**The Connecticut Arts Standards Model District Curriculum Documents**

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INTRODUCTION

**Project Overview**

On October 5, 2016, Connecticut adopted the National Core Arts Standards and the  [*Position Statement on the Implementation of the Connecticut Arts Standards*](http://www.sde.ct.gov/sde/lib/sde/pdf/board/ArtsStandards.pdf)*.* The Connecticut State Department of Education (CSDE) organized a steering committee of arts educators to assist in a statewide professional learning rollout initiative. This steering committee, called the Connecticut Arts Standards Team (CAST), designed and delivered professional learning through a variety of channels beginning in October 2016 and ending in June 2017.

The model resources found in the Connecticut Arts Standards Model District Curriculum Document were developed as part of the CAST professional learning rollout initiative to assist arts educators and administrators in understanding the instructional shifts of the Connecticut Arts Standards. Due to the condensed timeframe of the Model District Curriculum project, the Model District Curriculum Team produced documents that would equitably benefit the largest cross-section of Connecticut public school arts teachers. The team reviewed the number of arts teachers in each of the disciplines within Connecticut’s public schools as of November 2016 and found that the majority of arts teachers were concentrated in the disciplines of Music (2,139 teachers) and Visual Art (1,595 teachers). This is in comparison to teachers practicing in Dance (17 teachers), Theatre (56 teachers) and Film/ Media Arts (17 teachers). Therefore, the scope of these model documents covers documentation for Music and Visual Art.

**About the Model District Curriculum Project Team**

The Connecticut Arts Standards Model District Curriculum Documents was entirely created, written, and reviewed by a team of Connecticut music and visual arts educators. The team consisted of coaches, writers, and peer reviewers who were experienced educators in visual art and/or music. The team members taught in elementary, middle, high school, and/or college/university settings in part-time, full-time and retired capacities. Diversity was a factor in choosing school districts for this project. The districts and the team members represent a range of socioeconomic characteristics including median household income, education attainment of parents, family structure, poverty, home language, and gross district enrollment. For a complete list of the project team and participating model districts, see the acknowledgements page.

**The Writing Process**

The model districts were selected using a request for qualifications methodology. An attempt was made by the model district project team to create a body of model documents that are aligned and varied in each discipline. Whenever possible, model districts developed curriculum documents for “commonly taught” content areas or subjects. The documents span key elementary and middle school grade levels (K, 2, 5, 8,) and three high school proficiency levels (Proficient, Accomplished, and Advanced). Following the selection of model districts, the peer review team and curriculum coaches specified the curriculum documents to be written and developed templates and rubrics to guide the writing process. The model districts then wrote the documents over the course of six (6) four-hour curriculum writing coaching sessions. These sessions occurred from March 2017 through May 2017 and were held in schools and on local university campuses. Some districts provided both visual art and music curriculum writing teams for this project.

The model documents from **each district** include the following:

* **One or more units** written using a “backwards design” method to align with NCAS format;
* **One summative assessment** for each unit;
* **One “progress” Scope and Sequence chart** for each district to demonstrate the alignment of the units written for this project; and
* Optional accompanying instructional materials and formative assessments.

The model districts presented these completed documents at the [CT ARTS STANDARDS CONFERENCE](https://guidebook.com/guide/99102/) held in June 2017. The peer review team conducted an independent review of them using the peer review rubrics provided. Feedback from this review was incorporated into the final documents.

**Using the Connecticut Arts Standards Model District Curriculum Documents**

It should be noted that these documents are not intended to serve as State curricula for music and visual art. In Connecticut, curricula is under local control by each local board of education. The resources provided in this document are to be viewed as one model of instructional planning and curriculum development using the Connecticut Arts Standards. Additional suggestions for using these documents are as follows:

* *For Instruction*: New and experienced teachers alike can implement the model units and assessments directly. New teachers can teach with these to learn how to use the Connecticut Arts Standards in an arts classroom. Experienced teachers can teach with these to deepen their understanding of the Connecticut Arts Standards and the instructional shifts from the previous standards.
* *For Short Term Instructional Planning:* Teachers can use these model documents to help create original units and assessments. The [**Unit Template Guide/Glossary**](#Unit_Template_Guide) provides instruction for completing the [**Unit Template**](#Unit_Template). Also, Learning Objectives from a unit can be incorporated into a [**Summative Assessment Template**](#Assessment_Template) to create an aligned assessment. The [**Unit Template Rubric**](#Rubric_Unit) can be used to evaluate the quality of each unit.

*For Long Term Instructional Planning & Curriculum Design:* In addition to the tools and templates above, the [**Scope and Sequence Template**](#Scope_Template) can be used as a guide to create original Scope and Sequence charts that align content across key grade levels and proficiency levels, and to ensure that all four anchor standards are taught over time within the curriculum. The [**Scope and Sequence Rubric**](#Rubric_Scope) can be used to evaluate the quality of any completed Scope and Sequence.

**Navigating the documents**

The easiest way to navigate the documents is to use the hyperlinks embedded in the document, on the [CONTENTS](#TOC) page, and the tables in the beginning of each discipline’s section:

***-***[***A Guide to MODEL DISTRICT CURRICULUM DOCUMENTS - VISUAL ART***](#ART_TOC)

***-***[***A Guide to MODEL DISTRICT CURRICULUM DOCUMENTS - MUSIC***](#Music_Table)

**ALIGNMENT of CT ARTS STANDARDS**

**MODEL DISTRICT CURRICULUM DOCUMENTS**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Model Documents BY DISTRICT** | | | | | |
|  | Elementary  Gr. K-5 | Middle  Gr. 8 (unless otherwise indicated) | High School  Proficient | High School  Accomplished | High School  Advanced |
| **East Hartford Public Schools** |  | General Art Grade 7 |  |  |  |
|  | Band Grade 6-8 | Band  Music Technology | Band |  |
| **Glastonbury**  **Public Schools** | General Art  Grades 2 & 5 | General Art (Art-Smart)  Digital Art (Electronic Easel) | Drawing/Painting  Sculpture | Advanced Drawing | Advanced Portfolio:  Drawing |
| General Music  Grades 2 & 5 | Music Composition  Band Grade 6 | Chorus | Concert Choir | Concert Choir |
| **Consolidated School District of New Britain** | General Art  Grades 2 & 5 |  | Elements of Art |  |  |
| General Music  Grades 2 & 5 |  |  |  |  |
| **Danbury Public Schools** | General Music Grades 2 & 5  Gr 5 Band  Gr 5 Orchestra | Chorus  Band |  | Choir |  |
| **Brookfield**  **Public Schools** | General Music Grades K, 2 & 4 |  |  |  |  |
| **Middletown Public Schools** | General Art  Grade 5 | Sculpture  Digital Art Grade 7 | Photography |  |  |

