Colorado Teacher-Authored Instructional Unit Sample

Unit Title: The Music in You

Ensemble - Generalist and Performance Pathways

Colorado's District Sample Curriculum Project

INSTRUCTIONAL UNIT AUTHORS

Denver County School District
    Melissa Grundy
    Rob Styron

Metro State University of Denver
    Carla Aguilar, PhD

**BASED ON A CURRICULUM
OVERVIEW SAMPLE AUTHORED BY**

Adams-Arapahoe School District
    Zac Timbrell

Center School District
    Kate Newmyer
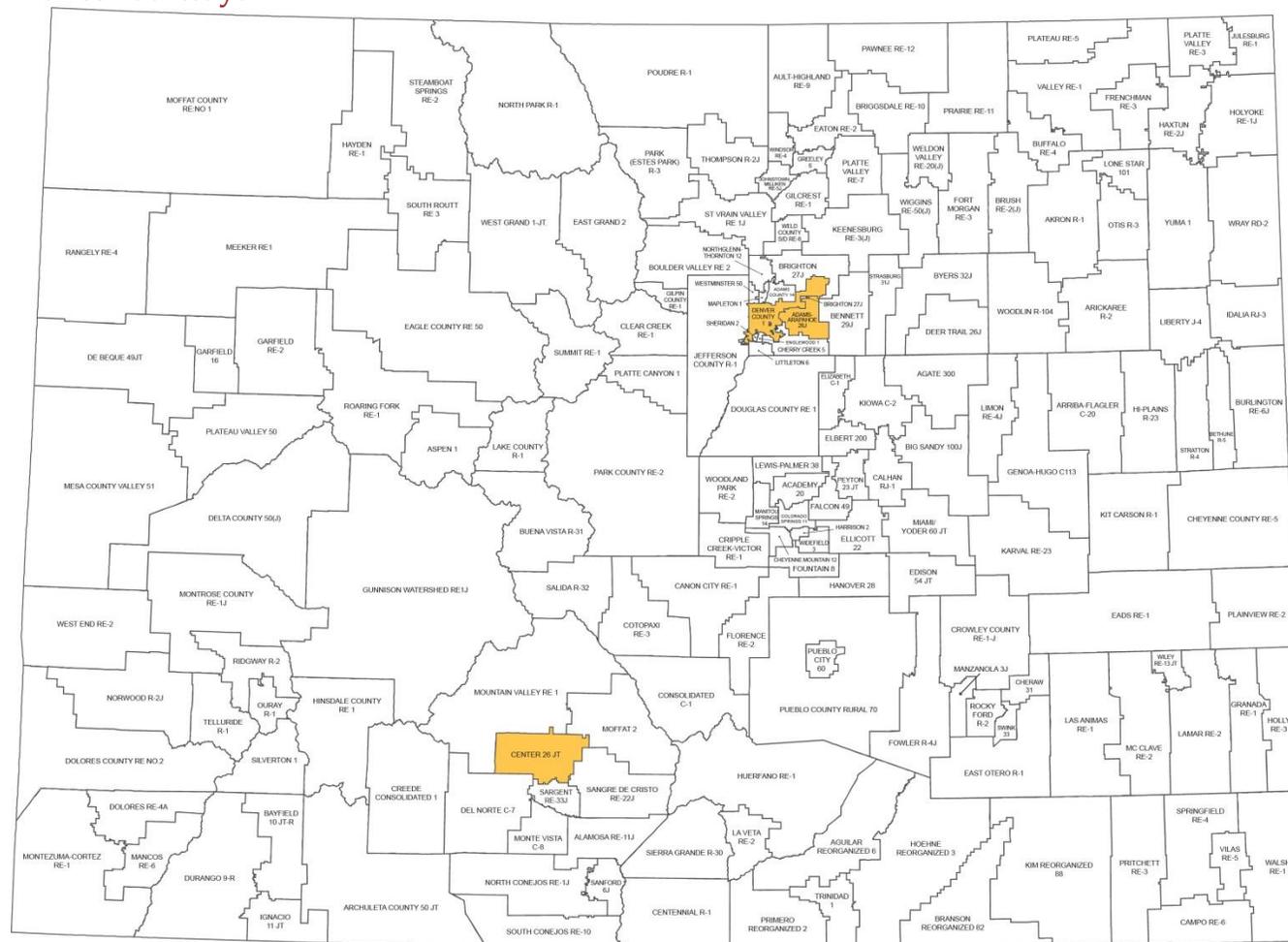
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

