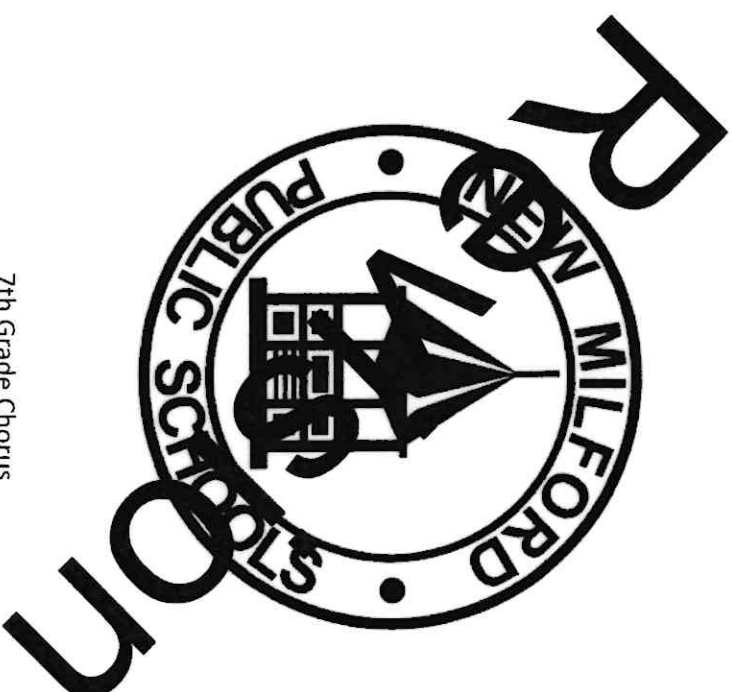


NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



7th Grade Chorus

May 2023

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New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Course Title

Grade Levels

A brief description of the course..

The Chorus Music Curriculum grades 6-8 provides a sequential study for students using these overarching artistic processes: create, present, respond, and connect. The curriculum is aligned with the knowledge, skills, and concepts described in the 2014 National Core Arts Standards which Connecticut adopted in October 2016.

While the standards are rooted in a concept-based approach, they are also built on a balance between the existing structure of American schools and an attainable vision of what that structure could and should be. Thus, the attainability of this curriculum is based upon a minimum of two forty minute classes within each six-day rotation for the entire year, as well as one sectional within that same rotation. A sectional is a small group lesson in which the students are introduced to key concepts and have the opportunity to practice them in a smaller class setting and receive personal feedback; something which cannot occur in the chorus classes due to the sheer size of these classes. Knowledge and skills are then applied in the chorus class.

Within these sequential standards based, concept driven student centered learning activities, students discover their potential and become skilled in basic musical performance, composition, academic vocabulary, and manipulate the elements of music within the context of critical thinking, communication, collaboration, and creativity required of 21st century citizens. One of the highlights of the choral program at the middle school is that it is a welcoming place that breeds positive relationships and bonding for its members; something that is needed developmentally for middle school students if they are to achieve.

The emphasis in Grade 7 is to build on the foundation laid in grade 6 for proper singing technique, create a community of singers, add to their knowledge and skills in music literacy, and develop and grow in confidence as they attempt to sing with musical expression individually and then as a member of an ensemble.

The ultimate goal of this curriculum is to serve as the continuing and sequential rungs on the ladder to climb towards Artistic literacy, as defined in the National Core Arts Standards: "Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language of the arts is the ability to create, perform, present, respond and connect through symbolic and metaphoric forms that are unique to the arts. An artistically literate person has the ability to transfer arts knowledge, skills, experiences and capacities to other subjects, settings and contexts to promote and enhance lifelong learning."

Pacing Guide

Units	Weeks
Unit 1: Chorus as a Community	Yearlong; embedded throughout
Unit 2: Chorus and Vocal Technique	Yearlong, embedded throughout
Unit 2: Chorus Literacy	Yearlong, embedded throughout
Unit 3: Chorus as an Ensemble	Yearlong, embedded throughout
Unit 4: Chorus and Musical Expression	Yearlong, embedded throughout

ESTABLISHED GOALS		<i>Transfer</i>	
<p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</p> <p>Anchor Standard 1: Generate and conceptualize artistic ideas and work.</p> <p>From the CASEL Framework:</p> <p>Self-awareness: The abilities to understand one's own emotions, thoughts, and values and how they influence behavior across contexts.</p> <p>Self-management: The abilities to manage one's emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations. This includes the capacities to delay gratification, manage stress, and feel motivation and agency to accomplish personal and collective goals.</p> <p>Social awareness: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts. This includes the</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Cn11.0.E.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal</p> <ul style="list-style-type: none"> ● Build upon earlier understanding of others to comprehend more complex emotional situations in self and others ● Form a largely group-based identity with increasing independence from adults ● Become able to resolve conflicts within dyadic and group situations 	<i>Meaning</i>	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● attitude is a choice ● we can improve our character ● chorus is a team ● we reap what we sow ● people are worthy of respect of dignity ● when I try my best, I feel good about myself ● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● What is my personality? ● What is my character? ● How do I think of others in daily situations? ● Why should I try my best? ● What happens when I don't contribute? ● What am I grateful for? ● How can I trust other singers? ● How do I know if I have tried my best? ● How do musicians generate creative ideas? 	

<p>capacities to feel compassion for others, understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports.</p>	<p>Acquisition</p> <p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● manners ● self-control ● integrity ● empathy ● sympathy ● kindness ● respect ● perseverance ● humility ● character ● personality ● forgiveness ● mercy ● gratitude 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● attentive listening ● improving personal self-control ● offering feedback positively ● working as a team ● thinking of others ● contributing positively to the chorus culture
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Code	Evaluative Criteria	Assessment Evidence
T,M,A	<p>Content: Is what is being shared positive? To what extent does it contribute to the culture of the chorus? Are students willing to share?</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <ul style="list-style-type: none"> Forming a community by starting each class with "Something Positive", either sharing an event worth celebrating, or sing/share their news, compliment another class member sincerely (cannot be on their clothes or appearance), tell a (clean) joke, say something you are thankful for, make up a song, or share a positive message or quote.
T,M,A	<p>Process: Is the feedback beginning with something positive before offering something critical?</p>	<ul style="list-style-type: none"> Offering <u>feedback</u> in chorus, especially following a performance.
T,M,A	<p>Process: How well are the groups working together? There are two rubrics for the activity: the first measures how well the students worked together, and the second is about the quality of the performance</p>	<ul style="list-style-type: none"> Collaborating in groups for a Creativity Project based on the form of a song of their choice in Chorus. This original project is performed in front of the chorus.