**Model District Curriculum Documents**

Model Units & Instructional Resources-

Visual Art

**A Guide to CT ARTS STANDARDS MODEL DISTRICT CURRICULUM DOCUMENTS in VISUAL ART**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| ***documents by Grade/Proficiency Level*** | | | | | | |
| ***District*** | ***Area*** | ***Course*** | ***Grade*** *or*  ***Proficiency Level*** | ***Unit Title*** | ***Summative Assessment*** | ***Scope & Sequence*** |
| East Hartford  Public Schools | Middle | General Art | 7 | [My Inspired Style](#EH_My_Inspired) | [Summative Assessment](#EH_Assess_My_Inspired) | [Scope & Sequence Chart](#East_Hartford_Scope) |
| Glastonbury Public Schools | Elementary | General Art | 2 | [Monet - Master of Color: Value/Light and Shadow](#Glaston_Monet) | [Summative Assessment](#Glaston_Assess_Monet) | [Scope & Sequence Chart](#Glastonbury_Scope) |
| General Art | 5 | [Collaborative Design (Roles of Designer)](#Glaston_Collaborative) | [Summative Assessment](#Glaston_Assess_Collaborative) |
| Middle | Digital Art (Electronic Easel) | 8 | [Promoting Change in Our Environment](#Glaston_Promotingl) | [Summative Assessment](#Glaston_Assess_Promotingl) |
| General Art  (Art Smart) | 8 | [Personal Statement](#Glaston_Personal) | [Summative Assessment](#Glaston_Assess_Personal) |
| HS | Drawing/Painting | Proficient | [Color Theory & Media Exploration](#Glaston_Color_Theoryl) | [Summative Assessment](#Glaston_Assess_Color_Theoryl) |
| Sculpture | Proficient | [Purpose Shrine](#Glaston_Purpose) | [Summative Assessment](#Glaston_Assess_Purpose) |
| Advanced Drawing | Accomplished | [Expressive Exteriors : Mixed Media & Landscape](#Glaston_Expressive) | [Summative Assessment](#Glaston_Assess_Expressive) |
| Advanced Portfolio: Drawing | Advanced | [Identity Series Project](#Glaston_Identity) | [Summative Assessment](#Glaston_Assess_Identity) |
| Middletown Public Schools | Elementary | General Art | 5 | [Still Life as Symbolic Self-Portrait](#Middletown_Understanding) | [Summative Assessment](#Middletown_Assess_Understanding) | [Scope & Sequence Chart](#Middletown_Scope) |
| Middle | Digital Art | 7 | [Digital Collage using Photoshop](#Middletown_Digital) | [Summative Assessment](#Middletown_Assess_Digital) |
| Sculpture | 8 | [Ceramics: Symbolic Clay Box](#Middletown_Ceramics) | [Summative Assessment](#Middletown_Assess_Ceramics) |
| HS | Photography | Proficient | [DSLR Portraiture](#Middletown_DSLR) | [Summative Assessment](#Middletown_Assess_DSLRs) |
| Consolidated School District of New Britain | Elementary | General Art | 2 | [Symbolic Self Portrait](#NB_Symbolic)  [Using Color and Value](#NB_Symbolic) | [Summative Assessment](#NB_Assess_Symbolic) | [Scope & Sequence Chart](#New_Britain_Scope) |
| General Art | 5 | [Space and Form](#NB_Space) | [Summative Assessment](#NB_Assess_Space) |
| HS | Elements of Art | Proficient | [Value](#NB_Value) | [Summative Assessment](#NB_Assess_Value) |