DATE POSTED: MARCH 31, 2014

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music			Grade Level	9th-12th Grade
Course Name/Course Code	Traditional High School Ensemble (i.e. Band, Orchestra Choir)				

| Standard	Generalist Pathway Grade Level Expectations (GLE)			Performance Pathway Grade Level Expectations (GLE)	
1. Expression of Music	1. Present music expressively using appropriate technology	MU09-HSGP-S.1-GLE.1	1. Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.1
	2. Demonstrate informed participation in music-making activities	MU09-HSGP-S.1-GLE.2	2. Perform music accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale	MU09-HSPP-S.1-GLE.2
			3. Participate appropriately as an ensemble member while performing music at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.3
			4. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits	MU09-HSPP-S.1-GLE.4
2. Creation of Music	1. Extended improvisation over varied harmonic progressions	MU09-HSGP-S.2-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.2-GLE.1
	2. Create original music, or arrange the music of others, using appropriate technology	MU09-HSGP-S.2-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.2-GLE.2
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.2-GLE.3
3. Theory of Music	1. Discernment of musical elements	MU09-HSGP-S.3-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.3-GLE.1
	2. Classification by genre, style, historical period, or culture	MU09-HSGP-S.3-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.3-GLE.2
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.3-GLE.3
4. Aesthetic Valuation of Music	1. Practice of appropriate behavior during cultural activities	MU09-HSGP-S.4-GLE.1	1. Practice of appropriate behavior during cultural activities	MU09-HSPP-S.4-GLE.1
	2. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSGP-S.4-GLE.2	2. Evaluation of the quality and effectiveness of musical performances	MU09-HSPP-S.4-GLE.2
	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSGP-S.4-GLE.3	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSPP-S.4-GLE.3
	4. Informed judgments through participation, performance, and the creative process	MU09-HSGP-S.4-GLE.4	4. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSPP-S.4-GLE.4

Colorado 21st Century Skills
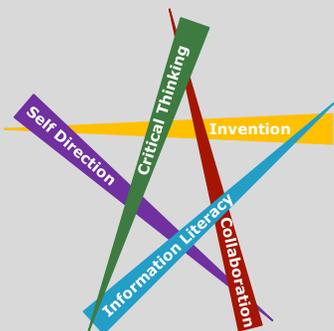
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*

Creation

Creative Process

Expression

Theory

Aesthetic Valuation
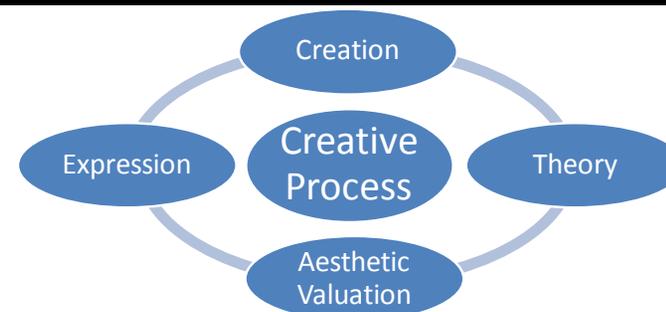
The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
The Music In You	Instructor's Choice	Instructor's Choice

Unit Title	The Music In You		**Length of Unit**	Instructor Choice
Focusing Lens(es)	Investigate/Discovery	**Standards and Grade Level Expectations Addressed in this Unit**	MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.2, MU09-HSPP-S.1-GLE.3, MU09-HSPP-S.1-GLE.4 MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2, MU09-HSPP-S.2-GLE.3 MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3 MU09-HSPP-S.4-GLE.1, MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3, MU09-HSPP-S.4-GLE.4	
Inquiry Questions (Engaging-Debatable):	• How does the process of making music and performing it change us? (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.2) and (MU09-HSP-S.4-GLE.1,3) • How do our cultural background, personal beliefs, and values influence our music choices? • How can we derive criteria for making aesthetic judgments about music? • How do various notation systems help us discover innate qualities of music?			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Beliefs/Values, Perspective, Influence, Choices, Investigation/Discovery, Preference, Observation, Technique			

