

Lebanon Borough Public School

General Music

Curriculum Guide

Grades K-6



**For adoption by all regular education program
specified and for adoption or adaptation by
all Special Education Programs in accordance
with Board of Education Policy #2200**

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**Grades K-2 General Music
Pacing Guide**

Students receive music instruction one period per week.

Trimester 1 (September - December)	Trimester 2 (December - March)	Trimester 3 (March - June)
Unit 1: Rhythmic Concepts (8 weeks) Unit 2: Melodic Concepts (8 weeks total, first half during trimester 1)	Unit 2: Melodic Concepts (continued 8 weeks total, 2nd half during trimester 2) Unit 3: Music History and Culture (8 weeks) Unit 4: Music Literacy (8 weeks, begin first part during trimester 2)	Unit 4: Music Literacy (8 weeks, continued from trimester 2) Unit 5: Expressive Markings (6-8 weeks)

General Music		Grades K-2
	Unit 1: Rhythmic Concepts	Pacing: 8 weeks (8 class periods)
Essential Question(s)	<ul style="list-style-type: none"> • How does a new rhythm relate to other rhythms in regards to size, appearance and duration? • What is rhythmic notation? • How is rhythm written and read? 	
Standards	Knowledge/Skills	Evidence of Learning
<p>Visual and Performing Arts: Music</p> <p>1.3A.2.Cr1a Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p>	<p>Core Ideas: In this unit, students will be introduced to age-appropriate rhythmic concepts, using the Kodaly rhythmic syllable system. Students will learn identifying characteristics of a rhythm, using visual, aural and kinesthetic strategies. Students will also learn about a rhythm's relative size in the context of a larger rhythm or song. Students will apply their knowledge of rhythms through song compositions and participating in in-class performances and exercises.</p> <p>Key Vocabulary: Steady beat, rhythm, Kodaly rhythm syllables, long vs. short, tempo</p>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Classroom performances • Rhythm Play-alongs • Class discussion • Worksheets • Check for understanding (each lesson) • Dictation Exercises <p>Summative/Benchmark Assessment(s):</p> <ul style="list-style-type: none"> • Unit 1 Rhythm Assessment • Rhythmic composition • Classroom performance

1.3A.2.Cr3a Interpret and apply personal, peer and teacher feedback to revise personal music.

1.3A.2.Pr5d When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

1.3A.2.Pr5c Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.

1.3A.2.Re9a Apply personal and expressive preferences in the evaluation of music.

1.3A.2.Pr6a Perform music for a specific purpose with expression and technical accuracy.

Career Readiness, Life Literacies, and Key Skills

9.4.2.CT.2 Identify possible approaches and resources to execute a plan.

9.4.2.CI.2 Demonstrate originality and inventiveness in work.

Computer Science and Design Thinking

8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.

8.1.2.AP.4 Break down a task into a sequence of steps.

Interdisciplinary Connection

6.1.2.CivicsPD.1 Engage in discussions effectively

Teacher Note: Rhythmic concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s)

- Identify rhythmic notation
- Recognize and perform whole notes, half notes, quarter notes, eighth notes, and quarter rests
- Perform rhythm combinations using half notes, quarter notes, eighth notes, and quarter rests
- Differentiate between beat and rhythm
- Perform a steady beat with a given song
- Identify and follow repeat signs and different verses
- Identify measures, bar lines, and double bar lines
- Compose rhythmic pieces in common time
- Aurally identify rhythms

Unit Enduring Understandings:

- A song can be broken down into smaller, manageable rhythms.
- Rhythms are directly related to mathematical fractions.
- Rhythm is essential to music performance.

- Dictation Assessment 1

Alternative Assessments:

- One-on-one discussion or performance

***See also “Curricular Accommodations Insert.”**

by asking questions, considering facts, listening to the ideas of others, and sharing opinions.

6.1.2.CivicsPR.3 Analyze classroom rules and routines and describe how they are designed to benefit the common good.

MATHEMATICS

1.OA.B.3: Apply properties of operations as strategies to add and subtract.3 Examples: If $8 + 3 = 11$ is known, then $3 + 8 = 11$ is also known. (Commutative property of addition.) To add $2 + 6 + 4$, the second two numbers can be added to make a ten, so $2 + 6 + 4 = 2 + 10 = 12$. (Associative property of addition.)

1.OA.A.1: Use addition and subtraction within 20 to solve word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using objects, drawings, and equations with a symbol for the unknown number to represent the problem.

K.CC.B.5: Count to answer “how many?” questions about as many as 20 things arranged in a line, a rectangular array, or a circle, or as many as 10 things in a scattered configuration; given a number from 1–20, count out that many objects.

K.CC.C.6: Identify whether the number of objects in one group is greater than, less than, or equal to the number of objects in another group, e.g., by using matching and counting strategies.

Unit 2: Melodic Concepts I

Pacing: 8 weeks (8 class periods)

Essential Question

- What is melodic notation?
- How is music written and read?
- How does this new solfege relate to other solfege in regards to placement on staff lines?
- What are the basics of music composition?

Standards

Knowledge/Skills

Evidence of Learning

Visual & Performing Arts: Music

1.3A.2.Cr1a Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.

1.3A.2.Cr2b Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.

1.3A.2.Cr3b Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.

1.3A.2Pr5a Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.

1.3A.2Pr5b Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.

1.3A.2.Pr6a Perform music for a specific purpose with expression and technical accuracy.

1.3A.2.Re9a Apply personal and expressive preferences in the evaluation of music.

1.3A.2.Cn10a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

1.3A.2.Cn11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied

Core Ideas:

In this unit, students will be introduced to age appropriate melodic concepts, using the Kodaly solfege system. Students will learn identifying characteristics of a solfege syllable, using visual, aural and kinesthetic strategies. Students will also learn about a solfege syllable’s relative location in the context of the treble clef staff. Students will apply their knowledge of solfege through song compositions and participating in classroom performances and exercises.

Key Vocabulary:

Steady beat, rhythm, Kodaly solfege syllables, high vs. low.

Teacher Note: Melodic concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s)

- Recognize and differentiate between Do, Re, Mi, So and La visually and/or aurally
- Identify melodic direction visually and aurally (up, down, and repeats/stay the same)
- Read and sing following melodic direction on the staff
- Recite the musical alphabet
- Identify a treble clef and the music staff
- Differentiate between line notes and space notes on the staff

Formative Assessments:

- Guided Listening
- Classroom performances
- Class discussion
- Worksheets
- Check for understanding (each lesson)

Summative/Benchmark Assessment(s):

- Melodic composition 1
- Classroom performances
- Dictation Assessment 2
- Winter Concert Performance
- Unit 1 Melodic Assessment

Alternative Assessments:

- One-on-one discussion or performance

***See also “Curricular Accommodations Insert.”**

<p>contexts and daily life. Career Readiness, Life Literacies, and Key Skills 9.4.2.CT.2 Identify possible approaches and resources to execute a plan 9.4.2.CI.2 Demonstrate originality and inventiveness in work. Computer Science and Design Thinking 8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology. 8.1.2.AP.4 Break down a task into a sequence of steps.</p> <p>Interdisciplinary Connection SOCIAL STUDIES 6.1.2.CivicsPD.1 Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions. 6.1.2. Analyze classroom rules and routines and describe how they are designed to benefit the common good.</p>	<ul style="list-style-type: none"> ● Develop a basic understanding of the terms: home tone, melody, pitch, and phrase <p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> ● Solfege syllables explain relationships between notes. ● Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. ● Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response. 	
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General Music		Grades K-2
	Unit 3: Music History and Culture	Pacing: 8 weeks (8 class periods)
Essential Question	<ul style="list-style-type: none"> ● How are music, dance, and theater a part of different cultures around the world? ● Who are some influential musicians? ● How is music used in our culture? ● What can music tell us about a group of people? ● How can music make you feel? ● Can you identify form and patterns in music? ● How do concepts like tempo and dynamics enhance a piece of music? 	
Standards	Knowledge/Skills	Evidence of Learning
Visual & Performing Arts: Music	Core Ideas:	Formative Assessments:

1.3A.2Pr5a Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.

1.3A.2.Re8a Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.

1.3A.2.Cr2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

1.3A.2.Re9a Apply personal and expressive preferences in the evaluation of music.

1.3A.2.Cr3a Interpret and apply personal, peer and teacher feedback to revise personal music.

1.3A.2Pr5b Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.

1.3A.2.Cr3b Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.

1.3A.2.Pr4a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

1.3A.2.Pr5c Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.

1.3A.2.Pr6b Perform appropriately for the audience and purpose.

1.3A.2.Cn10a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e 1.3A.2.Re7a.

1.3A.2.Re7a Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.

1.3A.2.Re7b Describe how specific music concepts are used to support a specific purpose in music.

1.3A.2.Cn11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e, 1.3A.2.Re7a.

In this unit, students will be introduced to age appropriate music from various musical periods, countries, and cultures. Students will learn identifying characteristics of genres and the impact of music in society.

Key Vocabulary:

Tone, genre, melody, rhythm, instruments, dynamics, mood, tempo

Teacher Note:

Concepts are built upon from previous years of music instruction.

Student Learning Objective(s)

- Perform songs from various cultures and styles
- Sing songs in various languages
- Make musical decisions based on the traditions of a given culture
- Describe familiar and unfamiliar musical styles using music terminology
- Recognize the purpose of music in various cultures and historical eras
- Demonstrate respect for music from all cultures
- Distinguish between musical preference and the ability to respect music for its own value and impact on the origin of its creation (ex. cultural group, country, era) regardless of its differences from the familiar
- Connect time-lines with music history
- Identify how artists and specific works reflect and are affected by past and present culture
- Perform with and choose appropriate instruments to accompany songs from various cultures

Unit Enduring Understandings:

- Music compositions reflect and are often impacted by the composer's culture, religion, history and/or personal experiences..
- Musicians evaluate and refine their work through openness to new ideas, persistence and the application of

- Guided Listening
- Classroom performances
- Class discussion
- Check for understanding (each lesson)

Summative/Benchmark Assessment(s):

- Classroom performance
- Aural Identification Assessment

Alternative Assessments:

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

<p>Career Readiness, Life Literacies, and Key Skills</p> <p>9.4.2.CI.2 Demonstrate originality and inventiveness in work.</p> <p>Technology Computer Science and Design Thinking</p> <p>8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.</p> <p>Interdisciplinary Connection</p> <p>6.1.2. CivicsPD.1 Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions.</p> <p>6.1.2. Analyze classroom rules and routines and describe how they are designed to benefit the common good.</p>	<p>appropriate criteria.</p> <ul style="list-style-type: none"> ● The context and how a work is presented influence audience response. 	
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General Music		Grades K-2
	Unit 4: Music Literacy	Pacing: 8 weeks (8 class periods)
Essential Question	<p>What are the basics of music composition?</p> <p>What is music notation?</p> <p>How is music written and read?</p> <p>How does rhythm and pitch combine to create a melody?</p> <p>How do you separate rhythm and pitch when sight-reading?</p>	
Standards	Knowledge/Skills	Evidence of Learning
<p>Visual & Performing Arts: Music</p> <p>1.3A.2.Cr1a Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p>	<p>Core Ideas:</p> <p>In this unit, students will combine knowledge and continue learning about age appropriate rhythmic and melodic concepts, using the Kodaly rhythmic and solfege syllable system. Students will learn</p>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> ● Guided Listening ● Classroom performances ● Class discussion ● Worksheets

1.3A.2.Cr2b Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.

1.3A.2.Cr3a Interpret and apply personal, peer and teacher feedback to revise personal music.

1.3A.2Pr5a Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.

1.3A.2Pr5b Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.

1.3A.2.Pr5d When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

1.3A.2.Re7b Describe how specific music concepts are used to support a specific purpose in music.

1.3A.2.Re9a Apply personal and expressive preferences in the evaluation of music.

Career Readiness, Life Literacies, and Key Skills

9.4.2.CT.2 Identify possible approaches and resources to execute a plan

9.4.2.CI.2 Demonstrate originality and inventiveness in work.

9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals.

Computer Science and Design Thinking

8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.

8.1.2.AP.4 Break down a task into a sequence of steps.

Interdisciplinary Connection

SOCIAL STUDIES

6.1.2.CivicsPD.1 Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions.

6.1.2.CivicsPR.3 Analyze classroom rules and routines and describe how they are designed to benefit the common good.

identifying characteristics of new rhythms and melodies, using visual, aural and kinesthetic strategies. Students will combine these two concepts in performance. Students will be able to identify differences in sound, appearance and duration between rhythms and pitches. Students will apply their prior knowledge in compositions and participate in in-class performances.

Key Vocabulary:

Steady beat, rhythm, pitch, melody, staff, Kodaly rhythm and solfege syllables

Teacher Note:

Rhythmic and melodic concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s):

- Recognize whole, half, quarter and eighth notes and rests
- Recognize and differentiate between Do, Re, Mi, So and La visually and/or aurally
- Identify melodic direction visually and aurally (up, down, and repeats/stay the same)
- Read and sing following melodic direction on the staff
- Recite the musical alphabet
- Identify and differentiate between rhythm and melody
- Identify and differentiate between beat and rhythm
- Identify and follow repeat signs and different verses
- Identify and differentiate between verse and refrain sections
- Identify measures, bar lines, and double bar lines
- Identify a treble clef and the music staff
- Differentiate between line notes and space notes on the staff
- Identify A and B sections of a song

Unit Enduring Understandings:

- Check for understanding (each lesson)

Summative/Benchmark Assessment(s):

- Composition 2
- Classroom performance
- Dictation Assessment 3
- Sight-reading
- Spring Concert Performance

Alternative Assessments:

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

<p>THEATRE 1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama). 1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama). EX: Dramatize a musical story such as <i>Carnival of the Animals</i> or <i>Peter and the Wolf</i>.</p> <p>DANCE 1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas. 1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally. 1.1.2.Pr4a: Perform planned and improvised movement sequences, with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.</p>	<ul style="list-style-type: none"> • A song can be broken down into smaller, manageable parts. • Musicians’ creative choices are influenced by their expertise, context and expressive intent. • Music is a universal language and literacy opens doors to many opportunities. 	
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General Music		Grades K-2
	Unit 5: Expressive Markings	Pacing: 6-8 weeks (6-8 classes)
Essential Question	<ul style="list-style-type: none"> • Why do composers use certain expressive markings at specific times in a song? • How do we evaluate the quality of musical work(s) and performance(s)? 	