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| |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  | | --- | --- | --- | | EAST HARTFORD PUBLIC SCHOOLS | | | | Unit Title: My Inspired Style | Subject: General Art | Grade Level/Course: Grade 7 | | | | | Brief Description of Unit:  Students will study four different styles of art (realism, surrealism, abstractionism, and impressionism) and will experiment with each style by creating mini works in each style. Students will brainstorm what inspires them in their personal lives and will make informed decisions about what style they believe will best convey their inspiration. Students will complete a process journal and develop their idea using thumbnail sketches and refining. They will then create a final work synthesizing their understanding of the style of their choice and their idea. The students will then write an artist statement by analyzing choice of style and personal subject-matter. | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design. | | **Responding:**  VA:Re8.1.7a Interpret art by analyzing art-making approaches, the characteristics of form and structure,  relevant contextual information, subject-matter and use of media to identify ideas and mood conveyed. | | | | | Enduring Understanding(s):    Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.  Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. | Essential Questions:  How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?  What methods and processes are considered when preparing artwork for presentation or preservation?  How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? | | | Unit Specific Enduring Understanding(s):  Artists and designers experiment with styles, structures, materials, concepts, media, and art-making approaches.  Artists, consider a variety of styles and methods when preparing and refining artwork for display. | Unit Specific Essential Questions:  How do artists and designers determine whether a particular style is effective in conveying their message? How do artists and designers learn from trial and error?  *Student Friendly:*  *How do you know if you chose the best style to communicate your message?*  *How do artists learn from experimentation?*  What methods and styles are considered when preparing artwork for presentation? What criteria are considered when selecting a style for presentation?  *Student Friendly:*  *What needs to be considered when deciding if a work of art is ready for presentation?* | | | Knowledge: Performance Standards  Persistence, Skills, Materials, Methods, Art, Design, Approaches, Works, ­characteristics, form, structure, information, subject matter, media, ideas, mood. | Skills: Performance Standards  Demonstrate, Develop, Create, Interpret, Analyze, Art-Making, Identify, Convey | | | Knowledge: Unit  Style  Abstractionism - Lines, Shapes, Color, Objective/Non-Objective, Medium  Realism – Value, Light Source, Texture, Observational Drawing, Space, Medium  Surrealism – Space, Shapes, Value, Light Source, Dreams, Medium  Impressionism – Texture, Rhythm, Landscape, Portrait, Still-Life, Color, Movement, Medium | Skills: Unit  Collage, Paint, Create, Analyze, Evaluate, Demonstrate, Develop, Draw, Imagine, Choose, Investigate, Show, Brainstorm, Present, Experiment, Defend | | | Learning Objectives:  Students will:   1. Experiment with multiple styles (Abstractionism, Realism, Surrealism, Impressionism) used to create works of art. 2. Demonstrate the ability to develop and convey a personal idea. 3. Persist in investigation of a variety of styles, methods, media and approaches. 4. Synthesize their understanding of a style/technique and their personal idea into a work of art. 5. Articulate their choice of style, purpose and personal inspiration. | | | | Learning Plan/Instructional Strategies & Activities  See following instructional plan. | | | | Resources:  Artwork for Unit introduction lesson: Three Musicians – Pablo Picasso, 1921(Abstractionism)The Orchestra of the Opera – Degas, 1870(Impressionism)La pensée visible – Renee Magritte, 1961(Surrealism)The Trumpeter – Norman Rockwell, 1950 (Realism) Artwork: Teacher should choose additional works of art for discussion about each style.  Video links for ‘Mini’ style lessons:  [Realism Video](https://www.youtube.com/watch?v=9AANb_XqRMg)  [Abstraction Video](https://www.youtube.com/watch?v=3kdzGAjG26s)  [Impressionism Video](https://www.youtube.com/watch?v=kuOonogw-TM)  [Surrealism Video](https://www.youtube.com/watch?v=y53-j_2Ad6s) | | Media & Materials:  Paper – 6”x 9” for all ‘Mini Task’ works of art.  Realism – Paper, Pencil, Colored Pencil, Objects for observational drawing  Abstractionism – Paper, Variety of materials (suggestions: construction paper, colored pencil, markers, magazines, book pages, etc.)  Impressionism - printouts or projection of a realistic landscape (painting or photograph), pencils and oil pastels  Surrealism – Magazine, glue, scissors | | Academic Vocabulary:  Style  Abstractionism - Lines, Shapes, Color, Objective/Non-Objective, Medium  Realism – Value, Light Source, Texture, Observational Drawing, Space, Medium  Surrealism – Space, Shapes, Value, Light Source, Dreams, Medium  Impressionism – Texture, Rhythm, Landscape, Portrait, Still-Life, Color, Movement, Medium | | | | Differentiation/Modification: Differentiation/Modifications will be made according to individual student(s) needs/challenges. | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:  Exit Slips will be administered at the end of each Style ‘Mini Task’.  Teacher formative checklist to inform student and teacher understanding of each style. | | | | Notes: | | |   East Hartford General Art Grade 7  Instructional Plan - MY INSPIRED STYLE Introduction to the unit Class discussion: Teacher led discussion  Students will look at the following works of art featuring a music theme in a variety of styles (abstractionism, realism, surrealism, impressionism).   * 1. Three Musicians – Pablo Picasso, 1921 (Abstractionism)   2. The Orchestra of the Opera – Degas, 1870 (Impressionism)   3. La Pensée Visible – Renee Magritte, 1961 (Surrealism)   4. The Trumpeter – Norman Rockwell, 1950 (Realism)  1. Realism (Mini Task)   Introduce students to realistic works of art. ([Realism Video](https://www.youtube.com/watch?v=9AANb_XqRMg))   * 1. Discuss the Elements of Art and how they relate to Realism.   2. Show students video about [Realism](https://www.youtube.com/watch?v=9AANb_XqRMg).   3. Select Realistic works of art to show your students.   4. Have students compare and contrast the works of art to identify common qualities and characteristics of a Realistic work of art. (Suggestions: Group Discussion Worksheet – see attached).   5. Give each student a small piece of paper (recommended 6”x9”), objects for observational drawing, pencil, and colored pencils. Ask each student to create a realistic drawing of their chosen object.   6. Exit Slip: How does an artist create Realism?   7. Formative checklist can be used to gauge student understanding.  1. Abstractionism (Mini Task)   Introduce students to various abstract works of art in a variety of media. Include works that are objective and non-objective.   1. Show students video about [Abstraction](https://www.youtube.com/watch?v=96hl5J47c3k). 2. Give each student a small piece of paper (recommended 6”x9”) and provide a variety of materials (construction paper, colored pencil, markers, magazines, book pages) and ask each student to create an abstract work of art 3. Exit Slip: How did this mini lesson help you understand Abstraction? 4. Formative checklist can be used to gauge student understanding. 5. Impressionism (Mini Task)   Introduce students to various impressionistic works of art.   * 1. Show students video about [Impressionism](https://www.youtube.com/watch?v=kuOonogw-TM).   2. Select Impressionistic works of art to show your students.   3. Have students compare works of Impressionistic art to identify common qualities and characteristics of this style of art (Suggestions: Group Discussion Worksheet – see attached).   4. Give each student a small piece of paper (recommended 6”x9”), printouts or projection of a realistic landscape (painting or photograph), pencils and oil pastels.   5. Have the students work from an existing realistic image, and recreate the image in an Impressionistic style.   6. Exit Slip: How did this mini lesson help you understand Impressionism?   7. Formative checklist can be used to gauge student understanding.  1. Surrealism (Mini Task)   Introduce students to various surrealistic works of art.   * 1. Show students video about [Surrealism](https://www.youtube.com/watch?v=wtPBOwE0Qn0) (link above).   2. Select Surrealistic works of art to show your students.   3. Have students compare works of Surrealistic art to identify common qualities and characteristics of this style of art (Suggestions: Group Discussion Worksheet – see attached).   4. Give each student a small piece of paper (recommended 6”x9”) and have them create a collage of magazine elements that is surrealistic, with a believable appearance but an impossible scenario.   5. Exit Slip: How did these mini lessons help you understand the differences between Surrealism from Realism?   6. Formative checklist can be used to gauge student understanding.  1. Summative Task   Introduce students to the Process Journal (included at the end of this Instructional Plan).   * 1. Review the summative rubric with the students prior to beginning the summative task.   2. Have the students read the introduction at the top of the Process Journal.   3. Students will create a work of art by choosing an inspiration, a style, and a medium. The process journal will help them organize their thoughts, plan and sketch.   4. The summative rubric aligns with each section of the process journal. You will see objectives written out at the top of each section.   5. Use the My Inspired Style Rubric to assess student work.   East Hartford General Art Grade 7  Small Group Discussion Questions  Names in Group \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_ Per.\_\_\_\_\_\_  In your small group use these questions as a guide about the art style that was just introduced to you.   1. Name two key points you know about the art style you just viewed. 2. What did you find most interesting about the art style that you just learned about? Why? 3. How do you think an artist might create a work of art in this style? 4. How does the art work make you feel? Why? 5. Do you feel this would be an art style that you would like to create? Explain.   East Hartford General Art Grade 7  PROCESS JOURNAL - MY INSPIRED STYLE  Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period\_\_\_\_\_  You will study four different styles of art: *realism, surrealism, abstractionism, and impressionism*. You will then experiment with each style by creating mini works of art in each style.  You will brainstorm what inspires you in your personal lives. Brainstorming will help you make a clear decision about what style best helps you convey your personal inspiration. You will use this process journal to create thumbnail sketches that you can refine to help you develop and organize your idea. You will then create a sketch of your final work of art that represents your understanding of the style and idea. After investigating methods and approaches of the various styles, you will prepare an artist statement by analyzing your choice of style and personal subject-matter.  