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none">participating in class discussionsencouraging other singerswriting group self-reflections
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	<p>Pre-Assessment</p> <p>On the first day of class, games are played to determine student levels of attentive listening, self-control, and social awareness. This provides the teacher with baseline data.</p>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>M</p> <ul style="list-style-type: none"> Teacher working to establish a warm and caring culture from Day 1 through active listening and implementing consistent routines. Teacher providing explicit instruction in defining the necessary character traits, when they are applicable, for students to develop so they can be successful in chorus and throughout their lives. <p>M</p> <ul style="list-style-type: none"> Students developing the self-confidence to share something positive. <p>A</p> <ul style="list-style-type: none"> Students playing get-to-know-you games early in the school year, and periodically throughout the year Teacher providing explicit instruction for positive ways to provide feedback, modeling, and giving students multiple opportunities to practice. <p>M</p> <ul style="list-style-type: none"> Teacher providing strategies for students to use when working in groups. Students working collaboratively to conceive, create, improve, and perform their original creations based on a chorus song of their choice. <p>M,A</p> <ul style="list-style-type: none"> Teacher providing instruction on audience behavior and providing students opportunities to be an audience to practice these skills <p><u>Resources:</u> All Resources and materials must adhere to all New Milford Board of Education policies and regulations and are subject to New Milford Board of Education approval. Resources and materials must be researched and vetted by the writers and department heads prior to submission for approval.</p>	<p>Progress Monitoring</p> <ul style="list-style-type: none"> active listening to individual sharing, making comments when appropriate in response circulating around the room when students are working in groups to listen in on conversations and check progress on their project quick "dipstick" formative assessments to measure student safety and comfort level for singing in the ensemble

ESTABLISHED GOALS		Transfer	
<p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.</p> <p>MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.</p>	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria Musicians judge performance based on criteria that vary across time, place, and cultures We sing vowels, so vowels need to be sung beautifully Singing requires a tall mouth We use our diaphragm to manage our air supply The higher we sing, the more air we need The quieter we sing, the more air we need Proper singing posture when standing and sitting helps us sound our best Creating space in my requires requires lifting my soft palate 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> How do musicians improve the quality of their performance? When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? How do I make my mouth tall? How do I use my diaphragm? How can I sing and listen to myself at the same time? Why do I need to sing with proper posture, tall vowels, use my diaphragm, and lift my soft palate? How do we make songs sound interesting to the audience?
		<i>Meaning</i>	

	<ul style="list-style-type: none"> ● We need to listen to ourselves as we sing so we can self-evaluate ● There are right and wrong ways to practice 	
Acquisition		
	<p><i>Students will know ...</i></p> <ul style="list-style-type: none"> ● breath support ● diaphragm ● singing posture ● tall mouth ● soft palate ● vowels ● tone quality ● wide/spread mouth ● dynamics ● diction ● expression 	<p><i>Students will be skilled at ...</i></p> <ul style="list-style-type: none"> ● using their diaphragm ● producing tall vowels ● matching pitch ● remembering tonal patterns used in vocal warm-ups ● using proper singing posture when standing or sitting ● singing with dynamics ● producing clear consonants ● singing with emotion and intent

Code	Evaluative Criteria	Assessment Evidence
A	<p>Students will be assessed according to a rubric which will include:</p> <ul style="list-style-type: none"> ● matching pitch ● singing the correct pitches ● being audible ● using a tall mouth ● using their diaphragm ● breath support for upper register 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of... proper singing by singing assessments during sectionals throughout the year.</i></p> <p>Goal: The goal is for students to demonstrate continual progress at their own rates of learning as they learn to sing with proper standing and sitting posture, use a tall mouth, use breath support by musical control of their diaphragm, placing the vowels in the mouths, and the beginning of lifting their soft palate as they sing their chorus songs.</p>
A	<p>A continuum which charts progress</p>	<p>Goal: Singing with dynamics using our chorus songs as the content</p>
T,M,A	<p>A continuum which charts progress</p>	<p>Goal: Singing with expression and intent using our chorus songs as the content.</p>

	T.M.A	<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by ...</i></p> <ul style="list-style-type: none"> Explaining the symbols and instructions found in their chorus music Using context of the chorus songs to determine the musical intent required Self-evaluating participating in class discussions encouraging other singers writing group self-reflections
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	<p>Pre-Assessment</p> <p>At the beginning of the school year, students will complete vocal warm-ups in small groups so that the teacher can observe and determine the students' current ability level.</p>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>A Students participate in daily body and vocal warm-ups.</p> <p>M,A Students play games to discover how breathing actually works, and then through guided practice, attempt to transfer proper breathing to their singing.</p> <p>M Teacher acknowledges even the tiniest increments of progress to encourage students to take risks.</p> <p>M Teacher demonstrates tall mouth singing.</p> <p>M,A Students use mirrors to sing and self-evaluate the shape of their mouths.</p> <p>M,A Students watch performances of singers and discuss why singers stand a certain way, then through guided practice, attempt to transfer proper posture to their own singing.</p> <p>T,M,A Students practice learning their chorus music in class and at home.</p> <p>M Teacher unfolds the foundations of proper singing through time spent with students in their sectionals.</p> <p>T,M,A Students progressively learn, through consistent practice, teacher and peer feedback, and self-evaluation, to sing properly.</p>	<p>Progress Monitoring</p> <ul style="list-style-type: none"> ● direct observation ● private coaching ● small group coaching ● class discussion ● specific feedback ● listening and learning from student self-reflections done during sectionals

<p>ESTABLISHED GOALS</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>Anchor Standard 3: Refine and complete artistic work.</p> <p>CCSS: Reading Standards for Literacy in Science and Technical Subjects 6–12, Craft and Structure 4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 6–8 texts and topics.</p>	<p style="text-align: center;"><i>Transfer</i></p> <p><i>Students will be able to independently use their learning to ...</i></p> <p>MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.</p> <p>MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.</p>
<p style="text-align: center;"><i>Meaning</i></p>	
<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Rhythmic and melodic syllables are useful tools to help read music. • Reading music is a fundamental skill of literacy. • Music symbols are used by the composer to express artistic intent. • There are right and wrong ways to practice 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> • How does reading music make me a better musician? • How does knowing solfege help me become an independent singer? • Which rhythmic and melodic tools can I use to become a more independent singer? • How do symbols on the page express the composer's creative intent? • How do I practice?
<p><i>Students will know ...</i></p> <ul style="list-style-type: none"> • solfege (moveable do system) • Gordon rhythm syllables 	<p style="text-align: center;">Acquisition</p> <p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • reading prepared rhythmic notation • sight reading rhythmic notation

