-GR.5-S.3-GLE.2, MU09-GR.5-S.3-GLE.3 MU09-GR.5-S.4-GLE.1, MU09-GR.5-S.4-GLE.2, MU09-GR.5-S.4-GLE.3, MU09-GR.5-S.4-GLE.4 | |
| Inquiry Questions (Engaging-Debatable): | <ul style="list-style-type: none"> • What defines a good performance? (MU09-GR.5-S.1-GLE.1,3) and (MU09-GR.5-S.2-GLE.1-EO.b,c) and (MU09-GR.5-S.3-GLE.1,2,3) and (MU09-GR.5-S.4-GLE.2,4) • What knowledge is needed to read and perform music? • How will evaluative listening improve performance skills? | | | |
| Unit Strands | Expression, Creation, Theory, Aesthetic Valuation | | | |
| Concepts | Musical Elements (rhythm, timbre, form, pitch, dynamics), Technique, Emotion, Symbols | | | |

| Generalizations My students will Understand that... | Guiding Questions | |
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| | Factual | Conceptual |
| Musical elements communicate emotion, which may facilitate personal connections in performance. (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.1,2) | How would one list these tempos in order from slowest to fastest: Largo, Andante, Moderato, Allegro, Presto? | How does music stimulate feelings and perceptions? |
| Symbols communicate musical elements to ensure accuracy in performance. (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.a) and (MU09-GR.5-S.3-GLE.1-EOa,b) | What are the symbols used to show dynamics? Tempos? Articulation? | How do symbols convey messages? |
| Implementation of musical elements builds technique in performance. (MU09-GR.5-S.1-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a,e) | What effect does a diminuendo (or another expressive element) have? | How do expressive elements enhance musical performance? |

Colorado Teacher-Authored Sample Instructional Unit

| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
|---|--|
| <ul style="list-style-type: none"> • Proper care of voice and instruments (MU09-GR.5-S.1-GLE.1-EO.c) • Expressive markings guide performance (tempo and dynamics including largo, moderato, diminuendo and slur) (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a) • Types of voices (Soprano, alto, tenor and bass voices) (MU09-GR.5-S.3-GLE.2,3) • Symbols and modalities used for notation and performance (Treble clef, bass clef, major, minor) (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.b) | <ul style="list-style-type: none"> • Perform four-part rounds (MU09-GR.5-S.1-GLE.1-EO.a,b) • Respond to conductor for phrasing and dynamics (MU09-GR.5-S.1-GLE.1-EO.b) • Describe and demonstrate expressive elements (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a) • Play, sing, and reproduce simple melodic notation (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.b) • Notate on bass clef staff (MU09-GR.5-S.3-GLE.3-EO.b) • Express and differentiate between personal preferences and quality works (MU09-GR.5-S.4-GLE.1,2) • Analyze differences in tempo and dynamics (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a) |

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| <p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p> | |
| <p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p> | <p><i>A strong performance depends on proper care of voice and/or instrument along with accurate use of musical elements.</i></p> |
| <p>Academic Vocabulary:</p> | <p>Preferences, tempo, expression, voice, instrument, performance, interpretation</p> |
| <p>Technical Vocabulary:</p> | <p>Voice (soprano, alto, tenor, bass), treble clef, bass clef, major, minor, musical elements (tempo, dynamics, largo, moderato, diminuendo, slur, phrase)</p> |