What inspires you to get out of bed every day and why?  *Objective: Demonstrate the ability to develop and convey a personal idea.*   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Continued - East Hartford General Art Grade 7  PROCESS JOURNAL - MY INSPIRED STYLE  Thumbnail Sketches  *Objective: Persist in the investigation of methods and approaches*  Create thumbnail sketches to explore an idea combined with a style of your choice.   |  |  | | --- | --- | |  |  | |  |  | |  |  |   Continued - East Hartford General Art Grade 7  PROCESS JOURNAL - MY INSPIRED STYLE  Sketching out my final project  *Objective: Synthesize their understanding of style/technique and their personal idea into a work of art.*  In the box below, sketch out how you would like to create your composition.  What medium will you use? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  What art style are you going to use? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Continued - East Hartford General Art Grade 7  PROCESS JOURNAL - MY INSPIRED STYLE  Developing “My Artist Statement”  *Objective:* *Articulate their choice of style, purpose and personal inspiration*  Answer the questions below to help you develop your artist statement.   1. What inspired you and what was your purpose to create this work of art?   **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   1. What makes your art unique? **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   1. What art style did you use?   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. What tools and materials did you use? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. What does your art mean to you? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. What do you want the viewer to understand about your work? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  On the next page, take all your answers above to make a short paragraph for your artist statement.  Continued - East Hartford General Art Grade 7  PROCESS JOURNAL - MY INSPIRED STYLE  Artist Statement  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Artist signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_    East Hartford General Art Grade 7  Exit Slip  Exit Slip - Realism  How does an artist create Realism?  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  Exit Slip - Abstraction  How did this mini lesson help you understand Abstraction?  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  Exit Slip - Impressionistic  How did this mini lesson help you understand Impressionism?  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  Exit Slip - Surrealism  How did these mini lessons help you understand the difference between Surrealism from Realism?  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Monet - Master of Color:  Value/Light and Shadow | Subject: General Art | Grade Level/Course: Grade 2 | | | | | Brief Description of Unit:  In this unit, students respond to the works of Claude Monet and learn to apply value changes in a series of paintings as observed in a landscape. Students will engage in media/technique experimentation and development of paint mixing skills to develop various values of color through worksheets and observation of simple objects to scaffold understanding. The final series of paintings will reflect changes of value that occur due to weather, time of day and seasonal changes. | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork.  VA:Cr1.2.1a Use observation and investigation in preparation for making a work of art. | | **Connecting:**  VA:Cn10.1.3a Develop a work of art based on observations of surroundings. | | | | | Enduring Understanding(s):  Artists and designers develop excellence through practice and constructive critique, reflecting on, revising on, and refining work over time.  Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals  Through artmaking people make meaning by investigating and developing awareness of perceptions, knowledge and experiences. | Essential Questions:  What role does persistence play in revising, refining and developing work?  Why do artists follow or break from established traditions?  How does making art attune people to their surroundings? | | | Knowledge: Performance Standards  peers  choices  artwork  work of art  observations  surroundings | Skills: Performance Standards  discuss  reflect  creating  investigate | | | Knowledge: Unit  Claude Monet  Value change  series of paintings  landscape  time of day  seasonal change  paint mixing skills  media technique | Skills: Unit  apply  observe  revise  refine  developing  making  persistence  mixing | | | Learning Objectives:  Students will:   1. Observe and develop paint mixing techniques to produce a variety of values in color 2. Demonstrate understanding that the process of experimentation and practice of art making techniques informs decision making 3. Demonstrate understanding that peer feedback and reflection informs choices in the development of a work of art 4. Develop observational skills to identify value in a landscape that will lead to a series of paintings | | | | Learning Plan/Instructional Strategies & Activities   1. Planning 2. Observe and practice mixing value scales with tints and shades 3. Observe and practice mixing value scales with analogous colors 4. Peer reflection of value scales 5. Observe values on a simple object with direct light (pom-poms) to identify colors (tints/shades or analogous colors) 6. Apply identified values to create a mini painting of pom-pom 7. Repeat process using an apple   ll. Responding   1. Introduce Claude Monet 2. Respond to series of paintings focus on use of light and shadow within Monet’s surroundings   lll. Creating   1. Observation of local landscape and use IPad to photograph an image that depicts a range of values 2. Observe and apply values from image to develop a painting. 3. Peer feedback and revision of landscape   lV. Creating   1. Observe the landscape again, recreating the painting en plein air, applying changes in value 2. Optional: observe and paint the landscape for a third time, recreating the painting en plein air applying the changes in value   V. Reflecting and Presenting   1. presentation of the series and final critique | | | | Resources:  various online resources  imagery of series’ of artworks by Monet | | Media & Materials:  painting supplies  or oil pastels | | Academic Vocabulary:  value  tints  shades  analogous colors  point of view  focal point  light/shadow  landscape  form | | | | Differentiation/Modification:  will be made according to individual students and based on specific needs/challenges | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:  value scales (tints/shades and analogous)  mini value exploration paintings of shapes and objects  peer, self-reflection and teacher feedback during discussion and critiques | | | | Notes: | | |   THIS PAGE INTENTIONALLY LEFT BLANK   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Collaborative Design (Roles of Designer) | Subject: General Art | Grade Level/Course: 5 | | | | | Brief Description of Unit: Design  In this unit, students will be able to collaborate with peers to develop and create a design, or product, with specific criteria provided by an assigned “client” (peer). Students will engage in the design process through a variety of strategies to research and develop their works (both through collaboration and the client/designer partnership). The product will reflect an idea developed by the client (for ex.: logo, t-shirt, shoe, watch, etc.). Students will engage in media/technique experimentation and development as appropriate for the specific design assignment. | | | | Standards:   |  | | --- | | **Creating:**  VA:CR1.1.5 Combine ideas to generate an innovative idea for art making  VA:Cr 2.1.5a Experiment and develop skills in multiple art making techniques and approaches through practice | | **Responding:**  VA:Re9.1.6a Develop and apply relevant criteria to evaluate a work of art | | | | | Enduring Understanding(s):  Creativity and innovative thinking are essential life skills that can be developed.  Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.  People evaluate art based on various criteria | Essential Questions:  How does collaboration expand the creative process?  What role does persistence play in revising, refining and developing work?  How does one determine criteria to evaluate a work of art? | | | Knowledge: Performance Standards  ideas, innovative idea, skills, art making techniques, vocabularies, approaches, practice, criteria, work of art | Skills: Performance Standards  generate, critique, combine, experiment, develop, apply, evaluate | | | Knowledge: Unit  Designer/Client,  Criteria ,  Design Process,  product,  idea,  creative strategies  techniques,  skills,  practice | Skills: Unit  collaborate  experiment  persist  revise  research  refine  develop  apply  evaluate  engage  critique | | | Learning Objectives:  Students will:   1. Demonstrate research skills to develop and create a collaborative product for the client. 2. Demonstrate understanding of design strategies needed to persist in the development of a design/product. 3. Demonstrate understanding that the development and revision of the product design requires the use of project specific criteria, collaboration and peer feedback. 4. Demonstrate understanding that the process of experimentation, practice of art making techniques informs decision making. 5. Demonstrate understanding of the creative process through self-reflection and summative assessment. | | | | Learning Plan/Instructional Strategies & Activities  l. Planning   1. define designer and designer/client relationship. 2. whole group responding to exemplar designs (focused on color theory, media/tech options, Elements and Principles, design choices); 3. fill-out client worksheet, with criteria, for designer. 4. assign clients and designers; 5. designer/client meetings to clarify criteria and expectations;   ll. Creating   1. engage in design strategies to collaborate, develop and brainstorm initial ideas (pass it on, research, turn and talk, work with small group design “team”) 2. media/technique development/practice   lll. Responding   1. peer feedback (sticky notes, critiques) to narrow to the development of 3 sketch ideas for client meeting 2. individual designer presentation with 3 “final” sketches to client 3. client feedback worksheet or sticky notes (star and a wish)   lV. Refining   1. revisions based on feedback and criteria 2. final client approval   V. Creating   1. production of final design   VI. Evaluating, Reflecting and Presenting   1. peer evaluation 2. self-evaluation/artist statements/reflections worksheet | | | | Resources:  exemplar design imagery | | Media & Materials:  applicable media for specific design challenge (logo design, shoe design, swatch watch, product design, etc.) | | Academic Vocabulary:  Design Process (define, research, brainstorm, sketch, reflect/refine, create, present)  Designer  Client  Collaboration  Audience/consumer | | | | Differentiation/Modification:  Will be made according to individual students and based on specific needs/challenges; | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:  design team critiques  3 sketches (first presentation to client)  sketches/ notes  peer feedback  client feedback worksheet  artist statements/reflections | | | | Notes: | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Personal Statement | Subject: General Art (Art Smart) | Grade Level/Course: 8th Grade | | | | | Brief Description of Unit:  Statement pieces-reflecting personal experiences.  