	<ul style="list-style-type: none"> ● staff ● measures ● bar lines ● repeat signs ● crescendo ● decrescendo ● dynamic markings ● rests ● time signature ● fluency ● first and second endings ● Curwen hand signs ● systems ● tempo <p>Rhythms to include, but are not limited to: all rhythms of 6th grade chorus, dotted eighth note, ties between quarter notes and eighth notes</p>	<ul style="list-style-type: none"> ● writing dictated rhythms ● decoding rhythms ● Reading prepared melodic notation ● sight reading melodic notation ● writing dictated melodies ● decoding melodies using solfege ● creating simple rhythms ● creating simple melodies ● singing and using hand signs ● locating systems, staves, and measures within the choral octavo ● numbering measures ● tapping a foot to the beat ● following chorus parts ● identifying singing staves ● singing correct solfege syllables to correct pitches
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Code	Evaluative Criteria	Assessment Evidence
A	Checklist for fluency and accuracy	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of ...</i> music literacy by:
M,A	Checklist for accuracy	1. Improving fluency when reading rhythms when using Rhythm Randomizer
T,M,A	Checklist for accuracy	2. Decoding rhythms and then writing them as dictated
T,M,A	Rubric for technical skill, rhythmic and melodic accuracy, using proper solfege syllables that match the corresponding pitches	3. Creating and writing original rhythms
M,A	Checklist for accuracy	4. Using Sight reading Factory, students will have 30 seconds to prepare an 8 measure musical excerpt to sing on solfege
T,M,A	Checklist for accuracy	5. Decoding pitches and writing them as dictated
		6. Creating and writing original melodies

	T,M,A	<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i> Teaching one another (peer coaching)</p>
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Code

Pre-Assessment

Students will be given chorus music and asked to identify whatever parts they already know.

Summary of Key Learning Events and Instruction
Student success at transfer meaning and acquisition depends on...

Progress Monitoring

- M
 - A
 - A
 - M
 - M
 - A
 - M
 - A
 - M
 - T,M,A
- Teacher demonstrates the correct way to follow parts in the chorus music
 - Students identify and highlight, with colors, systems, staff, and their chorus part
 - Students number their measures
 - Teacher uses games embedded in Conversational Solfege to help students acquire, decode, read, and write rhythms
 - Teacher uses games, such as Poison Pattern and its variations, to help build a vocabulary of melodic sounds in students aural memory
 - Students practice rhythms to build fluency using Rhythm Randomizer
 - Teacher uses Curwen hand signs to add kinesthetic element to aid in pitch retention to build students aural memory
 - Students use Sight Reading Factory to build fluency singing short melodic and rhythmic ideas

- direct observation
- private coaching
- small group coaching
- class discussion
- specific feedback
- listening and learning from student self-reflections done during sectionals

<p>ESTABLISHED GOALS</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</p> <p>CASEL Competencies:</p> <p>Social awareness: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts.</p> <p>Relationship skills: The abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.</p>	<p style="text-align: center;"><i>Transfer</i></p> <p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.</p> <p>MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.</p> <ul style="list-style-type: none"> • Build upon earlier understanding of others to comprehend more complex emotional situations in self and others • Form a largely group-based identity with increasing independence from adults • Become able to resolve conflicts within dyadic and group situation
<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. 	<p style="text-align: center;"><i>Meaning</i></p> <p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? • How does individual practice benefit the ensemble? • How do I follow a conductor? • How can I listen to others while I am singing? • How does a chorus sing "in sync"?

		Acquisition
	<p><i>Students will know ...</i></p> <ul style="list-style-type: none"> ● Balance ● Blend ● Mouth shape ● Entrances ● Releases ● Cut-offs ● Diction ● Style ● Direction of phrase ● Musical phrase ● Dynamics (continuum of quiet to loud) ● Heavy and Light 	<p><i>Students will be skilled at ...</i></p> <ul style="list-style-type: none"> ● Following the conductor ● Exhibiting proper ensemble etiquette during performances ● Performing one's own part within an ensemble while others are singing other parts ● Responding to gestures indicating entrances, releases, and cut-offs ● Applying criteria to evaluate the chorus' performance

Code	Evaluative Criteria	Assessment Evidence
T,M,A	<p>Students will be evaluated holistically, as an ensemble, and also individually for their contributions to the ensemble on the following indicators:</p> <ul style="list-style-type: none"> ● concert etiquette as a performer ● concert etiquette as an audience member ● engaged singing ● following the conductor ● singing assigned part ● singing with dynamics ● singing with balance between the parts 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i> singing in an ensemble by performing in a concert at least twice a year.</p> <p style="text-align: center;">CONCERT PERFORMANCE</p> <p>Goal: The goal is to perform in a concert displaying new repertoire learned and proper concert etiquette.</p> <p>Role: Students are the performers.</p> <p>Audience: The audience is made of students' families, friends, and the school community.</p> <p>Situation: Students will perform the repertoire they have learned in this part of the year for a live audience.</p> <p>Product, Performance, and Purpose: Twice a year, the 6th grade chorus will learn new music and sing before an audience. The expectation is that the performers improve their ensemble skills as the year progresses.</p> <p>Standards and Criteria for Success: Students will reflect upon this growth both in class discussion and written reflection.</p>

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by ...</i></p>
T.M,A		<p>Further information:</p> <ul style="list-style-type: none"> - informal performance assessment - rehearsal self reflections - teacher observation - participation in class activities - participation in sectional rehearsals - Completing a Concert Review self-evaluation

Code

Pre-Assessment

At the beginning of the school year, students will discuss their prior experience singing in an ensemble, be it in a chorus or in a musical and complete vocal warm-ups in small groups so that the teacher can observe and determine the students' current ability level.

Summary of Key Learning Events and Instruction
Student success at transfer meaning and acquisition depends on...