Standards	Knowledge/Skills	Evidence of Learning
<p>Visual & Performing Arts: Music</p> <p>1.3A.2.Cr1a Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2b Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Pr4a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2.Pr5e Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</p> <p>1.3A.2.Pr6b Perform appropriately for the audience and purpose.</p> <p>1.3A.2.Re7a Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <p>1.2A.2.Re8a Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent</p> <p>1.3A.2.Re9a Apply personal and expressive preferences in the evaluation of music.</p> <p>Career Readiness, Life Literacies, and Key Skills</p> <p>9.4.2.CT.2 Identify possible approaches and resources to execute a plan</p> <p>9.4.2.CI.2 Demonstrate originality and inventiveness in work.</p> <p>9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one's own culture and comparing it to the</p>	<p>Core Ideas:</p> <p>In this unit, students will learn and use appropriate music terminology to describe markings found in musical notation. Students will be able to identify markings within the context of a song. Students will apply their knowledge of music markings to writing song compositions and in-class performances. Students will identify how a music marking can affect a listener's interpretation of a song or sound.</p> <p>Key Vocabulary:</p> <p>Dynamics (p, f, mp, mf), tempo, staccato, legato, tone</p> <p>Teacher Note:</p> <p>Concepts are built upon from previous years of music instruction.</p> <p>Student Learning Objective(s)</p> <ul style="list-style-type: none"> ● Identify and perform dynamic markings including piano, forte, mezzo piano, and mezzoforte ● Identify and perform various articulation markings including legato and staccato ● Critique various performances (including classroom, professional and various recorded performances) using discipline-specific terminology and respectful language ● Determine the application of the expressive markings in regards to dynamics, tempo, and articulation ● Assess individual or group performances using musical terms ● Determine how the performers' or composer's choices in tempo, dynamics, and tone color affect the mood of music ● Make musical decisions based on the traditions of a given culture 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> ● Guided Listening ● Classroom performances ● Class discussion ● Check for understanding (each lesson) <p>Summative/Benchmark Assessment(s):</p> <ul style="list-style-type: none"> ● Classroom performance ● Aural Identification Assessment 2 <p>Alternative Assessments:</p> <ul style="list-style-type: none"> ● One-on-one discussion or performance <p>*See also "Curricular Accommodations Insert."</p>

cultures of other individuals. n
Computer Science and Design Thinking
8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.
8.1.2.AP.4 Break down a task into a sequence of steps.

Interdisciplinary Connections

SOCIAL STUDIES

6.1.2. CivicsPD.1

Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions.

6.1.2. CivicsPR.3

Analyze classroom rules and routines and describe how they are designed to benefit the common good.

ENGLISH LANGUAGE ARTS

RL.2.1.: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

RL.2.2.: Recount stories, including fables and folktales from diverse cultures, and determine their central message/theme, lesson, or moral.

RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action identifying how each successive part builds on earlier sections.

RL.2.9.: Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

THEATRE

1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or

- Describe familiar and unfamiliar musical styles using music terminology
- Recognize the purpose of music in various cultures and historical eras
- Demonstrate respect for music from all cultures
- Perform songs following notation including expressive markings

Unit Enduring Understandings:

- Expression enhances the storytelling ability of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

<p>retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).</p> <p>EX: Dramatize a musical story such as <i>Carnival of the Animals</i> or <i>Peter and the Wolf</i>.</p> <p>DANCE</p> <p>1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.</p> <p>1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.</p> <p>1.1.2.Pr4a: Perform planned and improvised movement sequences, with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.</p>		
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Appendix A	Core Instructional & Supplemental Materials	Grades K-2
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<p>Core Instructional Materials: MusicplayOnline (Themes & Variations), Music Express, Music K-8, Classroom instruments, Promethean Board, Chromebooks</p> <p>Supplemental Materials: The Rhythm Trainer, MusicTheory.net, Music Tech Teacher, Rhythm Charts, Various Repertoire, Mallet Madness Series, Chrome Music Lab, Classics for Kids</p>

Appendix B	Technology Integration (Computer Science and Design Thinking)	Grades K-2
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Standards	
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<p>8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources.</p> <p>8.1.2.E.1 Use digital tools and online resources to explore a problem or issue.</p> <p>8.2.2.A.2 Describe how designed products and systems are useful at school, home and work.</p> <p>8.2.2.D.2 Discover how a product works by taking it apart, sketching how parts fit, and putting it back together.</p> <p>8.2.2.C.3: Explain why we need to make new products.</p> <p>8.2.2.B.1: Identify how technology impacts or improves life.</p> <p>8.2.2.B.4: Identify how the ways people live and work has changed because of technology.</p> <p>8.2.2.B.3: Identify products or systems that are designed to meet human needs.</p> <p>8.1.2.AP.4 Break down a task into a sequence of steps.</p> <p>8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.</p>	<p>CORE IDEAS:</p> <p>Individuals develop and follow directions as part of daily life</p> <p>Complex tasks can be broken down into simpler instructions, some of which can be broken down even further.</p> <p>People work together to develop programs for a purpose, such as expressing ideas or addressing problems.</p> <p>Societal needs and wants determine which new tools are developed to address real-world problems.</p> <p>A new tool may have favorable or unfavorable results as well as both positive and negative effects on society. Technology spurs new businesses and careers.</p> <p>Technology innovation and improvement may be influenced by a variety of factors.</p> <p>UNITS 1-5</p> <p>*Key points to discuss relating music and technology are the influence of technology on modern music especially in regards to recording and electronic music and the design and creation of instruments throughout history.</p> <p>Use web based software such as musescore and Chrome Music Lab to create unique compositions. These programs will allow electronic rhythm samples and synthesized instruments to perform their compositions. The Rhythm Trainer and MusicTheory.net are technological tools to aid in aural skills. Dissect the anatomy of instruments and their working parts.</p>
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Appendix C	Interdisciplinary Connections	Grades K-2
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The music curriculum is structured to allow for the maximum of crossover with other parts of the school curriculum to create a whole learning approach. It is a guiding principle of this curriculum that music can and should be used as a way of approaching the study of every subject, and that it can do so without compromising those curricular goals to which it is uniquely suited. Music can be used as a tool to teach curriculum, while at the same time stimulating creativity. In addition, music can promote critical thinking, teach learners to make independent decisions, and build confidence in themselves as well as a positive self-image.

ENGLISH LANGUAGE ARTS

RL.2.1.: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

RL.2.2.: Recount stories, including fables and folktales from diverse cultures, and determine their central message/theme, lesson, or moral.

RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action identifying how each successive part builds on earlier sections.

RL.2.9.: Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

Gordon's whole approach is based on the connection between the development of language skills and the development of audiation. The Orff processes uses language for rhythm development and to teach form, as well as poems and stories as source materials for creations. One way to explore a culture's music is through the rhythmic cadence and pitch frequencies used in the language and what is also found in the music. The creative process is also the same.

Specific examples include (but are not limited to):

Units 3 & 5 – Understanding the sequence of events in a story is similar to following the thematic changes in a piece of music (*Peter and the Wolf*). Students are also asked to identify the main topic of a multi-paragraph text, which in music is similar to the primary theme of a piece of music. Read song lyrics (poems) and be able to describe what the song is about. Be able to find information about composing music in a text. Write about how to compose music. Provide opportunities for students to listen for, and speak, read, and write about musical topics including composers, history, performance critiques, genres.

MATHEMATICS

1.OA.B.3: Apply properties of operations as strategies to add and subtract.3 Examples: If $8 + 3 = 11$ is known, then $3 + 8 = 11$ is also known. (Commutative property of addition.) To add $2 + 6 + 4$, the second two numbers can be added to make a ten, so $2 + 6 + 4 = 2 + 10 = 12$. (Associative property of addition.)

1.OA.A.1: Use addition and subtraction within 20 to solve word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using objects, drawings, and equations with a symbol for the unknown number to represent the problem.

K.CC.B.5: Count to answer "how many?" questions about as many as 20 things arranged in a line, a rectangular array, or a circle, or as many as 10 things in a scattered configuration; given a number from 1–20, count out that many objects.

K.CC.C.6: Identify whether the number of objects in one group is greater than, less than, or equal to the number of objects in another group, e.g., by using matching and counting strategies.

Mathematicians, Pythagoras being one of the earliest recorded contributors, have helped us understand what turns sounds into music. This is another subject with numerous natural connections to music, especially when it comes to pattern recognition, rhythm measured in fractions of a beat, the use of ratios for intervals, understanding the works of Arnold Schoenberg, etc..

Specific examples include (but are not limited to):

Units 1 & 4 – Recognize that simple meter involves groups of two and compound meter involves groups of three. If there were four beats in a measure, there would be eight divisions in simple meter (groups of two) and twelve divisions in compound meter (groups of three). Counting beats in measures requires simple addition skills.

THEATRE

1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

EX: Dramatize a musical story such as *Carnival of the Animals* or *Peter and the Wolf*.

DANCE

1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.

1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

1.1.2.Pr4a: Perform planned and improvised movement sequences, with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.

Ex: Create movements to match the melodic direction, tempo, and dynamics of a piece. Perform a dance to a given genre of music.

SOCIAL STUDIES-U.S. History: America in the World by the End of Grade 2:

6.1.2.CivicsPD.1 Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions.

6.1.2.CivicsPR.3 Analyze classroom rules and routines and describe how they are designed to benefit the common good.

Ex: Evaluating the arts can be very subjective. Students must consider the performing requirements for technical accuracy and also their opinions in regards to its impact and personal preferences. Following rules in the arts is extremely important in being able to have effective collaboration as an ensemble.

INTERCULTURAL STATEMENTS (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

Present culturally diverse musical genres.

UNITS 1-5 Through all music units, present music of varying cultures, time periods, countries, religions, economic classes, etc. Use this music to introduce concepts relating to rhythm, melody, literacy, music history, and expression through music.

Appendix D	Career Education Integration	Grades K-2
Standards		
<p>9.1.2.CAP.1: Make a list of different types of jobs and describe the skills associated with each job.</p> <ul style="list-style-type: none"> • 9.1.2.CAP.4: List the potential rewards and risks to starting a business. 	<p>The career education standards addressed in the music curriculum outline the importance of being knowledgeable about one’s interests and talents, and being well informed about postsecondary career options, planning, and career requirements.</p> <p>CORE IDEAS: Different types of jobs require different knowledge and skills. Income is received from work in different ways including regular payments, tips Brainstorming can create new, innovative ideas.</p>	

**Grades 3-5 General Music
Pacing Guide**

Students receive music instruction one period per week.

Trimester 1 (September - December)	Trimester 2 (December - March)	Trimester 3 (March - June)
Unit 1: Rhythmic Concepts (8 weeks) Unit 2: Melodic Concepts (8 weeks total, first half during trimester 1)	Unit 2: Melodic Concepts (continued 8 weeks total, 2nd half during trimester 2) Unit 3: Music History and Culture (8 weeks) Unit 4: Music Literacy (8 weeks, begin first part during trimester 2)	Unit 4: Music Literacy (8 weeks, continued from trimester 2) Unit 5: Expressive Markings (6-8 weeks)

General Music		Grades 3-5
	Unit 1: Rhythmic Concepts	Pacing: 8 weeks (8 class periods)
Essential Question(s)	<ul style="list-style-type: none"> • How does a new rhythm relate to other rhythms in regards to size, appearance and duration? • What are the mathematical relationship between notes? • Which rhythms are common in a given genre? • How do musicians make creative decisions? • How would you defend the importance of music notation and terminology within and outside of the context of performance? (ex. outside of school and personal enjoyment) • What do the numbers in a time signature represent? • How do you determine the rhythms that are used in a given time signature? 	
Standards	Knowledge/Skills	Evidence of Learning
Visual and Performing Arts: Music 1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).	Core Ideas: In this unit, students will be introduced to age-appropriate rhythmic concepts, using the Kodaly rhythmic syllable system and then graduating to count using the subdivision of beats. Students will learn identifying characteristics of a rhythm, using visual, aural and kinesthetic strategies. Students will also learn about a rhythm's relative size in the context of a larger rhythm or song. Students will apply their knowledge of rhythms through song compositions and participating in in-class performances	Formative Assessments: <ul style="list-style-type: none"> • Classroom performances • Rhythm Play-alongs • Class discussion • Worksheets • Check for understanding (each lesson) Summative/Benchmark

1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.

1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.

1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.

1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.

1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.

1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.

1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.

1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.

1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.

1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

and exercises.

