

# Unit Title: Emotion Through Rhythm

Ensemble Based

## INSTRUCTIONAL UNIT AUTHORS

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## BASED ON A CURRICULUM

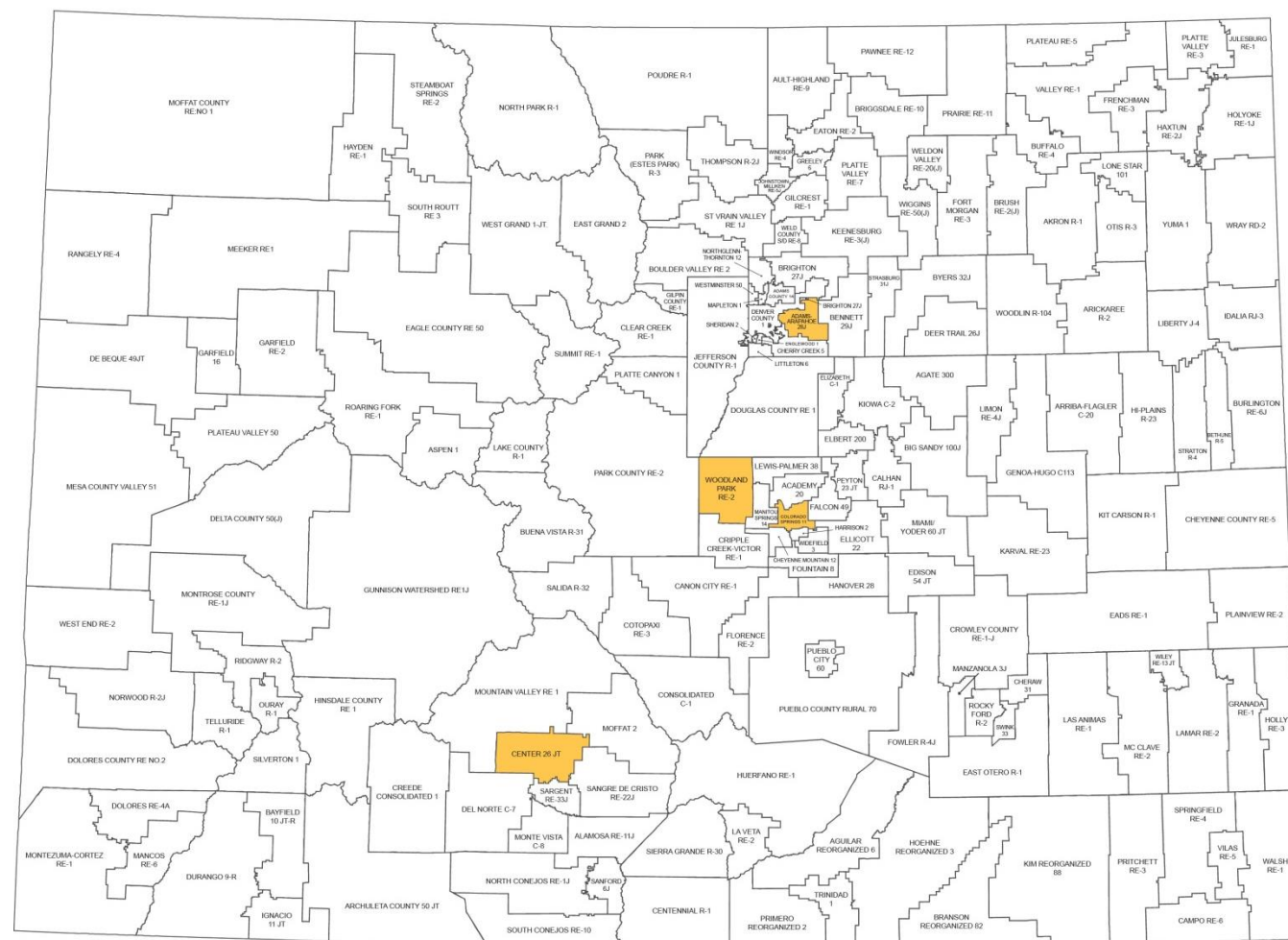
## OVERVIEW SAMPLE AUTHORED BY

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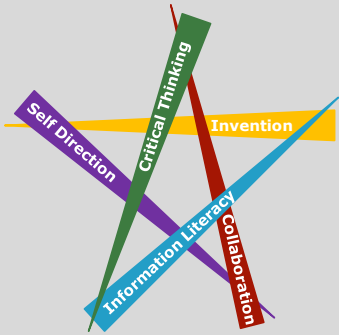


*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make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

