

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Advanced Chorus Honors

December 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.

## Advanced Chorus Honors ~ Course Description

The Advanced Chorus curriculum provides a sequential study for New Milford High School choral students as they create, connect, respond, and perform in the ensemble setting. This curriculum is aligned with the concepts, knowledge, and skills described in the 2014 National Core Arts Standards which Connecticut adopted in 2016. The Connecticut State Board of Education (CSBE) believes that arts learning should occur through education focused on the whole child. As music educators we strive to create artistically-literate citizens equipped with the creativity, communication, critical thinking, and overall reflection skills required of twenty first century learners.

The choral music program at New Milford High School emphasizes the organization, preparation, and performance of a variety of vocal repertoire. Participation in this program is designed to foster and grow each individual's overall musicianship through the advanced study of healthy vocal technique, music literacy, ensemble skills, self and group expression, and overall communicative abilities. Overall, students will have the opportunity to refine their technical and expressive skills as they learn and perform a diverse range of choral repertoire with skilled musicianship throughout the year.

The Advanced Chorus is open to students in grades ten through twelve by audition. Emphasis is placed on the advanced development of singing, music literacy, and the overall study of choral music. Strong vocal technique and sight-reading skills are required to be a member of this ensemble. Ensemble placement is at the discretion of the choral director.

Public performances after school hours are an integral part of concept mastery and are a required part of the class. Rehearsals for these performances outside of school hours are also vital to the ensemble's success. In addition to these performance opportunities, New Milford High School is a member of the CMEA Northern Region which allows students the opportunity to audition and participate in Region and All-State auditions and festivals. Students are highly encouraged to participate in these activities as a vehicle for reinforcing and further developing the skills and concepts they have learned in their school based ensemble.

The list below is a non-exhaustive list of the choral skills addressed in this standards based curriculum:

- Breath Control
- Informed Interpretation and Expression
- Intonation
- Music Literacy
- Posture
- Rehearsal, Performance, and Audience Etiquette
- Stage Presence
- Teamwork/Collaboration
- Tone Quality and Development

## Pacing Guide

### Unit Title

### Number of weeks

Unit 1: Vocal Technique

Embedded throughout course

Unit 2: Ensemble Skills

Embedded throughout course

Unit 3: Music Literacy

Embedded throughout course

Unit 4: Informing Music Expression

Embedded throughout course

# Unit 1: Vocal Technique

<p><b>ESTABLISHED GOALS</b></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 Standard - Self-Management - The abilities to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>	<b>Transfer</b>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr5.3.E.IIa Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</p> <p>MU:Pr6.1.E.IIa Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p>	
	<b>Meaning</b>	
	<p><b>UNDERSTANDINGS</b></p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>● Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● Appropriate, skill based vocal technique is fundamental to the performance of choral music.</li> <li>● Appropriate vocal timbre will differ for varying genres of music.</li> <li>● Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● 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.</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>● How do musicians improve the quality of their creative work?</li> <li>● When is a performance judged ready to present?</li> <li>● How do musicians improve the quality of their performance?</li> <li>● Why are correct posture, breath support, and vowel shape essential for achieving healthy vocal technique and an overall resonant sound?</li> <li>● What are the physical characteristics necessary for good vocal technique?</li> <li>● How does understanding the fundamentals of vocal production improve my experience singing in choir?</li> <li>● How does ‘proper vocal technique’ differ between genres?</li> </ul>

<b>Acquisition</b>	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>● proper vowel shapes for singing</li> <li>● proper vowel placement for singing</li> <li>● tools for developing proper intonation</li> <li>● proper breath support and breathing techniques</li> <li>● healthy resonance and tone production</li> <li>● singing posture</li> <li>● tools for maintaining vocal health</li> <li>● resonance modifications needed throughout their range</li> <li>● passaggio points within their voice part</li> <li>● self-evaluation tools to improve their craft</li> </ul>
	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>● producing clear and tall vowels</li> <li>● producing clearly defined pitches</li> <li>● performing vocal music passages with accurate intonation</li> <li>● performing vocal passages with accurate rhythm</li> <li>● executing crisp consonants and clear diction</li> <li>● producing a focused, resonant tone throughout their range</li> <li>● navigating smoothly throughout their range including passaggio points</li> <li>● sustaining and implementing proper breath support throughout their range</li> <li>● utilizing their tonal memory to repeat melodic passages</li> <li>● demonstrating proper singing posture while sitting or standing on a consistent basis</li> <li>● executing technical and expressive elements of music for a successful performance</li> <li>● applying teacher, peer, and personal feedback to refine performance</li> </ul>