Key Vocabulary:

Beat, rhythm, Kodaly rhythm syllables, tempo, time signature, meter, bar line, pickup, syncopation, measure, strong and weak beats, accent

Teacher Note: Rhythmic concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s)

- Read whole, half, dotted half, quarter, dotted quarter, eighth and sixteenth notes (and eighth note/sixteenth note combinations) in meters of 2/4, 3/4, and 4/4
- Read and perform syncopated rhythms using eighth, quarter, and half note combinations
- Read whole, half, dotted half, quarter, and eighth rests in meters of 2/4, 3/4, and 4/4
- Identify and differentiate between rhythmic values
- Identify and follow first and second endings, D.S. al fine, D.C. al fine, Coda, repeat signs, and different verses
- Identify measures, bar lines, double bar lines, and meter/time signatures
- Compose rhythmic pieces in various time signatures
- Aurally identify rhythms

Unit Enduring Understandings:

- A song can be broken down into smaller, manageable rhythms.
- Rhythms are directly related to mathematical fractions.
- Rhythm is essential to music performance.
- Time signatures are related mathematically and represent a different feel based on strong and weak beats.

Assessment(s):

- Rhythm Chart Composition & Performance Project
- Classroom performances
- Dictation exercises

Alternative Assessments:

- One-on-one discussion or performance

***See also “Curricular Accommodations Insert.”**

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a.

Career Readiness, Life Literacies, and Key Skills

9.1.5.RMI.1 Identify risks that individuals and households face.

9.2.5.CAP.1 Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.

Technology Literacy (9.4)/ Computer Science and Design Thinking

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.2.5.C.1 Collaborate with peers to illustrate components of a designed system.

Intercultural Statements (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds.

Interdisciplinary Connections

6.1.5. CivicsCM.3 Identify the types of behaviors that promote collaboration and problem solving with others who have different perspectives

MATHEMATICS

4.NF.A.1: Explain why a fraction a/b is equivalent to a fraction $(n \times a)/(n \times b)$ by using visual fraction models, with attention to how the number and size of the parts differ even though the two fractions themselves are the same size. Use this principle to recognize and generate equivalent fractions.

<p>Mathematics (2016) 4.NF.A.2: Compare two fractions with different numerators and different denominators, e.g., by creating common denominators or numerators, or by comparing to a benchmark fraction such as $\frac{1}{2}$. Recognize that comparisons are valid only when the two fractions refer to the same whole. Record the results of comparisons with symbols $>$, $=$, or $<$, and justify the conclusions, e.g., by using a visual fraction model.</p> <p>5.NF.A.1: Add and subtract fractions with unlike denominators (including mixed numbers) by replacing given fractions with equivalent fractions in such a way as to produce an equivalent sum or difference of fractions with like denominators. For example, $\frac{2}{3} + \frac{5}{4} = \frac{8}{12} + \frac{15}{12} = \frac{23}{12}$. (In general, $\frac{a}{b} + \frac{c}{d} = \frac{ad + bc}{bd}$.)</p> <p>5.NF.A.2: Solve word problems involving addition and subtraction of fractions referring to the same whole, including cases of unlike denominators, e.g., by using visual fraction models or equations to represent the problem. Use benchmark fractions and number sense of fractions to estimate mentally and assess the reasonableness of answers. For example, recognize an incorrect result $\frac{2}{5} + \frac{1}{2} = \frac{3}{7}$, by observing that $\frac{3}{7} < \frac{1}{2}$.</p>		
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General Music		Grades 3-5
	Unit 2: Melodic Concepts I	Pacing: 8 weeks (8 class periods)
Essential Question	<ul style="list-style-type: none"> • What is melodic notation? • How is music written and read? • How does this new solfege relate to other solfege in regards to placement on staff lines? • What are the basics of music composition? 	

	<ul style="list-style-type: none"> • How do musicians improve the quality of their creative work? • When is a performance ready to present? • How do context and the manner in which musical work is presented influence audience response? 	
Standards	Knowledge/Skills	Evidence of Learning
<p>Visual and Performing Arts: Music</p> <p>1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).</p> <p>1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p>1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.</p> <p>1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.</p> <p>1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.</p> <p>1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.</p> <p>1.3A.5.Pr4c: Analyze selected music by reading</p>	<p>Core Ideas: In this unit, students will be introduced to age appropriate melodic concepts, using the Kodaly solfege system. Students will learn identifying characteristics of a solfege syllable, using visual, aural and kinesthetic strategies. Students will also learn about a solfege syllable's relative location in the context of the treble clef staff. Students will apply their knowledge of solfege through song compositions and participating in classroom performances and exercises.</p> <p>Key Vocabulary: Steady beat, rhythm, Kodaly solfege syllables, high vs. low.</p> <p>Teacher Note: Melodic concepts vary by grade and are built upon from previous years of music instruction.</p> <p>Student Learning Objective(s)</p> <ul style="list-style-type: none"> • Identify intervals including steps, leaps, octaves and repeats both visually and aurally • Read simple pitch notation in the treble clef • Sing and identify do, re, mi, fa, so, la, & ti. • Read, play, and sing simple melodies in the treble clef • Read and play G, A, B, C', D', D, and E on the recorder, glockenspiel, or other treble instrument • Identify and differentiate between pitch names of each note on the staff • Identify and follow first and second endings, D.S. al fine, D.C. al fine, Coda, repeat signs, and different verses • Identify and differentiate between verse and refrain 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Guided Listening • Classroom performances • Class discussion • Worksheets • Check for understanding (each lesson) <p>Summative/Benchmark Assessment(s):</p> <ul style="list-style-type: none"> • Melodic compositions • Classroom performances • Dictation exercises • Winter Concert Performance <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • One-on-one discussion or performance <p>*See also "Curricular Accommodations Insert."</p>

and performing using standard notation.

1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.

1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.

1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.

1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a.

Career Readiness, Life Literacies, and Key Skills

9.1.5.RMI.1 Identify risks that individuals and households face.

9.2.5.CAP.1 Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.

Technology Literacy (9.4)/ Computer Science and Design Thinking

8.1.5.DA.1 Collect, organize, and display data in order to highlight relationships or support a claim.

8.1.5.AP.4 Break down problems into smaller, manageable sub-problems to facilitate program development.

Intercultural Statements (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences

sections

- Identify measures, bar lines, double bar lines
- Identify and differentiate between treble and bass clefs
- Develop an understanding of the terms: melody, harmony, pitch, form, home tone, and phrase
- Show aural recognition of major and minor keys (tonality)
- Recognize and define a chord
- Recognize chord changes and patterns in the harmonic progression both aurally and visually

Unit Enduring Understandings:

- Solfege syllables explain relationships between notes.
- Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence
- audience response.
- Tonality changes the mood of the piece.

among individuals, groups and others' cultural backgrounds.		
Interdisciplinary Connection		
6.1.5. CivicsCM.3 Identify the types of behaviors that promote collaboration and problem solving with others who have different perspectives		

General Music		Grades 3-5
	Unit 3: Music History and Culture	Pacing: 8 weeks (8 class periods)
Essential Questions	<ul style="list-style-type: none"> • How does music reflect and impact culture, religion, history and personal experience? • How are music, dance, and theater a part of different cultures around the world? • Who are some influential musicians? • How is music used in our culture? • What can music tell us about a group of people? • How can music make you feel? • Can you identify form and patterns in music? • How do concepts like tempo and dynamics enhance a piece of music? 	
Standards	Knowledge/Skills	Evidence of Learning
Visual and Performing Arts: Music 1.3A.5.Cr1a Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical). 1.3A.5.Cr3a Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing	Core Ideas: In this unit, students will be introduced to age appropriate music from various musical periods, countries, and cultures. Students will learn identifying characteristics of genres and the impact of music in society. Key Vocabulary: Tone, genre, melody, rhythm, instruments, dynamics, mood, tempo Teacher Note: Concepts are built upon from previous years of music	Formative Assessments: <ul style="list-style-type: none"> • Guided Listening • Classroom performances • Class discussion • Check for understanding (each lesson) Summative/Benchmark Assessment(s): <ul style="list-style-type: none"> • Classroom performances • Music History Unit Assessment

improvement over time and explaining rationale for changes.

1.3A.5.Re9a Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

1.3A.5.Pr6b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

1.3A.5.Pr4d Explain how context (e.g., personal, social, cultural, historical) informs performances.

1.3A.5.Re7a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

1.3A.5.Cn11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a.

1.3A.5.Pr5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.

1.3A.5.Cn10a Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b,

instruction.

Student Learning Objective(s)

- Perform songs from various cultures and styles
- Sing songs in various languages
- Make musical decisions based on the traditions of a given culture
- Describe familiar and unfamiliar musical styles using music terminology
- Recognize the purpose of music in various cultures and historical eras
- Demonstrate respect for music from all cultures
- Distinguish between musical preference and the ability to respect music for its own value and impact on the origin of its creation (ex. cultural group, country, era) regardless of its differences from the familiar
- Connect time-lines with music history
- Identify how artists and specific works reflect and are affected by past and present culture
- Perform with and choose appropriate instruments to accompany songs from various cultures
- Differentiate between traditional and non-traditional styles from various cultures and historical eras
- Determine the impact of individual artists and musical styles from diverse cultures and eras on subsequent styles
- Determine common elements that are distinctive to specific genres and cultures
- Connect music with historic periods and events
- Connect music to current local and world events

Unit Enduring Understandings:

- Music compositions reflect and are often impacted by the composer's culture, religion, history and/or personal experiences..
- Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.
- The context and how a work is presented influence

Alternative Assessments:

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

<p>1.3A.5.Pr4e, 1.3A.5.Re7a.</p> <p>1.3A.5.Cr3b Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.</p> <p>1.3A.5.Cr2a Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p>1.3A.5.Pr5b Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.</p> <p>1.3A.5.Pr4c Analyze selected music by reading and performing using standard notation.</p> <p>1.3A.5.Re7b Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).</p> <p>1.3A.5.Pr4a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.</p> <p>1.3A.5.Re8a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.</p> <p>1.3A.5.Pr4e Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).</p>	<p>audience response.</p>	
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1.3A.5.Pr6a Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.

Technology Literacy (9.4)/ Computer Science and Design Thinking

8.2.5.A.4 Compare and contrast how technologies have changed over time due to human needs and economic, political and/or cultural influences.

8.2.5.B.1 Examine ethical considerations in the development and production of a product through its life cycle.

8.2.5.B.4 Research technologies that have changed due to society's changing needs and wants.

8.2.5.B.6 Compare and discuss how technologies have influenced history in the past century.

8.2.5.C.1 Collaborate with peers to illustrate components of a designed system.

8.2.5.C.4 Collaborate and brainstorm with peers to solve a problem evaluating all solutions to provide the best results with supporting sketches or models.

INTERDISCIPLINARY CONNECTIONS

English Language Arts

RL.5.2. Determine the key details in a story, drama or poem to identify the theme and to summarize the text.

RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. RL.5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

THEATRE

1.4.5.Cr1a: Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work.

1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

DANCE

1.1.5.Cr1a: Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content.

1.1.5.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

1.1.5.Pr4c: Perform planned and improvised movement sequences and dance combinations applying a variety of dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose.)

INTERCULTURAL STATEMENTS (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

Present culturally diverse musical genres.

CAREER INTEGRATION EDUCATION

9.1.5.RMI.1 Identify risks that individuals and

<p>households face.</p> <p>9.2.5.CAP.1 Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.</p> <p>9.1.2.CAP.1: Make a list of different types of jobs and describe the skills associated with each job.</p> <p>9.2.5.CAP.2: Identify how you might like to earn an income.</p> <p>9.2.5.CAP.3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations.</p> <p>9.2.5.CAP.4: Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements</p>		
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General Music		Grades 3-5
	Unit 4: Music Literacy	Pacing: 8 weeks (8 class periods)
Essential Question	What are the basics of music composition? What is music notation? How is music written and read? How does rhythm and pitch combine to create a melody? How do you separate rhythm and pitch when sight-reading?	
Standards	Knowledge/Skills	Evidence of Learning
Visual and Performing Arts: Music 1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple	Core Ideas: In this unit, students will combine knowledge and continue learning about age appropriate rhythmic and melodic concepts, using the Kodaly	Formative Assessments: <ul style="list-style-type: none"> ● Guided Listening ● Classroom performances ● Class discussion

accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).

1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.

1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.

1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.

1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.

1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.

1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.

1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.

1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.

1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.

rhythmic and solfege syllable system. Students will learn identifying characteristics of new rhythms and melodies, using visual, aural and kinesthetic strategies. Students will combine these two concepts in performance. Students will be able to identify differences in sound, appearance and duration between rhythms and pitches. Students will apply their prior knowledge in compositions and participate in in-class performances.

Key Vocabulary:

Form, melody, beat, rhythm, pitch, melody, staff, Kodaly rhythm and solfege syllables, coda, del segno, 1st and 2nd endings

Teacher Note:

Concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s):

- Recognize whole, half, quarter, eighth notes and rests and dotted whole, half and quarter notes
- Recognize and differentiate between Do, Re, Mi, Fa, So, La, and Ti visually and/or aurally
- Identify and follow various repeated sections and different verses including coda, del segno, 1st and 2nd endings
- Identify and differentiate between verse and refrain sections
- Identify measures, bar lines, and double bar lines
- Identify a treble clef and the music staff
- Differentiate between line notes and space notes on the staff
- Identify A and B sections of a song
- Identify and label form
- Sight-read melodic phrases

Unit Enduring Understandings:

- A song can be broken down into smaller, manageable parts.

- Worksheets
- Check for understanding (each lesson)

Summative/Benchmark Assessment(s):

- Compositions
- Classroom performances
- Dictation exercises
- Sight-reading
- Spring Concert Performance

Alternative Assessments:

- One-on-one discussion or performance

***See also “Curricular Accommodations Insert.”**

1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a.

Career Readiness, Life Literacies, and Key Skills

9.1.5.RMI.1 Identify risks that individuals and households face.

9.2.5.CAP.1 Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.