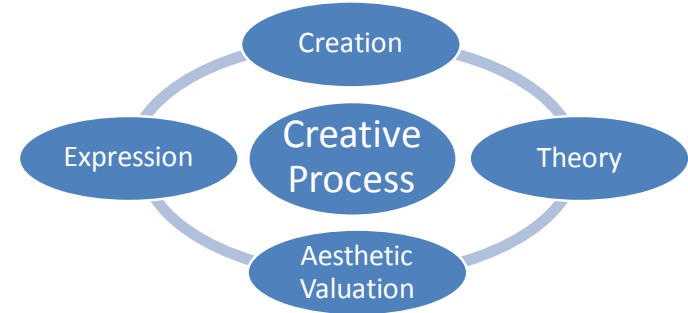
**Colorado Teacher-Authored Sample Instructional Unit**

Content Area	Music		Grade Level	9 <sup>th</sup> -12 <sup>th</sup> Grade
Course Name/Course Code	Traditional High School Ensemble (i.e., Band, Orchestra Choir)			
Standard	Generalist Pathway Grade Level Expectations (GLE)		Performance Pathway Grade Level Expectations (GLE)	
1. Expression of Music	1. Present music expressively using appropriate technology	MU09-HSGP-S.1-GLE.1	1. Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.1
	2. Demonstrate informed participation in music-making activities	MU09-HSGP-S.1-GLE.2	2. Perform music accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale	MU09-HSPP-S.1-GLE.2
			3. Participate appropriately as an ensemble member while performing music at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.3
			4. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits	MU09-HSPP-S.1-GLE.4
2. Creation of Music	1. Extended improvisation over varied harmonic progressions	MU09-HSGP-S.2-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.2-GLE.1
	2. Create original music, or arrange the music of others, using appropriate technology	MU09-HSGP-S.2-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.2-GLE.2
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.2-GLE.3
3. Theory of Music	1. Discernment of musical elements	MU09-HSGP-S.3-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.3-GLE.1
	2. Classification by genre, style, historical period, or culture	MU09-HSGP-S.3-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.3-GLE.2
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.3-GLE.3
4. Aesthetic Valuation of Music	1. Practice of appropriate behavior during cultural activities	MU09-HSGP-S.4-GLE.1	1. Practice of appropriate behavior during cultural activities	MU09-HSPP-S.4-GLE.1
	2. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSGP-S.4-GLE.2	2. Evaluation of the quality and effectiveness of musical performances	MU09-HSPP-S.4-GLE.2
	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSGP-S.4-GLE.3	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSPP-S.4-GLE.3
	4. Informed judgments through participation, performance, and the creative process	MU09-HSGP-S.4-GLE.4	4. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSPP-S.4-GLE.4

## Colorado 21<sup>st</sup> 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
Emotion Through Rhythm	Instructor's Choice	Instructor's Choice

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Title</b>	Emotion through Rhythm		<b>Length of Unit</b>	Instructor Choice
<b>Focusing Lens(es)</b>	Structure & Function Patterns	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.2, MU09-HSPP-S.1-GLE.3 MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2 MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3 MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>• How does synthesizing several expressive musical elements into one performance give listeners a rich, memorable, and unique experience? (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.2-GLE.2) and (MU09-HSPP-S.3- GLE.1,3) and (MU09-HSPP-S.4-GLE.2,3)</li> <li>• Why is it important for musicians to adjust their individual performance to aid in the success of an ensemble performance?</li> <li>• How does music communicate?</li> <li>• Why does an ensemble’s performance improve once patterns are deciphered?</li> </ul>			
<b>Unit Strands</b>	Expression, Creation, Theory, Aesthetic Valuation			
<b>Concepts</b>	Patterns, Rhythm, Energy, Emotions, Line, Law/Rules, Ensemble, Synthesis, Experience, Influence, Musical Line, Notation			

<b>Generalizations</b> My students will Understand that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Rhythm influences the emotional response of an audience. (MU09-HSPP-S.1-GLE.1-EO.a) and (MU09-HSPP-S.1-GLE.2,3) and ( MU09-HSPP-S.2-GLE.1-EO.b) and (MU09-HSPP-S.3-GLE.1-EO.a,b) and ( MU09-HSPP-S.3-GLE.3-EO.a,b) and MU09-HSPP-S.4-GLE.3-EO.a;)	What are the building blocks of rhythm?	How do rhythmic patterns create a particular emotional response? What are ways to combine the building blocks of rhythm to achieve a particular function?
The rules of meter create decipherable patterns (MU09-HSPP-S.3-GLE.1,3)	What are rules of meter? What is a rhythmic pattern? Why is meter essential to quality music?	How can we notate patterns in music? How does meter aid in identifying genre?
The timing and energy of different meters stimulate the musical line. (MU09-HSPP-S.2-GLE.1-EO.c) and (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.3-EO.b,c)	What is a musical line?	How does meter help fulfill a particular function? What is a musical line or direction and why is it important?

