

**Curriculum Map- Choir**

Time Frame	Big Ideas	Essential Questions	Concepts	Skills	Vocabulary	Standard	Assessment
<p><b>Weeks 1-5</b> <b>8/2-8/27</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practice &amp; demonstrated.</p>	<p><b>Why should we warm up before singing?</b></p>	<ol style="list-style-type: none"> <li>1. Warming up the voice before singing is necessary to prevent vocal damage.</li> <li>2. Warming up the voice and body before singing aids in developing proper tone production, posture, and breathing.</li> <li>3. Warming up the voice before singing helps improve the focus of the group.</li> <li>4. Warming up the voice and body before singing identifies and encourages good vocal health practices.</li> <li>5. Warming up helps develop a singer's musicianship skills.</li> </ol>	<p><b>Model solfege, note names or numbers.</b></p> <p><b>Describe proper vocal technique, good breath control, pitch, diction, tone quality, and posture.</b></p> <p><b>Restate proper vocal technique, good breath control, pitch, diction, tone quality, and posture.</b></p> <p><b>Vocal Technique</b></p> <p><b>Changing Voice</b></p>	<p>Diaphragm Soft palate Vocal cords Breath Control Diction Pitch Posture</p>	<p>6.1.1-Identify and demonstrate proper vocal technique including good breath control, pitch, diction, tone quality, and posture.</p> <p>7.1.1- Identify and demonstrate proper vocal technique including good breath control, pitch, diction, tone quality, and posture.</p> <p>6.1.2- Explore the changing voice and expanding vocal range through warm-ups, breathing exercises, and appropriate repertoire.</p> <p>7.1.2- Explore the changing voice and expanding vocal range through warm-ups, breathing exercises, and appropriate repertoire.</p> <p>6.3.1-Improvise call and response conversations in vocal and rhythmic warm-ups.</p> <p>7.3.1- Improvise call and response conversations in vocal and rhythmic warm-ups.</p>	<p>Informal observation, formative assessment</p>

<p><b>Weeks 1-14</b></p> <p><b>8/2-11/1</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced and demonstrated.</p>	<p><b>How do I Properly warm up for singing and performing?</b></p>	<p>1. There are a variety of effective vocal and physical warm-ups that will improve tone quality, breathing, posture, focus, and vocal health.</p>	<p><b>Model solfege, note names or numbers.</b></p> <p><b>Describe proper vocal technique, good breath control, pitch, diction, tone quality, and posture.</b></p> <p><b>Restate proper vocal technique, good breath control, pitch, diction, tone quality, and posture.</b></p> <p><b>Vocal Technique</b></p> <p><b>Changing Voice</b></p> <p><b>Sight Read music written in treble clefs in major keys and duple meter</b></p>	<p>Diaphragm Soft palate Vocal cords Breath Control Diction Pitch Posture Vocal Chords Changing Voice Voice range</p>	<p>6.1.1-Identify and demonstrate proper vocal technique including good breath control, pitch, diction, tone quality, and posture.</p> <p>7.1.1- Identify and demonstrate proper vocal technique including good breath control, pitch, diction, tone quality, and posture.</p> <p>6.1.2- Explore the changing voice and expanding vocal range through warm-ups, breathing exercises, and appropriate repertoire.</p> <p>7.1.2- Explore the changing voice and expanding vocal range through warm-ups, breathing exercises, and appropriate repertoire.</p> <p>6.3.1-Improvise call and response conversations in vocal and rhythmic warm-ups.</p> <p>7.3.1- Improvise call and response conversations in vocal and rhythmic warm-ups.</p> <p>6.5.2-Sight-read music written in treble clefs, major keys, and duple or triple meter using solfege, note names or numbers.</p> <p>7.5.2- Sight-read music written in treble and bass clefs, major keys, and simple or compound meter using solfege, note</p>	<p>informal observation, formative assessment</p>
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						6.5.2-Sight-read music written in treble clefs, major keys, and duple or triple meter using	
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<b>Weeks 1-18</b> <b>8/1-12/20</b>	The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced & demonstrated.	<b>What does proper singing tone quality sound like?</b>	<ol style="list-style-type: none"> <li>1. Proper vocal tone quality can be described as clear, resonant, and full.</li> <li>2. Good tone quality can be identified by listening.</li> <li>3. Proper vocal tone quality changes depending on the style of music performed.</li> </ol>	<p><b>Demonstrate and describe proper singing tone quality.</b></p> <p><b>Identify proper and poor vocal tone quality in others.</b></p> <p><b>Sing expressively with attention to blend balance, dynamics, phrasing, and articulation.</b></p>	Tone quality, projection	<p>6.1.3- Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.</p> <p>7.1.3- Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.</p>	Informal observation, formative assessment
<b>Weeks 1-20</b> <b>8/2 - 12/20</b>	The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced and demonstrated.	<b>How do we sing with a proper tone quality?</b>	<ol style="list-style-type: none"> <li>1. Specific techniques, are used to produce proper tone quality and improve it.</li> </ol>	<p><b>Demonstrate and describe proper singing tone quality.</b></p> <p><b>Alter a familiar melody by adding or changing notes or altering the rhythmic structure of the melody.</b></p> <p><b>Develop warm ups based on repertoire being studied.</b></p>	Tone quality	<p>6.3.2-Improvise sung melodies to a steady beat over an established accompaniment.</p> <p>7.3.2-Sing improvised pentatonic, major, and minor melodies over and established accompaniment.</p> <p>6.1.3- Sing expressively with attention to blend, balance,</p>	Informal observation, formative assessment