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Beliefs and values influence musical choices and preferences. (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.4-EO.a)	What are the historical, cultural, and genre classifications of music?	How does a particular value or belief lead to a particular musical choice? Why is it important to validate musical choices?
The process of preparation for a performance brings about change in perspective. (MU09-HSPP-S.1-GLE.1,2,3,4) and (MU09-HSPP-S.4-GLE.4)	What are some processes of learning music and creating a polished performance? How do we read different notation systems? What are the structural elements within music (e.g. pitch relationships, rhythm, form)?	How can responses to music be evaluated at the beginning, middle, and end of the music-making process? Why is it important to evaluate the music-making process? What are roles (careers) involved in creating different kinds of music? What are expressive elements appropriate to various kinds of music?
Observation of musical performances helps to improve musical technique. (MU09-HSPP-S.1-GLE.1,2) and (MU09-HSPP-S.1-GLE.4-EO.c) and (MU09-HSPP-S.4-GLE,1-EO.b) and (MU09-HSP-S.4-GLE.2,3,4)	What are the ways experts have evaluated music and performers of different genres and historical periods?	How can evaluating the process of music-making lead to self-improvement as a musician? How does musical growth correspond to personal growth?

Critical Content: My students will **Know**…	Key Skills: My students will be able to **(Do)**…
• Different sets of criteria for evaluating music aesthetically and making music choices. (MU09-HSPP-S.4-GLE.2,3) • How the process of music-making promotes self-discovery both musically and personally. (MU09-HSPP-S.1-GLE.1-EO.d,e,f) and (MU09-HSPP-S.2-GLE.1,2,3) • Various notation systems for understanding the nature of different kinds of music. (MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3) • Notation systems communicate the elements of music for the purposes of interpretation (MU09-HSP-S.1-GLE.1; MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3)	• Defend their music choices based on cultural or personal values and beliefs, orally or in writing. (MU09-HSPP-S.4-GLE.2,3) • Write about music to communicate with a wider audience and for the purpose of self-reflection. (MU09-HSPP-S.4-GLE.3) • Define structural systems within music (pitch relationships and rhythm) in order to enhance our ability to perform. (MU09-HSPP-S.3-GLE.1,3) • Perform a variety of music individually and/or within an ensemble. (MU09-HSPP-S.1-GLE.1,2,3) • Write, improvise, and arrange music to suit the interests of the individual performer or the ensemble (MU09-HSPP-S.2-GLE.1,2,3) • Demonstrate practice habits that improve personal and ensemble performance (MU09-HSPP-S.1-GLE.1,2,3,4) and (MU09-HSPP-S.3-GLE.1,3)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.	
EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*Music choices and music-making are fundamental human endeavors that promote self-discovery through self-evaluation and evaluation others' musical choices.*
Academic Vocabulary:	Criteria, aesthetic, structural system, elements, beliefs, values, audience
Technical Vocabulary:	Notation, pitch, rhythm, ensemble, perform, genre, compose, arrange, improvise

Unit Description:	In this unit students will investigate the process of selection, preparation and performing music of various cultures and genres and how it influences our personal musical growth. Students will use evaluative tools to identify and react to musical and expressive elements. This unit will culminate in a final concert showcasing music of a variety of cultures and genres for the school and/or community.
Considerations:	The authors of this unit intentionally left teacher and student resources sparse because the context and access to music will vary in each classroom. Teachers using this unit should choose the listening examples and performance repertoire examples based on their own needs for concert preparation. Consider including cultural music from a variety of sources, areas, languages, etc. The performances mentioned could be a single performance or a collection of performances occurring over the school year, depending on concert programing. Observation can be both formal and informal; examples include videos, modeling, and self-performance observations. There may be times within this unit when you want students to work in partners through discussion. The Think-Pair-Share model is a good way to accomplish these moments of reflection within an ensemble setting. http://www.readingquest.org/strat/tps.html (Think-pair-share)

Unit Generalizations	
Key Generalization:	Beliefs and values influence musical choices and preferences
Supporting Generalizations:	The process of preparing for a performance brings about change in perspective
	Observation of musical performances helps to improve musical technique