Colorado Teacher-Authored Sample Instructional Unit

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| Unit Description: | This unit guides students in making connections between expressive performance techniques (their symbols and notation) and people’s emotional response(s) to musical experiences. Students will listen to a variety of examples from various musical genres to identify expressive elements and reflect on and analyze the different emotions that musical experiences can evoke. Students will then apply their learning to transform the expressive elements of familiar repertoire. The unit culminates in students planning, rehearsing, and performing a piece of music to demonstrate their mastery of musical expression. |
| Unit Generalizations: | |
| Key Generalization: | Musical elements communicate emotion, which may facilitate personal connections in performance |
| Supporting Generalizations: | Symbols communicate musical elements to ensure accuracy in performance. |
| | Implementation of musical elements builds technique in performance. |
| Considerations | Throughout this unit, students should be encouraged to use repertoire that matches their skill level ability. In order to expressively play or sing a piece, it may be important to consider a simpler technical piece so students can explore expressive qualities with familiar music before moving on to more complicated works. If a piece is too difficult, they will spend too much time on theory and skill attainment instead of experimenting and perfecting expressive musical elements. Fluency of skill is essential for dynamic musical expression. |

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| Performance Assessment: <i>The capstone/summative assessment for this unit.</i> | |
| Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.) | Musical elements communicate emotion, which may facilitate personal connections in performance |
| Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization) | You are a member of a musical group that has decided to audition for <i>The Voice</i> (or another equivalent TV talent show). To prepare for the audition, you will prepare a performance that will “wow” your peers during a school-wide or class talent show. You will work with your group to choose the piece you will perform and to make artistic decisions about the key expressive elements that will make an effective performance; one that will connect emotionally with an audience. |
| Product/Evidence: (Expected product from students) | In groups, students will perform a piece of music to present to a peer-audience “talent show”. Students will choose expressive elements (e.g., dynamics, articulation, tempo, rhythm, pitch, form) for the performance and explain the rationale for their choices. Students will write brief program notes to defend their musical choices and to facilitate personal connections. The performance may be recorded to facilitate self-reflection. Products to accompany the performance may include: <ul style="list-style-type: none"> • Concert program with program notes • Visual presentations (e.g., video, PowerPoint, Prezi) • Verbal presentations about musical preferences • Concert recording and self-evaluation |
| Differentiation: (Multiple modes for student expression) | Performance selections will depend on student ability levels. Advanced students may create their own work or creatively adapt a known piece. Students may be grouped in a variety of ways, and each student within a group may take on a different role. Solos are also acceptable. All students should have the opportunity to display and improve their existing musical skills. Students may use technology to assist in their performances. |

Colorado Teacher-Authored Sample Instructional Unit

| Texts for independent reading or for class read aloud to support the content | |
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| Informational/Non-Fiction | Fiction |
| Expressive musical books (could be by genre). For example, jazz: <i>Their Love of Music</i> by Stephen Azzato <i>Jazz ABZ: An A to Z Collection of Jazz Portraits with Art Print</i> by Wynton Marsalis <i>The Sound that Jazz Makes</i> by Carole Weatherford | <i>Beethoven Lives Upstairs</i> by Barbara Nichol (Lexile level 750) <i>The Composer is Dead</i> by Lemony Snicket and music by Nathaniel Stookey published by Harper Collins (Lexile level 710) <i>Pete the Cat-Rocking in my School Shoes</i> -Eric Litwin (Lexile level 600) <i>Can you hear it?</i> by William Lach |

| Ongoing Discipline-Specific Learning Experiences | | | | |
|---|--------------|--|--------------------|---|
| 1. | Description: | Work like a musician: Musician and Audience Etiquette | Teacher Resources: | http://lessonplanspage.com/musicobeginschoolclassroommusicianrulesrap36-htm/ (Lesson plan for the MUSICIAN Rap-norms for music classrooms) http://lessonplanspage.com/musicobeginschoolmultipleintelligencescavengerhunt36-htm/ (Forming Cooperative Groups Lesson Plan) |
| | | | Student Resources: | Journal |
| | Skills: | Performing etiquette Ensemble Cooperation Respectful listening and appropriate response to performances. | Assessment: | Students will keep a journal throughout this unit wherein they will document the multiple opportunities they will have to show musical and audience etiquette. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) |
| 2. | Description: | Work/Think like a musician-Musical Elements | Teacher Resources: | http://lessonplanspage.com/musicmusicalsymbolsboxgame39-htm/ (Lesson plan teaching about musical elements) http://lessonplanspage.com/musicteachermayigameidea15-htm/ (Lesson plan for “Teacher May I” game for note values) |
| | | | Student Resources: | Journal |
| | Skills: | Understand and apply basic elements such as rhythm, timbre, form, pitch, and dynamics | Assessment: | Student will self-reflect and journal as well as respond appropriately to teacher feedback. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) |