Progress Monitoring

- direct observation
- private coaching
- small group coaching
- class discussion
- specific feedback
- listening and learning from student self-reflections done during sectionals

Students participate in daily body and vocal warm-ups.

Students first learn to sing together to create a beautiful and resonant yet age-appropriate unison. Attention is given to blend and balance.

Teacher acknowledges even the tiniest increments of progress to encourage students to take risks.

Teacher demonstrates tall mouth singing.

Students use mirrors to sing and self-evaluate the shape of their mouths.

Students watch performances of choruses and discuss why choruses stand a certain way, then through guided practice, attempt to transfer proper posture and concert etiquette to their own singing in chorus.

Students practice learning their chorus music in sectionals, during chorus, and at home, focusing on pitch accuracy, rhythmic accuracy, dynamics, and style.

Teacher guides students into uncovering the important words and/or phrases which will help tell the story of the song to the audience.

Students, through trial and error, attempt to emphasize certain words or melodic ideas in the song to make the song meaningful to the audience.

Teacher records the chorus so the students can listen to themselves and make suggestions for improvement.

Teacher and students work collaboratively on conducting gestures that

T,M,A T,M,A	<p>help the ensemble sing to the best of their ability.</p> <p>Students progressively learn, through consistent practice, teacher and peer feedback, and self-evaluation, to sing properly as an ensemble.</p> <p>Students offer solutions for fixing parts of the songs which require improvement.</p>	
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ESTABLISHED GOALS		
<p>CCSS Grade 7: Reading Standards for Literature:</p> <p>4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza)</p> <p>Anchor Standard 8: Interpret intent and meaning in artistic work.</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>CASEL Competency:</p> <p>Relationship skills: The abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.</p> <p>MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.</p>	<p>Transfer</p>
Meaning		
<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Performers make interpretive decisions based on their understanding of context and expressive intent. Performers can use tools in their musical toolbox to bring a song to life for themselves and the audience. 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> How do we discern the musical creators' and performers' expressive intent? How do performers interpret musical works? How do I make a song interesting for the audience? How do I tell a story through music? How do I communicate expressive intent so the audience feels some emotion as we sing? What is the purpose of dynamics, style, diction, and phrase direction? 	

Acquisition	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● the story to be communicated through the songs they sing ● dynamics ● diction ● style ● expression ● energy ● emphasis ● phrase direction ● tempo ● articulation 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● identifying dynamic markings in their music ● attempting to sing with identified dynamic markings ● determining the meaning of a text ● communicating meaning through words spoken and lyrics sung ● listening to the ensemble ● interpreting artistic intent

Code	Evaluative Criteria	Assessment Evidence
T,M,A	<p>Checklist of tools, including:</p> <ul style="list-style-type: none"> ● diction ● dynamics ● emphasis of key words within the phrase ● style ● energy ● balance 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>using the tools in their toolbox to create expression by collaboratively determining how the song communicates artistic intent. This will be accomplished through trial and error during rehearsals once pitch and rhythm accuracy have been secured.</p> <p>For example, students will sing 4-8 measures of the song and be asked what they can do to make the music more interesting. Given class responses, each response will be tried out and then discussed for its effectiveness until the chorus has determined the best method of singing those 4-8 measures. This process continues throughout each chorus song.</p>

M,A		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by ...</i> Quiz on vocabulary, such as dynamic markings</p>
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stage 3

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Pre-Assessment

Teacher will show a video of a contemporary singer singing a well-known song, and ask the students to brainstorm what makes the performance so good.

Summary of Key Learning Events and Instruction

Student success at transfer meaning and acquisition depends on...