Technology Literacy (9.4)/ Computer Science and Design Thinking

8.1.5.DA.1 Collect, organize, and display data in order to highlight relationships or support a claim.

8.1.5.AP.4 Break down problems into smaller, manageable sub-problems to facilitate program development.

Intercultural Statements (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds.

INTERDISCIPLINARY CONNECTION

NJLSA.W9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

6.1.5. CivicsCM.3 Identify the types of behaviors

- Musicians' creative choices are influenced by their expertise, context and expressive intent.
- Music is a universal language and literacy opens doors to many opportunities.

that promote collaboration and problem solving with others who have different perspectives

MATHEMATICS

4.NF.A.1: Explain why a fraction a/b is equivalent to a fraction $(n \times a)/(n \times b)$ by using visual fraction models, with attention to how the number and size of the parts differ even though the two fractions themselves are the same size. Use this principle to recognize and generate equivalent fractions.

4.NF.A.2: Compare two fractions with different numerators and different denominators, e.g., by creating common denominators or numerators, or by comparing to a benchmark fraction such as $1/2$. Recognize that comparisons are valid only when the two fractions refer to the same whole. Record the results of comparisons with symbols $>$, $=$, or $<$, and justify the conclusions, e.g., by using a visual fraction model.

5.NF.A.1: Add and subtract fractions with unlike denominators (including mixed numbers) by replacing given fractions with equivalent fractions in such a way as to produce an equivalent sum or difference of fractions with like denominators. For example, $2/3 + 5/4 = 8/12 + 15/12 = 23/12$. (In general, $a/b + c/d = (ad + bc)/bd$.)

5.NF.A.2: Solve word problems involving addition and subtraction of fractions referring to the same whole, including cases of unlike denominators, e.g., by using visual fraction models or equations to represent the problem. Use benchmark fractions and number sense of fractions to estimate mentally and assess the reasonableness of answers. For example, recognize an incorrect result $2/5 + 1/2 = 3/7$, by observing that $3/7 < 1/2$.

English Language Arts

<p>RL.5.2. Determine the key details in a story, drama or poem to identify the theme and to summarize the text.</p> <p>RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</p> <p>RL.5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> <p>RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</p>		
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General Music		Grades 3-5
	Unit 5: Expressive Markings	Pacing: 6-8 weeks (6-8 classes)
<p>Essential Question</p>	<ul style="list-style-type: none"> • Why do composers use certain expressive markings at specific times in a song? • How does critique assist in the growth of musicianship? • How do we judge the quality of musical work(s) and performance(s)? • How do we discern the musical creators' and performers' expressive intent? 	
Standards	Knowledge/Skills	Evidence of Learning
<p>Visual and Performing Arts: Music</p> <p>1.3A.5.Cr1a Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).</p>	<p>Core Ideas:</p> <p>In this unit, students will learn and use appropriate music terminology to describe markings found in musical notation. Students will be able to identify markings within the context of a song. Students will apply their knowledge of music markings to writing song compositions and in-class performances. Students will identify how a music marking can affect a listener's interpretation of a song or sound.</p>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Guided Listening • Classroom performances • Class discussion • Check for understanding (each lesson) <p>Summative/Benchmark Assessment(s):</p>

1.3A.5.Cr3a Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.

1.3A.5.Re9a Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

1.3A.5.Pr6b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

1.3A.5.Pr4d Explain how context (e.g., personal, social, cultural, historical) informs performances.

1.3A.5.Re7a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

1.3A.5.Cn11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a.

1.3A.5.Pr5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.

1.3A.5.Cn10a Demonstrate how interests, knowledge, and skills related to personal choices

Key Vocabulary:

Dynamics (p, f, mp, mf, pp, ff, crescendo, decrescendo), tempo (allegro, moderato, largo, andante, accelerando), staccato, legato, tone

Teacher Note:

Concepts are built upon from previous years of music instruction.

Student Learning Objective(s)

- Identify and perform dynamic markings including pianoforte, mezzopiano, mezzoforte, pianissimo, fortissimo, crescendo, and decrescendo
- Identify and perform various articulation markings including legato, staccato, tenuto
- Critique various performances (including classroom, professional and various recorded performances) using discipline-specific terminology and respectful language
- Determine the application of the expressive markings in regards to dynamics, tempo, and articulation
- Assess individual or group performances using musical terms
- Determine how the performers' or composer's choices in tempo, dynamics, and tone color affect the mood of music
- Make musical decisions based on the traditions of a given culture
- Describe familiar and unfamiliar musical styles using music terminology
- Recognize the purpose of music in various cultures and historical eras
- Demonstrate respect for music from all cultures
- Perform songs following notation including expressive markings

Unit Enduring Understandings:

- Expression enhances the storytelling ability of music.
- The personal evaluation of musical work(s) and

- Classroom performances
- Aural identification assessment

Alternative Assessments:

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a.

1.3A.5.Cr3b Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.

1.3A.5.Cr2a Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.

1.3A.5.Pr5b Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.

1.3A.5.Pr4c Analyze selected music by reading and performing using standard notation.

1.3A.5.Re7b Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).

1.3A.5.Pr4a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.

1.3A.5.Re8a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.

1.3A.5.Pr4e Convey creator's intents through the

performance(s) is informed by analysis, interpretation, and established criteria.

- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).

1.3A.5.Pr6a Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.

Technology Literacy (9.4)/ Computer Science and Design Thinking

8.2.5.A.4 Compare and contrast how technologies have changed over time due to human needs and economic, political and/or cultural influences

INTERDISCIPLINARY CONNECTIONS

ENGLISH LANGUAGE ARTS

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

INTERCULTURAL STATEMENTS (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

Present culturally diverse musical genres.

CAREER INTEGRATION EDUCATION

9.2.5.CAP.1 Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.

9.1.2.CAP.1: Make a list of different types of jobs and describe the skills associated with each job.

9.2.5.CAP.2: Identify how you might like to earn an

income.		
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Appendix A	Core Instructional & Supplemental Materials	Grades 3-5
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Core Instructional Materials:
 MusicplayOnline (Themes & Variations), Music Express, Music K-8, Classroom instruments, Promethean Board, Chromebooks

Supplemental Materials: The Rhythm Trainer, MusicTheory.net, Music Tech Teacher, Rhythm Charts, Various Repertoire, Mallet Madness Series, Chrome Music Lab, Classics for Kids

Appendix B	Technology Integration (Computer Science and Design Thinking)	Grades 3-5
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Standards	
<p>8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.</p> <p>8.2.5.A.4 Compare and contrast how technologies have changed over time due to human needs and economic, political and/or cultural influences.</p> <p>8.2.5.B.1 Examine ethical considerations in the development and production of a product through its life cycle.</p> <p>8.2.5.B.4 Research technologies that have changed due to society's changing needs and wants.</p> <p>8.2.5.B.6 Compare and discuss how technologies have influenced history in the past century.</p> <p>8.2.5.C.1 Collaborate with peers to illustrate components of a designed system.</p>	<p>CORE IDEAS:</p> <p>Different algorithms can achieve the same result. Some algorithms are more appropriate for a specific use than others. Programs can be broken down into smaller parts to facilitate their design, implementation, and review. Societal needs and wants determine which new tools are developed to address real-world problems. A new tool may have favorable or unfavorable results as well as both positive and negative effects on society. Technology spurs new businesses and careers. Technology innovation and improvement may be influenced by a variety of factors. Technological choices and opportunities vary due to factors such as differences in economic resources, location, and cultural values.</p> <p>UNITS 1-5</p> <p>*Key points to discuss relating music and technology are the influence of technology on modern music especially in regards to electronic music and the design and creation of instruments</p>

8.2.5.C.4 Collaborate and brainstorm with peers to solve a problem evaluating all solutions to provide the best results with supporting sketches or models.

throughout history.

Use web based software such as musescore and Chrome Music Lab to create unique compositions. These programs will allow electronic rhythm samples and synthesized instruments to perform their compositions. The Rhythm Trainer and MusicTheory.net are technological tools to aid in aural skills. Dissect the anatomy of instruments and their working parts.

Appendix C

Interdisciplinary Connections

Grades 3-5

The music curriculum is structured to allow for the maximum of crossover with other parts of the school curriculum to create a whole learning approach. It is a guiding principle of this curriculum that music can and should be used as a way of approaching the study of every subject, and that it can do so without compromising those curricular goals to which it is uniquely suited. Music can be used as a tool to teach curriculum, while at the same time stimulating creativity. In addition, music can promote critical thinking, teach learners to make independent decisions, and build confidence in themselves as well as a positive self-image.

English Language Arts

RL.5.2. Determine the key details in a story, drama or poem to identify the theme and to summarize the text.

RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

RL.5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

Gordon's whole approach is based on the connection between the development of language skills and the development of audiation. The Orff process uses language for rhythm development and to teach form, as well as poems and stories as source materials for creations. One way to explore a culture's music is through the rhythmic cadence and pitch frequencies used in the language and what is also found in the music. The creative process is also the same.

Specific examples include (but are not limited to):

Units 3 & 5 – Provide opportunities for students to listen for, and speak, read, and write about musical topics including composers, history, performance critiques, genres. Ex: Read song lyrics (poems) and be able to describe what the song is about. Be able to find information about composing music in a text. Choose a composer and research how they developed their composition style (who influenced them, how were they trained, why did they compose, etc.). Write an essay that describes various considerations composers need to take into account when they compose.

Mathematics

4.NF.A.1: Explain why a fraction a/b is equivalent to a fraction $(n \times a)/(n \times b)$ by using visual fraction models, with attention to how the number and size of the parts differ even though the two fractions themselves are the same size. Use this principle to recognize and generate equivalent fractions.

4.NF.A.2: Compare two fractions with different numerators and different denominators, e.g., by creating common denominators or numerators, or by comparing to a benchmark fraction such as $1/2$. Recognize that comparisons are valid only when the two fractions refer to the same whole. Record the results of comparisons with symbols $>$, $=$, or $<$, and justify the conclusions, e.g., by using a visual fraction model.

5.NF.A.1: Add and subtract fractions with unlike denominators (including mixed numbers) by replacing given fractions with equivalent fractions in such a way as to produce an equivalent sum or difference of fractions with like denominators. For example, $2/3 + 5/4 = 8/12 + 15/12 = 23/12$. (In general, $a/b + c/d = (ad + bc)/bd$.)

5.NF.A.2: Solve word problems involving addition and subtraction of fractions referring to the same whole, including cases of unlike denominators, e.g., by using visual fraction models or equations to represent the problem. Use benchmark fractions and number sense of fractions to estimate mentally and assess the reasonableness of answers. For example, recognize an incorrect result $2/5 + 1/2 = 3/7$, by observing that $3/7 < 1/2$.

Mathematicians, Pythagoras being one of the earliest recorded contributors, have helped us understand what turns sounds into music. This is another subject with numerous natural connections to music, especially when it comes to pattern recognition, rhythm measured in fractions of a beat, the use of ratios for intervals, understanding the works of Arnold Schoenberg, etc..

Specific examples include (but are not limited to):

Units 1 & 4 Recognize that simple meter involves groups of two and compound meter involves groups of three. If there were four beats in a measure, there would be eight divisions in simple meter (groups of two) and twelve divisions in compound meter (groups of three).

THEATRE

1.4.5.Cr1a: Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work.

1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

Ex: Perform a musical theatre piece incorporating music, theatre, and dance.

DANCE

1.1.5.Cr1a: Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content.

1.1.5.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

1.1.5.Pr4c: Perform planned and improvised movement sequences and dance combinations applying a variety of dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose.)

Ex: Perform a musical theatre piece incorporating music, theatre, and dance.

US HISTORY

6.1.5. CivicsCM.3 Identify the types of behaviors that promote collaboration and problem solving with others who have different perspectives

Ex: Connect to the collaboration that occurs in an ensemble.

INTERCULTURAL STATEMENTS (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

Present culturally diverse musical genres.

UNITS 1-5 Through all music units, present music of varying cultures, time periods, countries, religions, economic classes, etc. Use this music to introduce concepts relating to rhythm, melody, literacy, music history, and expression through music.

Ex: Female composers, such as Nannerl Mozart, often had their accomplishments overlooked and discouraged due to the gender norms of the time period.

Appendix D	Career Education Integration	Grades 3-5
<p>Standards</p>		
<p>9.1.5.RMI.1 Identify risks that individuals and households face.</p> <p>9.2.5.CAP.1 Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.</p> <p>9.1.2.CAP.1: Make a list of different types of jobs and describe the skills associated with each job.</p> <p>9.2.5.CAP.2: Identify how you might like to</p>	<p>The career education standards addressed in the music curriculum outline the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary career options, planning, and career requirements.</p> <p>CORE IDEAS:</p> <ul style="list-style-type: none"> ● An individual's passions, aptitude and skills can affect his/her employment and earning potential. ● Income and benefits can vary depending on the employer and type of job/career. ● Individuals can choose to accept inevitable risk or take steps to protect themselves by avoiding or reducing risk. ● The ability to solve problems effectively begins with gathering data, seeking resources, and applying critical thinking skills. ● Different types of jobs require different knowledge and skills. 	

earn an income.

9.2.5.CAP.3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

9.2.5.CAP.4: Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements

- An individual's passions, aptitude and skills can affect his/her employment and earning potential.

**Grade 6 General Music
Pacing Guide**

Students receive music instruction one period per week.

