

Unit Title: Got Rhythm?

Performance Pathway

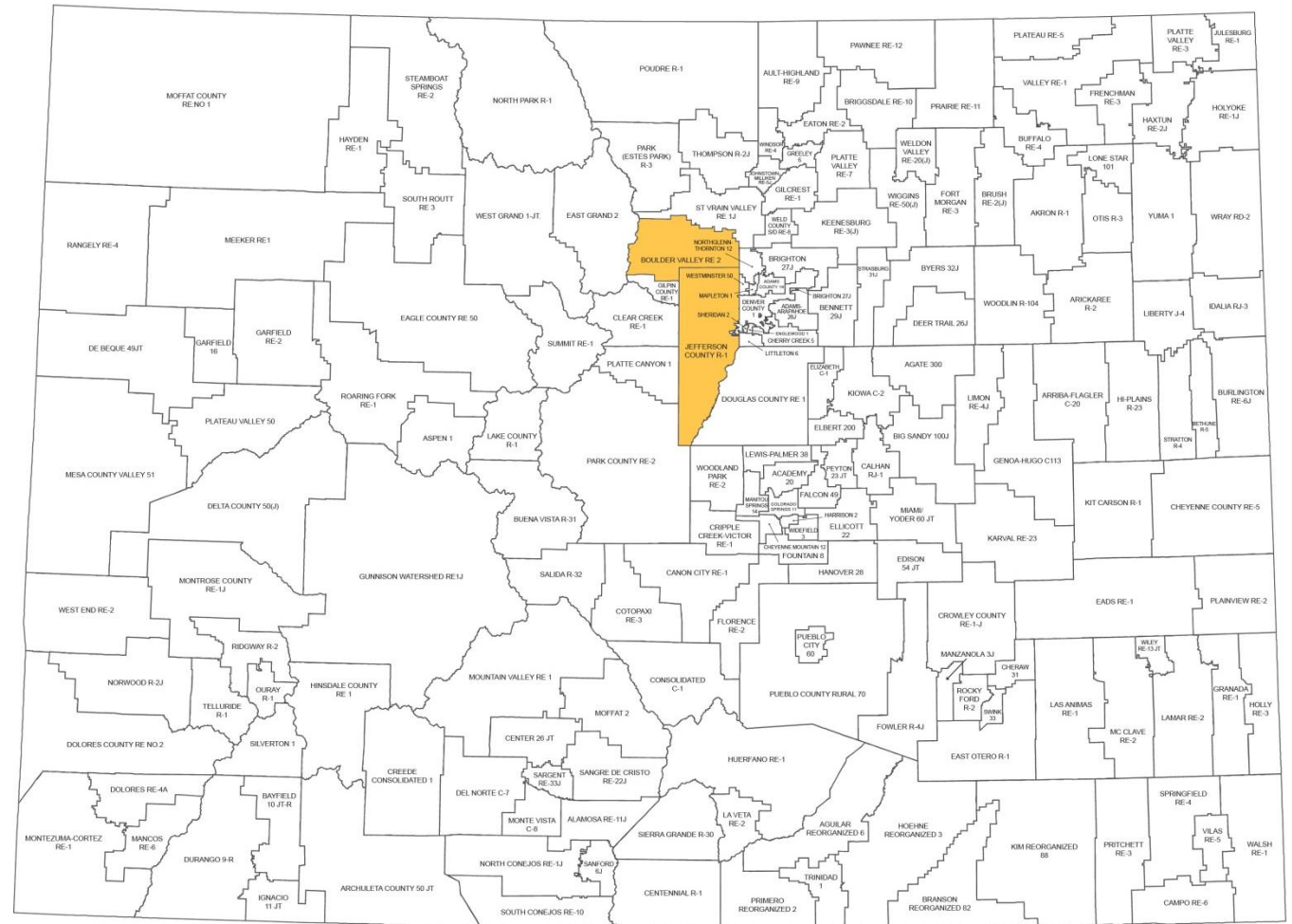
INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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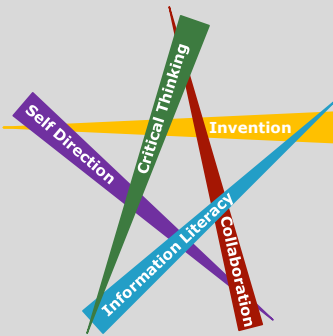