STAGE 2

Code	Evaluative Criteria	Assessment Evidence
<p>Acquisition</p> <p>Acquisition</p> <p>Meaning/Transfer</p> <p>Acquisition</p> <p>Acquisition</p> <p>Meaning/Transfer</p> <p>Meaning</p> <p>Acquisition</p> <p>Meaning/Transfer</p> <p>Meaning</p> <p>Transfer</p>	<p>Students will be assessed according to a NMHS written rubric showing mastery of the following indicators:</p> <p>Scales</p> <ul style="list-style-type: none"> <li>● pitch accuracy.</li> <li>● rhythmic accuracy.</li> <li>● tone quality.</li> </ul> <p>Repertoire</p> <ul style="list-style-type: none"> <li>● pitch accuracy.</li> <li>● rhythmic accuracy.</li> <li>● tone quality.</li> <li>● proper diction (clear vowels and crisp consonants)</li> <li>● proper singing posture throughout the performance.</li> <li>● proper breath support and control throughout the performance.</li> <li>● a refined sense of expression/interpretation.</li> </ul> <p>Student successfully completes the performance task indicating knowledge of the subject and proper etiquette throughout.</p>	<p>PERFORMANCE TASK(S):</p> <p style="text-align: center;">SINGING ASSESSMENT</p> <p><b>Goal:</b> Students will sing two scales (key determined by voice part) and an age/voice part appropriate solo or an excerpt of ensemble repertoire.</p> <p><b>Role:</b> Students will serve as the musicians.</p> <p><b>Audience:</b> Teacher will serve as the adjudicator.</p> <p><b>Situation:</b> You are performing/auditioning to be part of an ensemble. For this audition you must demonstrate what it means to sing with strong vocal technique by performing the assigned material to the best of your ability.</p> <p><b>Product, Performance, and Purpose:</b> Individual performance</p> <p><b>Standards and Criteria for Success:</b> Rubric communicating the evaluative criteria</p>



		<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"><li>● participation in class activities</li><li>● participation in sectional rehearsals</li><li>● teacher observation</li><li>● rehearsal self reflections</li><li>● student reflection on singing assessment</li><li>● informal performance assessment</li></ul>
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Code		
<b>Code</b>	<b><i>Pre-Assessment</i></b>	
	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.	
	<b>Summary of Key Learning Events and Instruction</b>	<b>Progress Monitoring Strategies Include:</b>
Acquisition	Student participation in daily ensemble warm-up activities.	<ul style="list-style-type: none"> <li>● Observation - both visual and aural</li> <li>● Questioning and listening techniques</li> <li>● Student self-assessment and reflection</li> <li>● Peer Coaching</li> <li>● Class Discussions</li> <li>● Simple Rubrics</li> <li>● Targeted instruction in sectionals</li> <li>● Specific feedback</li> </ul>
Acquisition	Teacher leads activities defining and exemplifying proper breathing technique.	
Acquisition	Students take part in an in-class discussion on proper vocal health as led by the teacher.	
Acquisition	Student participation in group daily repertoire practice.	
Acquisition	Teacher models and students mimic different types of tone and resonance as a group, then students describe what they hear.	
Meaning	Students accurately reflect upon their performance.	
Meaning	Students individually share which rehearsal strategies helped them achieve their goals.	
Meaning	Teacher discusses proper singing posture, both while standing and sitting, through modeling correct and incorrect posture. Through trial and error, students will connect why posture is an important element of vocal technique through self-discovery and class discussion.	
Meaning	Teacher models proper vowel shaping and has students replicate. Through trial and error, students discuss how vowel shaping impacts blend and intonation.	
Meaning	Students brainstorm and the teacher reinforces technique for stagger breathing to enhance work on breath management.	
Meaning	Students alter vocal tone based on the musical genre they are performing.	