| Prior Knowledge and Experiences |
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| In this unit, students should have some sense of how to play instruments <i>or</i> sing basic music repertoire following the teacher as conductor. Students should be familiar with simple instruments (recorder, xylophones, percussion, etc.) in order to experiment with producing expressive musical elements. Students should have some prior experience with listening and discussing a variety of styles using musical terminology. |

Learning Experiences # 1 – 7
Instructional Timeframe: Teacher Determined

| Learning Experience # 1 | | |
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| <p>The teacher may present (recorded) examples of diverse musical selections so that students can begin to identify and articulate the ways in which musical elements (dynamics, articulation, tempo, rhythm, pitch, form, etc.) connect in order for music to emotionally resonate with audiences/listeners.</p> | | |
| Generalization Connection(s): | Musical elements communicate emotion, which may facilitate personal connections in performance | |
| Teacher Resources: | http://classiccatt.com (Free classical recordings) http://musopen.org (More free classical recordings) http://www.nytimes.com/interactive/2011/04/18/science/20110419-music-expression.html?_r=0 (Interactive activity on hearing expression) http://www.pbs.org/wnet/dancin/resources/lesson_plan-m1.html (PBS lesson plan for expressive listening) <i>Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators, and Students</i> by Tony Wigran | |
| Student Resources: | http://eduplace.com/graphicorganizer (Graphic organizer resource) http://edhelper.com/teachers/graphic_organizers.htm (Another graphic organizer source) http://en.wikipedia.org/wiki/Contrasting_and_categorization_of_emotions (List of emotion words) | |
| Assessment: | Students will choose one musical example and begin journaling to identify and write about musical elements, emotional response, and personal preference. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) | |
| Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.) | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | http://www.do2learn.com/activities/SocialSkills/EmotionAndScenarioCards/EmotionAndScenarioCards.pdf (Emotion picture cards) http://lessonplanspage.com/musicmusicalpicturesentencebookidea46-hm/ (Lesson Plan for strategies in listening to piece of music) Students may use picture cards to help with understanding of emotional terms | Students may tell or draw pictures (instead of writing) to express their emotional responses and personal (musical) preferences |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students may explore creative ways to convey (or augment) their emotional responses and person (musical) preferences (e.g., original artwork, poetry, letters, stories) |

Colorado Teacher-Authored Sample Instructional Unit

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| Critical Content: | <ul style="list-style-type: none"> Expressive markings guide performance (tempo and dynamics including largo, moderato, diminuendo and slur) |
| Key Skills: | <ul style="list-style-type: none"> Express and differentiate between personal preferences and quality works. Describe and demonstrate expressive elements Analyze differences in tempo and dynamics |
| Critical Language: | Emotion, response, musical elements (rhythm, timbre, form, pitch, dynamics) |

| Learning Experience # 2 | | |
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| The teacher may lead students in performing familiar pieces so that students can experiment with contrasting musical elements and the emotional connotations these variations may evoke. | | |
| Generalization Connection(s): | Musical elements communicate emotion, which may facilitate personal connections in performance Implementation of musical elements builds technique in performance | |
| Teacher Resources: | http://www.wyomea.org/docs/Rounds_Found_and_Remembered.pdf (<i>Rounds Found and Remembered</i> - Elizabeth Gilpatrick) http://www.coopersdivertimento.com/2011/04/how-to-conduct-expressively-with-young.html (Article on expressive conducting with young students) | |
| Student Resources: | N/A | |
| Assessment: | Students will describe musical elements in context of the familiar music and contrast them to express particular emotions through discussion and by documenting at least one musical element in relation to a particular emotion in their journal. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) | |
| Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.) | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | http://www.do2learn.com/activities/SocialSkills/EmotionAndScenarioCards/EmotionAndScenarioCards.pdf (Emotion picture cards) http://olc.spsd.sk.ca/De/PD/instr/strats/think/ (Think,Pair, Share Strategy Explanation) http://www2.eit.ac.nz/library/ls_guides_sentencestarters.htm ↓ (Sentence Starter Ideas) Students may choose accessible music so that students can focus on expression rather than text Students may utilize think, pair, share before journaling to help students develop and articulate their ideas Students may use sentence starters to prompt journaling | Students may use graphic representation of emotions instead of words alone Students may verbally describe or draw pictures instead of writing |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |

Colorado Teacher-Authored Sample Instructional Unit

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| | https://www.musicmindgames.com/node/223 (Conducting patterns) | Students may conduct musical pieces using simple conducting techniques as modeled by the teacher Students may assist in collecting academic vocabulary to describe the emotions in the music |
| Critical Content: | <ul style="list-style-type: none"> • Meaning in music according to elements, aesthetic qualities, and human responses • Expressive markings guide performance (tempo and dynamics including largo, moderato, diminuendo and slur) • Symbols and modalities used for notation and performance (Treble clef, bass clef, major, minor) | |
| Key Skills: | <ul style="list-style-type: none"> • Analyze differences in tempo and dynamics • Describe and demonstrate expressive elements • Perform four-part rounds • Play, sing, and reproduce simple melodic notation | |
| Critical Language: | Emotion, response, musical elements (rhythm, timbre, form, pitch, dynamics) | |

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| Learning Experience # 3 | | |
| The teacher may model purposeful movement to diverse selections of music (highlighting different expressive elements) so that students can deepen their understanding of expressive terminology, associated expressive symbols/representations, and expressive conducting concepts. | | |
| Generalization Connection(s): | Musical elements communicate emotion, which may facilitate personal connections in performance Symbols communicate musical elements to ensure accuracy in performance | |
| Teacher Resources: | http://www.classicsforkids.com/terms/ (Interactive music dictionary for kids) http://cnx.org/content/m11031/latest/ (Conducting classroom activity ideas) http://lessonplanspage.com/musictopicconcentrationgameidea25-htm/ (Musical Concentration lesson Idea) http://lessonplanspage.com/musiclearndynamictermsdemonstratedynamiclevels15-htm/ (Learning Dynamic Terminology and Demonstration through Voice and Body Lesson Plan) | |
| Student Resources: | http://www.pinterest.com/pin/68820700526038818/ (Dice game for acting out emotions or characters) | |
| Assessment: | <p>Students will provide appropriate body movement to demonstrate expressive terminology and be able to explain the movements and connected expressive terminology. Students will add at least one description of body movements and musical expression (through language and/or pictures) in their musician journal.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p> <p>Note to teacher: This assessment can be achieved in a few different ways (see Lesson Ideas in Teacher Resource section) such as showing a musical phrase/section on a projector and asking students to express based upon the musical markings through body movements and or conducting patterns, holding up flashcards of musical dynamics and having students respond to the cards musical markings and/or conducting patterns, demonstrating a body movement and/or conducting movement and having students respond what the musical marking would be.</p> | |

Colorado Teacher-Authored Sample Instructional Unit

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| Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.) | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | http://grammar.yourdictionary.com/style-and-usage/descriptive-rds-for-music.html (Site with ideas for descriptive language and musical terms) | Students (with a background in a romance language (Spanish, Portuguese, French, etc.) may connect the Italian music terms with cognates in their native languages Students may associate terms with descriptive actions, e.g., smooth arm motion for legato, punch for accent |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students may individually share musical pieces that demonstrate expressive elements explaining why they chose the piece using musical terminology |
| Critical Content: | <ul style="list-style-type: none"> • Expressive markings guide performance • Symbols used for notation and performance | |
| Key Skills: | <ul style="list-style-type: none"> • Describe and demonstrate expressive elements • Respond to conductor for phrasing and dynamics • Analyze differences in tempo and dynamics | |
| Critical Language: | Rhythm, pitch, dynamics, forte, piano, mezzo forte, mezzo piano, fortissimo, pianissimo, crescendo, decrescendo, largo, ritardando, accelerando, adagio, allegro, andante, moderato, presto, legato, accent, staccato | |

