

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



6th and 7th Grade Instrumental Music

April 2021

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New Milford Board of Education

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Authors of Course Guide

Darryl Gregory

Timothy Polhemus

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.

Instrumental Music

Grade 6 & 7

The Connecticut State Board of Education (CSBE) believes that arts learning should occur through education focused on the whole child. As music educators we want to create artistically-literate citizens well equipped with the creativity, communication, and critical thinking skills. The CSBE further believes that all Connecticut public schools must provide for challenging and rigorous programs of study in the arts across all grade levels. An artistically-literate citizen has the knowledge, skills, and understanding to actively engage in the arts throughout their lives. All students should have the opportunity to be involved in music. To be involved with music is to discover the world of understanding not only one's self, but all people. Through participation in a performing group or the study of music itself, students become aware of the impact of human response and emotions. The purpose of this curriculum is to help students develop skills that are transferable throughout their lives. Music education and participation in music programs create intelligent consumers of music, people with musical awareness, and musical discrimination.

Students involved in the instrumental music program at the middle school level will build on their experiences from previous years. We will continue to offer instruction in brass, woodwind and percussion. During these lessons, students will be instructed in proper assembly and care of their instrument, proper tone production, correct posture, hand position, musical notation reading, and rhythmic training appropriate for an intermediate age group.

Students will have the opportunity to become members of performing groups that correspond to their grade level. These performing groups will give public concerts three or more times per school year. Students will be given the opportunity to prepare solo music for Northern Regional auditions that allow students to go above and beyond this curriculum. Students are given the opportunity to audition for extra-curricular ensembles such as: Jazz Band, Jazz Club, Symphonic Orchestra, Flute Choir, Percussion Ensemble. These performances will give students the opportunity to showcase what they have learned for the school community, family members, and the community at large.

Through this standards-based course, students will be able to create, respond, and perform according to individual abilities. Students are taught to use aural and visual discrimination skills to perceive the nuances present in music performance. Students will work together to perform instrumental ensemble pieces in diverse musical styles with authenticity and musicianship. Students will evaluate musical performances, both live and recorded.

The curriculum addresses instrumental performing skills including, but not limited to:

- Teamwork/Collaboration
- Posture
- Breath Control
- Music Theory
- Tone Development
- Intonation
- Expression and phrasing
- Musicianship

These skills are embedded at every level, with each unit involving a higher level of performance of each.

Pacing Guide

Unit Title	# of Weeks
Instrument Technique	Embedded throughout the academic year
Ensemble Skills	Embedded throughout the academic year
Music Literacy	Embedded throughout the academic year
Connecting Music Skills to Other Disciplines	Embedded throughout the academic year

Stage 1 Desired Results		
<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>CCSS.ELA-Literacy.SL.7.1</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on {musical} topics, texts, and issues, building on others' ideas and expressing their own clearly.</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></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>MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.</p>	
	Meaning	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>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.</p> <p>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.</p>	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do musicians improve the quality of their performance?</p> <p>When is a performance judged ready to present?</p> <p>How do context and the manner in which the musical work is presented influence audience response?</p>

	Acquisition	
	<i>Students will know...</i>	<i>Students will be skilled at...</i>
	<ul style="list-style-type: none"> • Technical accuracy • Care and maintenance of instrument • Embouchure • Posture • Breath support • Tone production • Dynamics • Articulation • Intonation • Fingering and trill charts • Tuners • Metronome 	<ul style="list-style-type: none"> • Assembling their Instrument • Cleaning and taking care of an instrument • Demonstrating embouchure formation, or various stick grips • Using the ear or an electronic tuner • Demonstrating breathing techniques and posture • Demonstrating expressive qualities such as: dynamics/articulations/tempo/phrasing • Coordinating the correct fingerings with notes presented on the page.