						<p>dynamics, phrasing, and articulation.</p> <p>7.1.3- Sing expressively with attention to blend, balance, dynamics, phrasing, and articulation.</p> <p>7.4.1- Compose warm-ups based on repertoire being studied.</p> <p>6.4.1-Compose warm-ups based on repertoire being studied.</p>	
<p><b>Weeks 1-7</b></p> <p><b>8/2-9/13</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced and demonstrated.</p>	<p><b>How do we breathe effectively for singing?</b></p>	<p>1. Specific breathing techniques help produce a proper singing tone quality.</p>	<p><b>Describe proper vocal technique, good breath, control, pitch, diction, tone quality and posture.</b></p>	<p>Diaphragm, soft palate, breathing techniques</p>	<p>6.1.1-Identify and demonstrate proper vocal technique including good breath control, pitch, diction, tone quality, and posture.</p> <p>7.1.1- Identify and demonstrate proper vocal technique including good breath control, pitch, diction, tone quality, and posture.</p> <p>6.1.2- Explore the changing voice and expanding vocal range through warm-ups, breathing exercises, and appropriate repertoire.</p> <p>7.1.2- Explore the changing voice and expanding vocal range through warm-ups,</p>	<p>Informal observation, formative assessment</p>

						<p>breathing exercises, and appropriate repertoire.</p> <p>6.3.1-Improvise call and response conversations in vocal and rhythmic warm-ups.</p> <p>7.3.1- Improvise call and response conversations in vocal and rhythmic warm-ups.</p>	
<p><b>Weeks 1-5</b> <b>8/2-8/27</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced and demonstrated</p>	<p><b>How does posture affect the singing voice?</b></p>	<p>1. Proper singing posture improves vocal tone quality and volume. 2. Specific techniques are employed for proper singing posture.</p>	<p><b>Demonstrate and describe proper singing posture.</b></p> <p><b>Identify proper and improper singing posture in others.</b></p> <p><b>Sing historical and contemporary repertoire.</b></p> <p><b>Interpret the directions of a conductor.</b></p> <p><b>Demonstrate healthy singing habits</b></p> <p><b>Describe the physiological basis for good singing posture and technique.</b></p>	<p>Diaphragm, soft palate, vocal cords Breath Control Pitch Tone Quality Diction Posture Sternum Vocal chords Changing Voice Vocal range Tone Quality Projection Memorization</p>	<p>6.1.1-Identify and demonstrate proper vocal technique including good breath control, pitch, diction, tone quality, and posture.</p> <p>6.1-5- Sing unison and part songs, partner songs and rounds</p> <p>6.1.6-Follow the directions of a conductor.</p> <p>7.1.6- Follow the directions of a conductor.</p> <p>7.8.2- Understand the physiological basis for good singing posture and technique and demonstrate healthy singing habits.</p> <p>6.8.4- Understand the physiological basis for good singing posture and technique and demonstrate healthy singing habits.</p>	<p>Informal observation, formative assessment</p>