Meaning	Students respond to feedback and alter performance based on the new information.	
Transfer	Students listen to choirs and vocalists reflect upon what they hear first reflecting on their own and then discussing as a class.	
Transfer	Students demonstrate what it means to sing with correct and incorrect vocal technique and identify why each is right and wrong.	
Transfer	Teacher draws connections between skills used in previous repertoire and their application in new repertoire.	
Transfer	Students draw connections between skills used in previous repertoire and their application in new repertoire.	

# Unit 2: Ensemble Skills

<p><b>ESTABLISHED GOALS</b></p>	<p><b><i>Transfer</i></b></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>Anchor Standard 9: Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Pr5.3.E.IIa Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</p> <p>MU:Pr6.1.E.IIa Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p> <p>MU:Re9.1.E.IIa Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context.</p>	
	<p><b><i>Meaning</i></b></p>	
<p>CASEL Standard - Relationship Skills - The abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.</p>	<p><b>UNDERSTANDINGS</b></p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>● 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.</li> <li>● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.</li> <li>● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria</li> <li>● Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Ensemble singers must effectively work together to achieve a common goal</li> </ul>	<p><b>ESSENTIAL QUESTIONS</b></p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>● How do musicians improve the quality of their performance?</li> <li>● When is a performance judged ready to present?</li> <li>● How do context and the manner in which musical work is presented influence audience response?</li> <li>● How are balance and blend achieved in a choir?</li> <li>● How does individual participation within an ensemble impact the group as a whole?</li> <li>● How do we judge the quality of musical work(s) and performance(s)?</li> <li>● How do musicians improve the quality of their creative work?</li> <li>● How do choir members work together to improve the overall quality of music performance?</li> <li>● What skills are needed to effectively work with a group?</li> <li>● How do the skills needed to work with a group</li> </ul>

		differ from the skills needed to perform individually?
	<b>Acquisition</b>	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>● the relationship of their individual voice within their section</li> <li>● the relationship of their section within the entire ensemble</li> <li>● proper vowel shape for choral singing</li> <li>● text modifications needed for singing</li> <li>● collaboration skills for successful teamwork</li> <li>● proper technique for onsets and releases</li> <li>● proper concert etiquette as a performer</li> <li>● proper concert etiquette as an audience member</li> <li>● communication skills to effectively work with others</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>● performing their own part within the ensemble with ensemble awareness including intonation, timing, breathing, blend, and balance</li> <li>● performing with accuracy on onsets and cut-offs</li> <li>● performing a variety of choral literature</li> <li>● creating a uniform vowel sound within their section and the entire ensemble.</li> <li>● pronouncing text to create unity of sound within the ensemble and textual understanding for the audience</li> <li>● recognizing sensitivity to choral blend and balance.</li> <li>● responding to the director and ensemble's interpretation of repertoire selections</li> <li>● effectively following and responding to the director's conducting/gesture</li> <li>● balancing and blending with other sections of the ensemble</li> <li>● demonstrating proper performance etiquette during performances</li> <li>● applying teacher given, peer given, or self given feedback to improve performance</li> <li>● balancing personal needs with the overall needs for the group</li> </ul>