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Preparing for a performance brings about change in musical preference and perspective.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a special event planner. You have been asked to organize a performance to showcase music of a variety of cultures and genres for your school and community. You and your peers will learn a variety of musical selections (both traditional and multi-cultural) to demonstrate at a public performance. Your selections will include large group and small group performances with some aspects of the music purposefully interpreted by the performers in the ensembles. Program notes outlining the learning experience will be shared with the audience during the performance.
Product/Evidence: (Expected product from students)	Students will analyze, synthesize, and describe how the performance preparation process influences and develops their personal musical preference and perspective. These analyses will consist of evaluations that include cultural awareness of the selected musical pieces, especially in regards to performance authenticity. Students will compare and contrast specific stylistic attributes and rehearsal techniques across various styles of music. Students will present artifacts (written description, programs notes, written analysis, poster, presentation (i.e. PowerPoint or Prezi), etc.) to demonstrate their understanding of how performance preparation can influence musical preference and perspectives. Insights gained from these analyses may be included throughout the performance.
Differentiation: (Multiple modes for student expression)	Students may use a variety of evaluation/program note formats such as: - Individual presentations and performance - Small group presentations and performance - www.classtools.net/FB/home-page (Fakebook) - https://louisville.edu/writingcenter/resources-for-writers/handouts/types-of-writing (Written Critiques) - http://www.pinterest.com/search/pins/?q=compare%20contrast%20graphic%20organizers&rs=rs (Compare/ Contrast) - http://www.howtodothings.com/how-to-organize-a-debate (Debate)

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	**Fiction**
American Popular Music: A Multicultural History -Glenn Appell and David Hemphill *Crossroads: The Multicultural Roots of America's Popular Music with Audio CD (2nd Edition)*-Elizabeth F. Barkley *Sounds of Resistance [2 volumes]: The Role of Music in Multicultural Activism*-Eunice Rojas and Lindsay Michie *2-CD Set for Appell's American Popular Music: A Multicultural History*-Glenn Appell and David Hemphill *Multicultural music teaching in American public schools: A case study of an elementary general music teacher*- Philip Wakaba *Multicultural Perspectives in Music Education (Volume III)* -William M. Anderson and Patricia Shehan Campbell *Multicultural Music in America: An Introduction to Our Musical Heritage* -ALVISO RIC Roots and Branches: A Legacy of Multicultural Music for Children (Book and CD) **-** Patricia Shehan Campbell, Ellen McCullough-Brabson and Judith Cook Tucker	

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think/work like a musician-Identify various styles and functions of music with in various cultures. Identify what makes them functional/ preferred to the listener	Teacher Resources:	http://www.teachingmusic.org/ (Book series: Teaching Music Through Performance) www.JWpepper.com (Printed Music Retailer)
			Student Resources:	www.JWpepper.com (Printed Music Retailer) www.youtube.com (Internet Video Sharing Site)
	Skills:	Outline the method by which we choose music to listen to and to perform	Assessment:	Across the unit students will use a musical style rubric/checklist to identify similar and different elements, of the music. http://www.artsassessment.org/wp-content/uploads/2011/05/Why-use-a-rubric-when-a-checklist-will-do.pdf (Article on using checklists)
2.	Description:	Think/work like a musician- Develop Music Literacy, Musicianship	Teacher Resources:	www.Emusictheory.com, www.gmajormusictheory.org, www.teoria.com (Theory web sites)
			Student Resources:	www.Emusictheory.com, www.gmajormusictheory.org, www.teoria.com (Theory web sites)
	Skills:	The capability to read and perform printed music	Assessment:	Across the unit students will be evaluated through performance assessments and/or observation checklists. http://www.artsassessment.org/wp-content/uploads/2011/05/Why-use-a-rubric-when-a-checklist-will-do.pdf (Arts assessment resource about checklist use)

3.	Description:	Think/work like a musician- Practice Rehearsal Etiquette	Teacher Resources:	http://www.sdssmusic.com/documents/Wind%20Symphony%20-%20Handout%20-%20Rehearsal%20Etiquette.pdf (Example of rehearsal and performance etiquette)
			Student Resources:	
	Skills:	Continued attention to appropriate behavior in the ensemble	Assessment:	Across this unit students will demonstrate and articulate proper behavior for rehearsal. http://www.artsassessment.org/wp-content/uploads/2011/05/Why-use-a-rubric-when-a-checklist-will-do.pdf (Arts assessment resource about checklist use)

Prior Knowledge and Experiences

Students should have access to "their" music and an understanding of what style/ genre that they prefer. They should know about a few various genres such as, pop, country, rhythm &blues, classical, and jazz. It would be beneficial if students had knowledge of different cultural genres and or world music.

Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may direct students to explore personal musical perspectives so that students can create a personal musical preference inventory in their own language.