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<p><b>Weeks 3-41</b></p> <p><b>8/16 – 5-20</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated.</p>	<p><b>How does one follow a choral score?</b></p>	<ol style="list-style-type: none"> <li>1. Printed musical notation transfers in specific ways into musical sound.</li> <li>2. Different musical terms and symbols have specific meanings and interpretations.</li> <li>3. Pitches, rhythms, dynamics, and phrasing are indicated in vocal scores.</li> </ol>	<p><b>Follow a choral score while singing.</b></p> <p><b>Observe and demonstrate various music symbols and terms in the printed music score.</b></p> <p><b>Choose accompanied and a cappella repertoire in a variety of languages, styles, and genres. Plan movement when appropriate.</b></p> <p><b>Compile a journal of written responses to choral examples heard in class.</b></p>	<p>Diaphragm, soft palate, vocal cords Breath Control Pitch Tone Quality Diction Posture Sternum Vocal chords Changing Voice Vocal range Tone Quality Projection Memorization Tempo, Dynamic markings Crescendo Decrescendo Ritardando Coda Staccato Legato Accents Music symbols Accompany A cappella Genre Body percussion</p>	<p>6.1.6-Follow the directions of a conductor.</p> <p>7.1.6- Follow the directions of a conductor.</p> <p>6.1.4- Sing a variety of vocal repertoire with independent parts at an appropriate level of difficulty alone or in groups, both from a score and from memory.</p> <p>7.1.4- Sing a variety of vocal repertoire with independent parts at an appropriate level of difficulty alone or in groups, both from a score and from memory.</p> <p>6.1.5-Sing accompanied and a cappella repertoire in a variety of languages, styles, and genres. Add movement or body percussion when appropriate to enhance authentic performance.</p> <p>6.8.3- Keep a journal of written responses to choral examples heard in class.</p>	<p>Informal observation, formative assessment</p>
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<p><b>Weeks 4-41</b></p> <p><b>8/23-5/20</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated.</p>	<p><b>How is artistic sensitivity expressed in music performance?</b></p>	<p>1. Good musical expression and interpretation are necessary to achieve artistic sensitivity in performance.</p> <p>2. What musical elements are manipulated in order to demonstrate accomplished musicianship?</p>	<p><b>Demonstrate and identify good musical interpretation in performance.</b></p> <p><b>Manipulate various music elements to show good musicianship.</b></p> <p><b>Perform appropriate vocal repertoire with tonal and rhythmic patterns performed on traditional or culturally authentic instruments with expression, dynamic contrast, and appropriate technique and style.</b></p> <p><b>Perform appropriate repertoire written in treble clef.</b></p> <p><b>Assess the relationship of music and text in repertoire being studied.</b></p>	<p>Interpretation Expression Phrasing, Breathing Techniques, Dynamics</p>	<p>7.2.3-Accompany appropriate vocal repertoire with tonal and rhythmic patterns performed on traditional or culturally authentic instruments with expression, dynamic contrast, and appropriate technique and style</p> <p>6.5.1-Read and sing appropriate repertoire written in treble clef.</p> <p>7.5.1- Read and sing appropriate repertoire written in treble and bass clefs.</p> <p>6.8.1- Explore the relationship of music and text in repertoire being studied.</p> <p>7.8.1- Explore the relationship of music and text in repertoire being studied.</p>	<p>Informal observation, formative assessment</p>