Trimester 1 (September - December)	Trimester 2 (December - March)	Trimester 3 (March - June)
Unit 1: Music History & Culture (6 weeks) Unit 2: Winter Concert Performance Preparation (8-10 weeks)	Unit 2: Winter Concert Performance Preparation (8-10 weeks, continued) Unit 3: Music Literacy (8 weeks)	Unit 4: Spring Concert Repertoire Preparation & Critique (10 weeks) Unit 5: unique Performance Experiences (6 weeks)

General Music		Grades 6
	Unit 1: Music History and Culture	Pacing: 6 Weeks
Essential Questions	<ul style="list-style-type: none"> • What are defining characteristics of the musical periods? • How does music reflect and impact culture, religion, history and personal experience? • How are music, dance, and theater a part of different cultures around the world? • Who are some influential musicians? • How is music used in our culture? • What can music tell us about a group of people? • How can music make you feel? • Can you identify form and patterns in music? • How do concepts like tempo and dynamics enhance a piece of music? 	
Standards	Knowledge/Skills	
Visual and Performing Arts: Music 1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each. 1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation. 1.3A.8.P4d: Identify and explain how cultural	Core Ideas: In this unit, students will be introduced to age appropriate music from various musical periods, countries, and cultures. Students will learn identifying characteristics of genres and the impact of music in society. Students will also identify qualifying characteristics of a given genre or period. Key Vocabulary: Baroque, Classical, Romantic, Contemporary, tone, genre, melody, rhythm, instruments, dynamics, mood, tempo,	Formative Assessments: <ul style="list-style-type: none"> • Guided Listening • Exit Slips • Class discussion • Check for understanding (each lesson) Summative/Benchmark Assessment(s): <ul style="list-style-type: none"> • Classroom performance

and historical context inform performances and result in different musical effects.

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.

1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).

1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b,

symphony, concerto

Teacher Note:

Concepts are built upon from previous years of music instruction.

Student Learning Objective(s)

- Make musical decisions based on the traditions of a given culture
- Describe familiar and unfamiliar musical styles using music terminology
- Recognize the purpose of music in various cultures and historical eras
- Demonstrate respect for music from all cultures
- Distinguish between musical preference and the ability to respect music for its own value and impact on the origin of its creation (ex. cultural group, country, era) regardless of its differences from the familiar
- Connect time-lines with music history
- Identify how artists and specific works reflect and are affected by past and present culture
- Perform with and choose appropriate instruments to accompany songs from various cultures
- Differentiate between traditional and non-traditional styles from various cultures and historical eras
- Determine the impact of individual artists and musical styles from diverse cultures and eras on subsequent styles
- Determine common elements that are distinctive to specific genres and cultures
- Connect music with historic periods and events
- Connect music to current local and world events

Unit Enduring Understandings:

- Music compositions reflect and are often impacted by the composer's culture, religion, history and/or personal experiences..
- Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.

- Music History Unit Assessment

Alternative Assessments:

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

1.3A.8.Pr4e, 1.3A.8.Re7a.
1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a.

Career Readiness, Life Literacies, and Key Skills

9.2.8.CAP.8: Compare education and training requirements, income potential, and primary duties of at least two jobs of interest.

9.2.8.CAP.9: Analyze how a variety of activities related to career preparation (e.g., volunteering, apprenticeships, structured learning experiences, dual enrollment, job search, scholarships) impacts postsecondary options.

Technology Literacy (9.4)/Computer Science and Design Thinking

8.2.8.ED.2 Identify the steps in the design process that could be used to solve a problem.

Intercultural Statements (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds.

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

**Interdisciplinary Connections
English Language Arts**

RL.6.1. Cite textual evidence and make relevant connections

RL.6.3.: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.6.: Explain how an author develops the point of view of the narrator or speaker in a text.

- The context and how a work is presented influence audience response.

<p>RL.6.7.: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.</p>		
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<p style="text-align: center;">General Music</p>		<p style="text-align: center;">Grades 6</p>
	<p style="text-align: center;">Unit 2: Winter Concert Performance Preparation</p>	<p style="text-align: center;">Pacing: 8-10 weeks (8-10 classes)</p>
<p style="text-align: center;">Essential Question</p>	<p>How does critique assist in the growth of musicianship? What are the characteristics of an engaging performer? How do musicians improve the quality of their creative work? How do musicians improve the quality of their performance? How do musicians make creative decisions? How do body stretches and vocal warm-ups help to prepare us for rehearsal? How does music influence culture and history? Vice versa?</p>	
<p style="text-align: center;">Standards</p>	<p style="text-align: center;">Knowledge/Skills</p>	<p style="text-align: center;">Evidence of Learning</p>
<p>Visual and Performing Arts: MUSIC 1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical). 1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent. 1.3A.8.Cr3b: Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional</p>	<p>Core Ideas: In this unit, students will learn concert repertoire, focusing on memorization and performance skills. Students will identify characteristics of great performers: desirable attributes regarding posture, expression and stage presence. Students will engage in comprehension of the music both as a text and musically. Students will continue demonstrating an understanding of the elements and principles that govern the creation of music/chorus and through the contribution of music in history. Students will present the culmination of their work at a winter concert performance.</p> <p>Key Vocabulary: Posture, form, melody, beat, rhythm, pitch, melody, staff, Kodaly rhythm and solfege syllables, coda, del segno, 1st and 2nd endings, major, minor, pentatonic, key signature, technique</p>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> ● Classroom performance ● Class discussion ● Self-critiques ● Exit tickets ● Check for understanding (each lesson) <p>Summative/Benchmark Assessment(s):</p> <ul style="list-style-type: none"> ● Lyric quizzes ● Classroom performance ● Winter Concert Performance ● Sight-reading <p>Alternative Assessments:</p>

techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.

1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.

1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.

1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

1.3A.8.Pr6a: Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.

1.3A.8.Pr6b: Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.

1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.

1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities

Teacher Note:

Concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s)

- Develop a head voice with a purity of tone
- Expand vocal abilities, adjusting to the range and timbre of the developing voice
- Develop expressive singing through breath control and the use of dynamics
- Sing melodies in tune using a wide range of pitches
- Sing melodic and harmonizing parts independently and in groups
- Perform with sensitivity to a blended and balanced sound
- Demonstrate confidence in personal and group musical choices
- Perform with sensitivity to a blended and balanced sound
- Critique various performances (including classroom, professional and various recorded performances) using discipline-specific terminology and respectful language
- Determine the application of the essential elements of music for a given performance using observable, objective criteria.
- Evaluate strengths and weaknesses of a given performance
- Compare stylistic qualities of both instrumental and vocal works
- Determine how the performers' or composer's choices in tempo, dynamics, and tone color affect the mood of music
- Apply critiques to improve on a future performance

Unit Enduring Understandings:

- A personal understanding of the song text is always reflected in an engaging performance.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

relate to the structure within programs of music (e.g., a playlist, live performance).

1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a.

1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a.

Career Readiness, Life Literacies, and Key Skills

9.2.8.CAP.8: Compare education and training requirements, income potential, and primary duties of at least two jobs of interest.

9.2.8.CAP.9: Analyze how a variety of activities related to career preparation (e.g., volunteering, apprenticeships, structured learning experiences, dual enrollment, job search, scholarships) impacts postsecondary options.

- 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

9.2.12.CAP.4: Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.

Technology Literacy (9.4)/Computer Science and Design Thinking

8.2.8.ED.2 Identify the steps in the design process that could be used to solve a problem.

Intercultural Statements (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds.

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

**Interdisciplinary Connection
English Language Arts**

RL.6.1. Cite textual evidence and make relevant connections

RL.6.3.: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.6.: Explain how an author develops the point of view of the narrator or speaker in a text.

RL.6.7.: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

THEATRE

1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience.

1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience.

<p>1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work. Ex: Perform a musical theatre piece incorporating music, theatre, and dance.</p> <p>DANCE</p> <p>1.1.8.Cr1b: Explore various movement genres through the elements of dance. Identify and select personal preferences to create an original dance study.</p> <p>1.1.8.Cr2b: Establish criteria to choreograph a dance that communicates personal, historical, sociopolitical, or cultural meaning. Articulate how the criteria clarify or intensify the artistic intent. Ex: Perform a musical theatre piece incorporating music, theatre, and dance.</p>		
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General Music		Grade 6
	Unit 3: Music Literacy	Pacing: 8 weeks (8 class periods)
Essential Question	What are the basics of music composition? What is music notation? How is music written and read? How does rhythm and pitch combine to create a melody? How do you separate rhythm and pitch when sight-reading? What are the identifying factors in major, minor, and pentatonic scales?	
Standards	Knowledge/Skills	Evidence of Learning
Visual and Performing Arts: Music 1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that	Core Ideas: In this unit, students will learn identifying characteristics of new rhythms, melodies, and modalities using visual, aural and kinesthetic strategies. Students will combine these two concepts in performance. Students will be able to identify differences in sound, appearance and duration between rhythms and pitches. Students will apply their prior knowledge in compositions and participate in in-class performances.	Formative Assessments: <ul style="list-style-type: none"> ● Guided Listening ● Classroom performances ● Class discussion ● Worksheets ● Check for understanding (each lesson)

convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical).

1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.

1.3A.8.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.

1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources.

1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.

1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

s (2020) 1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating,

Key Vocabulary:

Form, melody, beat, rhythm, pitch, melody, staff, Kodaly rhythm and solfege syllables, coda, del segno, 1st and 2nd endings, major, minor, pentatonic, key signature

Teacher Note:

Concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s):

- Identify and recognize major, minor, and pentatonic scales aurally and visually
- Compose a song using the pentatonic scale in common time
- Recognize whole, half, quarter, eighth notes and rests and dotted whole, half and quarter notes
- Recognize and differentiate between Do, Re, Mi, Fa, So, La, and Ti visually and/or aurally
- Identify and follow various repeated sections and different verses including coda, del segno, 1st and 2nd endings
- Identify and differentiate between verse and refrain sections
- Identify measures, bar lines, and double bar lines
- Identify pitches on the treble and bass clef
- Identify and label the form of a song
- Sight-read melodic phrases
- Identify key signatures including C Major, F Major, Bb, G Major and D Major

Unit Enduring Understandings:

- A song can be broken down into smaller, manageable parts.
- Musicians' creative choices are influenced by their expertise, context and expressive intent.
- Music is a universal language and literacy opens doors to many opportunities.

Summative/Benchmark Assessment(s):

- Pentatonic Composition Project
- Classroom performances
- Dictation exercises
- Sight-reading

Alternative Assessments:

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

performing, and responding to music.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a.

1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a.

**Interdisciplinary Connections
ENGLISH LANGUAGE ARTS**

RL.6.1. Cite textual evidence and make relevant connections

RL.6.3.: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.6.: Explain how an author develops the point of view of the narrator or speaker in a text.

RL.6.7.: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

MATHEMATICS

6.RP.A.1: Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities. For example, "The ratio of wings to beaks in the bird house at the zoo was 2:1, because for every 2 wings there was 1 beak." "For every vote candidate A received, candidate C received nearly three votes."

<p>Career Readiness, Life Literacies, and Key Skills 9.2.8.CAP.9: Analyze how a variety of activities related to career preparation (e.g., volunteering, apprenticeships, structured learning experiences, dual enrollment, job search, scholarships) impacts postsecondary options.</p> <p>Technology Literacy (9.4)/Computer Science and Design Thinking 8.1.8.F: Critical thinking, problem solving, and decision making 8.2.8.A.2: Examine a system, consider how each part relates to other parts, and discuss a part to redesign to improve the system.</p>		
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General Music		Grade 6
	Unit 4: Spring Concert Repertoire Preparation & Critique	Pacing: 10 weeks (10 classes)
Essential Question	<p>Why do we constructively critique performances? When is a performance ready to present? How do context and the manner in which musical work is presented influence audience response? How do musicians make meaningful connections to creating, performing, and responding?</p>	
Standards	Knowledge/Skills	Evidence of Learning
<p>Visual and Performing Arts : MUSIC 1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical). 1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that</p>	<p>Core Ideas: In this unit, students will continue sight-read, analyze, critique, and perform their spring concert repertoire, focusing on memorization and performance skills. Students will identify weaknesses or areas in need of improvement, establishing personal and group goals for success. Students will compare themselves versus established criteria and through teacher feedback. All students will demonstrate an understanding of the elements and principles that govern the creation of music. All students will analyze works of music, including their performance.</p>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> ● Classroom performance ● Class discussion ● Self-critiques ● Exit tickets ● Check for understanding (each lesson) <p>Summative/Benchmark Assessment(s):</p>

demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.

1.3A.8.Cr3b: Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.

1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.

1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.

1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

1.3A.8.Pr6a: Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.

1.3A.8.Pr6b: Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue,

Key Vocabulary:

Posture, technique, articulation, breath control, expression, cue, form, melody, beat, rhythm, pitch, melody, staff,, coda, del segno, 1st and 2nd endings, key signature

Teacher Note:

Concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s):

- Develop expressive singing through breath control and the use of dynamics
- Sing melodies in tune using a wide range of pitches
- Sing melodic and harmonizing parts independently and in groups
- Perform with sensitivity to a blended and balanced sound
- Follow aural and visual cues to create a unified sound
- Demonstrate personal expression as it relates to each song
- Demonstrate confidence in personal and group musical choices
- Critique various performances (including classroom, professional and various recorded performances) using discipline-specific terminology and respectful language
- Identify and evaluate the level of preparation, teamwork, and creativity in group projects
- Determine the application of the essential elements of music for a given performance using observable, objective criteria.
- Self-assess individual or group performances using musical terms
- Compare stylistic qualities of both instrumental and vocal works
- Determine how the performers' or composer's choices in tempo, dynamics, and tone color affect the mood of music
- Apply critiques to improve on a future performance

- Lyric quizzes
- Classroom performance
- Spring Concert Performance
- Sight-reading

Alternative Assessments:

- One-on-one discussion or performance

***See also "Curricular Accommodations Insert."**

purpose, context, and style.