Generalization Connection(s):	Beliefs and values influence musical choices and preferences
Teacher Resources:	iTunes, Pandora, Spotify (Music resources) http://en.wikipedia.org/wiki/Music_Genome_Project (Wikipedia Project on creating music attribute lists)
Student Resources:	N/A
Assessment:	Students will generate a T-Chart of aesthetic criteria matched with their musical preferences guided by instructor. This checklist will serve as a personal music inventory for each student. http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-Chart template example)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may generate a personal list of criteria from a pre-populated general list
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may differentiate musical preference by genre

Critical Content:	• Different sets of criteria for evaluating music aesthetically and making music choices
Key Skills:	• Defend their music choices based on cultural or personal values and beliefs, orally or in writing • Write about music to communicate with a wider audience and for the purpose of self-reflection
Critical Language:	Rhythm, meter, tempo, dynamics, timbre, pitch, criteria, aesthetic, value, evaluate, belief, audience

Learning Experience # 2		
The teacher may guide the transition of student language into academic vocabulary (using information from the previous learning experience), so that students can develop a preference inventory rubric to include musical elements.		
Generalization Connection(s):	Beliefs and values influence musical choices and preferences	
Teacher Resources:	http://www.artsassessment.org/road-map/instruments (Rubric tally sheet/creation tool) http://www.cde.state.co.us/coarts/statestandards#Music (Music appendices)	
Student Resources:	http://www.artsassessment.org/road-map/instruments (Rubric tally sheet/creation)	
Assessment:	Students will generate a rubric/checklist of aesthetic criteria guided by instructor to be used as a self-reflective and peer- assessment tool throughout the performances during this unit. http://quizlet.com/92598/music-vocabulary-words-flash-cards/ (Flashcards of musical vocabulary) http://www.learner.org/workshops/hswriting/interactives/rubric/build.html (Online rubric creator)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may work from a recommended list of songs from the instructor Students may work in small groups (or partners) Students may use a list of examples of musical criteria
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	http://nces.ed.gov/NCESKIDS/createagraph/default.aspx (Student-friendly graph creator)	Students may track data from multiple students on preference inventory to determine class-wide trends
Critical Content:	• Different sets of criteria for evaluating music aesthetically and making music choices	
Key Skills:	• Defend their music choices based on cultural or personal values and beliefs, orally or in writing • Write about music to communicate with a wider audience and for the purpose of self-reflection	
Critical Language:	Form (ABA, verse/refrain, rondo, etc.), tone, harmony, instrumentation, melody, dynamics, articulation, rhythm, timbre, balance, blend, bowing, vowel colors	

Learning Experience # 3		
The teacher may use listening and video examples of music in a variety of authentic cultural setting so students can articulate knowledge of the performance practices specific to style/genre/era.		
Generalization Connection(s):	Beliefs and values influence musical choices and preferences Observation of musical performances helps to improve musical technique	
Teacher Resources:	http://www.colorado.edu/music/ensembles/world-music (collegiate level ensemble genres)	
Student Resources:	N/A	
Assessment:	Students will listen to audio/video examples of different music genres to work together in small groups to use the previously created checklist/rubric to identify/categorize musical attributes within each piece.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	http://edhelper.com/teachers/graphic_organizers.htm (Graphic organizer examples)	Students may compare/contrast features of similar genres or styles from different cultures using visuals or graphic organizers Students may use visuals and aural examples set in particular cultural contexts
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may collaborate within their section to lead in a short presentation on a particular style or genre Students may experiment on their own instrument/voice aspects that define and contribute to specific performance practice
Critical Content:	• Different sets of criteria for evaluating music aesthetically and making music choices • How the process of music making promotes self-discovery both musically and personally	
Key Skills:	• Defend music choices based on cultural or personal values and beliefs, orally or in writing • Write about music to communicate with a wider audience and for the purpose of self-reflection • Define structural systems within music (pitch relationships and rhythm) in order to enhance our ability to perform	
Critical Language:	Observation, evaluation, and classification	

Learning Experience # 4	
Upon introducing printed (composed) repertoire (both traditional and cultural) to the ensemble, the teacher may use the previously created student checklist/rubric so that students can apply their ideas and organization to preferences across genres.	
Generalization Connection(s):	The process of preparing for a performance brings about change in perspective Beliefs and values influence musical choices and preferences Observation of musical performances helps to improve musical technique