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them. (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.2-GLE.1-EO.c) and (MU09-HSPP-S.3-GLE.1,3)</li> <li>• The rules of meter (MU09-HSPP-S.3-GLE.1,3)</li> <li>• The functions of various meters (MU09-HSPP-S.3-GLE.2)</li> <li>• How to inject emotion into performance utilizing rhythm (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.3-GLE.1) and (MU09-HSPP-S.4-GLE.2)</li> </ul>	<ul style="list-style-type: none"> <li>• Decipher rhythmic patterns and tie them to specific genres. (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.3-GLE.1,2,3)</li> <li>• Perform rhythms accurately and expressively in a variety of meters. (MU09-HSPP-S.1-GLE.1)</li> <li>• Improvise musical ideas appropriately over the length of a solo (MU09-HSPP-S.2-GLE.1)</li> <li>• Follow conductor’s non-verbal cues (MU09-HSPP-S.1-GLE.3)</li> <li>• Adjust their performance based on the other members of the ensemble (MU09-HSPP-S.1-GLE.3-EO.b) and (MU09-HSPP-S.4-GLE.2)</li> <li>• Perform in a rhythmically appropriate style. (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.3-GLE.1)</li> </ul>

<p><b>Critical Language:</b> 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><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>Emotional responses can be created and experienced by listening to and performing music with a variety of rhythmic patterns and various meters.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Pattern, Genre, Function, Energy, Style</p>
<p><b>Technical Vocabulary:</b></p>	<p>Tempo, Rhythm, Time, Meter, Conductor, Time Signature (6/8, 6/4, 3/4, 2/2, 3/8, 4/4, 2/4), Note Values involving syncopation at the minimum level of 3</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Description:</b>	In this unit, students will understand, perform, and write rhythmic patterns in both simple and compound meters while keeping a steady beat. Students will explore common time through the rhythm tree, focusing on duration/ratio between note values. Students will apply their knowledge of duration/ratio to various rhythmic patterns that include all note values in simple and compound meters. This unit will culminate in a final performance of percussive storytelling.
<b>Unit Generalizations:</b>	
<b>Key Generalization:</b>	Rhythm influences the emotional response of an audience
<b>Supporting Generalizations:</b>	The rules of meter create decipherable patterns
	The timing and energy of different meters stimulate the musical line
<b>Considerations</b>	Learning rhythm and meter may present opportunities for cross curricular connections with math using ratios, fractions, division, addition, use of variables, etc.

<b>Performance Assessment: <i>The capstone/summative assessment for this unit.</i></b>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The rules of meter create decipherable patterns
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You have been asked by an elementary principal to share an innovative storytelling process to local elementary school students that have been studying story structure. As percussive storytellers, you will illustrate that stories do not have to contain words. You will write and present a story of your choosing though rhythm and percussion (without text) that may include movement. As part of your performance you will be responsible for engaging the audience in analyzing emotions evoked by the rhythmic choices. You will perform the story as part of the school’s spring music festival.
<b>Product/Evidence:</b> (Expected product from students)	Students will write an original story and use rhythmic music to convey the story. Teacher organized teams of students will write parts of the plot and then determine how to convey the plot including emotional content (happy/sad/afraid) through rhythm percussion instruments. Each movement of the percussion story will be evaluated by a rubric that will include aspects such as: <ul style="list-style-type: none"> <li>• Minimum of 3 minutes in length</li> <li>• Use of simple and complex meters</li> <li>• Use of simple and complex rhythms</li> <li>• Variety of instruments and/or sounds</li> <li>• Clear emotional connection to the assigned aspect of the story</li> <li>• Audience feedback through card selection ( to be used to allow the audience to display their understanding about the emotion being portrayed in the story) <a href="http://rfclipart.com/hand-with-blank-placard-1487-vector-clipart.html">http://rfclipart.com/hand-with-blank-placard-1487-vector-clipart.html</a> (Placard template)</li> </ul>
<b>Differentiation:</b> (Multiple modes for student expression)	Students may demonstrate understanding in the following ways: <ul style="list-style-type: none"> <li>• Performance selections/complexity will depend on student ability levels</li> <li>• Creating their own work or adaptation of a known story</li> <li>• Taking on a particular role within a small group</li> <li>• Using technology to assist in their performances.</li> </ul>