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music	Grade Level	8 th Grade
Course Name/Course Code	Performance		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Expression of Music	1. Perform music in four or more parts accurately and expressively at a minimal level of 2 to 3 on the difficulty rating scale	MU09-GR.8-S.1-GLE.1	
	2. Perform music accurately and expressively at the minimal level of 1 to 2 on the difficulty rating scale at the first reading	MU09-GR.8-S.1-GLE.2	
	3. Demonstrate contrasting modalities through performance	MU09-GR.8-S.1-GLE.3	
2. Creation of Music	1. Create music using melodic and harmonic sequences	MU09-GR.8-S.2-GLE.1	
	2. Arrange a simple existing composition	MU09-GR.8-S.2-GLE.2	
	3. Improvise over simple harmonic progressions	MU09-GR.8-S.2-GLE.3	
3. Theory of Music	1. Transcription, and rhythmic demonstration of, multiple and changing meter signatures	MU09-GR.8-S.3-GLE.1	
	2. Notation of level 2 compositions	MU09-GR.8-S.3-GLE.2	
	3. Identification of musical elements in a level 2 composition or performance	MU09-GR.8-S.3-GLE.3	
4. Aesthetic Valuation of Music	1. Evaluation of musical performances and compositions using advanced criteria	MU09-GR.8-S.4-GLE.1	
	2. Articulation of music's role and cultural tradition in American history and society	MU09-GR.8-S.4-GLE.2	

Colorado 21st Century Skills



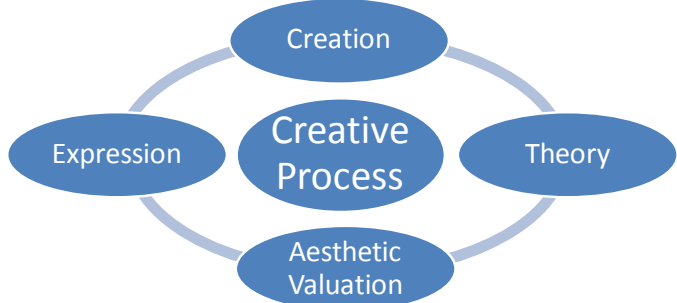
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



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
Got Rhythm?	Quarter	Instructor's Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Got Rhythm?		Length of Unit	Quarter
Focusing Lens(es)	Structure/Function	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.2 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2, MU09-GR.8-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does the use of musical elements help a listener identify a piece of music as a particular genre? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1,2) • What general criteria might be applied to music for all cultures and genres? • What happens to music over time? • Why is familiarity important to preference? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Style, Musical Elements (rhythm, timbre, form, pitch, dynamics, tempo), Musical Preference, Economics, Laws, Form, Time, Interaction			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Laws for publishing music create economic opportunities for developing musical styles. (MU09-GR.8-S.4-GLE.2)	What were the copyright laws of the early 20 th century? How did music publishing companies attract patrons in Tin Pan Alley?	How do publishing factors influence the development of musical styles?
Musical forms shape individual preference through appealing to expectations. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.2)	What was the main musical form of music from Tin Pan Alley? What is the difference between arranging and composing?	Why is verse-refrain from appealing to listeners?
The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2)	What is the performance practice of music of Tin Pan Alley?	How does performance practice influence a performer or an audience member? How has performance practice evolved in musical performance?
The use musical elements reinforce how listeners recognize the genre. (MU09-GR.8-S.3-GLE.3)	What are the musical characteristics of the music of Tin Pan Alley? What are the musical characteristics of popular music?	How does the interaction of musical characteristics help the listener to identify the genre?