1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.

1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).

1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a.

1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a.

Career Readiness, Life Literacies, and Key Skills

Unit Enduring Understandings:

- Feedback on performances makes us better performers.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

9.2.8.CAP.6: Compare the costs of postsecondary education with the potential increase in income from a career of choice.

9.2.8.CAP.9: Analyze how a variety of activities related to career preparation (e.g., volunteering, apprenticeships, structured learning experiences, dual enrollment, job search, scholarships) impacts postsecondary options.

9.2.12.CAP.4: Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.

Technology Literacy (9.4)/Computer Science and Design Thinking

8.2.8.ED.2 Identify the steps in the design process that could be used to solve a problem.

Intercultural Statements (Amistad, Holocaust, LGBT, SEL)

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds.

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

Interdisciplinary Connection

English Language Arts

RL.6.1. Cite textual evidence and make relevant connections

RL.6.3.: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.6.: Explain how an author develops the point of view of the narrator or speaker in a text.

RL.6.7.: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and

<p>“hear” when reading the text to what they perceive when they listen or watch.</p> <p>THEATRE 1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience. 1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience. 1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work. Ex: Perform a musical theatre piece incorporating music, theatre, and dance.</p> <p>DANCE 1.1.8.Cr1b: Explore various movement genres through the elements of dance. Identify and select personal preferences to create an original dance study. 1.1.8.Cr2b: Establish criteria to choreograph a dance that communicates personal, historical, sociopolitical, or cultural meaning. Articulate how the criteria clarify or intensify the artistic intent. Ex: Perform a musical theatre piece incorporating music, theatre, and dance.</p>		
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General Music			Grade 6
	Unit 5: Unique Performance Experiences	Pacing: 6 weeks (6 class periods)	
Essential Question	<p>How can skills acquired in the music classroom be used in extracurricular music activities and other life experiences?</p> <p>How do we judge the quality of musical work(s) and performance(s)?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>		
Standards	Knowledge/Skills	Evidence of Learning	
Visual and Performing Arts	Core Ideas: In this unit, students will explore musical	Formative Assessments:	

MUSIC

1.3A.8.Pr6b Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.

1.3A.8.Re8a Apply appropriate personally developed criteria to evaluate musical works or performances.

1.3A.8.Cn11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills

9.2.8.CAP.12 Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential.

Technology Literacy (9.4)/Computer Science and Design Thinking

8.2.8.NT.4 Explain how a product designed for a specific demand was modified to meet a new demand and led to a new product.

Intercultural Statements (Amistad, Holocaust, LGBT, SEL)

Writing music can help us to articulate joyous and challenging moments in our life.

Interdisciplinary Connection English Language Arts

RI.6.7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

experiences outside of the school concert setting. Students will identify skills they have acquired and nurtured through their performances over the course of the year. This may include, but is not limited to, in-class performances, opportunities to attend live concert performances or participate in extracurricular music groups.

Key Vocabulary:

Personal strengths, personal goal vs. group goal, culmination, sight-reading,

Teacher Note:

Concepts vary by grade and are built upon from previous years of music instruction.

Student Learning Objective(s):

- Students will explore, research, and present various extracurricular performance experience and careers
- Students will reflect on stories shared by songwriters/composers
- identify strategies for articulating thoughts into music
- Students will present on a given performance
- Students will critique a performance using music specific terminology
- Students will relate skills used in music to other areas

Unit Enduring Understandings:

- Confidence, owning your mistakes and collaboration with others are skills you can carry into future classrooms and jobs.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

- Rhythm playalongs
- Class rehearsal observations

Summative/Benchmark Assessment(s):

- Class performance
- Solo Performance
- Unit 5 quiz

Alternative Assessments:

- One-on-one discussion or performance

***See also “Curricular Accommodations Insert.”**

Core Instructional Materials:

MusicplayOnline (Themes & Variations), Music Express, Music K-8, Classroom instruments, Promethean Board, Chromebooks

Supplemental Materials: The Rhythm Trainer, MusicTheory.net, Music Tech Teacher, Rhythm Charts, Various Repertoire, Mallet Madness Series, Chrome Music Lab, Classics for Kids

Standards

8.1.8.F: Critical thinking, problem solving, and decision making
 8.2.8.A.2: Examine a system, consider how each part relates to other parts, and discuss a part to redesign to improve the system.
 8.2.8.B.1: Evaluate the history and impact of sustainability on the development of a designed product or system over time and present results to peers.
 8.2.8.B.5: Identify new technologies resulting from the demands, values, and interests of individuals, businesses, industries and societies.
 8.2.8.D.5: Explain the impact of resource selection and the production process in the development of a common or technological product or system.
 8.2.8.ED.6 Analyze how trade-offs can impact the design of a product.

CORE IDEAS:

The process includes generating ideas, choosing the best solution, and making, testing, and redesigning models or prototypes.
 Economic, political, social, and cultural aspects of society drive development of new technological products, processes, and systems.
 Technology interacts with society, sometimes bringing about changes in a society's economy, politics, and culture, and often leading to the creation of new needs and wants.
 New needs and wants may create strains on local economies and workforces. •
 Improvements in technology are intended to make the completion of tasks easier, safer, and/or more efficient.
 Technology advances through the processes of innovation and invention which relies upon the imaginative and inventive nature of people. •
 Sometimes a technology developed for one purpose is adapted to serve other purposes
 Technological disparities have consequences for public health and prosperity.

UNITS 1-5

*Key points to discuss relating music and technology are the influence of technology on modern music especially in regards to electronic music and the design and creation of instruments throughout history.

Use web based software such as musescore and Chrome Music Lab to create unique compositions. These programs will allow electronic rhythm samples and synthesized instruments to perform their compositions. The Rhythm Trainer and MusicTheory.net are technological tools to aid in aural skills. Dissect the anatomy of instruments and their working parts.

The music curriculum is structured to allow for the maximum of crossover with other parts of the school curriculum to create a whole learning approach. It is a guiding principle of this curriculum that music can and should be used as a way of approaching the study of every subject, and that it can do so without compromising those curricular goals to which it is uniquely suited. Music can be used as a tool to teach curriculum, while at the same time stimulating creativity. In addition, music can promote critical thinking, teach learners to make independent decisions, and build confidence in themselves as well as a positive self-image.

ENGLISH LANGUAGE ARTS

RL.6.1. Cite textual evidence and make relevant connections

RL.6.3.: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.6.: Explain how an author develops the point of view of the narrator or speaker in a text.

RL.6.7.: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

RI.6.7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue. formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

Gordon's whole approach is based on the connection between the development of language skills and the development of audiation. The Orff process uses language for rhythm development and to teach form, as well as poems and stories as source materials for creations. One way to explore a culture's music is through the rhythmic cadence and pitch frequencies used in the language and what is also found in the music. The creative process is also the same.

Specific examples include (but are not limited to):

Ex: Analyze a piece of music and give examples to demonstrate they are correct as well as draw inferences about expressive options. Be able to identify the main theme of a piece of music. Interpret the meaning of song lyrics (poetry). Determine how the motive or theme fits into the overall composition. Research compositional practices through time. Write an argument as to why one compositional approach is better than another. Provide opportunities for students to listen for, and speak, read, and write about musical topics including composers, history, performance critiques, genres.

MATHEMATICS

6.RP.A.1: Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities. For example, "The ratio of wings to beaks in the bird house at the zoo was 2:1, because for every 2 wings there was 1 beak." "For every vote candidate A received, candidate C received nearly three votes."

Mathematicians, Pythagoras being one of the earliest recorded contributors, have helped us understand what turns sounds into music. This is another subject with numerous natural connections to music, especially when it comes to pattern recognition, rhythm measured in fractions of a beat, the use of ratios for intervals, understanding the works of Arnold Schoenberg, etc..

Specific examples include (but are not limited to):

Ex: Equivalent expressions are kind of like rewriting rhythms in new meters (four quarter notes in 4/4 is the same as four half notes in 4/2).

THEATRE

1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience.

1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience.

1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.

Ex: Perform a musical theatre piece combining the arts of music, theatre, and dance.

DANCE

1.1.8.Cr1b: Explore various movement genres through the elements of dance. Identify and select personal preferences to create an original dance study.

1.1.8.Cr2b: Establish criteria to choreograph a dance that communicates personal, historical, sociopolitical, or cultural meaning. Articulate how the criteria clarify or intensify the artistic intent.

Ex: Perform a musical theatre piece combining the arts of music, theatre, and dance.

INTERCULTURAL STATEMENTS (Amistad, Holocaust, LGBT, SEL)

Demonstrate an understanding of the need for mutual respect when viewpoints differ.

Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds.

Writing music can help us to articulate joyous and challenging moments in our life.

Ex: We have our personal musical preferences, but can find something to appreciate about a song.

Ex: Female performers, such as Ella Fitzgerald, faced unique professional challenges due to the gender norms of their time period.

Ex: Students will reflect on stories shared by songwriters Olivia Rodrigo and James Taylor, identifying strategies for articulating thoughts into music.

Appendix D	Career Education Integration	Grade 6
Standards		
9.2.8.CAP.6: Compare the costs of postsecondary education with the potential increase in income from a career of choice. 9.2.8.CAP.8: Compare education and training requirements, income potential,	The career education standards addressed in the music curriculum outline the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary career options, planning, and career requirements. CORE IDEAS: <ul style="list-style-type: none">• An individual's strengths, lifestyle goals, choices, and interests affect employment and	

and primary duties of at least two jobs of interest.

9.2.8.CAP.9: Analyze how a variety of activities related to career preparation (e.g., volunteering, apprenticeships, structured learning experiences, dual enrollment, job search, scholarships) impacts postsecondary options.

9.2.12.CAP.4: Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.

income.

- Developing and implementing an action plan is an essential step for achieving one's personal and professional goals.
- Early planning can provide more options to pay for postsecondary training and employment.

	MAT		SS		HLTH & PE	WRLD LANG	VIS & PERF ARTS
	ELA	H	SCI	SS	PE	LANG	ARTS
SPECIAL EDUCATION	K-6	K-6	K-6	K-6	K-6	K-6	K-6
CONTENT/MATERIAL							
Access to accurate notes	Y	Y	Y	Y	Y	Y	Y
Provide copy of class notes	Y	Y	Y	Y	Y	Y	Y
Additional time to complete tasks/long-term projects with adjusted due dates	Y	Y	Y	Y	Y	Y	Y
Adjust number of items student is expected to complete	Y	Y	Y	Y	Y	Y	Y
Limit number of items student is expected to learn at one time	Y	Y	Y	Y	Y	Y	Y
Allow extra time for task completion	Y	Y	Y	Y	Y	Y	Y
Allow verbal rather than written responses	Y	Y	Y	Y	Y	Y	Y
Modify curriculum content based on student's ability level	Y	Y	Y	Y	Y	Y	Y
Reduce readability level of materials	Y	Y	Y	Y	Y	Y	Y
Allow typed rather than handwritten responses	Y	Y	Y	Y	Y	Y	Y
Use of calculator	N/A	Y	Y	Y	Y	Y	N/A
Use of a math grid	N/A	Y	Y	Y	Y	Y	N/A
Access to electronic text (e.g. Downloaded books)	Y	Y	Y	Y	Y	Y	Y
Provide books on tape, CD or read aloud computer software	Y	Y	Y	Y	Y	Y	Y
Modified homework assignments (modify content, modify amount, as appropriate)	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
ORGANIZATION							
Assistance with organization of planner/schedule	Y	Y	Y	Y	Y	Y	Y
Assistance with organization of materials/notebooks	Y	Y	Y	Y	Y	Y	Y
Use a consistent daily routine	Y	Y	Y	Y	Y	Y	Y
Assist student in setting short-term goals	Y	Y	Y	Y	Y	Y	Y

SPECIAL EDUCATION	ELA	MAT H	SCI	SS	HLTH & PE	WRLD LANG	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	Break down tasks into manageable units	Y	Y	Y	Y	Y	Y
Provide benchmarks for long-term assignments and/or projects	Y	Y	Y	Y	Y	Y	Y
Use of checklists	Y	Y	Y	Y	Y	Y	Y
Use of an assignment notebook or planner	Y	Y	Y	Y	Y	Y	Y
Check homework on a daily basis	Y	Y	Y	Y	Y	Y	Y
Provide timelines for work completion	Y	Y	Y	Y	Y	Y	Y
Develop monthly calendars with assignment due dates marked	Y	Y	Y	Y	Y	Y	Y
Provide organizational support through teacher websites	Y	Y	Y	Y	Y	Y	Y
Enlarge work space areas	Y	Y	Y	Y	Y	Y	Y
Provide organizers/study guides	Y	Y	Y	Y	Y	Y	Y
Require classroom notebooks and/or folders	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
INSTRUCTION							
Frequently check for understanding	Y	Y	Y	Y	Y	Y	Y
Color code important information	Y	Y	Y	Y	Y	Y	Y
Simplify task directions	Y	Y	Y	Y	Y	Y	Y
Provide hands-on learning activities	Y	Y	Y	Y	Y	Y	Y
Provide modeling	Y	Y	Y	Y	Y	Y	Y
Provide guided instruction	Y	Y	Y	Y	Y	Y	Y
Modify pace of instruction to allow additional processing time	Y	Y	Y	Y	Y	Y	Y
Provide small group instruction	Y	Y	Y	Y	Y	Y	Y