Teacher Resources:	http://www.cde.state.co.us/coarts/statestandards#Music (Music appendices) http://www.artsassessment.org/road-map/instruments (Rubric creation tools)	
Student Resources:	Student designed rubric/checklist	
Assessment:	Students will collaborate in partner groups to fill out checklist/rubric on various musical elements within the introduced performance repertoire so students can begin to connect the selected elements from the checklist/rubric with evaluations/critiques of performances. Possible prompts could include:" What attributes do you see/hear in the piece we just read through?" (e.g. rhythmic syncopation in jazz, melodic sequence in a Baroque piece etc.). "What genre or era do you think this music fits within and why?"	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Critical Content:	• Different sets of criteria for evaluating music aesthetically and making music choices • How the process of music making promotes self-discovery both musically and personally • Notation systems communicate the elements of music for the purposes of • Interpretation	
Key Skills:	• Defend their music choices based on cultural or personal values and beliefs orally or in writing • Perform a variety of music individually and/or within an ensemble • Write about music to communicate with a wider audience and for the purpose of self-reflection	
Critical Language:	Tempo, rhythmic variance, meter, dynamics, articulation, ornamentation, swing, harmony, phrasing, texture, motion, critical statements and evidence, etc.	

Learning Experience # 5

The teacher may allow students to experiment with creative concepts by applying alternative dynamic contrasts, articulations, tone coloring, vowel shapes, ornamentations, phrasing that vary from the score so that students can discover substitute applications to create a variety of aesthetic responses.

Generalization Connection(s):	The process of preparing for a performance brings about change in perspective Beliefs and values influence musical choices and preferences Observation of musical performances helps to improve musical technique
Teacher Resources:	http://www.playgroundensemble.org/listen.php (The Playground Ensemble New Music Group, local Colorado artists with a variety of audio examples of new music compositions) http://en.wikipedia.org/wiki/Sampling_(music)#Recordings_and_popular_examples (Listing of popular music samples)

Student Resources:	N/A	
Assessment:	Students will experiment by varying musical elements (such as a mash up or sample music) to identify how to experiment with sections of music. Teachers will use an observation checklist and/or rubric to notate student choices and reflections. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (modifiable checklist resource)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may focus on non-verbal, musical expression inherent in personal choices on their individual instrument or voice
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may collaboratively group together to improvise, arrange, and create music together (ensemble approach vs. solo approach)
Critical Content:	• Notation systems and/or text communicate the elements of music for the purpose of interpretation • Various notation systems for understanding the nature of different kinds of music.	
Key Skills:	• Write, improvise, and arrange music to suit the interests of the individual performer or ensemble • Perform a variety of music individually and with an ensemble • Define structural systems within music in order to enhance our ability to perform	
Critical Language:	Interpret, improvise, arrange, express	

Learning Experience # 6	
The teacher may model for the students how to write program notes so that students can understand how program notes provide essential context for the audience to enhance the concert experience.	
Generalization Connection(s):	The process of preparing for a performance brings about change in perspective Beliefs and values influence musical choices and preferences
Teacher Resources:	Collegiate and professional concert program samples to share with students http://pblchecklist.4teachers.org/index.shtml (Project Based Learning Checklist examples for various grade levels) http://www.colorado.edu/music/ensembles/world-music (Variety of program notes from different types of ensembles. See CU's website for ideas of ensemble types)
Student Resources:	Collegiate and professional concert program samples to model program notes
Assessment:	Students will develop a program to include program notes and other criteria set by the instructor.

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.colorado.edu/music/ensembles/world-music Variety of program notes from different types of ensembles. See CU's website for ideas of ensemble types	Students may form collaborative student groups to focus on one song together in writing program notes through sharing experiences within assigned or self-selected groupings
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may expand program notes to include multi-media presentation (PPT) during concert to full impact intended audience response
Critical Content:	• Different sets of criteria for evaluating music based on perspective. • Process of music making promotes self-discovery musically and personally	
Key Skills:	• Write about music to communicate with a wider audience and for the purpose of self-reflection. • Defend musical choices based on cultural or personal values and beliefs	
Critical Language:	Historical, cultural, theoretical, expressive confidence	