Colorado Teacher-Authored Sample Instructional Unit

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<p>Possible Musical Examples: George Gershwin and Ira Gershwin, Stephen Foster, Scott Joplin, Hoagy Carmichael, Jerome Kern</p> <ul style="list-style-type: none"> • A set of criteria to determine if music is written in the Tin Pan Alley style (MU09-GR.8-S.4-GLE.1) • The names of significant composers of Tin Pan Alley, such as George Gershwin, Jerome Kern, and Cole Porter. (MU09-GR.8-S.4-GLE.2) • The time of and places of prominence for the style of Tin Pan Alley. (MU09-GR.8-S.4-GLE.2) • The musical elements and form that define the musical style of Tin Pan Alley. (MU09-GR.8-S.3-GLE.1,2,3) • The performance practice of music of Tin Pan Alley (MU09-GR.8-S.4-GLE.2) 	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles (MU09-GR.8-S.1-GLE.1) • Sight-read in different musical styles (MU09-GR.8-S.1-GLE.2) • Create an arrangement of existing compositions using different voices or instruments in a particular musical style. (MU09-GR.8-S.2-GLE.1,2) • Read music and demonstrate rhythms in the assigned music. (MU09-GR.8-S.3-GLE.2) • Identify the form of a composition. (MU09-GR.8-S.3-GLE.3)

<p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The timbre and form of the music of Tin Pan Alley created a unique opportunity for the music industry in the United States during the early 20th century.</i></p>
<p>Academic Vocabulary:</p>	<p>Copyright, publishers, composers, characteristics</p>
<p>Technical Vocabulary:</p>	<p>Timbre, verse-refrain form, sheet music, music industry</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit focuses on using music history sources to better understand the origin and influence of the music known as Tin Pan Alley. Across the duration of the unit, the students will engage in musical history research, performance, writing short program notes based on music history research, and reflect on the ways in which the time and place of a musical performance determines the interaction of performers and audiences. The unit culminates with a variety-show style musical performance and reflections on the historical accuracy of the Tin Pan Alley musical style.
Considerations:	As an 8 th grade unit, the historical sources utilized here are primarily music history sources about a specific era of musical style. There are extensions provided that would allow students to engage in more in-depth research about the era and societal impacts of the musical styles if time allows within the music classroom. This unit also provides an authentic way to integrate historical studies of this era of America’s past with the work in the music classroom. This integrated approach would also increase students’ opportunities to explore deeper a dynamic time in America’s past.
Unit Generalizations	
Key Generalization:	The time and place of a musical performance determines the interaction of performers and audiences
Supporting Generalizations:	The use musical elements reinforce how listeners recognize the genre
	Musical forms shape individual preference through appealing to expectations
	Laws for publishing music create economic opportunities for developing musical styles

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The time and place of a musical performance determines the interaction of performers and audiences.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a musical historian who has been asked by community leaders to create and present a program of music that highlights one chapter of America’s rich musical heritage. Owing to its audience-pleasing and interactive nature, you have decided to focus on the music of the early 20 th century, specifically the music of Tin Pan Alley. In addition to the musical performance, your presentation to the community will contextualize each piece of music historically. Program notes expanding on the context as well as era-appropriate forms of movement will round out your variety-like performance.
Product/Evidence: (Expected product from students)	Students will perform a series of pieces of made popular through Tin Pan Alley. Each piece will include verbal descriptions and program notes. Movement traditional to the period will be included, as appropriate. Students will evaluate and provide feedback of their performance from a recording (video and/or audio) and evaluate the program notes for thoroughness and accuracy.
Differentiation: (Multiple modes for student expression)	Students may use a variety of evaluation/program note formats such as: <ul style="list-style-type: none"> • Individual presentations and performance • Small group presentations and performance • Fakebook (www.classtools.net/FB/home-page) • Written Critiques - https://louisville.edu/writingcenter/resources-for-writers/handouts/types-of-writing • Compare/ Contrast - http://www.pinterest.com/search/pins/?q=compare%20contrast%20graphic%20organizers&rs=rs • Debate - http://www.howtothings.com/how-to-organize-a-debate