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
A	Performing a piece of music on their specific instrument, breath support, intonation, tone, demonstrating expressive qualities such as: dynamics/articulations/tempo/phrasing.	PERFORMANCE TASK: Students will perform a piece of music with technique and expressive qualities associated with their specific instrument. Students will reflect and discuss video/audio recordings of themselves performing individual and ensemble repertoire.
M	Using appropriate vocabulary to describe and analyze a performance.	OTHER EVIDENCE: • Students will reflect on their recorded performance and determine what can be improved. • Students will collaborate in discussions after a performance and give constructive feedback.
T		

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
A	Teachers will check student's prior knowledge with an instrument performance pre assessment developed by the instrumental music teachers at the middle school.	
	Summary of Key Learning Events and Instruction	Progress Monitoring
A M	<ul style="list-style-type: none"> The teacher will demonstrate various levels of tone (i.e. puffing cheeks, pinched embouchure, poor breath support - as well as proper tone technique) on an instrument and ask students to respond to what they hear with appropriate descriptive vocabulary. Students will play long tones on their instruments and engage in self-discovery conversations. Students will record themselves playing long tones and self-assess. 	<ul style="list-style-type: none"> Students will get feedback from the teacher by formative assessment. Direct observation Specific feedback One-on-one instruction
A M T	<ul style="list-style-type: none"> The teacher will guide a discussion about posture and how it affects performance efficiency and tone. The teacher will model proper and improper postures so that students can make connections with tone and proper posture. Students will be asked to respond to the teacher demonstrations and apply their observations to their technique. Students will be asked to video record themselves in order to self-assess. Students will be able to explain proper instrument playing positions and both self-assess and critique others. 	
A M T	<ul style="list-style-type: none"> The teacher will model proper articulations. Students will make connections to articulation symbols in music notation and be able to demonstrate appropriate performance of articulations. Students will listen to musical performances while identifying articulations they hear using proper vocabulary (i.e. "I hear staccato being played by a trumpet in that section of music...") 	
A M	<ul style="list-style-type: none"> The teacher will demonstrate the concept of in tune and out of tune. Questions such as: How does a musician know they are in tune? and What does out of tune sound like? will be addressed via demonstration. Students will be asked to identify by ear whether a pitch is sharp or flat to a reference pitch. 	
A M	<ul style="list-style-type: none"> Students will be shown how to read an electronic tuner and how it aids tuning by ear. Students will be asked to tune by ear and 	

T	then check their choice with an electronic tuner. Students will be asked to make connections regarding the use of the ear as a tuning device and the use of an electronic tuner.	
A	<ul style="list-style-type: none"> Students will be shown how to adjust their specific instrument in order to be in tune. Students will demonstrate tuning independence. 	
M	<ul style="list-style-type: none"> Students will be shown how to use finger charts, trill charts and rudiment charts as tools to allow them to become independent musicians. 	
A	<ul style="list-style-type: none"> Students will be able to name the parts of their instrument and explain how to assemble the instrument 	
M-T	<ul style="list-style-type: none"> The teacher will lead a discussion regarding the importance of instrument care. Students will be shown instruments in various states of repair and how it affects the sound of the instrument. Students will be asked to troubleshoot issues with their instruments such as: broken reeds, sticky valves/slides, leaky pads, etc. 	
M	<ul style="list-style-type: none"> Students will be able to demonstrate how to care for and clean their instruments 	

UbD Template 2.0

Unit 2: Ensemble Skills

Stage 1 Desired Results	
ESTABLISHED GOALS	<i>Transfer</i>
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.	<p><i>Students will be able to independently use their learning to...</i></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>
Anchor Standard 6: Convey meaning through the presentation of artistic work.	<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>
CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on {musical} topics, texts, and	

<p>issues, building on others' ideas and expressing their own clearly.</p> <p>CCSS.ELA-LITERACY.WHST.6-8.2.D Use precise language and domain-specific vocabulary to inform about or explain the topic</p>	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>How do performers interpret musical works?</p> <p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>
	Acquisition	
	<p><i>Students will know...</i></p> <p>Expressive qualities such as:</p> <ul style="list-style-type: none"> ● dynamics ● articulations ● tempo ● phrasing ● context of individual sound in an ensemble ● conductor's visual cues ● ensemble intonation ● musical structure. 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● Recognizing how their part fits/what role it plays in the ensemble ● Listening and balancing their sound to the ensemble ● Adjusting intonation to the ensemble ● Interpreting conductor's cues.