<p><b>Weeks 1-10</b></p> <p><b>8/2 – 10/4</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated.</p>	<p><b>How do I properly pronounce words for singing?</b></p>	<ol style="list-style-type: none"> <li>1. Pronouncing words for singing is different from pronouncing words to speak.</li> <li>2. Specific pronunciation techniques are used to provide the best vocal tone quality.</li> <li>3. Specific pronunciation techniques are used for words to be best understood by the listener.</li> </ol>	<p><b>Demonstrate and describe proper pronunciation and diction of specific vowel and consonant sounds for singing.</b></p> <p><b>Describe why certain diction is used in singing.</b></p> <p><b>Recite rhythmic melodic, and harmonic patterns on keyboards, percussion, or original instruments.</b></p> <p><b>Perform in languages from various cultures using accurate pronunciation and diction.</b></p>	<p>Diction for singing specific vowel and consonant sounds</p> <p>Steady beat</p>	<p>6.4.2- Plan an accompaniment such as a descant or rhythmic part to be used in performance of repertoire.</p> <p>7.4.2- Plan an accompaniment such as a descant or rhythmic part to be used in performance of repertoire.</p> <p>6.3.3-Vary a familiar melody by adding or changing notes or altering the rhythmic structure of the melody as in gospel music.</p> <p>7.3.3- Vary a familiar melody by adding or changing notes or altering the rhythmic structure of the melody as in gospel music.</p> <p>6.9.2- Sing in languages from various cultures using accurate pronunciation and diction.</p>	<p>Informal observation, formative assessment</p>



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<p><b>Weeks 2-41</b> <b>8/9 – 5/20</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated.</p>	<p><b>How do I perform choreography while singing?</b></p>	<p>1. Specific movements and types of choreography are used in songs of different styles.</p>	<p><b>Follow the conductor’s choreography.</b></p> <p><b>Perform choreography while singing and maintaining ones vocal part.</b></p> <p><b>Recognize how choral performances can be enhanced through related art forums such as dance and visual arts.</b></p> <p><b>Utilize life skills developed in music studies and activities such as cooperation effort, perseverance, and respect that transfers to other disciplines and contexts.</b></p>	<p>Various choreography terms, steps/touch jazz hands, grapevine, jazz square</p>	<p>7.8.4- Recognize how choral performances can be enhanced through related art forms such as dance and visual arts.</p> <p>6.8.5- Identify life skills developed in music studies and activities such as cooperation, effort, perseverance, and respect that transfer to other disciplines and contexts.</p>	<p>Informal observation, formative assessment</p>
<p><b>Weeks 8-10</b> <b>9/20 – 11/22</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated.</p>	<p><b>What elements are incorporated into an effective audition?</b></p>	<p>1. An audition incorporates certain elements to be successful.</p>	<p><b>Demonstrate proper tone quality, good musicianship skills, stage presence, projection, and creativity while auditioning.</b></p> <p><b>Produce choral and solo repertoire in an authentic style that reflects the origin of the music.</b></p> <p><b>Comprehend vocal styles appropriate to specific settings.</b></p>	<p>Stage Presence Style Genre Mood Vocal Style Musical Themes Diction</p>	<p>6.9.3- Perform choral repertoire in an authentic style that reflects the origin of the music.</p> <p>6.9.4-Understand vocal styles appropriate to specific settings.</p> <p>7.9.4- Understand and describe vocal styles appropriate to specific settings.</p> <p>7.9.5- Discuss the roles of various choral ensembles in</p>	<p>Informal observation, formative assessment</p>