**Colorado Teacher-Authored Sample Instructional Unit**

**Texts for independent reading or for class read aloud to support the content**

Informational/Non-Fiction	Fiction
<p><i>Musical Instruments of the World: An Illustrated Encyclopedia</i>-Diagram Group  <i>Music and You Resource Book</i>-Macmillan  <i>Teaching Percussion Ensemble Improvisation and Composition</i>-Andre Lubart  <i>Theory and Composition of Percussion Music</i>-Geary Larrick  <i>Sail Away: 155 American Folk Songs to Sing, Read, and Play</i> – By Locke  <i>150 American Folk Songs: To Sing, Read, and Play</i> – by Erdei  <i>My Singing Bird: 150 Folk Songs</i> – by Erdei, Knowles, &amp; Bacon  <i>Drum Songs</i>-Kerry Abel (1530L Lexile Level)</p>	<p>Stories that can be easily represented through percussion:  <i>The Fortune Tellers</i>-Lloyd Alexander (750L Lexile Level)  <i>City Sounds</i>- Craig Brown  <i>Ghost’s Hour, Spook Hour</i>-Eve Bunting  <i>Rum, Pum, Pum</i>-Maggie Duff  <i>Drummer Hoff</i>- Barbara and Ed Emberley  <i>How Many Spots Does a Leopard Have and Other Tales</i>- Julius Lester (670L Lexile Level)  <i>Just So Stories</i>-Rudyard Kipling (1060L Lexile Level)  <i>Aesop’s Fables</i>-Aesop (550L Lexile Level)  <i>Chicka, Chicka, Boom, Boom</i>-Bill Martin Jr. And John Archambault (AD530L Lexile Level)  <i>Barn Dance</i>- Bill Martin Jr. And John Archambault  <i>The First Music</i>- Dylan Pritchett (AD440L Lexile Level)  <i>Beat the Story Drum Pum Pum Pum</i>-Ashley Bryan (610L Lexile Level)  <i>Too Much Noise</i>-Ann McGovern (BR Lexile Level)</p>

**Ongoing Discipline-Specific Learning Experiences**

1.	Description:	Think like a musician – read and rehearse composed music using musical skills (steady beat, follow a conductor).	Teacher Resources:	<a href="http://lessonplanspage.com/musicobeginschoolclassroommusicianrulesrap36-htm/">http://lessonplanspage.com/musicobeginschoolclassroommusicianrulesrap36-htm/</a> (Lesson plan for the MUSICIAN Rap-norms for music classrooms) <a href="http://lessonplanspage.com/musicobeginschoolmultipleintelligencescavengerhunt36-htm/">http://lessonplanspage.com/musicobeginschoolmultipleintelligencescavengerhunt36-htm/</a> (Forming Cooperative Groups Lesson Plan) Teacher Selected Repertoire
	Skills:	Read music (rhythmic scores) Follow a conductor	Student Resources:	Journal
2.	Description:	Think like a composer – improvising to assist in composition.	Teacher Resources:	<a href="http://www.musictheory.net">www.musictheory.net</a> (Site with music theory lessons) <a href="http://www.musictechteacher.com">www.musictechteacher.com</a> (Teacher resource site)
	Skills:	Use rhythmic ideas to write something new and to improvise	Student Resources:	Journal
			Assessment:	Students will keep a musicians journal throughout this unit wherein they will document the multiple opportunities they will have to show musical understanding. Students will perform rhythmic music after an adequate amount of performance.
			Assessment:	Students will be able to take known rhythmic material and create a new composition from the known material. Students will be able to draw on known rhythms to create a new rhythmic pattern through improvisation.

**Colorado Teacher-Authored Sample Instructional Unit**

**Prior Knowledge and Experiences**

In this unit, students should have some sense of how to play percussive instruments and to experiment with producing expressive musical elements. Students should have some prior experience with listening and discussing a variety of styles using musical terminology. Some prior knowledge of fiction (both literary and musical) will aid the students with understanding and creating a musical story.

**Learning Experiences # 1 – 8**  
**Instructional Timeframe: Teacher Determined**

**Learning Experience # 1**

The teacher may use the rhythm of a known song (folk song) or poetry material (nursery rhyme) so that students can begin to translate text into rhythm.

<b>Generalization Connection(s):</b>	The rules of meter create decipherable patterns.
<b>Teacher Resources:</b>	<a href="http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf">http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf</a> (PDF example of the rhythm tree) <a href="http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm">http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm</a> (Basic Rhythm Resources) <a href="http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/">http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/</a> (Collection of rhythm worksheet resources) <a href="http://www.bodypercussionclassroom.com/lesson-plans.html">http://www.bodypercussionclassroom.com/lesson-plans.html</a> (Body Percussion Lesson Plans and Resources) <a href="http://www.musictheory.net/">http://www.musictheory.net/</a> Lessons and resources for music theory <a href="http://crosspulse.com/pdfs/Part1.pdf">http://crosspulse.com/pdfs/Part1.pdf</a> (Guide for body percussion and notation) <a href="http://www.bso.org/media/15171/SnazySnareResKit.pdf">http://www.bso.org/media/15171/SnazySnareResKit.pdf</a> (Guide to percussion and percussion poem and story ideas) <a href="http://www.coryhills.com/Storytelling.htm">http://www.coryhills.com/Storytelling.htm</a> (Site-Percussive Art of Storytelling with audio examples) Books of Poetry for Children (e.g., Sing a Song of Popcorn) Mother Goose - <a href="http://www.mothergooseclub.com/">http://www.mothergooseclub.com/</a> <i>Sail Away: 155 American Folk Songs to Sing, Read, and Play</i> – By Locke <i>150 American Folk Songs: To Sing, Read, and Play</i> – by Erdei <i>My Singing Bird: 150 Folk Songs</i> – by Erdei, Knowles, & Bacon
<b>Teacher Notes:</b>	Because this is an introduction, rhythms and meters modeled should be simple (quarter note, eighth notes, quarter rest, half notes, whole notes, half rest, etc.) and meter (four-four meter, two-four meter, three-four meter) . Expressive elements should be limited to basic tempo and dynamics.
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	At the end of this learning experience, students will be able to write/journal the rhythmic values for an unknown poem (in simple time) and communicate emotion through the performance. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)