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
M,A	Performing songs on their individual instruments, dynamic balance, blend, intonation, responding to visual cues, expressive qualities. A rubric will be shared with the students that will be used as a guide for evaluative purposes	PERFORMANCE TASK(S): Students will perform on their individual instruments with expressive quality and technical accuracy within an ensemble. Students will perform a varied repertoire of music in front of an audience. Students will perform during class in small groups as well as in large concert settings.
T		OTHER EVIDENCE: <ul style="list-style-type: none"> • Students will listen to their performance and reflect and discuss how they performed. They will list both achievements and challenges as well as things they can improve for future performances. • Students will listen to other students perform and give feedback on <i>their</i> expressive performing.
T		

Stage 3 – Learning Plan	
Code	<i>Pre-Assessment</i>
M	Teachers will check student's prior knowledge with an ensemble performance pre-assessment developed by the instrumental music teachers at the middle school.

	Summary of Key Learning Events and Instruction	Progress Monitoring
A	<ul style="list-style-type: none"> The teacher will play examples of main idea melodies and ask students to describe the characteristics of what a main idea melody might sound like and how it stands out. Students may be asked to perform a simple main idea melody such as “Twinkle Twinkle”. Students will be asked to identify main idea melodies in a recorded piece of music and even ask which instrument has the main idea melody at any given time. Students will be asked to identify whether they have the main melody or not. The teacher will play examples of supporting music such as ostinato patterns, counter melodies, harmonizations and supporting long tones. Students will be asked to describe the characteristics of what a supporting music might sound like. Students may be asked to perform supporting music for a simple melody such as “Twinkle Twinkle”. Students will be asked to identify supporting music in a recorded piece of music and even ask which instruments are supporting the main idea melody at any given time. Students will be asked to determine if they are playing supporting music or not. Students will be asked to reflect on their performances in such a way that they will be self assessing. Students will listen to their recorded rehearsals and concerts and respond to the recordings analyzing for balance, intonation, phrasing, dynamics and articulations. Student lead discussions as well as teacher guided discussions will lead students to form conclusions about their performances. Building on the intonation concepts of Unit 1, the teacher will demonstrate in tune and out of tune in an ensemble situation. Questions such as: How do you adjust your intonation during a piece of music? How do you tune within a chord? Students will be asked to build chords and identify the root, third and fifth. During the large group rehearsals, students will play chords as well as performing chorales. During the small group lessons, students will be asked to build chords independent of the teacher and tune them. Discoveries of alternate fingerings and embouchure adjustments will occur as students realize that they need to tune without manipulating the main tuning apparatus on their instrument. 	<ul style="list-style-type: none"> Students will get feedback from the teacher by formative assessment. Direct observation Specific feedback One-on-one instruction
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A	<ul style="list-style-type: none"> Students will be introduced to the role of the conductor. The teacher will demonstrate various conducting patterns, conducting cues and conducting signals. Students will be asked to determine how the conducting pattern, cues and signals affect the music. Questions such as: How do you watch a conductor? How do you sit in order to watch the conductor? Students will play simple pieces of music or scales while watching the conductor/teacher and reacting to the conducting pattern, cues and signals. Students will be given the opportunity to conduct and reflect on the experience. 	
M		
T		

UbD Template 2.0

Unit 3: Music Literacy

Stage 1 Desired Results	
ESTABLISHED GOALS	<i>Transfer</i>
	<i>Students will be able to independently use their learning to...</i>
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.	MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
Anchor Standard 8: Interpret intent and meaning in artistic work.	MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
Anchor Standard 3: Refine and complete artistic work.	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.
CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on {musical} topics, texts, and issues, building on others' ideas and	MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.