						the community and opportunities for participation.	
<b>Weeks 3-28</b> <b>8/16-2/28</b>	The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced & demonstrated.	<b>How do I follow and sing a harmony line?</b>	<ol style="list-style-type: none"> <li>1. Harmony adds increased interest to a choral performance.</li> <li>2. Performing a harmony line can be achieved by reading the music, singing by ear, and by listening to others and the accompaniment.</li> </ol>	<ol style="list-style-type: none"> <li>1. Perform a countermelody while others perform a melody.</li> <li>2. Sing a harmony line while others perform the melody or another harmony line.</li> <li>3. Sing a harmony line by following other singers, the director, a recording and the printed music.</li> </ol>	Harmony, soprano, alto, tenor, bass, countermelody.	<p>6.6.2- Listen to and describe the relationship of each voice part and the accompaniment in a choral work being rehearsed, using appropriate terminology.</p> <p>7.6.2- Listen to and describe the relationship of each voice part and the accompaniment in a choral work being rehearsed, using appropriate terminology.</p> <p>6.6-1-Listen to recordings of age appropriate singers and repertoire. Identify and describe the type of ensemble, a cappella or accompanied performance, and basic musical form, style, and genre.</p>	Informal observation, formative assessment

<p><b>Weeks 1-41</b> <b>8/2-5/20</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated</p>	<p><b>How do I focus my listening with awareness of accompaniment, other voice parts, and singing in tune?</b></p>	<p>1. Listening attentively to one's own voice, the voices of others, and the accompaniment is important for a successful musical experience and performance.</p>	<p><b>Blend one's own voice with the voices of others &amp; the accompaniment.</b></p> <p><b>Describe the type of ensemble, a cappella or accompanied performance, and basic musical form, style, and genre.</b></p> <p><b>Listen to the relationship of each voice part and the accompaniment in a choral work being rehearsed.</b></p> <p><b>Recognize the relationship of each voice part and the accompaniment in a choral work being rehearsed</b></p>	<p>Blend, Balance Soprano Alto Tenor Bass Texture Mood Composer Expression</p>	<p>7.6.1- Listen to recordings of age appropriate singers and repertoire. Identify and describe type of ensemble, a cappella or accompanied performance, and basic musical form, style, and genre.</p> <p>6.6.2- Listen to and describe the relationship of each voice part and the accompaniment in a choral work being rehearsed, using appropriate terminology</p> <p>7.6.2- Listen to and describe the relationship of each voice part and the accompaniment in a choral work being rehearsed, using appropriate terminology.</p>	<p>Informal observation, formative assessment</p>
<p><b>Weeks 11-14</b> <b>10/11-11/1</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated</p>	<p><b>How are songs polished and refined for an effective performance?</b></p>	<p>All elements of an upcoming performance must be polished and refined in order to produce a high quality concert.</p>	<p><b>Actively participate in polishing and perfecting songs prior to a performance.</b></p> <p><b>Describe why polishing &amp; perfecting songs is important.</b></p> <p><b>Paraphrase how a composer may have used musical elements to convey a particular mood in repertoire being studied.</b></p>	<p>Professionalism</p>	<p>6.6.3- Describe how a composer may have used musical elements to convey a particular mood in repertoire being studied.</p> <p>7.6.3- Describe how a composer may have used musical elements to convey a particular mood in repertoire being studied.</p>	<p>Informal observation, formative assessment</p>

<p><b>Weeks 12-14</b> <b>10/11-11/1</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated.</p>	<p><b>What is proper stage presence and conduct for a performance?</b></p>	<p>1. Proper stage conduct is necessary for an effective musical performance.</p> <p>2. Proper stage presence consists of a variety of elements including stage conduct, focus of attention, entrances, exits, body language, and facial expression.</p>	<p><b>Describe and demonstrate proper stage conduct during the performance, entrance, and exit.</b></p> <p><b>Describe and demonstrate proper conduct for an audience at a musical performance.</b></p>	<p>Stage presence, professionalism</p>	<p>6.7.1-Use appropriate musical terminology in establishing criteria and creating a rubric to be used in evaluating the quality of choral performances.</p> <p>7.7.1- Use appropriate musical terminology in establishing criteria and creating a rubric to be used in evaluating the quality of choral performances.</p>	<p>Informal observation, formative assessment,</p>
<p><b>Weeks 4-19</b> <b>8/23-12/6</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated</p>	<p><b>What does a conductor indicate to the musical group through his movement?</b></p>	<p>1. A conductor indicates tempo, meter, dynamics, style, interpretation, entrances, cut-offs, style, interpretations, phrasing and breathing through their movements.</p>	<p>Follow the conductor's indications for tempo, meter, dynamics, style, interpretation, entrances, cut offs, style, interpretation, phrasing and breathing.</p> <p>Paraphrase how a composer may have used musical elements to convey a particular mood in repertoire being studied.</p>	<p>Conductor's indications Mood Composer</p>	<p>6.8.1- Explore the relationship of music and text in repertoire being studied.</p> <p>7.8.1- Explore the relationship of music and text in repertoire being studied.</p> <p>7.6-3- Describe how a composer may have used musical elements to convey a particular mood in repertoire being studied.</p>	<p>Informal observation, formative assessment</p>