Colorado Teacher-Authored Sample Instructional Unit

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>The Tin Pan Alley Song Encyclopedia</i> – Thomas S. Hischack <i>Tin Pan Alley: An Encyclopedia of the Golden Age of American Song</i> – David A. Jasen <i>The Lyric Book: Complete Lyrics for Over 1000 Songs from Tin Pan Alley to Today</i> – Hal Leonard Corp. <i>The American Musical Theatre Song Encyclopedia</i> – Thomas S. Hischack <i>The American Songbook: The Singers, the Songwriters, and the Songs</i> – Ken Bloom <i>Listening to Classic American Popular Songs</i> – Allen Forte <i>Tin Pan Alley, A Chronicle of American Music</i> – Isaac Goldberg <i>The Way to Tin Pan Alley: American Popular Song, 1866–1910</i> – Nicholas Tawa <i>American Popular Song: The Great Innovators, 1900–1950</i> – Alec Wilder <i>The NPR Curious Listener's Guide to Popular Standards</i>- Max Morath</p>	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Work/think like a musician-Singing and/or Playing Instruments	Teacher Resources:	www.Emusictheory.com , www.gmajormusictheory.org , (Music theory websites) www.teoria.comhttp://www.ibomusicalvoyage.com/assessments--rubrics.html (Music Rubric resources for Middle and High school)
			Student Resources:	Theory web sites: www.Emusictheory.com , www.gmajormusictheory.org , www.teoria.com
	Skills:	Singing and/or playing instruments The capability to read and perform printed music	Assessment:	Using appropriate technique, students will be able to sing or play an instrument at a developmentally appropriate level. 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 www.teoria.comhttp://www.ibomusicalvoyage.com/assessments--rubrics.html (Music Rubric resources for Middle and High school)
2.	Description:	Think like a musician- Developing musical literacy and using musical vocabulary	Teacher Resources:	Methods Books Sight Reading Books http://www.infovisual.info/04/pano_en.html (Music Visual Dictionary) http://www.teoria.com/tutorials/reading/ (Online music reading tutorial) http://readsheetmusic.info/readingmusic.shtml (The basics of reading music by The Music Machine)
			Student Resources:	http://www.infovisual.info/04/pano_en.html (Music Visual Dictionary) http://www.teoria.com/tutorials/reading/ (Online music reading tutorial) http://readsheetmusic.info/readingmusic.shtml (The basics of reading music by The Music Machine)

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	Skills:	Identify and use concepts such as pitch, rhythm, form, dynamics, and tempo	Assessment:	Students will be able to identify aurally and describe verbally the concepts of pitch, rhythm, form, dynamics, and tempo. Students will add notes to a musician’s journal throughout the unit of study to document understanding.
3.	Description:	Think like a musician-Critiquing a musical performance	Teacher Resources:	http://www.coloradopl.org/assessment/assessments/critique-planner-critics-corner-0 (Performance assessment about critique) http://cnx.org/content/m43427/latest/ (Site offering steps for constructive criticism in music) https://ims.ode.state.oh.us/ODE/IMS/Lessons/Content/CAM_LP_S03_BA_L11_I02_01.pdf (Lesson plan for writing music critiques)
			Student Resources:	http://www.iup.edu/honors/page.aspx?id=27011 (Site for students in how to write a music critique) http://www.myfoa.org/docs/mentoring/lessonplans/46GraphicOrganizers.pdf (Set of graphic organizers to organize a written critique)
	Skills:	Provide appropriate constructive criticism of a performance	Assessment:	Students will be able to offer appropriate constructive critique on how to improve, change, or modify the performance. Students will add observations to a musician’s journal.

Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience # 1	
The teacher may introduce Tin Pan Alley as a historical part of American music so that students can understand some origins of popular music, including the characteristics of the Tin Pan Alley genre.	
Generalization Connection(s):	The use musical elements reinforce how listeners recognize the genre The time and place of a musical performance determines the interaction of performers and audiences Laws for publishing music create economic opportunities for developing musical styles
Teacher Resources:	<i>The Tin Pan Alley Song Encyclopedia</i> – Thomas S. Hischack <i>Tin Pan Alley, A Chronicle of American Music</i> – Isaac Goldberg http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music) http://www.teachtc.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf (Resource for creating interactive student notebooks)
Student Resources:	Musician’s Journal http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm (Ideas for reflective journaling)