Code	Evaluative Criteria	Assessment Evidence
<p>Acquisition/ Meaning</p> <p>Transfer</p>	<p>Upon performing concert repertoire, students will be assessed according to a NMHS written rubric consisting of the following indicators:</p> <ul style="list-style-type: none"> <li>● Ensemble/students perform music with attention to technical accuracy, a range of dynamic use, ensemble balance, proper intonation, expressive qualities, and accurate response to visual cues from the director.</li> <li>● Students complete a performance reflection discussing both the strengths and areas of improvement for their personal performance as well as that of the ensemble.</li> </ul>	<p>PERFORMANCE TASK(S):</p> <p style="text-align: center;">CONCERT PERFORMANCE AND REFLECTION</p> <p><b>Goal:</b> The goal is to perform in a concert displaying new repertoire learned and proper concert etiquette before, after, and during performances. After the performance you will reflect upon the strengths and areas of improvement for yourself and the group as a whole.</p> <p><b>Role:</b> Students will serve as the performers and evaluators</p> <p><b>Audience:</b> The audience is made of students’ families and the school community. Students will serve as audience members for the ensembles they do not partake in.</p> <p><b>Situation:</b> You will perform the repertoire we have learned in this concert cycle for a live audience. In the performance, you will showcase the refined techniques we have worked on over the course of the semester. After the performance you will complete a reflection indicating your mastery of the material.</p> <p><b>Product, Performance, and Purpose:</b> Throughout the course of the year, we will learn new music together and work on ensemble skills. In their ensembles, students will perform this music and showcase how they have grown in terms of musicianship and ensemble technique. Students will reflect upon this growth both in class discussion and written reflection.</p> <p><b>Standards and Criteria for Success:</b> Your work will be judged by you and your peers through a class discussion and self-reflection.</p>

		<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"><li>● informal performance assessment</li><li>● rehearsal self reflections</li><li>● teacher observation</li><li>● student researched program notes</li><li>● participation in class activities</li><li>● participation in sectional rehearsals</li></ul>
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Pre-Assessment		
Code	<i>Pre-Assessment</i>	
	Teacher will check for students' prior knowledge with an informal ensemble performance pre-assessment created by the choral director.	
	<b>Summary of Key Learning Events and Instruction</b>	<b>Progress Monitoring Strategies Include:</b>
Acquisition	Students will work in sectionals to strengthen part accuracy.	<ul style="list-style-type: none"> <li>● Observation - both visual and aural</li> <li>● Questioning and listening techniques</li> <li>● Student self-assessment and reflection</li> <li>● Peer Coaching</li> <li>● Class Discussions</li> <li>● Simple Rubrics</li> <li>● Targeted instruction in sectionals</li> <li>● Specific feedback</li> <li>● Repertoire check-ins</li> </ul>
Acquisition	Teacher models proper vowel shaping and has students replicate. Students discuss how vowel shaping impacts blend and intonation.	
Acquisition	Student performs musical selections with rhythmic accuracy.	
Acquisition	Student performs musical selection with pitch accuracy.	
Acquisition	Teacher will lead students in a discussion about proper audience etiquette.	
Acquisition	Teacher will review expectations for the ensemble in terms of overall participation.	
Meaning	Students will provide examples of proper and improper audience etiquette.	
Meaning	Students will have the opportunity to conduct the ensemble on small sections of the music or warm-ups.	
Meaning	Students identify important lines and motives in the music and discuss how this impacts ensemble balance.	
Meaning	Students will follow and respond to the teacher's conducting patterns.	
Meaning	Students will communicate any problems or concerns regarding the concert schedule to the teacher in a timely manner.	
Meaning	Students will treat all members of their ensemble with respect.	
Transfer	Students will listen to other ensembles on the concert program following proper audience etiquette.	



Transfer	Students will judge their own performances and consider whether they accomplished their goals.	
Transfer	Students have the opportunity to listen to the group as an audience member and reflect upon what they are hearing.	
Transfer	Teacher will record the ensemble and playback for the class to discuss strengths and areas for improvement.	
Transfer	After performing a section of the music, students are asked to identify an area for improvement and recommend a rehearsal strategy to address it.	
Transfer	Students will apply feedback from this concert cycle in order to improve upon the next concert cycle.	
Transfer	Students write program notes outlining important information about the background of their repertoire and the skills they need to master to learn each piece.	