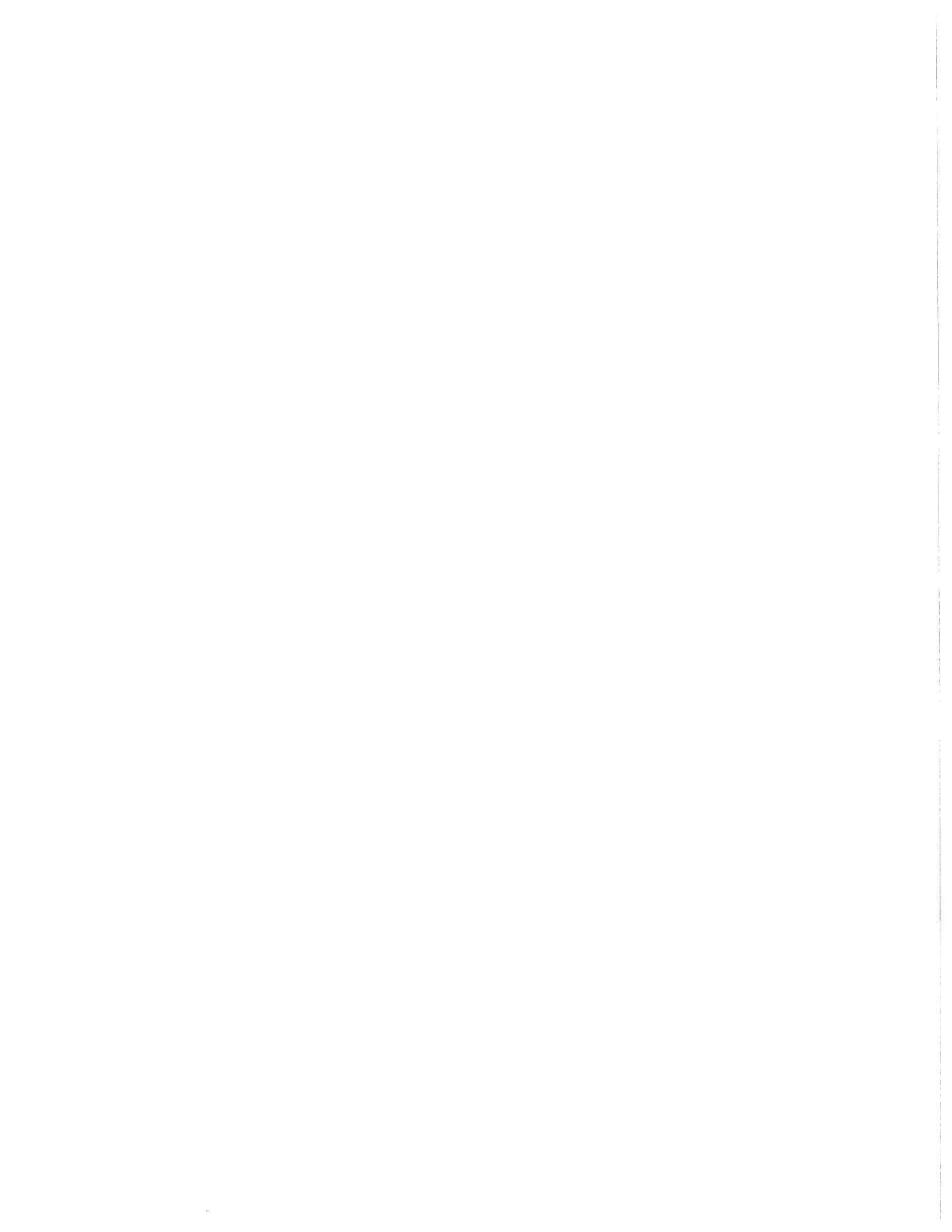
Progress Monitoring

- A
 - M,A
 - M
 - A
 - M
 - M,A
 - A
 - M,A
 - M
 - M,A
 - T,M,A
- Student being bold and brave enough to take risks to learn to sing audibly.
 - Students learning to sing with dynamics.
 - Teacher creating a safe and comfortable culture within the chorus that allows students to take risks.
 - Student ability to read a text and determine the main idea.
 - Teacher providing background knowledge on songs in the chorus repertoire.
 - Students reciting the text, learning which words, and syllables receive stress to convey meaning.
 - Students identifying expression markings in their chorus music.
 - Students trusting others in their section so all will sing with expression and audibly
 - Teacher shows recordings of other choirs singing the same repertoire
 - Students evaluate performances of either choirs using the tools in their toolbox
 - Students use the tools in their toolbox to evaluate their own performance
- direct observation
 - private coaching
 - small group coaching
 - class discussion
 - specific feedback
 - listening and learning from student self-reflections done during sectionals

Resources:

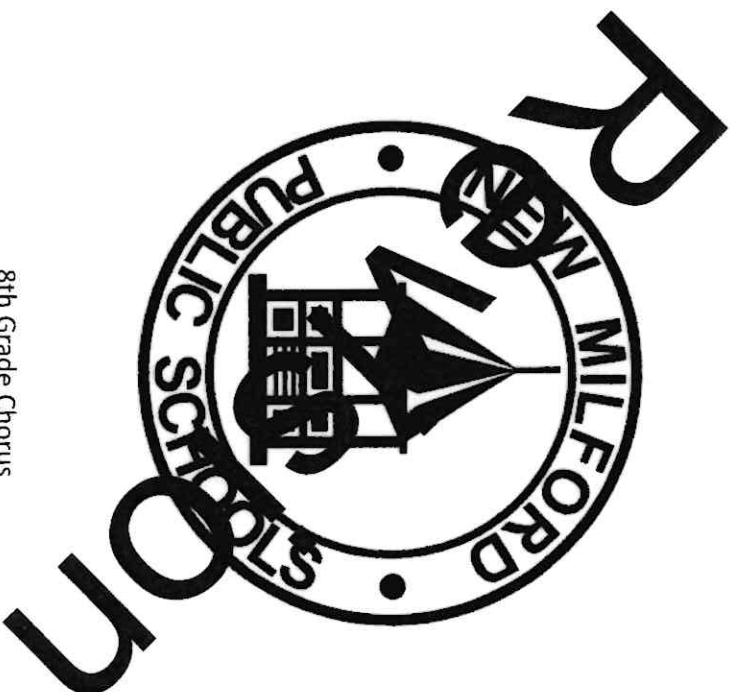
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NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



8th Grade Chorus

May 2023

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New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Course Title

Grade Levels

A brief description of the course..

The Chorus Music Curriculum grades 6-8 provides a sequential study for students using these overarching artistic processes: create, present, respond, and connect. The curriculum is aligned with the knowledge, skills, and concepts described in the 2014 National Core Arts Standards which Connecticut adopted in October 2016.

While the standards are rooted in a concept-based approach, they are also built on a balance between the existing structure of American schools and an attainable vision of what that structure could and should be. Thus, the attainability of this curriculum is based upon a minimum of two forty minute classes within each six-day rotation for the entire year, as well as one sectional within that same rotation. A sectional is a small group lesson in which the students are introduced to key concepts and have the opportunity to practice them in a smaller class setting and receive personal feedback; something which cannot occur in the chorus classes due to the sheer size of these classes. Knowledge and skills are then applied in the chorus class.

Within these sequential standards based, concept driven student centered learning activities, students discover their potential and become skilled in basic musical performance, composition, academic vocabulary, and manipulate the elements of music within the context of critical thinking, communication, collaboration, and creativity required of 21st century citizens. One of the highlights of the choral program at the middle school is that it is a welcoming place that breeds positive relationships and bonding for its members; something that is needed developmentally for middle school students if they are to achieve.

The emphasis in Grade 8 is to build on the successes of grade 7 as the ensemble , as size permits, adds harmonic complexity by singing in three parts with the changing male voice being a welcome addition. The community we create as singers is stressed (teamwork) as is coping with the changing male and female voice, continued improvement in musical literacy skills and the ability to sing one's part while hearing the ensemble. Musical expression is pursued individually and as a team.

The ultimate goal of this curriculum is to serve as the continuing and sequential rungs on the ladder to climb towards Artistic literacy, as defined in the National Core Arts Standards: "Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language of the arts is the ability to create, perform, present, respond and connect through symbolic and metaphoric forms that are unique to the arts. An artistically literate person has the ability to transfer arts knowledge, skills, experiences and capacities to other subjects, settings and contexts to promote and enhance lifelong learning."

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Pacing Guide

Units	Weeks
Unit 1: Chorus as a Community	Yearlong; embedded throughout
Unit 2: Chorus and Vocal Technique	Yearlong, embedded throughout
Unit 3: Chorus Literacy	Yearlong, embedded throughout
Unit 4: Chorus as an Ensemble	Yearlong, embedded throughout
Unit 5: Chorus and Musical Expression	Yearlong, embedded throughout

ESTABLISHED GOALS		<i>Transfer</i>	
<p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</p> <p>Anchor Standard 1:Generate and conceptualize artistic ideas and work.</p> <p>From the CASEL Framework: Self-awareness: The abilities to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts.</p> <p>Self-management: The abilities to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations. This includes the capacities to delay gratification, manage stress, and feel motivation and agency to accomplish personal and collective goals.</p> <p>Social awareness: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts. This includes the</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Cn11.0.E.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal</p> <ul style="list-style-type: none"> ● Build upon earlier understanding of others to comprehend more complex emotional situations in self and others ● Form a largely group-based identity with increasing independence from adults ● Become able to resolve conflicts within dyadic and group situations 	<i>Meaning</i>	
<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● attitude is a choice ● we can improve our character ● chorus is a team ● we reap what we sow ● people are worthy of respect of dignity ● when I try my best, I feel good about myself ● The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● What is my personality? ● What is my character? ● How do I think of others in daily situations? ● Why should I try my best? ● What happens when I don’t contribute? ● What am I grateful for? ● How can I trust other singers? ● How do I know if I have tried my best? ● How do musicians generate creative ideas? 		