<p>expressing their own clearly.</p> <p>CCSS.ELA-LITERACY.WHST.6-8.2.D Use precise language and domain-specific vocabulary to inform about or explain the topic.</p>	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>How does understanding the structure and context of musical works inform performance?</p> <p>How do performers interpret musical works?</p> <p>How do we discern the musical creators' and performers' expressive intent?</p> <p>How do musicians improve the quality of their creative work?</p>
	Acquisition	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● Pitch and rhythm notation, expressive symbols (such as tempo, dynamic, articulation) ● Musical direction terms/markings) ● Time signatures ● Key signatures 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● Identifying and interpreting symbols on a page of music that will allow them to perform, respond and create expressively. ● Manipulating written notation to compose music.

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
M, A	Note accuracy, tempo accuracy, rhythmic accuracy, dynamic accuracy, articulation accuracy.	PERFORMANCE TASK(S): Students will sight read a piece of music expressively and with pitch/rhythm accuracy
T, A	Identification of expressive signs and symbols, interpretation of how those symbols affect the performance.	Students will analyze a piece of music for expressive intent and reflect on what the composer is trying to convey.
T	Conventional use of standard notation.	Students will compose a piece of music with expressive intent and reflect on what they are trying to convey.
T		OTHER EVIDENCE:
T		<ul style="list-style-type: none"> • Students will follow along with the music while someone sight reads and give them feedback on how they performed. • Students will collaborate after analyzing a piece for expressive intent to see what they have found or possibly missed. • Students will share their compositions with others and give/receive feedback.
T		

Stage 3 – Learning Plan	
Code	<i>Pre-Assessment</i>
M	Teachers will check student's prior knowledge with a sight reading pre-assessment developed by the instrumental music teachers at the middle school. Teachers will also check student's prior knowledge with a compositional pre-assessment developed by the instrumental music teachers at the middle school.

	Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i>	Progress Monitoring
A	<ul style="list-style-type: none"> Resources such as method books, handouts and online sources regarding music literacy, scales and rhythms will be made available to students and used as tools/jumping off points for students to make connections between rote exercises and creating facility in their music performance. Discussion questions such as: How do scale and rhythm patterns occur in the music we perform? What is the importance of recognizing patterns in music? How does music analysis lead to better performance? 	<ul style="list-style-type: none"> Students will get feedback from the teacher by formative assessment. Direct observation Specific feedback One-on-one instruction
A	<ul style="list-style-type: none"> The teacher will model conventional use of standard notation in an original composition. 	
T	<ul style="list-style-type: none"> Students will compose simple melodies in scales/keys they are performing in order to allow students to manipulate the specific aspects of each key signature. Students will share their simple melodies and discover through group discussion how melodies and scales compliment each other. 	
T	<ul style="list-style-type: none"> Students will compose simple rhythm songs using rhythms ranging from whole notes to 16th note patterns in order to allow students to manipulate the specific aspects of each rhythmic pattern. Percussion students will use rudiments in simple songs. Students will share their simple rhythm songs and discover through group discussion how beat, meter and rhythm compliment each other. 	
A	<ul style="list-style-type: none"> Building on analysis through composition and analysis of music that students are performing, the teacher will model how to use those techniques to sight read music. Strategies such as looking for patterns, anticipating patterns and internalizing the beat and applying it to rhythmic patterns will be modeled and practiced in class and during at home practice. 	
M	<ul style="list-style-type: none"> Students will listen to recorded music and analyse it for expressive content using vocabulary learned in class stemming from overarching categories such as tempo, articulation and dynamics. Students will respond to recordings by stating what they hear and applying proper musical vocabulary. Students will be able to interpret expressive notation. 	
T, A	<ul style="list-style-type: none"> Students will compose simple melodies and apply their knowledge of expressive notation to their compositions. Students will record and share their compositions. 	