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| Learning Experience # 4 | |
| The teacher may share examples of music in major and minor keys so that students can begin to consider and examine the relationship between musical modes and a composer’s emotional intent. | |
| Generalization Connection(s): | Musical elements communicate emotion, which may facilitate personal connections in performance |
| Teacher Resources: | http://olegberg.com/ (Major Vs. Minor) http://youtu.be/8lYVUWvxLYg (Major Minor from Music K8) http://youtu.be/930tZd3h-fQ (Video on tonality) Representative examples of major and minor pieces |
| Student Resources: | N/A |
| Assessment: | Students will identify major and minor and discuss the emotional connection to these modalities. Students will continue their journal by documenting (drawing) at least one example of major and/or minor elements and emotional connections. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) |

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| Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.) | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | http://www.do2learn.com/activities/SocialSkills/EmotionAndScenarioCards/EmotionAndScenarioCards.pdf (Emotion picture cards) http://www2.eit.ac.nz/library/ls_guides_sentencestarters.htm (Sentence Starter Ideas) Students may use picture cards to help with understanding of emotional terms Students may use sentence starters to prompt journaling | Students may verbally express or draw pictures to represent the emotions connections they identify |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students who have musical backgrounds may present their own examples in major or minor keys Students may include characters and storyline associated with major and minor sounds in their musician journal |
| Critical Content: | <ul style="list-style-type: none"> • Symbols and modalities used for notation and performance • Articulate the meaning in music according to elements, aesthetic qualities, and human responses | |
| Key Skills: | <ul style="list-style-type: none"> • Play and sing simple melodic notation in treble clef in major and minor keys | |
| Critical Language: | Major, minor, mode, scale, chord | |

| Learning Experience # 5 | |
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| The teacher may model and provide examples of various vocal techniques (and ranges) so that students may explore the unique characteristics of their voices and specific vocal techniques that can be utilized to express different emotions. | |
| Generalization Connection(s): | Musical elements communicate emotion, which may facilitate personal connections in performance Implementation of musical elements builds technique in performance |
| Teacher Resources: | http://youtu.be/AVbPnDf3Tlw (Multi-track example with SATB parts defined) http://www.cteonline.org/portal/default/Curriculum/Viewer/Curriculum?action=2&cmobjid=398745&view=viewer&refcmobjid=366884 (SATB examples) http://www.youtube.com/watch?v=6jqCuE7C3rg (Video of vocal ranges from Bass to Soprano) http://www.nidcd.nih.gov/health/voice/pages/takingcare.aspx (Guidelines on care of the voice) http://www.singwise.com/cgi-bin/main.pl?section=articles&doc=EffectiveAndProperBreathingForSinging (Article on breathing and support) http://lessonplanspage.com/musicfindingthesingingvoicemethod39-htm/ (Vocal control exercise lesson plan) |
| Student Resources: | N/A |

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| Assessment: | Students will demonstrate proper vocal technique, identify SATB parts, and be able to discuss proper technique. Students will continue their journal by documenting the definitions for each vocal part (SATB) and at least one proper vocal technique. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) | |
| Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.) | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | http://singing-high.com/singing-techniques/ (Videos demonstrating various vocal techniques) | Students may use definition cards or prompts to define vocal technique terminology Students may identify examples of correct technique if they are unable to demonstrate the technique themselves |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | http://singing-high.com/singing-techniques/ (Videos demonstrating various vocal techniques) | Students may create a written or video how-to guide to teach these skills |
| Critical Content: | <ul style="list-style-type: none"> • Proper care of voice and instruments • Expressive singing techniques | |
| Key Skills: | <ul style="list-style-type: none"> • Identify types of voices • Sing notated melodies with attention to pitch, rhythm, and expressive qualities | |
| Critical Language: | Types of voices SATB (soprano, alto, tenor, bass) | |