In this unit students will investigate and reflect on a variety of American Artists from the Wadsworth Atheneum. The works selected for responding will cover a range of styles and time frames. Students will draw inspiration from the master work to create their own artwork/composition that visually communicates an emotion and personal experiences.  American Art - Norman Rockwell, Georgia O’Keefe, Wyeth, Homer (examples, focus) | | | | Standards:   |  | | --- | | **Creating:**  VA:CR1.1.8a Document early stages of the creative process visually and/or verbally in traditional or new media.  VA:CR1.2.8a Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary  practice of art and design. | | **Responding:**  Va:Re7.1.8a Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others. | | | | | Enduring Understanding(s):  Creating/Skill: Creative and innovative thinking are essential life skills that can be developed.  Creating/Skill: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.  Responding/Knowledge: Individual aesthetic and empathic awareness developed through engagement with art can lead to the understanding and the appreciation of self, others, the natural world, and constructed environments. | Essential Questions:  What conditions, attitudes, and behaviors support creative and innovative thinking?  How do artists determine what resources and criteria are needed to formulate artistic investigations?  How do life experiences influence the way you relate to art? | | | Knowledge: Performance Standards  Artistic investigation, contemporary practice, aesthetic choices, culture, environment, visual image, creative process, creative and innovative thinking | Skills: Performance Standards  Investigate, Apply (Use+Shape), Explain, Perceive (convey) Express, Document, demonstrate, respond | | | Knowledge: Unit   * American Art * Visual Images of American Art * Expressive Concepts * Emotion & Personal Experience * Contemporary practice of empathetic awareness * Variety of drawing/painting tools * Composition * Creative Process * Traditional and new media/tools and techniques. * Constructed environments | Skills: Unit   * Investigate * Document * Demonstrate * Reflect * Apply * Drawing and Painting * Expressing and conveying * Document * Appreciate * Explain | | | Learning Objectives:  Students will:   1. Investigate and reflect on an American artwork and its empathetic awareness. 2. Apply expressive concepts conveying emotion and personal experiences. 3. Investigate and demonstrate a variety of drawing, painting tools, and/or techniques, to support their   artistic ideas.   1. Continually document stages of creative process visually and verbally. 2. Explain their process, thinking, and personal connection to their artwork and how the American   artworks inspired their ideas. | | | | Learning Plan/Instructional Strategies & Activities   1. Attend Wadsworth Atheneum with provided guided packet.    1. explore galleries and choose a variety of American artworks to sketch    2. reflect in writing on their findings noting the application of expressive concepts, conveying emotion and personal experiences. Students will explain how the works might influence their own work and ideas. 2. Share out with reflections with peers to help determine their overall expressive concepts and ideas for their project. 3. Discuss elements and principles of design 4. Design thumbnail sketches, experimenting with different compositions that represent expressive concept and use elements and principles of design.    1. Discuss with a few peers to help determine a chosen composition. 5. Investigate through a variety of drawing and/or painting tools and chose a media that best represents their idea. 6. Begin designing final drawing or painting. 7. Peer Critique of Artwork    1. Gallery walk with iPads.    2. Students write 3 reviews- critiquing using the elements and principles of design vocabulary and also identifying the emotional concepts within each piece.    3. Student will respond to their reviews.    4. Explain their process, thinking, and connection, and how they conveyed intended emotions and personal experiences in their artwork. Students will describe how the American Art(ists) inspired them and influenced their ideas.    5. Reflection sheet and rubric | | | | Resources:   * Wadsworth Art Museum -- American Art Collection * guided packets * Drawing & Painting techniques reference videos | | Media & Materials:  Drawing- Colored Pencil, Charcoal, Pastels, Graphite, Pen & Ink  Painting- watercolor, acrylic, oil pastel | | Academic Vocabulary:   * Composition * Concept * Portrait * American Art * Expressionism * Empathetic Awareness * Principles & Elements of Art * Media Vocabulary (Painting: watercolor: transparent, wash, wet on wet, dry brush, lifting, blotting, glaze; Acrylic/oil pastel, opaque, underpainting, overpainting; color mixing, sgraffito) & (Drawing: shading techniques: cross hatching, hatching, pointillism, cross contour) | | | | Differentiation/Modification:  Differentiation/Modifications will be made according to individual student(s) based on needs/challenges.   * Quantity of thumbnail sketches and/or reflections * Variations of size of finish * Time extension   Media Choices:   * Drawing Media:   Charcoal, pastel, pen and ink, graphite, colored pencil   * Painting Media:  Acrylic, watercolor, oil pastel | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:   * Formative planning sketches, media exploration and writing in the reflection guided packets * Peer and Class Critiques * Gallery walk with “Three Reviews” Principles and Elements of Art vocabulary to discuss the emotional concepts of each piece | | | | Notes: | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Promoting Change in Our Environment | Subject: Digital Art  (Electronic Easel ) | Grade Level/Course: Grade 8 | | | | | Brief Description of Unit:  In this unit, students will work collaboratively to reflect and reinforce an idea of change in their personal community. Students will have a choice through different digital media that will help to influence their ideas, beliefs, and experiences to create their final piece. Their work will be exhibited and presented to their community. Students will write a personal reflection on why and how their piece may influence ideas, beliefs, and experiences in their community. | | | | Standards:   |  | | --- | | 1. **Creating:** 2. VA:CR1.2.8a Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. | | **Performing/Presenting:**  VA:PR6.1.8a Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences. | | **Connecting:**  VA:CN10.1.8a Make art collaboratively to reflect on and reinforce positive aspects of group identity. | | | | | Enduring Understanding(s):  Creating: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.  Presenting/Skill: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.  Connecting/Knowledge: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. | Essential Questions:  How do artists determine what resources and criteria are needed to formulate artistic investigations?  How do people contribute to awareness and understanding of their lives of their community through art-making?  How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?  How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding? | | | Knowledge: Performance Standards  Exhibition, Ideas, Beliefs, Experiences, Art, Group Identity | Skills: Performance Standards  Shape, Investigate, Reflect, Reinforce, Influence, Present, Analyze, Collaborate, Create, Select, Organize, Design, Make, Influence, Describe | | | Knowledge: Unit   * Personal Community * Ideas * Beliefs * Experiences * Digital Media * Personal Choice * Contemporary practice * Art and Design | Skills: Unit   * Reflect * Reinforce * Influence * Present * Exhibit * Collaborate * Create * Investigate * Describe | | | Learning Objectives:  Students will:   1. Collaborate and reflect on an Idea, belief, or personal experiences influenced by personal community. 2. Create an art piece that reflects and reinforces their ideas, beliefs, or personal experiences in their personal community using contemporary practices of art and design and consider compositional choices to unify their work and support their idea. 3. Present and exhibit a shared idea to their personal/school community. 4. Analyze why and how their piece may influence ideas, beliefs, and experiences in their community, and describe the unifying elements that support their ideas | | | | Learning Plan/Instructional Strategies & Activities   1. In small groups (prepared in advance), students will explore selected works that provide a message and brings about change (Political art) and reflect and Analyze in writing why and how an exhibition or collection may influence ideas, beliefs, and experiences. 2. Share reflections with peer group to determine the message of the artwork and how it communicates this message. 3. Classroom Discussion on peer reflections and review over the unit. 4. As a group, brainstorm and plan an Idea for the artwork which will convey an idea, belief, or personal experiences from the personal community. 5. Design thumbnail sketches that, using of the Elements & Principles of Design to create a unified piece, exploring a variety of options for media, presentation and/or concepts. 6. Groups will utilize their classroom peers, as a test study, to provide feedback in order to improve their communicated idea. 7. Groups will evaluate their ideas and feedback in order to collaboratively begin their creative process. 8. Collaboratively create the artwork. 9. Final Peer Critique of Artwork    1. Gallery walk with iPads.    2. Students write 3 reviews- critiquing the idea/belief/experience communicated as well as the means of presentation of each piece. Students should reference the elements and principles of design vocabulary while talking about the unity and compositional qualities of the presentation.    3. Student will respond to their reviews. 10. Present/exhibit their work to the community. 11. Reflect and Analyze why and how their piece influenced ideas, beliefs, and experiences in their community, and the unifying elements that support their ideas. | | | | Resources:   * Political Art resources * Video Reference of Media choices * Handouts/planning/reflection sheets * Performance space (optional) | | Media & Materials:   * Adobe Creative Suite * Digital Recorders * iPads | | Academic Vocabulary:   * Composition * Unity * Concept * Political Art * Elements and Principles of Art * Presentation * Test Group | | | | Differentiation/Modification:  Differentiation/Modifications will be made according to individual student(s) based on needs/challenges.   * Quantity of thumbnail sketches and/or reflections * Variations of size of finish * Time extension * Media Choices: Digital Medal and Traditional/mixed Media for student use | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:   * Formative planning sketches, media exploration and writing in the reflection guided packets * Peer and Class Critiques * Gallery walk with “Three Reviews” Principles and Elements of Art vocabulary to discuss the emotional concepts of each piece | | | | Notes: | | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | | | Unit Title: Color Theory & Media Exploration | Subject: Drawing & Painting | | | Grade Level/Course: HS Proficient | | Brief Description of Unit:  This unit is an introduction to using color media and developing dynamic and expressive compositions as a final experience in the Drawing & Painting course. Students will use the elements and principles of design to create self-expressive, dynamic compositions. Students will apply prior knowledge and skills taught including: observational drawing strategies, line and value to create the illusion of depth, and using traditional and non-traditional media. | | | | | | Standards:  **Creating:**   |  | | --- | | VA:Cr1.1.Ia Use multiple approaches to begin creative endeavors.  