<p>capacities to feel compassion for others, understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports.</p>	<p>Acquisition</p> <p>Students will know...</p> <ul style="list-style-type: none"> ● manners ● self-control ● integrity ● empathy ● sympathy ● kindness ● respect ● perseverance ● humility ● character ● personality ● forgiveness ● mercy ● gratitude 	<p>Students will be skilled at...</p> <ul style="list-style-type: none"> ● attentive listening ● improving personal self-control ● offering feedback positively ● working as a team ● thinking of others ● contributing positively to the chorus culture
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Code	Evaluative Criteria	Assessment Evidence
	<p>Content: Is what is being shared positive? To what extent does it contribute to the culture of the chorus? Are students willing to share?</p> <p>Process: Is the feedback beginning with something positive before offering something critical?</p> <p>Process: How well are the groups working together? There are two rubrics for the activity: the first measures how well the students worked together, and the second is about the quality of the performance</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <ul style="list-style-type: none"> ● <u>Forming a community</u> by starting each class with “Something Positive”, either sharing an event worth celebrating, or sing/share their news, compliment another class member sincerely (cannot be on their clothes or appearance), tell a (clean) joke, say something you are thankful for, make up a song, or share a positive message or quote. ● <u>Offering feedback</u> in chorus, especially following a performance. ● <u>Collaborating</u> in groups for a Creativity Project based on the form of a song of their choice in Chorus. This original project is performed in front of the chorus.

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none">Explaining the symbols and instructions found in their chorus musicUsing context of the chorus songs to determine the musical intent requiredSelf-evaluatingparticipating in class discussionsencouraging other singerswriting group self-reflections
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Code

Pre-Assessment

On the first day of class, games are played to determine student levels of attentive listening, self-control, and social awareness. This provides the teacher with baseline data.

Summary of Key Learning Events and Instruction
Student success at transfer meaning and acquisition depends on...

Progress Monitoring

- M • Teacher working to establish a warm and caring culture from Day 1 through active listening and implementing consistent routines.
- M • Teacher providing explicit instruction in defining the necessary character traits, when they are applicable, for students to develop so they can be successful in chorus and throughout their lives.
- T,A • Students developing the self-confidence to share something positive.
- A • Students playing get-to-know-you games early in the school year, and periodically throughout the year
- M • Teacher providing explicit instruction for positive ways to provide feedback, modeling, and giving students multiple opportunities to practice.
- M • Teacher providing strategies for students to use when working in groups.
- T,M,A • Students working collaboratively to conceive, create, improve, and perform their original creations based on a chorus song of their choice.
- M,A • Teacher providing instruction on audience behavior and providing students opportunities to be an audience to practice these skills

- active listening to individual sharing, making comments when appropriate in response
- circulating around the room when students are working in groups to listen in on conversations and check progress on their project
- quick "dipstick" formative assessments to measure student safety and comfort level for singing in the ensemble

Resources:

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ESTABLISHED GOALS	<i>Transfer</i>	
<p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr5.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p> <p>MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.</p>	<p><i>Meaning</i></p> <p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do I make my mouth tall? • How do I use my diaphragm? • How can I sing and listen to myself at the same time? • Why do I need to sing with proper posture, tall vowels, use my diaphragm, and lift my soft palate? • How do we make songs sound interesting to the audience?
<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria • Musicians judge performance based on criteria that vary across time, place, and cultures • We sing vowels, so vowels need to be sung beautifully • Singing requires a tall mouth • We use our diaphragm to manage our air supply • The higher we sing, the more air we need • The quieter we sing, the more air we need • Proper singing posture when standing and sitting helps us sound our best 		

	<ul style="list-style-type: none"> ● Creating space in my requires requires lifting my soft palate ● We need to listen to ourselves as we sing so we can self-evaluate ● There are right and wrong ways to practice 	
Acquisition		
	<p><i>Students will know ...</i></p> <ul style="list-style-type: none"> ● breath support ● diaphragm ● singing posture ● tall mouth ● soft palate ● vowels ● tone quality ● wide/spread mouth ● dynamics ● diction ● expression 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● using their diaphragm consistently ● producing tall vowels ● matching pitch ● remembering tonal patterns used in vocal warm-ups ● using proper singing posture when standing or sitting ● singing with dynamics ● producing clear consonants ● singing with emotion and intent

Code	Evaluative Criteria	Assessment Evidence
A	<p>Students will be assessed according to a rubric which will include:</p> <ul style="list-style-type: none"> ● matching pitch ● singing the correct pitches ● being audible ● using a tall mouth ● using their diaphragm ● breath support for upper register <p>A continuum which charts progress</p> <p>A continuum which charts progress</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p><i>proper singing by singing assessments throughout the year.</i></p> <p>Goal: The goal is for students to demonstrate continual progress at their own rates of learning as they learn to sing with proper standing and sitting posture, use a tall mouth, use breath support by musical control of their diaphragm, placing the vowels in the mouths, and the beginning of lifting their soft palate as they sing their chorus songs.</p> <p>Goal: Singing with dynamics using our chorus songs as the content</p> <p>Goal: Singing with expression and intent using our chorus songs as the content.</p>
T,M,A	<p>A continuum which charts progress</p>	

T,M,A		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> Explaining the symbols and instructions found in their chorus music Using context of the chorus songs to determine the musical intent required Self-evaluating participating in class discussions encouraging other singers writing group self-reflections
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Code

Pre-Assessment

Pre-Assessment

At the beginning of the school year, students will complete vocal warm-ups in small groups so that the teacher can observe and determine the students' current ability level.

Summary of Key Learning Events and Instruction

Student success at transfer meaning and acquisition depends on...