Learning Experience # 7	

The teacher may assist in developing an audience aesthetic feedback form so that students can consider the kinds of information/data they might collect in order to enhance an ensemble's growth and progress.		
Generalization Connection(s):	The process of preparing for a performance brings about change in perspective Beliefs and values influence musical choices and preferences	
Teacher Resources:	http://www.sonoma.edu/users/s/swijtink/teaching/philosophy_101/paper1/listemotions.htm (List of emotions)	
Student Resources:	http://www.sonoma.edu/users/s/swijtink/teaching/philosophy_101/paper1/listemotions.htm (List of emotions)	
Assessment:	Students will design an aesthetic response survey to be handed out to audience in the program aligning emotions to song responses. For example: "Please circle the emotion that best suits your reaction to each song below." Students will create emotion template. And/or: Students will create a Poll Everywhere "live" poll to be used during the performance to gather data on audience emotional reactions through cell phones. http://www.polleverywhere.com/ (Create a poll/survey)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work together to discuss emotions evoked in each piece to included cause and effect.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

Critical Content:	• Different sets of criteria for evaluating music aesthetically and making music choices • How the process of music making promotes self-discovery both musically and personally
Key Skills:	• Define structural and aesthetic systems within music in order to enhance ability to perform • Defend their music choices based on cultural or personal values and beliefs, orally or in writing
Critical Language:	Aesthetic response, audience feedback, notational systems, express, emotion

Learning Experience # 8		
The teacher may conduct and video record a concert so that students can begin exploring the ways in which evaluation of (past) performance can enhance an ensemble's growth and progress.		
Generalization Connection(s):	Observation of musical performances helps to improve musical technique	
Teacher Resources:	*Performance Assessment and Reflection in Choral Ensembles*-Wendy Barden - Neil A Kjos Music Co http://www2.chsaa.org/activities/music/pdf/Forms/LG_Adjudicator_Rating_Forms.pdf (CHASAA adjudication forms) http://www.artsassessment.org/road-map/instruments (Rubric creation tools)	
Student Resources:	Allow students the opportunity to view CHSAA rubric: http://www2.chsaa.org/activities/music/pdf/Forms/LG_Adjudicator_Rating_Forms.pdf (CHASAA adjudication forms)	
Assessment:	Students will demonstrate ability to perform repertoire as directed. Performance assessment rubric. See Colorado High School Activities Association Large Group score sheet at this link: Students and teacher will evaluate performance. http://www2.chsaa.org/activities/music/pdf/Forms/LG_Adjudicator_Rating_Forms.pdf (CHASAA adjudication forms)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process) N/A	**Expression** (Products and/or Performance) N/A
Extensions for depth and complexity:	**Access** (Resources and/or Process) N/A	**Expression** (Products and/or Performance) N/A
Critical Content:	• Notation systems communicate the elements of music for the purposes of interpretation • Various notation systems for understanding the nature of different kinds of music	
Key Skills:	• Perform a variety of music with an ensemble • Demonstrate practice habits that improve ensemble performance	
Critical Language:	Aesthetic valuing, likes, dislikes, performance practices, art in-action	

Learning Experience # 9

(Post-Performance Task)The teacher may facilitate evaluation of audience survey and student performance so that students can analyze, synthesize and explain how the performance preparation process influenced their personal musical preference and perspective.

Generalization Connection(s):	The process of preparing for a performance brings about change in perspective Beliefs and values influence musical choices and preferences Observation of musical performances helps to improve musical technique
Teacher Resources:	Projector and sound equipment to help with student presentations, results of parent survey
Student Resources:	www.classtools.net?FB/home-page (Results from audience survey to incorporate into presentations)
Assessment:	As an ensemble, students will decide on an performance evaluation format to synthesize and summarize the success for their success of their performance that may include one or more of the following: • Discussions • Individual presentations • Small group presentations • Powerpoint • Mulit-media • Fakebook (www.classtools.net/FB/home-page) • Written Critiques • Compare/ Contrast • Debate

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may use a variety of media and modes to present results Students have the opportunity to collaborate in sections or small groups

Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A

Critical Content:	• How the process of music making promotes self-discovery both musically and personally • Different sets of criteria for evaluating music aesthetically and making music choices
Key Skills:	• Define structural systems within music in order to enhance our ability to perform • Defend their music choices based on cultural or personal values and beliefs, orally or in writing • Write about music to communicate with a wider audience and for the purpose of self-reflection
Critical Language:	Aesthetic valuing, likes, dislikes, performance practices, criteria, structural systems