# Unit 3: Music Literacy

<b>ESTABLISHED GOALS</b>	<b><i>Transfer</i></b>
<p>Anchor Standard 3: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p>	<p><i>Students will be able to independently use their knowledge to...</i></p> <p>MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes</p> <p>MU:Pr4.2.E.IIa Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.</p>
	<b><i>Meaning</i></b>
<p>CCSS.ELA-LITERACY.RST.9-10.4</p> <p>Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific context relevant to grades 9-10 texts and topics.</p>	<p><b>UNDERSTANDINGS</b></p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>Developing music literacy skills is fundamental to reading and understanding music and the composer's intent.</li> </ul>
	<p><b>ESSENTIAL QUESTIONS</b></p> <p><i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>What are the tools that aid a musician in reading and understanding a piece of music?</li> <li>What is solfege and how do we use it to read music?</li> <li>How does understanding the structure and context of musical works inform performance?</li> </ul>
<b><i>Acquisition</i></b>	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>pitch tools, including solfege (using movable do and la based minor) and how to apply them in performance</li> <li>rhythm tools, including the number system, and how to apply it to standard notation and performance</li> <li>Curwen hand signs</li> <li>music vocabulary including terms regarding musical expression and tempo</li> <li>time signatures</li> <li>terminology related to reading choral scores</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>maintaining a steady beat</li> <li>utilizing their tonal memory to repeat melodic passages</li> <li>sight-reading simple rhythms</li> <li>sight-reading simple melodies</li> <li>decoding simple melodies using solfege</li> <li>communicating using Curwen hand signs</li> <li>performing stylistic markings as indicated and music</li> <li>identifying and labeling pitches on a staff using either solfege or standard notation</li> </ul>

	<p>including an understanding of system, staff, measures</p> <ul style="list-style-type: none"><li>● compositional devices such as repetition and sequencing</li><li>● strategies for marking technical attributes in their music</li><li>● technical attributes that impact performance</li><li>● tools for melodic dictation</li></ul>	<ul style="list-style-type: none"><li>● locating measures within a score</li><li>● identifying musical terms and notation symbols that appear in choral scores</li><li>● navigating through a choral score</li><li>● marking their music with important information for accurate execution of the musical line</li><li>● dictating simple melodies</li><li>● dictating simple rhythms</li><li>● composing simple melodies</li><li>● composing simple rhythms</li></ul>
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Code	Evaluative Criteria	Assessment Evidence
Acquisition/ Meaning/ Transfer	<p>Students will be assessed according to a NMHS written rubric consisting of the following indicators:</p> <p>Students will complete the musical example with</p> <ul style="list-style-type: none"> <li>● accurate pitches</li> <li>● accurate rhythm</li> </ul>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p style="text-align: center;">SIGHT-SINGING</p> <p><b>Goal:</b> Given a piece of music and/or sight-reading example students have never seen before, students will be able to perform the designated selection with pitch and rhythmic accuracy.</p> <p><b>Role:</b> Musician</p> <p><b>Audience:</b> Students need to convince the audience (teacher) of their mastery of the musical passage.</p> <p><b>Situation:</b> You are given a new piece of music to learn. Use your knowledge of music literacy, correctly perform the passage with pitch and rhythmic accuracy.</p> <p><b>Product, Performance, and Purpose:</b> Musicians are tasked with understanding and learning independently. Your job is to apply your musical knowledge to the piece of music given to you.</p> <p><b>Standards and Criteria for Success:</b> Rubric communicating the evaluative criteria.</p>
		<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> <li>● in class sight-reading participation both in warm-up and in repertoire learning</li> <li>● teacher observation</li> <li>● participation in class activities</li> <li>● participation in sectional rehearsals</li> <li>● sight-reading assessments</li> <li>● ensemble performances</li> <li>● singing tests</li> </ul>

Code		
<b>Code</b>	<b><i>Pre-Assessment</i></b>	
	Teachers will check for student’s progress with a sight-reading pre-assessment at the beginning of the school year.	
	<b>Summary of Key Learning Events and Instruction</b>	<b>Progress Monitoring Strategies Include:</b>
Acquisition	Students learn how to perform a major scale on solfege.	<ul style="list-style-type: none"> <li>● Observation - both visual and aural</li> <li>● Questioning and listening techniques</li> <li>● Student self-assessment and reflection</li> <li>● Peer Coaching</li> <li>● Class Discussions</li> <li>● Simple Rubrics</li> <li>● Targeted instruction in sectionals</li> <li>● Individual feedback on sight-reading activities</li> </ul>
Acquisition	Students learn how to perform a minor scale using la based minor solfege.	
Acquisition	Students use tonal memory to accurately repeat ear training exercises as led by the teacher.	
Acquisition	Students engage with vocal warm-ups on solfege as led by the teacher.	
Acquisition	Students sing through aural training examples with accuracy.	
Acquisition	Teacher models strategies for sight-reading music.	
Acquisition	Teacher initiates steady beat for class music making.	
Acquisition	Students label their repertoire with solfege to see the correlation between the solfege syllables and the staff and continue to gain comfortability using solfege.	
Acquisition	Teacher reviews new vocabulary called for in each piece of repertoire.	
Meaning	Students accurately identify parts of the score needed for accurate reading and navigation.	
Meaning	Students maintain the steady beat throughout the musical example(s).	
Meaning	Students initiate their own steady beat for independent sight-reading examples.	