SPECIAL EDUCATION	ELA	MAT H	SCI	SS	HLTH & PE	WRLD LANG	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	Present information via the visual modality(written material to supplement oral explanation, models, illustrations, assignments written on board)	Y	Y	Y	Y	Y	Y
Provide outline in advance of lecture	Y	Y	Y	Y	Y	Y	Y
Demonstrate directions and provide a model or example of completed task	Y	Y	Y	Y	Y	Y	Y
Emphasize multi-sensory presentation of data	Y	Y	Y	Y	Y	Y	Y
Encourage use of mnemonic devices	Y	Y	Y	Y	Y	Y	Y
Provide oral as well as written instructions/directions	Y	Y	Y	Y	Y	Y	Y
Allow for repetition and/or clarification of directions, as needed	Y	Y	Y	Y	Y	Y	Y
Reinforce visual directions with verbal cues	Y	Y	Y	Y	Y	Y	Y
Give direct and uncomplicated directions	Y	Y	Y	Y	Y	Y	Y
Orient to task and provide support to complete task	Y	Y	Y	Y	Y	Y	Y
Provide easier tasks first	Y	Y	Y	Y	Y	Y	Y
Help to develop metacognitive skills (self-talk and self-correction)	Y	Y	Y	Y	Y	Y	Y
Directions repeated, clarified or reworded	Y	Y	Y	Y	Y	Y	Y
Have student demonstrate understanding of instructions/task before beginning assignment	Y	Y	Y	Y	Y	Y	Y
Allow wait time for processing before calling on student for response	Y	Y	Y	Y	Y	Y	Y
Read directions aloud	Y	Y	Y	Y	Y	Y	Y
Administer work in small segments	Y	Y	Y	Y	Y	Y	Y
Provide visual models of completed tasks	Y	Y	Y	Y	Y	Y	Y
Give verbal as well as written directions	Y	Y	Y	Y	Y	Y	Y
Use interests to increase motivation	Y	Y	Y	Y	Y	Y	Y

SPECIAL EDUCATION	ELA	MAT H	SCI	SS	HLTH & PE	WRLD LANG	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	Use marker (e.g. index card, ruler) for visual tracking	Y	Y	Y	Y	Y	Y
Enlarge print	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
ASSESSMENT							
Modified grading	Y	Y	Y	Y	Y	Y	Y
Additional time to complete classroom tests/quizzes	Y	Y	Y	Y	Y	Y	Y
Announce test with adequate prep time	Y	Y	Y	Y	Y	Y	Y
Small group administration of classroom tests/quizzes	Y	Y	Y	Y	Y	Y	Y
Provide larger white work space on quizzes and tests, particularly in math	Y	Y	Y	Y	Y	Y	Y
Modified tests/quizzes	Y	Y	Y	Y	Y	Y	Y
Modify the number of choices on tests/quizzes	Y	Y	Y	Y	Y	Y	Y
Modify length of test	Y	Y	Y	Y	Y	Y	Y
Modify the content of tests/quizzes	Y	Y	Y	Y	Y	Y	Y
Adjust test format to student's ability level	Y	Y	Y	Y	Y	Y	Y
Provide manipulative examples	Y	Y	Y	Y	Y	Y	Y
Develop charts, visual outlines, diagrams, etc.	Y	Y	Y	Y	Y	Y	Y
Verbally guide student through task steps	Y	Y	Y	Y	Y	Y	Y
Allow for oral rather than written responses on tests	Y	Y	Y	Y	Y	Y	Y
Allow for oral follow-up for student to expand on written response	Y	Y	Y	Y	Y	Y	Y
Allow use of a computer	Y	Y	Y	Y	Y	Y	Y
Provide a word bank for fill-in-the blank tests	Y	Y	Y	Y	Y	Y	Y
Allow dictated responses in lieu of written responses	Y	Y	Y	Y	Y	Y	Y
Do not penalize for spelling errors	Y	Y	Y	Y	Y	Y	Y
Allow typed rather than handwritten responses	Y	Y	Y	Y	Y	Y	Y

	ELA	MAT H	SCI	SS	HLTH & PE	WRLD LANG	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
SPECIAL EDUCATION							
Allow student to circle responses directly on test rather than use Scantron	Y	Y	Y	Y	Y	Y	Y
Provide word banks for recall tests	Y	Y	Y	Y	Y	Y	Y
Read test aloud	Y	Y	Y	Y	Y	Y	Y
Allow student to make test corrections for credit	Y	Y	Y	Y	Y	Y	Y
Mark answers in test booklet	Y	Y	Y	Y	Y	Y	Y
Point to response	Y	Y	Y	Y	Y	Y	Y
Alternate test-taking site	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
ATTENTION/FOCUS							
Seat student near front of room	Y	Y	Y	Y	Y	Y	Y
Preferential seating	Y	Y	Y	Y	Y	Y	Y
Monitor on-task performance	Y	Y	Y	Y	Y	Y	Y
Arrange private signal to cue student to off-task behavior	Y	Y	Y	Y	Y	Y	Y
Establish and maintain eye contact when giving oral directions	Y	Y	Y	Y	Y	Y	Y
Stand in proximity to student to focus attention	Y	Y	Y	Y	Y	Y	Y
Provide short breaks when refocusing is needed	Y	Y	Y	Y	Y	Y	Y
Use study carrel	Y	Y	Y	Y	Y	Y	Y
Arrange physical layout to limit distractions	Y	Y	Y	Y	Y	Y	Y
Frequently ask questions to engage student	Y	Y	Y	Y	Y	Y	Y
Refocusing and redirection	Y	Y	Y	Y	Y	Y	Y
Behavior/time management system	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
WRITTEN LANGUAGE							

	MAT		SS		HLTH &	WRLD	VIS & PERF
	ELA	H	SCI	SS	PE	LANG	ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
SPECIAL EDUCATION							
Include brainstorming as a pre-writing activity	Y	Y	Y	Y	Y	Y	Y
Edit written work with teacher guidance	Y	Y	Y	Y	Y	Y	Y
Allow use of word processor	Y	Y	Y	Y	Y	Y	Y
Use graphic organizers	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
SOCIAL/BEHAVIORAL							
Discuss behavioral issues privately with student	Y	Y	Y	Y	Y	Y	Y
Provide opportunities for peer interactions	Y	Y	Y	Y	Y	Y	Y
Utilize student in development of tasks/goals	Y	Y	Y	Y	Y	Y	Y
Encourage student to self-advocate	Y	Y	Y	Y	Y	Y	Y
Minimize negative behavior	Y	Y	Y	Y	Y	Y	Y
Present alternatives to negative behavior	Y	Y	Y	Y	Y	Y	Y
Establish positive scripts	Y	Y	Y	Y	Y	Y	Y
Desensitize student to anxiety causing events	Y	Y	Y	Y	Y	Y	Y
Monitor for overload, excess stimuli	Y	Y	Y	Y	Y	Y	Y
Identify triggers	Y	Y	Y	Y	Y	Y	Y
Help student manage antecedents	Y	Y	Y	Y	Y	Y	Y
Develop signal for when break is needed	Y	Y	Y	Y	Y	Y	Y
Give student choices to allow control	Y	Y	Y	Y	Y	Y	Y
Provide positive reinforcement	Y	Y	Y	Y	Y	Y	Y
Provide consistent praise to elevate self-esteem	Y	Y	Y	Y	Y	Y	Y
Model and role play problem solving	Y	Y	Y	Y	Y	Y	Y
Provide counseling	Y	Y	Y	Y	Y	Y	Y
Use social skills group to teach skills and provide feedback	Y	Y	Y	Y	Y	Y	Y

	ELA	MAT H	SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
<u>ENGLISH LANGUAGE LEARNERS</u>	K-6	K-6	K-6	K-6	K-6	K-6	K-6
GRADING							
Standard Grades vs Pass/Fail	Y	Y	Y	Y	Y	Y	Y
CONTINUUM OF ENGLISH LANGUAGE DEVELOPMENT							
PreK-K WIDA CAN DO Descriptors	Y	Y	Y	Y	Y	Y	Y
Grades 1-2 WIDA CAN DO Descriptors	Y	Y	Y	Y	Y	Y	Y
Grades 3-5 WIDA CAN DO Descriptors	Y	Y	Y	Y	Y	Y	Y
Grades 6-8 WIDA CAN DO Descriptors	Y	Y	Y	Y	Y	Y	Y
SIOP COMPONENTS AND FEATURES							
PREPARATION							
Write content objectives clearly for students	Y	Y	Y	Y	Y	Y	Y
Write language objectives clearly for students	Y	Y	Y	Y	Y	Y	Y
Choose content concepts appropriate for age and educational background levels of students	Y	Y	Y	Y	Y	Y	Y
Identify supplementary materials to use	Y	Y	Y	Y	Y	Y	Y
Adapt content to all levels of students proficiency	Y	Y	Y	Y	Y	Y	Y
Plan meaningful activities that integrate lesson concepts with language practices opportunities for reading, writing, listening, and/or speaking	Y	Y	Y	Y	Y	Y	Y
BUILDING BACKGROUND							
Explicitly link concepts to students' backgrounds and experiences	Y	Y	Y	Y	Y	Y	Y
Explicitly link past learning and new concepts	Y	Y	Y	Y	Y	Y	Y
Emphasize key vocabulary for students	Y	Y	Y	Y	Y	Y	Y

	MAT		SS		WRLD	HLTH &	VIS & PERF
	ELA	H	SCI	SS	LANG	PE	ARTS
<u>ENGLISH LANGUAGE LEARNERS</u>	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	Y	Y	Y	Y	Y	Y	Y
COMPREHENSIBLE INPUT							
Use speech appropriate for students' proficiency level	Y	Y	Y	Y	Y	Y	Y
Explain academics tasks clearly	Y	Y	Y	Y	Y	Y	Y
Use a variety of techniques to make content concepts clear (e.g. modeling, visuals, hands-on activities, demonstrations, gestures, body language)	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
STRATEGIES							
Provide ample opportunities for students to use strategies (e.g. problem solving, predicting, organizing, summarizing, categorizing, evaluating, self-monitoring)	Y	Y	Y	Y	Y	Y	Y
Use scaffolding techniques consistently throughout lesson	Y	Y	Y	Y	Y	Y	Y
Use a variety of question types including those that promote higher-order thinking skills throughout the lesson	Y	Y	Y	Y	Y	Y	Y
INTERACTION							
Provide frequent opportunities for interaction and discussion between teacher/students and among students about lessons concepts, and encourage elaborated responses	Y	Y	Y	Y	Y	Y	Y
Use group configurations that support language and content objectives of the lesson	Y	Y	Y	Y	Y	Y	Y
Provide sufficient wait time for student responses consistently	Y	Y	Y	Y	Y	Y	Y
Give ample opportunities for students to clarify key concepts in LI as needed with aide, peer, or LI text	Y	Y	Y	Y	Y	Y	Y

	MAT		SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	ELA	H					
<u>ENGLISH LANGUAGE LEARNERS</u>	K-6	K-6	K-6	K-6	K-6	K-6	K-6
PRACTICE/APPLICATION							
Provide hands-on materials and/ manipulatives for students to practice using new content knowledge	Y	Y	Y	Y	Y	Y	Y
Provide activities for students to apply content and language knowledge in the classroom	Y	Y	Y	Y	Y	Y	Y
Provide activities that integrate all language skills	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
LESSON DELIVERY							
Support content objectives clearly	Y	Y	Y	Y	Y	Y	Y
Support language objectives clearly	Y	Y	Y	Y	Y	Y	Y
Engage students approximately 90-100% of the period	Y	Y	Y	Y	Y	Y	Y
Pace the lesson appropriately to the students' ability level	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
REVIEW/EVALUATION							
Give a comprehensive review of key vocabulary	Y	Y	Y	Y	Y	Y	Y
Give a comprehensive review of key content concepts	Y	Y	Y	Y	Y	Y	Y
Provide feedback to students regularly on their output	Y	Y	Y	Y	Y	Y	Y
Conduct assessments of students comprehension and learning throughout lesson and all lesson objectives	Y	Y	Y	Y	Y	Y	Y

<u>STUDENTS AT RISK OF SCHOOL FAILURE (I&RS Resource Manual)</u>	ELA	MAT H	SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
ACADEMICS							
Provide necessary services (Lit Support, Math Support, OT, PT, speech, etc.)	Y	Y	Y	Y	Y	Y	Y
Prompt before directions/questions are verbalized with visual cue between teacher and student	Y	Y	Y	Y	Y	Y	Y
Task list laminated and placed on desk for classroom routines and organization	Y	Y	Y	Y	Y	Y	Y
Preferential seating	Y	Y	Y	Y	Y	Y	Y
Provide structure and positive reinforcements	Y	Y	Y	Y	Y	Y	Y
Sustained working time connected to reward (If/Then statement)	Y	Y	Y	Y	Y	Y	Y
Frequently check for understanding	Y	Y	Y	Y	Y	Y	Y
Graphic organizers	Y	Y	Y	Y	Y	Y	Y
Tracker	Y	Y	Y	Y	Y	Y	Y
Slant board	Y	Y	Y	Y	Y	Y	Y
Access to accurate notes	Y	Y	Y	Y	Y	Y	Y
Additional time to complete tasks/long-term projects with adjusted due dates	Y	Y	Y	Y	Y	Y	Y
Limit number of items student is expected to learn at one time	Y	Y	Y	Y	Y	Y	Y
Break down tasks into manageable units	Y	Y	Y	Y	Y	Y	Y
Directions repeated, clarified, or reworded	Y	Y	Y	Y	Y	Y	Y
Frequent breaks during class	Y	Y	Y	Y	Y	Y	Y
Allow verbal rather than written responses	Y	Y	Y	Y	Y	Y	Y
Modify curriculum content based on student's ability level	Y	Y	Y	Y	Y	Y	Y
Reduce readability level of materials	Y	Y	Y	Y	Y	Y	Y