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Assessment:	<p>Students will construct journal entries to explain the importance of the music of Tin Pan Alley and identify aurally and explain the characteristics of the genre</p> <p>Journals allow for demonstration through learning that elicits depth and complexity due to the organic nature of the format.</p> <p>Teachers may wish to provide students with a template (e.g., a T-chart and/or bubble map template) to help students organize their thoughts on the characteristics of the genre.</p> <p>http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart graphic organizer)</p> <p>http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/BubbleMap.pdf (Cluster thinking map)</p>	
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)
	<p>http://www.youtube.com/watch?v=SADY_nqKeA0 (You Tube Video on the importance of the music of Tin Pan Alley)</p> <p>http://www.youtube.com/watch?v=udd4-9oQChc (You Tube Video on Tin Pan Alley times-songs, stories, poems and other resources about the era)</p>	<p>Students may work alone, with a partner, or in a small group to complete graphic organizers</p> <p>Students may focus on a particular aspect of genre</p>
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>https://sites.google.com/a/judgememorial.com/dianna-pugh-jmchs/1920-s-webquest-u-s (1920's Webquest)</p> <p>https://msnorris.wikispaces.com/1920s+Webquest (1920's Webquest)</p> <p>http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)</p>	<p>Students may research other important historical events happening in and around the time of Tin Pan Alley</p> <p>Students may consider other American styles evolving at the same time (jazz)</p> <p>Students may provide a poster presentation on information researched</p>
Critical Content:	<ul style="list-style-type: none"> • A set of criteria to determine if a piece of music was written in the Tin Pan Alley style • The names of significant composers of Tin Pan Alley • The time and place of prominence for the style of Tin Pan Alley • The musical elements and form that define the musical style of Tin Pan Alley • The performance practice of music of Tin Pan Alley 	
Key Skills:	<ul style="list-style-type: none"> • Identify the form of a composition • Sing or play an instrument in different musical styles • Sight-read in different musical styles 	
Critical Language:	Composers, characteristics, music industry, pitch, rhythm, form, dynamics, tempo, influence, era, style, genre	

Learning Experience # 2	
<p>The teacher may provide era-relevant materials (books, recordings, and lyrics,) so that students can begin building a list of an historically accurate and appropriate (possible) repertoire for music of the Tin Pan Alley genre.</p>	
Generalization Connection(s):	<p>The time and place of a musical performance determines the interaction of performers and audiences</p> <p>The use musical elements reinforce how listeners recognize the genre</p> <p>Musical forms shape individual preference through appealing to expectations</p>

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<p>Teacher Resources:</p>	<p><i>The Tin Pan Alley Song Encyclopedia</i> – Thomas S. Hischack <i>Tin Pan Alley: An Encyclopedia of the Golden Age of American Song</i> – David A. Jasen <i>The Lyric Book: Complete Lyrics for Over 1000 Songs from Tin Pan Alley to Today</i> – Hal Leonard Corp. <i>The American Musical Theatre Song Encyclopedia</i> – Thomas S. Hischack <i>The American Songbook: The Singers, the Songwriters, and the Songs</i> – Ken Bloom <i>Listening to Classic American Popular Songs</i> – Allen Forte <i>Tin Pan Alley, A Chronicle of American Music</i> – Isaac Goldberg <i>The Way to Tin Pan Alley: American Popular Song, 1866–1910</i> – Nicholas Tawa <i>American Popular Song: The Great Innovators, 1900–1950</i> – Alec Wilder <i>The NPR Curious Listener's Guide to Popular Standards</i>- Max Morath http://www.pbs.org/wnet/americanmasters/episodes/women-of-tin-pan-alley/about-the-women-of-tin-pan-alley/720/ (Specific information about women in the Tin Pan Alley era) http://www.teachtci.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf (Resource for creating interactive student notebooks)</p>	
<p>Student Resources:</p>	<p>Musician’s Journal http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm (Ideas for reflective journaling)</p>	
<p>Assessment:</p>	<p>Students will determine and defend a list of repertoire from the Tin Pan Alley tradition to be considered for performance. Students will document repertoire list in their musician’s journal. Teachers may wish to provide a template (e.g., a column or T-chart) to help students organize their list and the reasons for the inclusion of each piece of music. http://www.eduplace.com/graphicorganizer/pdf/4column.pdf (Four column graphic organizer) http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart graphic organizer)</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>http://www.youtube.com/watch?v=SADY_nqKeA0 (You Tube Video on the importance of the music of Tin Pan Alley) http://www.youtube.com/watch?v=udd4-9oQChc (You Tube Video on Tin Pan Alley times-songs, stories, poems and other resources about the era)</p>	<p>Expression (Products and/or Performance)</p> <p>Students may work alone, with a partner, or in a small group to complete their entries</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>http://iipdigital.usembassy.gov/st/english/publication/2008/08/20080812220231eaifas0.6204035.html#axzz2v0zvo3Ry (Article excerpt that outlines the musical form used in Tin Pan Alley songs)</p>	<p>Expression (Products and/or Performance)</p> <p>Students may create arrangements of particular Tin Pan Alley songs to be considered for performance Students may create an original song in the Tin Pan Alley style to be considered for performance</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • A set of criteria to determine if a piece of music was written in the Tin Pan Alley style • The names of significant composers of Tin Pan Alley • The time and place of prominence for the style of Tin Pan Alley • The musical elements and form that define the musical style of Tin Pan Alley • The performance practice of music of Tin Pan Alley 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles • Sight-read in different musical styles • Create an arrangement of existing compositions using different voices or instruments in a particular musical style
Critical Language:	Composers, characteristics, pitch, rhythm, form, dynamics, tempo, copyright, publishers, original music, musical “standards”, style, repertoire