Meaning	Students participate in regular sight-reading examples in rehearsal including unison melodies and multi-part chorales.	
Meaning	Students learn Curwin hand signs and use them as a regular part of their rehearsal technique.	
Meaning	Students complete individual Sight-Reading Factory assignments on a regular basis.	
Meaning	Students identify key terms in ensemble literature.	
Meaning	Student transcribes teacher performed melodies into solfege and/or standard notation	
Meaning	Students demonstrate usage of key terms in ensemble literature.	
Meaning	Students accurately label their music with important markings for performance.	
Meaning	Students ask questions regarding markings they are unfamiliar with in their music.	
Meaning	Students discuss how composition techniques used by the composer relate to the overall meaning of the repertoire.	
Transfer	Students apply knowledge from sight-reading in the warm-up to ensemble literature.	
Transfer	Students complete new sight-reading example(s) without labeling their solfege on the score (reading directly from the staff).	
Transfer	Students follow silent directives from the teacher using Curwen hand signs.	
Transfer	Students follow expressive markings in music without prompting from the teacher.	

# Unit 4: Informing Musical Expression

<b>ESTABLISHED GOALS</b>	<b>Transfer</b>	
<p>Anchor Standard 8: Interpret intent and meaning in artistic work.</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make music.</p> <p>CCSS.ELA-LITERACY.RST.9-10.2 Determine the central ideas or conclusions of a text; trace the text's explanation or depiction of a complex process, phenomenon, or concept; provide an accurate summary of the text.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU:Re8.1.E.IIa Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.</p> <p>MU:Cn10.0.H.IIIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.T.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	
	<b>Meaning</b>	
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>● Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding</li> <li>● Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</li> </ul> </td> <td style="width: 50%; vertical-align: top;"> <p><b>ESSENTIAL QUESTIONS</b> <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> <li>● How do dynamics affect the mood of a song?</li> <li>● Why is historical context critical for understanding music?</li> <li>● How do we discern the musical creators' and performers' expressive intent?</li> <li>● How do musicians make meaningful connections to creating, performing, and responding?</li> <li>● How do I take what is written on the page and bring it to life?</li> <li>● How does using our critical listening skills allow us to provide an informed critique?</li> <li>● How do expressive elements communicate an idea in a song?</li> <li>● How do the other arts, other disciplines, contexts and daily life inform creating, performing, and</li> </ul> </td> </tr> </table>	<p><b>UNDERSTANDINGS</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>● Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding</li> <li>● Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</li> </ul>
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		responding to music?
<b>Acquisition</b>		
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>● background information about the repertoire they are performing</li> <li>● how the context of a piece impacts its performance</li> <li>● definitions of dynamic markings</li> <li>● implementation of dynamic markings</li> <li>● definitions of score markings</li> <li>● implementation of score markings</li> <li>● diction execution and modifications for singing</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>● identifying dynamic markings</li> <li>● executing dynamic markings</li> <li>● using dynamics to enhance song interpretation</li> <li>● interpreting meaning in lyrics</li> <li>● performing a diverse array of choral repertoire with expression</li> <li>● performing text with the required pronunciation based on musical style</li> <li>● placing emphasis on specific words within a phrase to provide further understanding of the text</li> <li>● pronouncing text in a way that is understandable to the audience</li> <li>● assessing a performance based on selected criteria</li> <li>● analyzing and interpreting choral repertoire to create an informed performance</li> <li>● connecting meaning to written music</li> <li>● singing lyrics to convey meaning</li> </ul>	