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</p> <p>CCSS.ELA-LITERACY.W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>CCSS.ELA-LITERACY.WHST.6-8.2.D Use precise language and domain-specific vocabulary to inform about or explain the topic</p>	Transfer	
	<i>Students will be able to independently use their learning to...</i>	
	<p>MU:Cn11.0.E.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn10.0.E.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	
	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p> <p>How do musicians make meaningful connections to creating, performing, and responding?</p>
	Acquisition	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • The roles of composer and arranger • The role that music has in our society • School music participation offers opportunities to be an independent and collaborative learner • Leadership qualities are fostered by music involvement 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • Identifying the composer/arranger • Comparing and contrasting the roles of a composer and an arranger • Being able to take personal responsibility • Working collaboratively and independently without direct supervision • Developing and exhibiting leadership skills

	<ul style="list-style-type: none"> ● Goal setting, the cultural influences in music ● Skills learned in music are transferable outside of class. 	<ul style="list-style-type: none"> ● Identifying musical characteristics from non-western based music ● Making connections to the historical context of a piece of music ● Transferring skills learned in performing arts classes to areas outside of class.
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
M, T	Appropriate song choice, time management, group dynamics, self management, consensus on musical interpretation.	<p>PERFORMANCE TASK(S):</p> <p><i>Students will show that they really understand evidence of...</i></p> <p>Students will prepare and perform a piece of music using daily life skills (time management, group dynamics, self management) independent from the teacher individually or in groups.</p>
T	Rationale, descriptive and appropriate use of language or visual representation.	<p>Students will create a story or visual representation of music they are performing.</p>
T M, T		<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> ● Students will reflect periodically on the preparation process and how to proceed further. ● Students will share their projects or performances and give/receive feedback throughout the process.

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	Teachers will check student's prior knowledge with a discussion meant to discover what students know and whether they can make connections to goal setting, working in a group, and how music functions in our society.	
<div>A</div> <div>T</div> <div>M</div> <div>M</div> <div>T</div> <div>T</div> <div>A</div> <div>T</div> <div>T</div>	<ul style="list-style-type: none"> It is vitally important that students understand the importance of goal setting and how it focuses their rehearsal and practice time. Through teacher lead discussion, students will become familiar with the concept of SMART goals. Questions such as: What is a goal and what is not a goal? How can specific goals bring focus to my musical activities? How can goals shape and guide my musical activities over a period of time? Students will be asked to discuss and reflect in groups, coming up with their own concepts of why goals are important and combining those concepts with the general discussion ideas in class. Students will set monthly goals on their practice logs and reflect on their progress at the end of each month. Students will analyze music for content (dynamics, articulations, tempi, phrasing, etc). In teacher-led discussions and listening lessons, students will discover what makes a performance represent the intention of the composer/arranger and thus an enjoyable performance for an audience. Students will be able to respond to recorded and printed music using appropriate vocabulary. The teacher will record student rehearsals and performances for analysis (self assessment). Building on concepts learned in Unit 3, students will be given opportunities to create music independent of the teacher. In duets and larger chamber groups, students will choose a piece of music to interpret and present. The teacher will model appropriate collaborative skills for use in a small independent chamber group. Students will present their musical interpretations and reflect on their experience in a small group musical collaboration. Questions such as: Was their leader? Did you work collaboratively? Did you interpret the music correctly as a group? Utilizing goals in music class has a broader impact on the students' abilities to function in life outside of the music classroom. Students will be asked to reflect on how setting goals, working independently, making artistic choices and presenting in front of an audience connects to and affects other disciplines, other classes and their daily life. 	<div>Progress Monitoring</div> <ul style="list-style-type: none"> Students will get feedback from the teacher by formative assessment. Direct observation Specific feedback One-on-one instruction