VA:Cr2.1.Ia Engage in making a work of art or design without having a preconceived plan.  **Responding:**  VA: Re.7.1.IIa Hypothesize ways in which art influences perception and understanding of human experiences  **Connecting:** | | VA:Cn10.1.Ia Document the process of developing ideas from early stages to fully-elaborated ideas. | | | | | | | Enduring Understanding(s):  Creativity and innovative thinking are essential life skills that can be developed.  Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.  Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.  Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. | | Essential Questions:  What conditions, attitudes, and behaviors support creativity and innovative thinking?  Why do artists follow or break from established traditions?  How do life experiences influence the way you relate to art?  What factors prevent or encourage people to take creative risks? | | | | Knowledge: Performance Standards  Artistic ideas, approaches, creative endeavors, a work of art or design, preconceived plan, process of developing ideas | | Skills: Performance Standards  Investigate, plan, make, generate, conceptualize, organize, develop, engage, synthesize & relate, document, hypothesize | | | | Knowledge: Unit  Variety of color media & processes, dynamic compositions, elements & principles, self-expressive compositions | | Skills: Unit  Use, develop, choose, communicate, experiment, demonstrate, create, apply | | | | Learning Objectives:  Students will:   1. Experiment and hypothesize with a variety of color media and processes to determine the best media choices to communicate their ideas and expressive qualities. 2. Develop dynamic compositions applying the elements and principles of design. 3. Students will apply prior knowledge and skills using line and value to create realistic form and depth 4. Students will document their experiences through journaling in order to realize a final concept | | | | | | Learning Plan/Instructional Strategies & Activities   1. Introduction to Media Exploration 2. In groups: research, document and present examples of artwork created using non-traditional or unconventional material application 3. Define how media use affects elements of art/design and impacts interpretation of meaning in artwork 4. Identify how artists use non-traditional or unconventional methods to create the illusion of depth 5. Explore “choice based art making” to decide if composition will be narrative, persuasive, celebratory, expressive or exploratory 6. Production 7. Planning: exploring media application techniques, creating personal tools to apply media, applying media to unconventional surface; document these explorations with samples, notes, and photographs of process 8. Gathering Inspiration: select the meaning to be conveyed in piece (celebratory, narrative, expressive, persuasive, etc.) 9. Gather reference material: this piece requires evidence of observation to create the illusion of depth. Reference material may be actual objects/beings, photographs or a combination. 10. Create piece using selected media(s), materials, processes, and references 11. Responding 12. In small groups, identify elements of peer work which visually communicate ideas (intentionally or otherwise) 13. Written response to inquiry about experience; “What does your artwork say about you?” “What was your intent when you started and was it realized?” 14. Refine 15. Using the feedback received during peer response, evaluate and execute necessary changes | | | | | | Resources:  Choice Based Art Explanation Handout  Internet access/search engine | | | Media & Materials:  Variety of drawing/painting materials:  watercolor, charcoal, pastel, acrylic, inks, texture/modelling paste, etc.  Variety of drawing/painting surfaces:  Canvas board, watercolor paper, mixed-media-paper, corrugated cardboard, chip board, Mylar, etc.  Drawing and painting tools  Projector  Internet Enabled Device | | | Academic Vocabulary:  expressive composition, color media, elements and principles, self-expressive, dynamic composition, observational drawing, line, value, illusion of depth, traditional and non-traditional media. | | | | | | Differentiation/Modification:  Differentiation/Modifications will be identified and employed to address the specific needs of individual students. | | | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description: Journals/sketchbooks, teacher feedback through planning and creating process, in-progress critiques, mid-point check-in | | | | | | Notes: | | | | |   THIS PAGE INTENTIONALLY LEFT BLANK   |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | | Unit Title: Purpose Shrine | Subject: Sculpture | Grade Level/Course: HS proficient | | | | | Brief Description of Unit  Compose a shrine employing imagery and materials which speak to a specific purpose or cause. Production will begin with planning, gathering, and material exploration. Shrine foundations may be ceramic. In-progress peer feedback will facilitate reflection and revision. | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr1.2.Ia Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.  VA:Cr3.1.Ia Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. | |  | | **Responding:** | | VA:Re.7.1.Ia Hypothesize ways in which art influences perception of human experiences  VA:Re.7.2.Ia Analyze how one’s understanding of the world is affected by experiencing visual imagery | | | | | Enduring Understanding(s):  Artists and designers shape artistic investigations, following or breaking from traditions in pursuit of creative art.  Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.  Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environment.  Visual imagery influences understanding of responses to the world. | Essential Questions:  How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?  What role does persistence play in revising, refining, and developing work?  How do life experiences influence the way you relate to art?  How do images influence our views of the world? | | | Knowledge: Performance Standards    Artistic investigations, present-day life, contemporary practices, criteria, traditional and contemporary cultural contexts, perception, human experiences, understanding, visual imagery, progress | Skills: Performance Standards  Shape, use, apply, examine, reflect, plan, revise, hypothesize, influence, analyze, affect, experience | | | Knowledge: Unit  Shrine, imagery, materials, specific purpose, cause, religious practice, event, individual, community members, research, investigation, peer feedback | Skills: Unit  Compose, employ, speak to, associate, commemorate, communicate, connect, modify, produce, plan, gather, facilitate, reflect, revise, identify | | | Learning Objectives:  Students Will:   1. Use and apply compositional strategies to communicate a specific purpose or cause 2. Use and apply technological resources to gather inspiration and reference sources 3. Demonstrate how planning, gathering, modifying, affect the production of materials and imagery 4. Facilitate peer-feedback for the purpose of reflection and revision to shrine 5. Personally connect aspects of shrines created among peers and shrines across time and culture | | | | Learning Plan/Instructional Strategies & Activities  Shrines are often associated with religious practices but are also made to commemorate an event or individual, to communicate the content of an experience to viewers, and to connect community members. Research will include investigation into different uses and styles of shrines.   1. Introduction to shrines 2. In groups: research, document and present a purpose or cause for shrines- religious, commemorative, events, celebratory, connecting to community members 3. Define “What is a Shrine?” 4. Types of Shrines: altars, statues, installations, community spaces, cumdachs (book shrine), wall-hanging, etc. 5. Production 6. Planning: collaging appropriated images, combining sketch, potentially integrating unexpected materials, journaling 7. Gathering, material exploration and modification- functional and/or found object 8. Demonstrate construction methods 9. Construct the foundation with consideration for how the piece will be viewed (hung, pedestal, installed, etc.)- suggested methods include clay slab construction, foam core, or corrugated cardboard 10. Incorporate functional and found objects which enhance the understanding of meaning 11. Peer-Feedback 12. Students will “trade” shrines with a peer and respond with a written summary of their interpretation of peer work including references and connections to shrines previously researched in class as well as their own life experience 13. As a group, attempt to categorize the shrines by purpose or cause and/or aesthetic 14. Suggest ideas which could enhance the understanding/success of peer work (formative assessment) 15. Refine 16. Use the feedback provided to revisit, refine, and finalize shrine | | | | Resources:   * Internet access/ search engine * Teacher curated images of various shrines for display | | Media & Materials:   * Functional and found objects * Material for foundation (clay, foam core, corrugated, etc.) * Tools and equipment necessary to facilitate foundation construction (Kiln, clay tools, box cutters, T-squares, etc.) * Adhesives * Projector * Printer * Device to access internet | | Academic Vocabulary: Shrine, Appropriate, Functional and Found Object, Purpose or Cause, Critique | | | | Differentiation/Modification: Differentiation/Modifications will be identified and employed to address the specific needs of individual students. | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:  Journals/sketchbooks, teacher feedback through planning and creating process, in-progress critiques, mid-point check-in | | | | Notes: Encourage students to identify shrines they may already be familiar with such as those in their homes, places of worship, and communities. | | |   THIS PAGE INTENTIONALLY LEFT BLANK   |  |  |  | | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | |  |  |  | | --- | --- | --- | | Unit Title: Expressive Exteriors: Mixed-Media and Landscape | Subject: Advanced Drawing | Grade Level/Course: HS Accomplished | | | | | Brief Description of Unit:  Students will learn and apply spatial strategies to create expressive landscapes. Students will experiment with materials and methods to plan and develop compositions that convey mood through the use of color, perspective, and value. Peer critique will facilitate revision and refining process. | | | | Standards:  **Creating:**  VA:Cr1.2.IIa Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.  VA:Cr3.1.IIa Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.   |  | | --- | |  | | **Responding:**  VA:Re7.1.IIa Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. | |  | | | | | Enduring Understanding(s):  Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.  Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.  Individual aesthetic and empathetic awareness developed through engagement with art, can lead to understanding and appreciation of self, others, the natural world, and constructed environments. | Essential Questions:  How do artists determine what resources and criteria are needed to formulate artistic investigations?  What role does persistence play in revising, refining, and developing work?  How does learning about art impact how we perceive the world? | | | Knowledge: Performance Standards  Artistic ideas, work, material & methods, artistic practices, works of art and design, constructive critiques, personal artistic vision, personal aesthetic, empathetic response, natural world, constructed environments | Skills: Performance Standards  Generate, conceptualize, choose, plan, complete, reflect, revise, analyze, perceive, analyze, refine, engage, recognize, describe | | | Knowledge: Unit  Spatial strategies, tools, expressive landscapes, materials, methods, compositions, color, perspective, value, peer critiques, work, personal artistic vision | Skills: Unit  Learn, apply, create, experiment, plan, develop, engage, reflect, refine, revise, critique, investigate, make, perceive | | | Learning Objectives:  Students will:   1. Experiment with and investigate materials, processes, and tools to express their ideas. 2. Plan, revise, document, and complete their work through journals and planning activities. 3. Learn and apply spatial strategies in landscape compositions. 4. Explore and apply color relationships to convey intended meaning. 5. Through responding and critiquing activities, students will reflect on, revise, and refine their work. | | | | Learning Plan/Instructional Strategies & Activities   1. Introduction to mixed media    1. What is Mixed Media Art? How is “mixed-media” defined?    2. Identify and present a Mixed Media Artist who resonates with your personal aesthetic or vision 2. Production 3. Planning: sketch, collect inspiration/reference imagery, create a miniature mixed media piece 4. Gathering, material exploration and modification- functional and/or found object 5. Apply concepts and processes to create three related, fully realized pieces 6. Peer-Feedback 7. Whole group dialogue will address the interpretations, successes and obstacles presented by each series 8. Students will make connections between peer work and professional work previously researched 9. Refine    1. Using the feedback given, refine pieces to fully realized state 10. Reflect 11. Each student will write an artist statement address their intent, process, evolution, and results of creating this series. | | | | Resources:  Internet access/search engine  Reference photographs | | Media & Materials:  Variety of drawing/painting materials:  watercolor, charcoal, pastel, acrylic, inks, texture/modelling paste, etc.  Variety of drawing/painting surfaces:  Canvas board, watercolor paper, mixed-media-paper, corrugated cardboard, chip board, Mylar, etc.  Drawing and painting tools  Projector  Camera  Internet Enabled Device | | Academic Vocabulary:  spatial strategies, expressive landscapes, mood, color, perspective, value, critique, foreground, middle ground, background, horizon, perspective | | | | Differentiation/Modification:  Differentiation/Modifications will be identified and employed to address the specific needs of individual students. | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:  Journals/sketchbooks, teacher feedback through planning and creating process, in-progress critiques, mid-point check-in | | | | Notes: | | |   THIS PAGE INTENTIONALLY LEFT BLANK   |  |  |  |  |  | | --- | --- | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | | | Unit Title: Identity Series Project | Subject: Advanced Portfolio - Drawing | | | Grade Level/Course: HS Advanced | | Brief Description of Unit:  Students will create a series of mixed media representations of their identities, personal experiences, and their impression of themselves in the context of their place (culture). Imagery included should include a figure and ground. | | | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr1.2.IIIa Choose from a range of materials and methods of traditional and contemporary practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.  VA:Cr.2.2.IIIa Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people’s lives. | | **Responding:**  VA:Re.7.2.IIIa Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.  **Connecting:**  VA:Cn10.1.IIIa Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design. | | | | | | | Enduring Understanding(s):  Artists and designers shape artistic investigations, following or breaking with traditions.  Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.  Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.  Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. | | Essential Questions:  What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?  How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?  How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?  How does engaging in creating art enrich people’s lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making? | | | | Knowledge: Performance Standards  *Materials, methods, conventions, works, theme, idea, concept, visual and material culture, commonalities, type of art, timeframe, meaningful art, personal-life* | | Skills: Performance Standards  *Choose, make, demonstrate, define, shape, enhance, inhibit, empower, determine, synthesize, create* | | | | Knowledge: Unit  *Identity, life experience, series, emotional currency, significance, identify, emotional/physical quality, communication, evolution* | | Skills: Unit  *Arrange, select, combine, appropriate, reclaim, translate, develop* | | | | Learning Objectives:  Students will:   1. Be able to identify and select significant personal life experiences which define unique identity to be used as conceptual foundation 2. Demonstrate ability to translate emotional qualities of experience into physical qualities of materials 3. Students will be able to select, combine, reclaim, and arrange materials to create series of related works 4. Demonstrate understanding of visual culture’s development and evolution through life experience | | | | | | Learning Plan/Instructional Strategies & Activities   1. Introduction to mixed media   How is Mixed-Media used expressively? Is mixed-media a valid art form? Why do artists use mixed-media? Question the perceived boundaries of drawing and painting, crossing genres, unconventional surfaces, unexpected materials, etc.  Identify and present a Mixed Media Artist who resonates with your personal aesthetic or vision  II. Production   * 1. Planning: sketch, collect inspiration/reference imagery, create a miniature mixed media piece   2. Gathering, material exploration and modification- functional and/or found object   3. Apply concepts and processes to create three related, fully realized pieces  1. Peer-Feedback 2. Whole group dialogue will address the interpretations, successes and obstacles presented by each series 3. Students will make connections between peer work and professional work previously researched 4. Refine 5. Using the feedback given, refine pieces to fully realized state   V. Reflect   * + 1. Each student will write an artist statement address their intent, process, evolution, and   results of creating this series. | | | | | | Resources:   * Internet access/search engine * Teacher curated images of successful mixed media | | | Media & Materials:   * Various drawing and painting materials * Improvised drawing and painting materials * Painting surfaces, traditional and nontraditional * Internet enable device * Printer * Projector | | | Academic Vocabulary: Mixed-media, representational, cultural context (place), visual culture, emotional resonance, series | | | | | | Differentiation/Modification: Differentiation/Modifications will be identified and employed to address the specific needs of individual students. | | | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description: Journals/sketchbooks, teacher feedback through planning and creating process, in-progress critiques, mid-point check-in | | | | | | Notes: Pieces should be connected through imagery, process, and/or style and should speak directly to the personal experiences that have shaped the identity of the artist | | | | |   THIS PAGE INTENTIONALLY LEFT BLANK   |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | MIDDLETOWN PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Understanding Self Through Still Life: Symbolic Self-Portraits | Subject: General Art | Grade Level/Course: Grade 5 | | | | | | | | Brief Description of Unit: Students will learn to design and create a symbolic still life drawing based on chosen objects that have personal meaning. Students will understand what a realistic artwork is and how value may be used to create the illusion of form. | | | | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance  VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment  VA:Cr3.1.5a Create artist statements using art vocabulary to describe personal choices in art-making | | **Connecting:**  VA:Re8.1.5a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed. | | | | | | | | Enduring Understanding(s):  People create and interact with objects, places, and design that define, shape, enhance and empower their lives.  People gain insights into meaning of artworks by engaging in the process of art criticism | | | | Essential Questions:  How do artists and designers create works of art or design that effectively communicate?  What is the value of engaging in the process of art criticism? | | | Knowledge: Performance Standards  Places/objects of personal significance  Craftsmanship, materials, tools and equipment  Artist statements art vocabulary personal choices  Characteristics of form and structure  Contextual information  Subject matter  Visual elements  Media  Ideas  Mood  Knowledge: Unit  Still life  Drawing  Realism  Objects  Value  Form  Artist statement  Effects of media  Composition | | | | Skills: Performance Standards  Identify, describe and document  Demonstrate, care for  Create describe  Interpret  Analyze  Identify  Convey  Skills: Unit  Create  Choose  design  compose  understand  represent  write | | | Learning Objectives:   1. Students will be able to convey/communicate personal ideas in a still life composition. 2. Students will demonstrate understanding of the compositional elements of a still life. 3. Students will demonstrate understanding of the application of value to show form. 4. Students will identify, describe and document their choices in an artist statement. | | | | | | | Learning Plan/Instructional Strategies:  Day 1: Introduction to Still Life Unit   1. Whole class discussion: What is a still life? Look at 3 examples of still life. What do you see?   Turn and talk: Based on these examples, what is a still life? Share out with the whole class to develop a definition.  Turn and talk: Why would an artist choose to create a still life? Share with the whole class.   1. Project Description: Explain the expectations for the students’ next artwork. (a narrative still life which the student will choose the objects for, design and then draw through an observational drawing) Students will need to choose an object from the art room which tells the viewer something autobiographical. 