<u>STUDENTS AT RISK OF SCHOOL FAILURE (I&RS Resource Manual)</u>	MAT		WRLD		HLTH &	VIS & PERF	
	ELA	H	SCI	SS	LANG	PE	ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
SOCIAL/EMOTIONAL							
Children's books addressing presenting problem	Y	Y	Y	Y	Y	Y	Y
Student jots down presenting problem and erase when it goes away	Y	Y	Y	Y	Y	Y	Y
Meet with social worker	Y	Y	Y	Y	Y	Y	Y
Student jots down presenting problem and erase when it goes away	Y	Y	Y	Y	Y	Y	Y
Utilize nurse during episodes of presenting problem	Y	Y	Y	Y	Y	Y	Y
Provide short breaks	Y	Y	Y	Y	Y	Y	Y
Attendance plan	Y	Y	Y	Y	Y	Y	Y
Communication with parents	Y	Y	Y	Y	Y	Y	Y
Assign "jobs" to reduce symptoms	Y	Y	Y	Y	Y	Y	Y
Counseling check-ins	Y	Y	Y	Y	Y	Y	Y
Praise whenever possible	Y	Y	Y	Y	Y	Y	Y
	Y	Y	Y	Y	Y	Y	Y
ATTENTION/FOCUS							
Seat student near front of room	Y	Y	Y	Y	Y	Y	Y
Preferential seating	Y	Y	Y	Y	Y	Y	Y
Monitor on-task performance	Y	Y	Y	Y	Y	Y	Y
Arrange private signal to cue student to off-task behavior	Y	Y	Y	Y	Y	Y	Y
Establish and maintain eye contact when giving oral directions	Y	Y	Y	Y	Y	Y	Y
Stand in proximity to student to focus attention	Y	Y	Y	Y	Y	Y	Y
Provide short breaks when refocusing is needed	Y	Y	Y	Y	Y	Y	Y
Use study carrel	Y	Y	Y	Y	Y	Y	Y

STUDENTS AT RISK OF SCHOOL FAILURE (I&RS Resource Manual)	ELA	MAT H	SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	Arrange physical layout to limit distractions	Y	Y	Y	Y	Y	Y
Frequently ask questions to engage student	Y	Y	Y	Y	Y	Y	Y
Refocusing and redirection	Y	Y	Y	Y	Y	Y	Y
Behavior/time management system	Y	Y	Y	Y	Y	Y	Y
Group directions 1 step at a time	Y	Y	Y	Y	Y	Y	Y
Assign "jobs" to reduce symptoms	Y	Y	Y	Y	Y	Y	Y
Arrange physical layout to limit distractions	Y	Y	Y	Y	Y	Y	Y
Frequently ask questions to engage student	Y	Y	Y	Y	Y	Y	Y
Educate/train relevant staff with regards to the signs/symptoms, promote tolerance of needs, and/or providing assistance	Y	Y	Y	Y	Y	Y	Y
Extended time on assignments/assessments	Y	Y	Y	Y	Y	Y	Y
Provide assessments in a small group setting	Y	Y	Y	Y	Y	Y	Y
Provide buddy system	Y	Y	Y	Y	Y	Y	Y
Establish and maintain eye contact when giving oral directions	Y	Y	Y	Y	Y	Y	Y
Permit the use of headphones while working	Y	Y	Y	Y	Y	Y	Y

GIFTED AND TALENTED STUDENTS	ELA	MAT H	SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	CURRICULUM						
Acceleration	Y	Y	Y	Y	Y	Y	Y
Compacting	Y	Y	Y	Y	Y	Y	Y
INSTRUCTION							

Grouping	Y	Y	Y	Y	Y	Y	Y
Independent Study	Y	Y	Y	Y	Y	Y	Y
Differentiated Conferencing	Y	Y	Y	Y	Y	Y	Y
Project-Based Learning	Y	Y	Y	Y	Y	Y	Y
Competitions	Y	Y	Y	Y	Y	Y	Y
Differentiated Instruction	Y	Y	Y	Y	Y	Y	Y
Summer Work	Y	Y	Y	Y	Y	Y	Y
Parent Communication	Y	Y	Y	Y	Y	Y	Y

	MAT				WRLD	HLTH &	VIS & PERF
	ELA	H	SCI	SS	LANG	PE	ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
STUDENTS WITH 504 PLANS							
ACADEMICS							
Provide necessary services (Lit Support, Math Support, OT, PT, speech, etc.)	Y	Y	Y	Y	Y	Y	Y
Preferential seating	Y	Y	Y	Y	Y	Y	Y
Provide structure and positive reinforcements	Y	Y	Y	Y	Y	Y	Y
Frequently check for understanding	Y	Y	Y	Y	Y	Y	Y
Graphic organizers	Y	Y	Y	Y	Y	Y	Y
Tracker	Y	Y	Y	Y	Y	Y	Y
Slant board	Y	Y	Y	Y	Y	Y	Y
Access to accurate notes	Y	Y	Y	Y	Y	Y	Y
Provide enlarged copies of notes/textbooks	Y	Y	Y	Y	Y	Y	Y
Access to notes ahead of time	Y	Y	Y	Y	Y	Y	Y
Provide a print out of weekly assignments	Y	Y	Y	Y	Y	Y	Y
Additional time to complete tasks/long-term projects with adjusted due dates	Y	Y	Y	Y	Y	Y	Y

STUDENTS WITH 504 PLANS	MAT		WRLD		HLTH &	VIS & PERF	
	ELA	H	SCI	SS	LANG	PE	ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
Limit number of items student is expected to learn at one time	Y	Y	Y	Y	Y	Y	Y
Break down tasks into manageable units	Y	Y	Y	Y	Y	Y	Y
Directions repeated, clarified, or reworded	Y	Y	Y	Y	Y	Y	Y
Frequent breaks during class	Y	Y	Y	Y	Y	Y	Y
Provide books on tape, CD, read aloud computer software, or electronic text	Y	Y	Y	Y	Y	Y	Y
Provide opportunities for using a Chromebook as well as assistive technologies	Y	Y	Y	Y	Y	Y	Y
Use of closed captioned videos/film/television	Y	Y	Y	Y	Y	Y	Y
Provide buddy system	Y	Y	Y	Y	Y	Y	Y
Modify schedule	Y	Y	Y	Y	Y	Y	Y
Modify deadlines	Y	Y	Y	Y	Y	Y	Y
Adjust activity, length of assignment, and/or number of problems, including homework	Y	Y	Y	Y	Y	Y	Y
Modification in grading system	Y	Y	Y	Y	Y	Y	Y
Educate/train relevant staff with regards to the signs/symptoms, promote tolerance of needs, and/or providing assistance	Y	Y	Y	Y	Y	Y	Y
Communication with parents	Y	Y	Y	Y	Y	Y	Y
Recommended use of Tutorial Center/Extra help from teachers	Y	Y	Y	Y	Y	Y	Y
Allow verbal rather than written responses	Y	Y	Y	Y	Y	Y	Y
Modify curriculum content based on student's ability level	Y	Y	Y	Y	Y	Y	Y
Reduce readability level of materials	Y	Y	Y	Y	Y	Y	Y
Allow typed rather than handwritten responses	Y	Y	Y	Y	Y	Y	Y

STUDENTS WITH 504 PLANS	ELA	MAT H	SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	Use of calculator	N/A	Y	Y	Y	Y	Y
Use of a math grid	N/A	Y	Y	Y	Y	Y	N/A
ASSESSMENTS							
Utilize dictionary on assessments	Y	Y	Y	Y	Y	Y	Y
Use paper-based assessments or assignments	Y	Y	Y	Y	Y	Y	Y
Provide assessments in a small group setting	Y	Y	Y	Y	Y	Y	Y
Provide oral assessments	Y	Y	Y	Y	Y	Y	Y
Permission to elaborate orally on written assessments	Y	Y	Y	Y	Y	Y	Y
Permit use of scrap paper on assessments	Y	Y	Y	Y	Y	Y	Y
Permit to write directly on assessments in lieu of using Scantron forms	Y	Y	Y	Y	Y	Y	Y
Option to retake assessments	Y	Y	Y	Y	Y	Y	Y
Provide a study guide	Y	Y	Y	Y	Y	Y	Y
Modify spatial layout of assessments	Y	Y	Y	Y	Y	Y	Y
SOCIAL/EMOTIONAL							
Children's books addressing presenting problem	Y	Y	Y	Y	Y	Y	Y
Student jots down presenting problem and erase when it goes away	Y	Y	Y	Y	Y	Y	Y
Meet with guidance counselor	Y	Y	Y	Y	Y	Y	Y
Student jots down presenting problem and erase when it goes away	Y	Y	Y	Y	Y	Y	Y
Attendance plan	Y	Y	Y	Y	Y	Y	Y
Utilize nurse/Health Office/counselor/SAC during episodes of presenting problem	Y	Y	Y	Y	Y	Y	Y

STUDENTS WITH 504 PLANS	ELA	MAT H	SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	Provide short breaks	Y	Y	Y	Y	Y	Y
Attendance plan	Y	Y	Y	Y	Y	Y	Y
Communication with parents	Y	Y	Y	Y	Y	Y	Y
Assign "jobs" to reduce symptoms	Y	Y	Y	Y	Y	Y	Y
Behavior management system	Y	Y	Y	Y	Y	Y	Y
ATTENTION/FOCUS							
Seat student near front of room	Y	Y	Y	Y	Y	Y	Y
Preferential seating	Y	Y	Y	Y	Y	Y	Y
Monitor on-task performance	Y	Y	Y	Y	Y	Y	Y
Arrange private signal to cue student to off-task behavior	Y	Y	Y	Y	Y	Y	Y
Establish and maintain eye contact when giving oral directions	Y	Y	Y	Y	Y	Y	Y
Stand in proximity to student to focus attention	Y	Y	Y	Y	Y	Y	Y
Provide short breaks when refocusing is needed	Y	Y	Y	Y	Y	Y	Y
Use study carrel	Y	Y	Y	Y	Y	Y	Y
Arrange physical layout to limit distractions	Y	Y	Y	Y	Y	Y	Y
Frequently ask questions to engage student	Y	Y	Y	Y	Y	Y	Y
Refocusing and redirection	Y	Y	Y	Y	Y	Y	Y
Behavior/time management system	Y	Y	Y	Y	Y	Y	Y
Group directions 1 step at a time	Y	Y	Y	Y	Y	Y	Y
Assign "jobs" to reduce symptoms	Y	Y	Y	Y	Y	Y	Y
Arrange physical layout to limit distractions	Y	Y	Y	Y	Y	Y	Y
Frequently ask questions to engage student	Y	Y	Y	Y	Y	Y	Y

	MAT		SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	ELA	H					
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
STUDENTS WITH 504 PLANS							
Educate/train relevant staff with regards to the signs/symptoms, promote tolerance of needs, and/or providing assistance	Y	Y	Y	Y	Y	Y	Y
Extended time on assignments/assessments	Y	Y	Y	Y	Y	Y	Y
Provide assessments in a small group setting	Y	Y	Y	Y	Y	Y	Y
Provide buddy system	Y	Y	Y	Y	Y	Y	Y
Establish and maintain eye contact when giving oral directions	Y	Y	Y	Y	Y	Y	Y
PHYSICAL							
Preferential seating	Y	Y	Y	Y	Y	Y	Y
Arrange physical layout	Y	Y	Y	Y	Y	Y	Y
Educate/train relevant personnel with regards to the signs/symptoms, promote tolerance of needs, and/or providing assistance	Y	Y	Y	Y	Y	Y	Y
Utilize nurse during episodes of presenting problem	Y	Y	Y	Y	Y	Y	Y
Attendance plan	Y	Y	Y	Y	Y	Y	Y
Communication with parents	Y	Y	Y	Y	Y	Y	Y
Use of alternative settings	Y	Y	Y	Y	Y	Y	Y
Excessive physical activities kept to a minimum	Y	Y	Y	Y	Y	Y	Y
Excused from activities that affect presenting issue	Y	Y	Y	Y	Y	Y	Y
Include in emergency plans of presenting issue	Y	Y	Y	Y	Y	Y	Y
Allow use of assistive devices	Y	Y	Y	Y	Y	Y	Y
Monitor presenting issue	Y	Y	Y	Y	Y	Y	Y

CAREER EDUCATION	ELA	MAT H	SCI	SS	WRLD LANG	HLTH & PE	VIS & PERF ARTS
	K-6	K-6	K-6	K-6	K-6	K-6	K-6
	CRP1. Act as a responsible and contributing citizen and employee.	Y	Y	Y	Y	Y	Y
CRP2. Apply appropriate academic and technical skills.	Y	Y	Y	Y	Y	Y	Y
CRP3. Attend to personal health and financial well-being.	Y	Y	Y	Y	Y	Y	Y
CRP4. Communicate clearly and effectively and with reason.	Y	Y	Y	Y	Y	Y	Y
CRP5. Consider the environmental, social and economic impacts of decisions.	Y	Y	Y	Y	Y	Y	Y
CRP6. Demonstrate creativity and innovation.	Y	Y	Y	Y	Y	Y	Y
CRP7. Employ valid and reliable research strategies.	Y	Y	Y	Y	Y	Y	Y
CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.	Y	Y	Y	Y	Y	Y	Y
CRP9. Model integrity, ethical leadership and effective management.	Y	Y	Y	Y	Y	Y	Y
CRP10. Plan education and career paths aligned to personal goals.	Y	Y	Y	Y	Y	Y	Y
CRP11. Use technology to enhance productivity.	Y	Y	Y	Y	Y	Y	Y
CRP12. Work productively in teams while using cultural global competence.	Y	Y	Y	Y	Y	Y	Y