Learning Experience # 3

The teacher may provide music (recordings, notation, arrangements, etc) of (student) selected Tin Pan Alley repertoire so that student can begin understanding through performance the unique melodic and rhythmic components of this musical genre.

Generalization Connection(s):	<p>The time and place of a musical performance determines the interaction of performers and audiences</p> <p>The use musical elements reinforce how listeners recognize the genre</p> <p>Musical forms shape individual preference through appealing to expectations</p>
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Teacher Resources:	<p>Purchased compositions of selected Tin Pan Alley repertoire</p> <p>Teacher created arrangement of Tin Pan Alley repertoire</p> <p>Student created arrangement of Tin Pan Alley repertoire</p> <p>http://www.nps.gov/edis/photosmultimedia/popular-songs-and-tin-pan-alley.htm (List of popular Tin Pan Alley Songs)</p> <p>http://www.teachtci.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf (Resource for creating interactive student notebooks)</p>
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Student Resources:	<p>Musician’s Journal</p> <p>http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm (Ideas for reflective journaling)</p>
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Assessment:	Students will perform selected Tin Pan Alley repertoire. http://www.ibomusicalvoyage.com/assessments--rubrics.html (IOB website with a collection of middle and high school rubrics and observation tools)
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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 alter repertoire as matched with musical ability

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

Critical Content:	<ul style="list-style-type: none"> • A set of criteria to determine if a piece of music was written in the Tin Pan Alley style • The names of significant composers of Tin Pan Alley • The musical elements and form that define the musical style of Tin Pan Alley • The performance practice of music of Tin Pan Alley
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Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles • Sight-read in different musical styles • Create an arrangement of existing compositions using different voices or instruments in a particular musical style • Read music and demonstrate rhythms in the assigned music • Identify the form of a composition
Critical Language:	Composers, characteristics, pitch, rhythm, form, dynamics, tempo, timbre, sheet music, copyright, publishers, original music, musical “standards”, style, repertoire, arrangement