A
Students participate in daily body and vocal warm-ups.

M,A
Students play games to discover how breathing actually works, and then through guided practice, attempt to transfer proper breathing to their singing.

M
Teacher acknowledges even the tiniest increments of progress to encourage students to take risks.

M
Teacher demonstrates tall mouth singing.

M,A
Students use mirrors to sing and self-evaluate the shape of their mouths.

M,A
Students watch performances of singers and discuss why singers stand a certain way, then through guided practice, attempt to transfer proper posture to their own singing.

T,M,A
Students practice learning their chorus music in class and at home.

M
Teacher unfolds the foundations of proper singing through time spent with students in their sectionals.

T,M,A
Students progressively learn, through consistent practice, teacher and peer feedback, and self-evaluation, to sing properly.

Progress Monitoring

- direct observation
- private coaching
- small group coaching
- class discussion
- specific feedback
- listening and learning from student self-reflections done during sectionals

<p>ESTABLISHED GOALS</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>Anchor Standard 3: Refine and complete artistic work.</p> <p>CCSS: Reading Standards for Literacy in Science and Technical Subjects 6–12, Craft and Structure 4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 6–8 texts and topics.</p>	<p style="text-align: center;">Transfer</p> <p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble</p> <p>MU:Cr3.1.E.8a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria .</p>
<p style="text-align: center;">Meaning</p> <p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Rhythmic and melodic syllables are useful tools to help read music. • Reading music is a fundamental skill of literacy. • Music symbols are used by the composer to express artistic intent. • There are right and wrong ways to practice 	
<p>Acquisition</p> <p><i>Students will know...</i></p> <ul style="list-style-type: none"> • solfege (moveable do system) • Gordon rhythm syllables 	<p>Acquisition</p> <p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • reading prepared rhythmic notation • sight reading rhythmic notation

	<ul style="list-style-type: none"> ● staff ● measures ● bar lines ● repeat signs ● crescendo ● decrescendo ● dynamic markings ● rests ● time signature ● fluency ● key signatures ● tempo ● Rhythms to include all of the content of 6th and 7th grade, plus sixteenth notes and their variations 	<ul style="list-style-type: none"> ● writing dictated rhythms ● decoding rhythms ● Reading prepared melodic notation ● sight reading melodic notation ● writing dictated melodies ● decoding melodies using solfege ● creating simple rhythms ● creating simple melodies ● singing and using hand signs ● locating systems, staves, and measures within the choral octavo ● numbering measures ● tapping a foot to the beat ● following chorus parts ● identifying singing staves ● singing correct solfege syllables to correct pitches
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Code	Evaluative Criteria	Assessment Evidence
A	Checklist for fluency and accuracy	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of ...</i> music literacy by:
M,A	Checklist for accuracy	1. Improving fluency when reading rhythms when using Rhythm Randomizer
T,M,A	Checklist for accuracy	2. Decoding rhythms and then writing them as dictated 3. Creating and writing original rhythms
T,M,A	Rubric for technical skill, rhythmic and melodic accuracy, using proper solfege syllables that match the corresponding pitches	4. Using Sight reading Factory, students will have 30 seconds to prepare an 8 measure musical excerpt to sing on solfege
M,A	Checklist for accuracy	5. Decoding pitches and writing them as dictated
T,M,A	Checklist for accuracy	6. Creating and writing original melodies

	T,M,A	<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Teaching one another (Peer coaching)</p>
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stage 3

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Pre-Assessment

Students will be given chorus music and asked to identify whatever parts they already know.

Summary of Key Learning Events and Instruction
Student success at transfer meaning and acquisition depends on...

Progress Monitoring

- Teacher demonstrates the correct way to follow parts in the chorus music
- Students identify and highlight, with colors, systems, staff, and their chorus part
- Students number their measures
- Teacher uses games embedded in Conversational Solfege to help students acquire, decode, read, and write rhythms
- Teacher uses games, such as Poison Pattern and its variations, to help build a vocabulary of melodic sounds in students aural memory
- Students practice rhythms to build fluency using Rhythm Randomizer
- Teacher uses Curwen hand signs to add kinesthetic element to aid in pitch retention to build students aural memory
- Students use Sight Reading Factory to build fluency singing short melodic and rhythmic ideas

- direct observation
- private coaching
- small group coaching
- class discussion
- specific feedback
- listening and learning from student self-reflections done during sectionals

M
A
A
M
M
A
M
T,M,A

<p>ESTABLISHED GOALS</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</p> <p>CASEL COmpetencies:</p> <p>Social awareness: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts.</p> <p>Relationship skills: The abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.</p>	<p style="text-align: center;">Transfer</p> <p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr5.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p> <p>MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.</p> <ul style="list-style-type: none"> • Build upon earlier understanding of others to comprehend more complex emotional situations in self and others • Form a largely group-based identity with increasing independence from adults • Become able to resolve conflicts within dyadic and group situation
<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. 	<p style="text-align: center;">Meaning</p> <p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? • How does individual practice benefit the ensemble? • How do I follow a conductor? • How can I listen to others while I am singing? • How does a chorus sing "in sync"?

Acquisition	
<p><i>Students will know ...</i></p> <ul style="list-style-type: none"> ● Balance ● Blend ● Mouth shape ● Entrances ● Releases ● Cut-offs ● Diction ● Style ● Direction of phrase ● Musical phrase ● Dynamics (continuum of quiet to loud) ● Heavy and Light 	<p><i>Students will be skilled at ...</i></p> <ul style="list-style-type: none"> ● Following the conductor ● Exhibiting proper ensemble etiquette during performances ● Performing one's own part within an ensemble while others are singing other parts ● Responding to gestures indicating entrances, releases, and cut-offs ● Applying criteria to evaluate the chorus' performance

Code	Evaluative Criteria	Assessment Evidence
T,M,A	<p>Students will be evaluated wholistically, as an ensemble, and also individually for their contributions to the ensemble on the following indicators:</p> <ul style="list-style-type: none"> ● concert etiquette as a performer ● concert etiquette as an audience member ● engaged singing ● following the conductor ● singing assigned part ● singing with dynamics ● singing with balance between the parts 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i> singing in an ensemble by performing in a concert at least twice a year.</p> <p style="text-align: center;">CONCERT PERFORMANCE</p> <p>Goal: The goal is to perform in a concert displaying new repertoire learned and proper concert etiquette.</p> <p>Role: Students are the performers.</p> <p>Audience: The audience is made of students' families, friends, and the school community.</p> <p>Situation: Students will perform the repertoire they have learned in this part of the year for a live audience.</p> <p>Product, Performance, and Purpose: Twice a year, the 6th grade chorus will learn new music and sing before an audience. The expectation is that the performers improve their ensemble skills as the year progresses.</p> <p>Standards and Criteria for Success: Students will reflect upon this growth both in class discussion and written reflection.</p>