Code	Evaluative Criteria	Assessment Evidence
Acquisition	Students will accurately learn music in class participating in both musical learning and other meaning-making activities to learn the piece.	<p>PERFORMANCE TASK(S):</p> <p style="text-align: center;">PROGRAM NOTES</p> <p><b>Goal:</b> Students will select a piece of repertoire we have been working on in class to further research as they write ‘program notes’ about the work.</p> <p><b>Role:</b> The student will serve as the researcher and writer.</p> <p><b>Audience:</b> The teacher will serve as the audience.</p> <p><b>Situation:</b> You have been given several pieces of music this semester which we have begun learning and researching together. To help create a more authentic and meaningful performance, select one of our pieces to write program notes about. These program notes will better your own understanding of the music in addition to expressing the meaning behind each of our pieces to the audience at our upcoming concert.</p> <p><b>Product, Performance, and Purpose:</b> We write program notes as a way to dive deeper into the music we are learning. By doing so, we create more genuine performances that are reflective of the true meaning of the piece both from the composer’s intent and from our personal understanding. More specifically, well written program notes accomplish three essential tasks:</p> <ol style="list-style-type: none"> <li>1. Provide the audience with a sense of the work’s history</li> <li>2. Provide the audience with a sense of your personal connection and learning takeaways from working on the selected piece.</li> <li>3. Give the audience a sense of what to expect while hearing the piece. This might mean a verbal description of the piece.</li> </ol> <p><b>Standards and Criteria for Success:</b> Rubric communicating the evaluative criteria.</p>
Meaning	Students will use appropriate vocabulary and terminology to reflect on their music in class.	
Transfer	Students will create their own program notes outlining their learning, following the criteria on the teacher created rubric.	

		<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"><li>● class discussion</li><li>● concert reflection</li><li>● program notes</li><li>● teacher feedback</li><li>● listening to recordings of other ensembles</li><li>● ensemble performances</li></ul>
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Code		
<b>Code</b>	<b><i>Pre-Assessment</i></b>	
	Teacher will test previous knowledge by having students complete a similar activity as a class at the beginning of the year. Teacher will ask questions to gain an understanding of knowledge.	
	<b>Summary of Key Learning Events and Instruction</b>	<b>Progress Monitoring Strategies Include:</b>
Acquisition	Students accurately learn the technical aspect of their repertoire.	<ul style="list-style-type: none"> <li>● Observation - both visual and aural</li> <li>● Questioning and listening techniques</li> <li>● Student self-assessment and reflection</li> <li>● Peer Coaching</li> <li>● Class Discussions</li> <li>● Simple Rubrics</li> <li>● Targeted instruction in sectionals</li> <li>● Specific feedback</li> </ul>
Acquisition	Teacher brings student attention to expression markings written and implied in repertoire.	
Acquisition	Teacher introduces concert music by sharing background information on the pieces.	
Acquisition	Students identify expression markings in their music.	
Acquisition	Students learn about and study the background of the composers and pieces they are performing.	
Acquisition	Students speak through text to discern syllabic stress, important words to emphasize, and sentence phrasing.	
Acquisition	Students study the lyrics of the ensemble repertoire and discuss meaning.	
Meaning	Ensemble listens to recordings of other groups performing. Teachers asks leading questions to drive home ideas of how these groups perform the music.	
Meaning	Teacher leads class discussion about the meaning of the piece, using background information on the piece and other evidence from the music to drive the conversation.	
Meaning	Students discuss how to convey the composer’s intended meaning during their performance through their singing and physical presentation.	

Meaning	Students will listen to recordings of themselves and other ensembles and consider how the groups convey meaning through their music.	
Meaning	Students will judge their own performances and consider whether they accomplished their goals.	
Meaning	Students discuss how composition techniques used by the composer relate to the overall meaning of the repertoire.	
Transfer	Students identify their own criteria of what made their performance “good” or why it is in need of improvement.	
Transfer	Students write program notes describing what they learned while working on their music that will transfer to future tasks.	
Transfer	Students connect the independent research they have conducted on the music to their findings from class.	