**Colorado Teacher-Authored Sample Instructional Unit**

<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work from a poem that includes a rhythm bank to provide more concrete examples of which rhythms may be used in the poem Students may work from a poem that has some of the rhythmic values filled in.	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may be given a poem that has “mixed meter”	Student may write their own poem and then determine the meter
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them.</li> <li>• The rules of meter</li> <li>• The functions of various meters</li> <li>• How to inject emotion into performance utilizing rhythm</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Perform rhythms accurately and expressively in a variety of meters.</li> <li>• Adjust their performance based on the other members of the ensemble.</li> <li>• Perform in a rhythmically appropriate style.</li> </ul>	
<b>Critical Language:</b>	Common time, two-four time, three-four time, whole note, half note, quarter note, eighth note, sixteenth note, rhythm, meter, pattern, emotion	

**Learning Experience # 2**

The teacher may use a more complex rhythm of a known song or poetry material so that students can begin analyzing more complex rhythm and meter selections.

<b>Generalization Connection(s):</b>	The rules of meter create decipherable patterns
<b>Teacher Resources:</b>	<p><a href="http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf">http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf</a> (PDF example of the rhythm tree)</p> <p><a href="http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm">http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm</a> (Basic Rhythm Resources)</p> <p><a href="http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/">http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/</a> (Collection of rhythm worksheet resources)</p> <p><a href="http://www.bodypercussionclassroom.com/lesson-plans.html">http://www.bodypercussionclassroom.com/lesson-plans.html</a> (Body Percussion Lesson Plans and Resources)</p> <p><a href="http://www.musictheory.net">http://www.musictheory.net</a>- Lessons and resources for music theory</p> <p><a href="http://crosspulse.com/pdfs/Part1.pdf">http://crosspulse.com/pdfs/Part1.pdf</a> (Guide for body percussion and notation)</p> <p><a href="http://www.bso.org/media/15171/SnazySnareResKit.pdf">http://www.bso.org/media/15171/SnazySnareResKit.pdf</a> (Guide to percussion and percussion poem and story ideas)</p> <p><a href="http://www.coryhills.com/Storytelling.htm">http://www.coryhills.com/Storytelling.htm</a> (Site-Percussive Art of Storytelling with audio examples)</p> <p>Books of Poetry for Children (e.g., Sing a Song of Popcorn)</p> <p>Mother Goose - <a href="http://www.mothersgooseclub.com/">http://www.mothersgooseclub.com/</a></p> <p><i>Sail Away: 155 American Folk Songs to Sing, Read, and Play</i> – By Locke</p> <p><i>150 American Folk Songs: To Sing, Read, and Play</i> – by Erdei</p> <p><i>My Singing Bird: 150 Folk Songs</i> – by Erdei, Knowles, &amp; Bacon</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Teacher Notes:</b>	To move student understanding further along, teachers should incorporate compound rhythms (quarter note + eighth note, three eighth notes, dotted quarter rest, dotted half notes, dotted quarter note, dotted half rest, eighth rests, etc.) and compound meter (six-eight meter, three-eight meter) to the text with given expressive elements (tempo, dynamics) to communicate a particular emotion using simple percussion instruments or body percussion.	
<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will write/journal the rhythmic values for an unknown poem (in compound time) and communicate emotion through the performance. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work from a poem that includes a rhythm bank to provide more concrete examples of which rhythms may be used in the poem Students may work from a poem that has some of the rhythmic values filled in.	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may be given a poem that has “mixed meter”	Student may write their own poem and then determine the meter
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them.</li> <li>• The rules of meter</li> <li>• The functions of various meters</li> <li>• How to inject emotion into performance utilizing rhythm</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Perform rhythms accurately and expressively in a variety of meters.</li> <li>• Adjust their performance based on the other members of the ensemble.</li> <li>• Perform in a rhythmically appropriate style.</li> </ul>	
<b>Critical Language:</b>	Compound time (six-eight), quarter note + eighth note, three eighth notes, dotted quarter rest, dotted half notes, dotted quarter note, dotted half rest, eighth rests, rhythm, meter, pattern, emotion	