| Learning Experience # 6 | |
|---|--|
| The teacher may model (or provide examples of) “live” visual/auditory musical performances so that students can identify and articulate the ways in which different components (musical elements, movements, facial expressions, etc.) combine to evoke specific emotional responses. | |
| Generalization Connection(s): | Musical elements communicate emotion, which may facilitate personal connections in performance Implementation of musical elements builds technique in performance |
| Teacher Resources: | http://wiki.answers.com/Q/What_songs_are_appropriate_to_sing_for_an_elementary_school_talent_shows?#slide=1 (Song ideas for elementary school talent shows) |
| Student Resources: | N/A |
| Assessment: | Students will continue their musician journal this time documenting possible songs to try and learn for the “talent show”. This can be a group or solo choice. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) |

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| Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.) | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students may choose song difficulty and situations (solo, duet, trio, small group ensemble) they are most comfortable with (unison, harmony) |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students may perform songs while playing an instrument or adding basic choreography |
| Critical Content: | <ul style="list-style-type: none"> • Proper care of voice and instruments • Expressive singing techniques • Symbols and modalities used for notation and performance (Treble clef, bass clef, major, minor) | |
| Key Skills: | <ul style="list-style-type: none"> • Identify types of voices • Sing notated melodies with attention to pitch, rhythm, and expressive qualities • Describe and demonstrate expressive elements • Analyze differences in tempo and dynamics | |
| Critical Language: | Types of voices (soprano, alto, tenor, bass), style, genre, musical elements, expressive choices | |

| Learning Experience # 7 | |
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| (Post-Performance Assessment) The teacher may provide examples of performance evaluation so that students can understand the importance of evaluation and reflection in the creative process. | |
| Generalization Connection(s): | Musical elements communicate emotion, which may facilitate personal connections in performance Implementation of musical elements builds technique in performance |
| Teacher Resources: | http://www.learner.org/workshops/hswriting/interactives/rubric/ (Create a Rubric) http://www.sde.ct.gov/sde/lib/sde/pdf/curriculum/Music/Singing_Task_Gr5.pdf (Connecticut 5 th grade Performance Rubric) http://www.wfbschools.com/schools/richards/rivocgenmusic.cfm (General Music Criteria Ides) https://sites.google.com/site/musicwilkins/rubrics (Music Rubric Examples) http://ericbooth.net/reflecting-on-reflection/ (Eric Booth article on the importance of reflection and suggestions for how to conduct meaning reflection) http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music) |
| Student Resources: | https://sites.google.com/site/musicwilkins/rubrics (Music rubric examples) |
| Assessment: | Students will evaluate their performance using the performance evaluation rubric. Students may also add ideas for improvement and goal setting to their musician journal. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.coloradopl.org/files/archives/connecticut_common_arts_assessment_5th_grade_composing_and_evaluation.pdf (Grade 5 Composing and Self-Assessment Resource) |

Colorado Teacher-Authored Sample Instructional Unit

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| Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.) | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students may work from a more simplistic rubric list of criteria based on skill level ability |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | N/A | Students may add more criteria elements to the performance rubric based on skill level ability |
| Critical Content: | <ul style="list-style-type: none"> • Proper care of voice and instruments • Expressive singing techniques • Symbols and modalities used for notation and performance (Treble clef, bass clef, major, minor) | |
| Key Skills: | <ul style="list-style-type: none"> • Sing notated melodies with attention to pitch, rhythm, and expressive qualities • Describe and demonstrate expressive elements • Analyze differences in tempo and dynamics | |
| Critical Language: | Personal preference, evaluation, self-assess, musical criteria, performance criteria, rubric language, | |