<p><b>Weeks 3-12</b> <b>8/16-11/8</b></p>	<p>The skills, techniques, elements, and principles of music can be learned, studied, refined, practiced &amp; demonstrated</p>	<p><b>Why is cooperation important for a musical performance group?</b></p>	<p>1. Teamwork and cooperation are necessary components of an effective choir.</p>	<p><b>Demonstrate cooperation and teamwork in a choir through coordinating singing and movements with others.</b></p> <p><b>Utilize life skills developed in music studies and activities such as cooperation, effort, perseverance, and respect that transfer to other disciplines and contexts.</b></p>	<p>Choir teamwork, cooperation</p>	<p>6.8.5- Identify life skills developed in music studies and activities such as cooperation, effort, perseverance, and respect that transfer to other disciplines and contexts.</p> <p>7.8.5- Identify life skills developed in music studies and activities such as cooperation, effort, perseverance, and respect that transfer to other disciplines and contexts.</p>	<p>Informal observation, formative assessment</p>
<p><b>Weeks 13-17</b> <b>10/18-11/22</b></p>	<p>People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value.</p>	<p><b>How is a choral performance evaluated and critiqued?</b></p>	<p>1. Various critical and aesthetic processes can be used to evaluate and communicate quality and value in music.</p>	<p><b>Critique and analyze various aspects of a musical performance using appropriate music vocabulary terms.</b></p> <p><b>Comprehend vocal styles appropriate to specific settings.</b></p> <p><b>Compile a journal of written responses.</b></p>	<p>Critique</p>	<p>6.9.5- Discuss the roles of various choral ensembles in the community and opportunities for participation.</p> <p>7.9.5- Discuss the roles of various choral ensembles in the community and opportunities for participation.</p> <p>7.9.4- Understand and describe vocal styles appropriate to specific settings.</p> <p>6.9.4- Understand vocal styles appropriate to specific settings.</p> <p>6.6-1-Listen to recordings of age appropriate singers and repertoire. Identify and describe the type of ensemble,</p>	<p>Informal observation, formative assessment</p>

						a cappella or accompanied performance, and basic musical form, style, and genre.	
<b>Weeks 4-12</b> <b>8/23-11/8</b>	People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value.	<b>What effect does choreography have on the interpretation of the music and its appreciation?</b>	1. Choreography affects the interpretation and appreciation of a song.	<b>1. Describe the effect that choreography has on the interpretation of a song.</b> <b>2. Actively participate in the designed choreography.</b>	Various choreography terms, steps/touch jazz hands, grapevine, jazz square	9.1.8.E, 9.2.8.C, 9.2.8.G, 9.3.8.A, 9.3.8.B, 9.3.8.C, 9.4.8.C	Informal observation, formative assessment