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Learning Experience # 3</b>		
The teacher may model adding additional verses to the rhythm of known song or poetry material so that the students can discover ways to use patterning to extend percussive passages.		
<b>Generalization Connection(s):</b>	The rules of meter create decipherable patterns	
<b>Teacher Resources:</b>	<a href="http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf">http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf</a> (PDF example of the rhythm tree) <a href="http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm">http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm</a> (Basic Rhythm Resources) <a href="http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/">http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/</a> (Collection of rhythm worksheet resources) <a href="http://www.bodypercussionclassroom.com/lesson-plans.html">http://www.bodypercussionclassroom.com/lesson-plans.html</a> (Body Percussion Lesson Plans and Resources) <a href="http://www.musictheory.net">http://www.musictheory.net</a> Lessons and resources for music theory <a href="http://crosspulse.com/pdfs/Part1.pdf">http://crosspulse.com/pdfs/Part1.pdf</a> (Guide for body percussion and notation) <a href="http://www.bso.org/media/15171/SnazySnareResKit.pdf">http://www.bso.org/media/15171/SnazySnareResKit.pdf</a> (Guide to percussion and percussion poem and story ideas) <a href="http://www.coryhills.com/Storytelling.htm">http://www.coryhills.com/Storytelling.htm</a> (Site-Percussive Art of Storytelling with audio examples) Books of Poetry for Children (e.g., Sing a Song of Popcorn) Mother Goose - <a href="http://www.mothergooseclub.com/">http://www.mothergooseclub.com/</a> <i>Sail Away: 155 American Folk Songs to Sing, Read, and Play</i> – By Locke <i>150 American Folk Songs: To Sing, Read, and Play</i> – by Erdei <i>My Singing Bird: 150 Folk Songs</i> – by Erdei, Knowles, & Bacon	
<b>Teacher Notes:</b>	This experience should build from the previous Learning Experiences as students write a new verse using simple or compound rhythms and simple or compound meter with given expressive elements (tempo, dynamics) to communicate a particular emotion using simple percussion instruments or body percussion.	
<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will write/journal and perform the new verse to the known song or poem with the given expressive element to communicate a particular emotion using simple percussion instruments or body percussion. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work in pairs or in groups Students may use an external steady beat with a metronome for guidance Students may refer to rhythm tree for reference Students may work from sheet of simplified rhythmic patterns <a href="http://www.metronomeonline.com/">http://www.metronomeonline.com/</a> (Online metronome resource) <a href="http://www.teacherspayteachers.com/Product/Math-Rhythm-Tree-Poster-1099113">http://www.teacherspayteachers.com/Product/Math-Rhythm-Tree-Poster-1099113</a> (Rhythm Tree resource)	Students may write in counting syllables to aid their performance

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<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.therhythmtrainer.com">http://www.therhythmtrainer.com</a> - resource for identifying rhythmic patterns that are played	Students may create and notate their own rhythmic patterns Students may perform patterns created by other students Students may find these rhythmic patterns in music performed at Large Group Festival
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them.</li> <li>• The rules of meter</li> <li>• How to inject emotion into performance utilizing rhythm.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Decipher rhythmic patterns</li> <li>• Perform rhythms accurately and expressively in a variety of meters</li> <li>• Improvise musical ideas appropriately</li> <li>• Adjust their performance based on the other members of the ensemble</li> </ul>	
<b>Critical Language:</b>	Common time, whole note, half note, quarter note, eighth note, sixteenth note, rhythm, meter, subdivide, pattern, pulse, strong beat, weak beat	

**Learning Experience # 4**

The teacher may highlight the emotional elements of a story (e.g., author voice, tone, word choice) so that students can make correlations between the modality of music (major/minor) to the mood of a story.