Learning Experience # 4		
The teacher may provide examples of program notes so that the students can begin analyzing their nature and purpose in relation to enhancing a musical performance given either verbally, written, or both.		
Generalization Connection(s):	<p>The time and place of a musical performance determines the interaction of performers and audiences</p> <p>The use musical elements reinforce how listeners recognize the genre</p> <p>Laws for publishing music create economic opportunities for developing musical styles</p>	
Teacher Resources:	<p>http://facstaff.uww.edu/allsenj/MSO/NOTES/WritingNotes.htm (Writing Program Notes)</p> <p>Rubric for the criteria for the program notes</p> <p>http://pblchecklist.4teachers.org/index.shtml (Project Based Learning Checklist examples for various grade levels)</p> <p>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)</p> <p><i>Writing about music : an introductory guide</i> - Richard J. Wingell</p>	
Student Resources:	<p>Writing Program Notes: http://facstaff.uww.edu/allsenj/MSO/NOTES/WritingNotes.htm</p> <p>Musician’s Journal</p> <p>http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm (Ideas for reflective journaling)</p>	
Assessment:	<p>Students will use selected repertoire to draft a program note for one selection that meets the criteria provided by the teacher.</p> <p>Students will add drafts and final program notes reflections to musician’s journal.</p> <p>http://sgamusic.edublogs.org/courses/mufy-music/program-notes-template/ (Modifiable program notes template)</p>	
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)
	<p>Students may be provided with a partially completed example (e.g., with note-sentence stems)</p> <p>http://libguides.gettysburg.edu/content.php?pid=14182&sid=810744 (Guide for program notes)</p> <p>http://sgamusic.edublogs.org/courses/mufy-music/program-notes-template/ (Modifiable program notes template)</p>	Students may complete specific templates

Colorado Teacher-Authored Sample Instructional Unit

Extensions for depth and complexity:	Access (Resources and/or Process) http://sgamusic.edublogs.org/courses/mufy-music/program-notes-template/ (Modifiable program notes template) http://www.youtube.com/watch?v=X9NNV2HiWNA (You Tube video on “How to Make a Mutli-media Presentation in Minutes”) http://www.freetech4teachers.com/2013/06/create-multimedia-presentations-quizzes.html (Tips on making multi-media presentations/quizzes etc. using Edmodo)	Expression (Products and/or Performance) Students may choose to provide more depth than a program note (more like a short paper) on the chosen selection Student may create a multi-media presentation in addition to the program note
Critical Content:	<ul style="list-style-type: none"> • A set of criteria to determine if a piece of music was written in the Tin Pan Alley style • The names of significant composers of Tin Pan Alley • The time of and places of prominence for the style of Tin Pan Alley • The musical elements and form that define the musical style of Tin Pan Alley • The performance practice of music of Tin Pan Alley 	
Key Skills:	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles • Identify the form of a composition 	
Critical Language:	Composers, characteristics, pitch, rhythm, form, dynamics, tempo, timbre, sheet music, program notes, biographical data	

Learning Experience # 5		
<p>The teacher may bring in resources that highlight movement related to Tin Pan Alley music/performance (e.g., a professional dance associated with TPA or videos of concerts) so that the students could identify particular movement ideas (kinesthetic response) that would be appropriate to the Tin Pan Alley repertoire.</p>		
Generalization Connection(s):	The time and place of a musical performance determines the interaction of performers and audiences The use musical elements reinforce how listeners recognize the genre	
Teacher Resources:	http://www.youtube.com/watch?v=jTR6xBeC2xA (You Tube video of dance routine from the Tin Pan Alley era) http://www.youtube.com/watch?v=RgcJyZA-rrE (You Tube video of dance routine from the Tin Pan Alley era) http://www.youtube.com/watch?v=psch9N4PmO4 (You Tube video of dance routine from the Tin Pan Alley era)	
Student Resources:	N/A	
Assessment:	Students will demonstrate appropriate dance movements (Kinesthetic response) for music of the Tin Pan Alley genre. http://www.ibomusicalvoyage.com/assessments--rubrics.html (IOB website with a collection of middle and high school rubrics and observation tools)	
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) Students may serve as note takers during movement learning process

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> The musical elements and form that define the musical style of Tin Pan Alley The performance practice of music of Tin Pan Alley 	
Key Skills:	<ul style="list-style-type: none"> Identify the form of a composition 	
Critical Language:	pitch, rhythm, form, dynamics, tempo	