<b>Weeks 4-14</b> <b>8/23-11/1</b>	People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value.	<b>How is artistic sensitivity expressed in music performance?</b>	1. Good musical expression and Interpretation are necessary to achieve artistic sensitivity in a performance.	1. Use various elements of music to effectively express artistic sensitivity in one's performance. 2. Describe how elements of music are used to express artistic sensitivity in a performance.	Aesthetic response	9.1.8.A, 9.1.8.B, 9.1.8.C, 9.1.8.D, 9.1.8.E, 9.1.8.I, 9.1.8.J, 9.4.8.A, 9.4.8.B, 9.4.8.C, 9.4.8.D	Informal observation, formative assessment
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<p><b>Weeks 4-14</b>  <b>8/23-11/1</b></p>	<p>People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value.</p>	<p><b>What is the meaning of a song, and how do we communicate it while singing?</b></p>	<p>1. The meaning of a song needs to be conveyed to the listener while performing.</p>	<p><b>1. Effectively convey the meaning of a song through various techniques in one's performance.</b></p>	<p>Song's meaning, aesthetic response</p>	<p>9.1.8.E, 9.2.8.A, 9.2.8.B, 9.2.8.C, 9.2.8.D, 9.2.8.E, 9.2.8.F, 9.2.8.G, 9.3.8.A, 9.3.8.B, 9.3.8.C, 9.4.8.A, 9.4.8.B, 9.4.8.C, 9.4.8.D</p>	<p>Informal observation, formative assessment</p>
<p><b>Weeks 1-41</b>  <b>8/2-5/20</b></p>	<p>People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value.</p>	<p><b>What are the specific characteristics of various styles of music from different genres and different time periods?</b></p>	<p>1. Various styles of music of different genres or time periods have specific musical characteristics. 2. Certain characteristics of a song help engage different types of listeners.</p>	<p>1. Identify various songs according to their genre, style, time period, or culture according to their musical characteristics. 2. Compare and contrast elements of various song styles and time periods and certain characteristics that make them aesthetically appealing to the listener.</p>	<p>Various music styles, jazz, classical, gospel, spirituals, folk songs, swing, ethnic, disco, pop and rock from various time periods, novelty, ballad, patriotic, inspirational, holiday music</p>	<p>9.2.8.A, 9.2.8.B, 9.2.8.C, 9.2.8.D, 9.2.8.E, 9.2.8.F, 9.2.8.G, 9.3.8.A, 9.3.8.B, 9.3.8.C, 9.3.8.D, 9.3.8.E, 9.3.8.F, 9.3.8.G</p>	<p>Informal observation, formative assessment</p>

Weeks 4-14  8/23- 11/1	Music is a medium used to express experiences and ideas through time and across cultures.	<b>What is the meaning of a song, and how do we communicate it while singing?</b>	1. The meaning of a song needs to be conveyed to the listener while performing.	<b>1. Effectively convey the meaning of a song through various techniques in ones performance.</b>	Song's meaning, aesthetic response	9.1.8.E, 9.2.8.A, 9.2.8.B, 9.2.8.C, 9.2.8.D, 9.2.8.E, 9.2.8.F, 9.2.8.G, 9.3.8.A, 9.3.8.B, 9.3.8.C, 9.4.8.A, 9.4.8.B, 9.4.8.C, 9.4.8.D	Informal observation, formative assessment
Weeks 12-41  10/18- 5/20	Music is a medium used to express experiences and ideas through time and across cultures.	<b>What are the specific characteristics of various styles of music from different genres and different time periods?</b>	1. Certain characteristics of a song help engage different types of listeners.	<b>1. Compare, contrast, &amp; analyze specific musical characteristics that make certain songs aesthetically appealing to various listeners.</b>	Aesthetic response	9.2.8.A, 9.2.8.B, 9.2.8.C, 9.2.8.D, 9.2.8.E, 9.2.8.F, 9.2.8.G, 9.4.8.A, 9.4.8.B, 9.4.8.C, 9.4.8.D	
Weeks 3-28  8/16- 2/28	Music is a medium used to express experiences and ideas through time and across cultures.	<b>How are songs performed in a variety of different languages?</b>	1. There is educational value in performing songs in different languages.	<b>1. Perform songs in a variety of different world languages. 2. Define the meaning to certain lyrics in other languages.</b>	general pronunciation of words in various languages	9.2.8.A 9.2.8.D 9.2.8.G	Informal observation, formative assessment