<b>Generalization Connection(s):</b>	Rhythm influences the emotional response of an audience.
<b>Teacher Resources:</b>	<a href="http://www.bso.org/media/15171/SnazySnareResKit.pdf">http://www.bso.org/media/15171/SnazySnareResKit.pdf</a> (Guide to percussion and percussion poem and story ideas) <i>(See Fiction Text Section)</i> Fairy Tales and Stories (i.e., Hans Christian Andersen) <i>Peter and the Wolf</i> <a href="http://www.youtube.com/watch?v=9ueGfjBKbiE">http://www.youtube.com/watch?v=9ueGfjBKbiE</a> (Peter and the Wolf YouTube video) <i>Carnival of the Animals</i> – Saint-Saens <a href="http://www.youtube.com/watch?v=5LOFhskAYw">http://www.youtube.com/watch?v=5LOFhskAYw</a> (YouTube Carnival of the Animals) <a href="http://www.youtube.com/watch?v=vZfaVoebk-A">http://www.youtube.com/watch?v=vZfaVoebk-A</a> (Symphony playing to Bugs Bunny Barber of Seville) <a href="http://www.youtube.com/user/TheDrumStories">http://www.youtube.com/user/TheDrumStories</a> (Drum Stories YouTube Channel)
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	Students will identify major and minor modalities and discuss the emotional connections that can be correlated to these modalities. Students will be able to relate emotional connections to main story elements in a chosen story. Students will continue their journal by documenting (drawing) at least one one example of major and/or minor elements and emotional connections. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work from a list of possible parts of a story/emotions Students may work from a list of musical sounds to choose from. Students may work in pairs or small groups Students may work with known stories Students may work with known pieces of music.	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work in pairs or small groups Students may work with known stories Students may work with known pieces of music.	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The Building Blocks of rhythm and how to combine them</li> <li>• The rules of meter</li> <li>• How to inject emotion into performance utilizing rhythm</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Decipher rhythmic patterns and tie them to specific genres</li> </ul>	
<b>Critical Language:</b>	Common time, whole note, half note, quarter note, eighth note, sixteenth note, rhythm, meter, subdivide, pattern, pulse, strong beat, weak beat	

<b>Learning Experience # 5</b>		
The teacher may primary elements of a story (e.g., plot, setting, character, climax) so that students can make correlations between the structure of a story and the structure of a percussive piece.		
<b>Generalization Connection(s):</b>	The timing and energy of different meters stimulate the musical line Rhythm influences the emotional response of an audience	
<b>Teacher Resources:</b>	<a href="http://www.storyboardthat.com/articles/education/plot-diagram">http://www.storyboardthat.com/articles/education/plot-diagram</a> (Examples of plot diagrams and using storyboards to highlight key sections of a story) <a href="http://www.teacherspayteachers.com/Product/Fairy-Tales-Story-Board-Common-Core-Writing-W23-223095">http://www.teacherspayteachers.com/Product/Fairy-Tales-Story-Board-Common-Core-Writing-W23-223095</a> (Fairy Tale Story Board Template) <i>(See Fiction Text Section)</i> Fairy Tales and Stories (i.e., Hans Christian Andersen) <i>Peter and the Wolf</i> <a href="http://www.youtube.com/watch?v=9ueGfjBKbiE">http://www.youtube.com/watch?v=9ueGfjBKbiE</a> (Peter and the Wolf YouTube video) <i>Carnival of the Animals – Saint-Saens</i> <a href="http://www.youtube.com/watch?v=5LOFhskAYw">http://www.youtube.com/watch?v=5LOFhskAYw</a> (YouTube Carnival of the Animals)	
<b>Teacher Notes:</b>	This Learning Experience is intended to be a modeling, group lesson to illustrate to students how to segment stories to create their own percussive story. By segmenting a longer story into key sections, small groups can be assigned to each section to build the full story. The intent so to have students follow this composition strategy when they choose their own story to compose.	

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<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will write/journal decide the emotion of their section of the story and start to determine what musical sounds convey that emotion. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work in pairs or small groups Students may work with known stories	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may choose more complex stories Students may choose unknown stories.	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them</li> <li>• The rules of meter</li> <li>• The functions of various meters</li> <li>• How to inject emotion into performance utilizing rhythm</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Decipher rhythmic patterns and tie them to specific genres</li> <li>• Perform rhythms accurately and expressively in a variety of meters</li> <li>• Adjust their performance based on the other members of the ensemble</li> <li>• Perform in a rhythmically appropriate style</li> </ul>	
<b>Critical Language:</b>	Common time, cut time, rhythm, meter, subdivide, pattern, tempo, emotion, intensity	

<b>Learning Experience # 6</b>	
The teacher may bring in a variety of stories (e.g., horror, comedic, science fiction, folk tales) so that students can begin to analyze possible percussive techniques that could be associated with different genres.	
<b>Generalization Connection(s):</b>	Rhythm influences the emotional response of an audience.
<b>Teacher Resources:</b>	<i>(See Fiction Text Section)</i> Fairy Tales and Stories (i.e., Hans Christian Andersen) <i>Peter and the Wolf</i> <a href="http://www.youtube.com/watch?v=9ueGfjBKbiE">http://www.youtube.com/watch?v=9ueGfjBKbiE</a> (Peter and the Wolf YouTube video) <i>Carnival of the Animals – Saint-Saens</i> <a href="http://www.youtube.com/watch?v=5LOFhksAYw">http://www.youtube.com/watch?v=5LOFhksAYw</a> (YouTube Carnival of the Animals)
<b>Student Resources:</b>	N/A