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p>
T,M,A		<p>Further information:</p> <ul style="list-style-type: none"> - informal performance assessment - rehearsal self reflections - teacher observation - participation in class activities - participation in sectional rehearsals - Completing a Concert Review self-evaluation

stage 3

Code

Pre-Assessment

At the beginning of the school year, students will discuss their prior experience singing in an ensemble, be it in a chorus or in a musical and complete vocal warm-ups in small groups so that the teacher can observe and determine the students' current ability level.

Progress Monitoring

- direct observation
- private coaching
- small group coaching
- class discussion
- specific feedback
- listening and learning from student self-reflections done during sectionals

Summary of Key Learning Events and Instruction
Student success at transfer meaning and acquisition depends on...

Students participate in daily body and vocal warm-ups.

Students first learn to sing together to create a beautiful and resonant yet age-appropriate unison. Attention is given to blend and balance.

Teacher acknowledges even the tiniest increments of progress to encourage students to take risks.

Teacher demonstrates tall mouth singing.

Students use mirrors to sing and self-evaluate the shape of their mouths.

Students watch performances of choruses and discuss why choruses stand a certain way, then through guided practice, attempt to transfer proper posture and concert etiquette to their own singing in chorus.

Students practice learning their chorus music in sectionals, during chorus, and at home, focusing on pitch accuracy, rhythmic accuracy, dynamics, and style.

Teacher guides students into uncovering the important words and/or phrases which will help tell the story of the song to the audience.

Students, through trial and error, attempt to emphasize certain words or melodic ideas in the song to make the song meaningful to the audience.

Teacher records the chorus so the students can listen to themselves and make suggestions for improvement.

Teacher and students work collaboratively on conducting gestures that

T,M,A T,M,A	help the ensemble sing to the best of their ability. Students progressively learn, through consistent practice, teacher and peer feedback, and self-evaluation, to sing properly as an ensemble. Students offer solutions for fixing parts of the songs which require improvement.	
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ESTABLISHED GOALS	<i>Transfer</i>	
<p>CCSS Grade 8: Reading Standards for Literature:</p> <p>4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>Anchor Standard 8: Interpret intent and meaning in artistic work.</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>CASEL Competency:</p> <p>Relationship skills: The abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, context</p> <p>MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.</p>	<p>Meaning</p> <p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> • How do we discern the musical creators' and performers' expressive intent? • How do performers interpret musical works? • How do I make a song interesting for the audience? • How do I tell a story through music? • How do I communicate expressive intent so the audience feels some emotion as we sing? • What is the purpose of dynamics, style, diction, and phrase direction?
<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • Performers make interpretive decisions based on their understanding of context and expressive intent. • Performers can use tools in their musical toolbox to bring a song to life for themselves and the audience. 		

Acquisition	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● the story to be communicated through the songs they sing ● dynamics ● diction ● style ● expression ● energy ● emphasis ● phrase direction ● tempo ● articulation 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● identifying dynamic markings in their music ● attempting to sing with identified dynamic markings ● determining the meaning of a text ● communicating meaning through words spoken and lyrics sung ● listening to the ensemble ● interpreting artistic intent

Code	Evaluative Criteria	Assessment Evidence
T,M,A	<p>Checklist of tools, including:</p> <ul style="list-style-type: none"> ● diction ● dynamics ● emphasis of key words within the phrase ● style ● energy ● balance 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>using the tools in their toolbox to create expression by collaboratively determining how the song communicates artistic intent. This will be accomplished through trial and error during rehearsals once pitch and rhythm accuracy have been secured.</p> <p>For example, students will sing 4-8 measures of the song and be asked what they can do to make the music more interesting. Given class responses, each response will be tried out and then discussed for its effectiveness until the chorus has determined the best method of singing those 4-8 measures. This process continues throughout each chorus song.</p>

T,M,A		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by ...</i></p> <p>Quiz on vocabulary, such as dynamic markings</p>
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stage 3

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Code

Pre-Assessment

Teacher will show a video of a contemporary singer singing a well-known song, and ask the students to brainstorm what makes the performance so good.

Summary of Key Learning Events and Instruction
Student success at transfer meaning and acquisition depends on ...

Progress Monitoring

- | | | |
|-------|---|---|
| A | <ul style="list-style-type: none">• Student being bold and brave enough to take risks to learn to sing audibly. | <ul style="list-style-type: none">• direct observation |
| M,A | <ul style="list-style-type: none">• Students learning to sing with dynamics. | <ul style="list-style-type: none">• private coaching |
| M | <ul style="list-style-type: none">• Teacher creating a safe and comfortable culture within the chorus that allows students to take risks. | <ul style="list-style-type: none">• small group coaching |
| A | <ul style="list-style-type: none">• Student ability to read a text and determine the main idea. | <ul style="list-style-type: none">• class discussion |
| M | <ul style="list-style-type: none">• Teacher providing background knowledge on songs in the chorus repertoire. | <ul style="list-style-type: none">• specific feedback |
| M,A | <ul style="list-style-type: none">• Students reciting the text, learning which words, and syllables receive stress to convey meaning. | <ul style="list-style-type: none">• listening and learning from student self-reflections done during sectionals |
| A | <ul style="list-style-type: none">• Students identifying expression markings in their chorus music. | |
| M,A | <ul style="list-style-type: none">• Students trusting others in their section so all will sing with expression and audibly | |
| M | <ul style="list-style-type: none">• Teacher shows recordings of other choirs singing the same repertoire | |
| M,A | <ul style="list-style-type: none">• Students evaluate performances of either choirs using the tools in their toolbox | |
| T,M,A | <ul style="list-style-type: none">• Students use the tools in their toolbox to evaluate their own performance | |

Resources:

All Resources and materials must adhere to all New Milford Board of Education policies and regulations and are subject to New Milford Board of Education approval. Resources and materials must be researched and vetted by the writers and department heads prior to submission for approval.

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