Learning Experience # 6		
The teacher may provide a format to evaluate the organization of a musical program so that students can consider the importance of song/piece progression in a successful performance organize music into a program order and the narrative necessary to provide a concert of music of this genre.		
Generalization Connection(s):	The time and place of a musical performance determines the interaction of performers and audiences The use musical elements reinforce how listeners recognize the genre Musical forms shape individual preference through appealing to expectations	
Teacher Resources:	Hard copy means to capture ideas provided by the students List of repertoire to be performed http://playbill.com/ (Example of a Playbill for ideas on program notes)	
Student Resources:	Musician's Journal http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm (Ideas for reflective journaling)	
Assessment:	Students will determine a program order (including the narrative) for the performance of music from Tin Pan Alley. Students will journal results of program planning. http://www.teachtci.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf (Resource for creating interactive student notebooks)	
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 draft a list or diagram as a shorter version of program notes
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may design a program flyer that will be distributed at the concert Students may design a pre-performance multi-media presentation

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Critical Content:	<ul style="list-style-type: none"> • The names of significant composers of Tin Pan Alley • The time of and places of prominence for the style of Tin Pan Alley • The musical elements and form that define the musical style of Tin Pan Alley • The performance practice of music of Tin Pan Alley
Key Skills:	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles
Critical Language:	Composers, characteristics, pitch, rhythm, form, dynamics, tempo, timbre, program, order

Learning Experience # 7

The teacher may provide an example of a performance-evaluation rubric so that the students can develop authentic ways to evaluate and critique in order to make informed decisions around performance improvement.

Generalization Connection(s):	The time and place of a musical performance determines the interaction of performers and audiences The use musical elements reinforce how listeners recognize the genre Musical forms shape individual preference through appealing to expectations	
Teacher Resources:	http://www.ibomusicalvoyage.com/assessments--rubrics.html (Music rubric resources for Middle and High school)	
Student Resources:	Musician’s Journal http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm (Ideas for reflective journaling)	
Assessment:	Students will complete a performance rubric to evaluate their dress rehearsal and determine if there are any changes or modifications to be done for the performance. Students will journal elements that went well and need refinement. http://www.teachtci.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf (Resource for creating interactive student notebooks)	
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 express critique verbally or in written form
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may develop their own performance rubric
Critical Content:	<ul style="list-style-type: none"> • The performance practice of music of Tin Pan Alley 	
Key Skills:	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles 	
Critical Language:	Critique, program, evaluation	

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Learning Experience # 8		
The teacher may present a recording of an in-class performance so that students can develop their abilities to use identified criteria (e.g., their student-created performance rubric) to evaluate, edit, augment, and improve performance.		
Generalization Connection(s):	The time and place of a musical performance determines the interaction of performers and audiences Musical forms shape individual preference through appealing to expectations	
Teacher Resources:	http://www.ibomusicalvoyage.com/assessments--rubrics.html (Music rubric resources for Middle and High school)	
Student Resources:	N/A	
Assessment:	Students will complete a performance of the music of Tin Pan Alley for the school community.	
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 include movement as a performance medium for particular selections
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Soloists may perform music of Tin Pan Alley Small groups may perform music of Tin Pan Alley
Critical Content:	<ul style="list-style-type: none"> The performance practice of music of Tin Pan Alley 	
Key Skills:	<ul style="list-style-type: none"> Sing or play an instrument in different musical styles 	
Critical Language:	Perform, program, order	

Learning Experience # 9		
(Post Performance Task)The teacher may provide the video/audio recording of a final performance so that the students can develop further their abilities to evaluate and critique and consider how these processes can inform musicians’ artistic development/progression.		
Generalization Connection(s):	The time and place of a musical performance determines the interaction of performers and audiences The use musical elements reinforce how listeners recognize the genre Musical forms shape individual preference through appealing to expectations	
Teacher Resources:	Video recording of final performance http://www.ibomusicalvoyage.com/assessments--rubrics.html (Music rubric resources for Middle and High school)	
Student Resources:	Musician’s Journal http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm (Ideas for reflective journaling)	

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Assessment:	Students will evaluate and critique the final performance based on the performance rubric and offer constructive criticism for future performances. Students will journal reflections of the results of the critique. http://www.teachtci.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf (Resource for creating interactive student notebooks)	
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 express critique verbally or in written form
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • The performance practice of music of Tin Pan Alley 	
Key Skills:	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles 	
Critical Language:	Critique, program, evaluation, constructive criticism	