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<b>Assessment:</b>	Students will create an outline of a short piece of music based on a particular story that includes emotional elements. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work from a list of possible parts of a story/emotions Students may work from a list of musical sounds to choose from. Students may work in pairs or small groups Students may work with known stories Students may work with known pieces of music.	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may choose more complex stories Students may choose unknown stories.	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them</li> <li>• The rules of meter</li> <li>• The functions of various meters</li> <li>• How to inject emotion into a performance utilizing rhythm</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Decipher rhythmic patterns and tie them to specific genres</li> <li>• Perform rhythms accurately and expressively in a variety of meters</li> <li>• Adjust their performance based on the other members of the ensemble</li> <li>• Perform in a rhythmically appropriate style</li> </ul>	
<b>Critical Language:</b>	Common time, cut time, whole note, half note, quarter note, eighth note, sixteenth note, rhythm, meter, subdivide, pattern	

<b>Learning Experience # 7</b>		
The teacher may demonstrate how to write rhythmic phrases so that students can begin to understand the purpose of notation (i.e., for others to read, understand and replicate).		
<b>Generalization Connection(s):</b>	The timing and energy of different meters stimulate the musical line Rhythm influences the emotional response of an audience	
<b>Teacher Resources:</b>	Staff paper or other suitable form for capturing musical notation ideas <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)	
<b>Student Resources:</b>	Staff paper or other suitable form for capturing musical notation ideas.	
<b>Assessment:</b>	Students will notate the percussion piece they created based on a story of their choice to prepare for the final performance. Students will use self-reflection and peer feedback to finalize their composition.	

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work in pairs or small groups Students may write in traditional notation or non-traditional notation.	Student may use technology to notate their percussion story.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may write in traditional notation or non-traditional notation Student may use technology to capture idea.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them</li> <li>• The rules of meter</li> <li>• The functions of various meters</li> <li>• How to inject emotion into performance utilizing rhythm</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Decipher rhythms</li> <li>• Perform rhythms accurately and expressively in a variety of meters</li> <li>• Improvise musical ideas</li> <li>• Adjust their performance based on the other members of the ensemble</li> <li>• Perform in a rhythmically appropriate style</li> </ul>	
<b>Critical Language:</b>	Common time, cut time, whole note, half note, quarter note, eighth note, sixteenth note, rhythm, meter, subdivide, pattern	

<b>Learning Experience # 8</b>	
(Post-Performance Assessment) The teacher may model how to assess/critique a composition so that the students can understand the importance of reflection and evaluation in the creative process.	
<b>Generalization Connection(s):</b>	Rhythm influences the emotional response of an audience
<b>Teacher Resources:</b>	Handout of possible categories of evaluation (teacher created) <a href="https://www.rcampus.com/rubricshowc.cfm?sp=yes&amp;code=DA8567&amp;">https://www.rcampus.com/rubricshowc.cfm?sp=yes&amp;code=DA8567&amp;</a> (Basic digital music composition rubric) <a href="http://www.sde.ct.gov/sde/lib/sde/pdf/curriculum/Music/Composition_Task_Gr8.pdf">http://www.sde.ct.gov/sde/lib/sde/pdf/curriculum/Music/Composition_Task_Gr8.pdf</a> (Connecticut 8th grade Composition and Self Evaluation Assessment) <a href="http://sml.ycdsb.ca/teachers/ANagy/Music%20Composition%20Assignment%20Rubric.pdf">http://sml.ycdsb.ca/teachers/ANagy/Music%20Composition%20Assignment%20Rubric.pdf</a> (Music Composition Assessment Rubric) <a href="http://rubistar.4teachers.org/index.php">http://rubistar.4teachers.org/index.php</a> (Online tool for creating customized rubrics)
<b>Teacher Notes:</b>	Plan to develop the evaluation tool in collaboration with students so they have a chance to give feedback on the valuable learning points they experienced throughout the unit. Often in a creative process, there are learning outcomes that occur naturally and may not necessarily be captured without a reflective conversation on what was learned.
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	Students will use self-reflection to evaluate their composition based on the evaluation tool created in class.



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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Student may use a pre-made evaluation tool Students may work in pairs or small groups Students may limit evaluation to appropriate lengths and amounts of time	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may develop a technology based tool for evaluating the performance Student may create an evaluation tool for the entire concert
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The building blocks of rhythm and how to combine them</li> <li>• The rules of meter</li> <li>• The functions of various meters</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Decipher rhythms</li> <li>• Perform rhythms accurately and expressively in a variety of meters</li> <li>• Improvise musical ideas</li> <li>• Adjust their performance based on the other members of the ensemble</li> <li>• Perform in a rhythmically appropriate style</li> </ul>	
<b>Critical Language:</b>	Common time, cut time, whole note, half note, quarter note, eighth note, sixteenth note, dotted notes, compound rhythms, compound meter, rhythm, meter, subdivide, pattern	