2. Teacher demonstration: Teacher clarifies and then models observational drawing by drawing attention to simple shapes and forms, proportion and contour.   Day 2: Drawing Practice  Students will practice drawing their chosen object from observation in their art journals. Students will continue to choose objects and sketch them in their art journals as they finish one and depending on the time remaining. Encourage students to bring in objects from home or classroom for the following class (objects should be appropriate for school and something they will bring each class or feel comfortable leaving in the art room for the duration of the project).  Day 3 Student Activity: “Elements of a Still Life”   1. Arranging a Still Life: Gather the class around a central location. Randomly choose 3-5 objects from students’ belongings, place a white paper on the surface of the table to represent the surface and place the objects in a few different arrangements/compositions. (Alternately, place still life sample arrangements around the room, set up by the teacher, have students walk around, view and decide which is the most successful arrangement) Ask the class, “What are the elements of a successful still life? Which compositions are most successful and why overlap surface and use an odd number of objects?” (composition, overlap-amounts of depth).Next ,students work in small groups to design a still life at their tables with classmates. 2. Critique the Still Life “solutions”: Which is most interesting or successful and why? Students return to their seats and design their own, individual, still life composition using their chosen objects. Once students are close to finalizing the composition, check in with a partner, then trace objects on a piece of paper The tracing will be used as the plan, or a visual map, in each class to set up the still life. Continue practice in art journals of chosen objects and/or sketching of still life.   Day 4: Starting the observational drawing.   1. Demonstration: Teacher models roughly laying out objects and beginning the still life drawing. Questioning: which objects are closer, further? Which object is tallest, smallest? Where is there overlapping? How do objects align on the page in terms of foreground, mid-ground and background? (Demonstrate this on the whiteboard) 2. Student Activity: Pass out paper for final drawing and instruct students to begin by laying out roughly the placement of objects. Students begin observational drawing. Teacher circulates and assists as needed.   Day 5: Student Activities: Value & Media Choice   1. Value: Whole Class Discussion: What is value? Why use it? Explain that for our purposes, students will use value to create form (Review form).Play value video/song. Refer to rubric for value expectations, have students read along. Practice Value Scales: Pass out value scale and instruct students to complete independently with a pencil. 2. Media Choice: Explain today’s class will be used to experiment with and then choose the medium for the final drawing. Value experimentation. Students will investigate, select and apply various drawing media to convey their narrative still life. Teacher will have set up 3 stations for 3 types of media: colored pencils, oil pastel and chalk pastel. Each station will have pointers, tips and suggestions for use (not mandatory but as a tool for those students needing more structure). Teacher will briefly describe and read the tips and expectations for each station; students will have 2 goals at each station to experiment with the media and to create values (a minimum of 3 different values).   Day 6: Continue Drawing Still Life Objects and Apply Value:  Teacher instructs students to identify which objects are the darkest and lightest in a pre-arranged still life. Students are instructed to identify the light and dark values within their still life and to keep this in mind as they apply light, medium and dark overall color in addition to each object’s value. Remind students of their goal to create the illusion of 3D forms with value-refer to rubric. Show examples of highlight encourage students to leave an area white to describe the highlighted surface Students work independently to shade objects. Teacher circulates and assists as needed.  Day 7: Students continue to shade objects. Teacher circulates and assists as needed.  Day 8: Whole class Review: Background.  Show a painting and ask class to identify the background. Ask students to share ideas for the background in their own still life. Students continue to shade objects. Those students who are finished shading objects, work on the background. (As an extension/differentiation, may address the idea of cast shadow with select students who are done)  Day 9: Artist Statement  Pass out sample artist statement. Ask for student volunteers to read aloud. Ask the class what the purpose of an artist statement is. Refer to the rubric and read the expectations for the statement. Pass out organizer and sentence starter, pencils and erasers. Pass back artwork. Instruct students to write their statement. As students finish, he/she could find a partner to peer edit the statements. As an extension/differentiation could have students/s write a response to a classmate’s artwork; what do you think objects symbolize, what have you learned about your classmate based upon their still life? | | | | | | | Resources:   * Images of still life (mimeo/google presentation) (day 1) * Pre-arranged still life samples or objects for arranging activity (day 2) * Value video-song (day 4) * Sample artist statement (day 9) | | | | | Media & Materials:   * Objects (day 1) * Pencils, erasers and art journals (day 1) * Pencils, erasers and art journals (day 2) * Paper for plan/placemat (day 2) * Rubrics (day 3) * White drawing paper(day 3) * Still life objects (day 3) * Still life placemats (day 3) * Practice paper and value scales (day 4) * Colored pencils, chalk and oil pastels (day 4 & 5) * Tissues and paper towels (day 4&5) * Drawings in progress | | Academic Vocabulary:   * Still Life * Autobiographical * Narrative * Contour * Observational Drawing * Realistic | | * Composition * Value * Value scale * Form * Media * Artist statement | | | | | Differentiation/Modification:  Differentiation/modifications will be made according to students’ individual needs /challenges | | | | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:  Sketches in students’ art journals; Still life setup and arrangement; Value scale | | | | | | | Notes: | | | | | | |  | | | | | | | MIDDLETOWN PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Digital Collage using Photoshop | Subject: Digital Art | Grade Level/Course: Grade 7 | | | | | | | | Brief Description of Unit:  The students will create a digital collage that demonstrates their abilities and knowledge of the elements & principles of art and design. They will explore experiment and learn Adobe Photoshop tools and processes to create their collage. | | | | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.  VA:Cr2.2.7a Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.  VA:Cr2.3.7 Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.  VA:Cr3.1.7a Reflect on and explain important information about personal artwork in an Artist statement or another format. | | **Connecting:**  VA:Cn11.1.7a Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses. | | | | | | | | Enduring Understanding(s):  VA:Cr2.1.7a   * Artist and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.   VA:Cr3.1.7a   * Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. | | | Essential Questions:  VA:Cr2.1.7a   * How do artist and designers determine whether a particular direction in their work is effective? * How do artist and designers learn from trial and error?   VA:Cr3.1.7a   * What role does persistence play in revising, refining, and developing work? | | | | Knowledge: Performance Standards  Students will know...   * Skills * Methods * Images * Communications Formats * Ethical Responsibility * Social Media * Internet * Works of Art * Personal Artwork * Technologies | | | Skills: Performance Standards  Students will be able to...   * Compare and Contrast * Reflect * Demonstrate * Investigate * Develop Skills * Apply * Produce/create * Communicate information * Analyze * Relate * Understand | | | | Knowledge (from Unit):  Students will know...   * Blending tools * Masking * Adjustments * Variation/Repetition * Color Theme * Unity * Pixels * Photoshop tools * artist statement | | | Skills (from Unit):  Students will be able to...   * Create * Experiment * Manipulate * Incorporate * Photograph * Refine * Merge & Combine * Unify * Explain * Reflect | | | | Learning Objectives:  Students will be able to...   * Demonstrate Investigative & Experimental techniques with a variety of Photoshop tools * Demonstrate the ability to apply & incorporate UNITY though the work of art * Understand & Apply masking techniques to images * Demonstrate the ability to apply & incorporate VARIATION in the work of art. * Reflect on personal choices that connect the use of Photoshop tools as a media source to communicate a personal time, place and or cultural significance | | | | | | | Learning Plan/Instructional Strategies:   |  |  |  | | --- | --- | --- | | Part I | The students will be introduced to Digital art & collage,  The students will begin planning and choose an image | * Watch a PowerPoint presentation on an introduction to the project collage. * Introduction to planning guide, * Make a decision on what image they would like to use for their project. How will they Acquire the image Example: Camera, digital photo, scanned image   + Introduction to Ethical Responsibility, How to search images for use on the web   + Search and find images they would like to use(can be done for HW)   + Take a picture of a personal subject/object, if not found on the internet. | | Part II | Intro to Photoshop Game and Critique(Gallery Walk) | * As a class the students will create joint pieces of artwork together * Step by Step we will move through [PowerPoint Introduction to Photoshop](https://docs.google.com/a/mpsct.org/presentation/d/1eOkKRiMsRrHdNVQ-_M4LiNLSp186UUgEU0cVF08PCyM/edit?usp=sharing) Game! * The Students will do a Gallery walk to see what the final pieces look like! * Share and teacher Combines the work of art together while students answer the following...Questions to think about?:   + Why does each work of art differ, even though we all follow the same steps?   + How many possibilities do we have when creating works of art? | | Part III | The students will be Introduction to Starting a Project, Layers & Brushes  Learn how to Save work | * How to create a new document(8x10) * How to create new layers(Create 6) * How to use the brush tools * Gallery walk ½ way through (students will showcase their favorite layer) * How to use the brush Pallet * How to turn layers on and off * Gallery walk at the end of class (students will showcase their favorite layer) * Learn how to save | | Part IV | The students will be Introduced to Gradients & Layer Styles. They will spend time on creating layers. | * What is the gradient tool? * How can we use blending modes to overlay? * Gallery walk ½ way through class (students will showcase their favorite gradient layer) * How can you use layer styles? * Gallery walk at the end of class (students will showcase their favorite layer) | | Part V | The students will be Introduced to Masking, Scaling & Duplicating | * What is masking? * How can you duplicate layers? * How do you change the sizes of objects? * How do you lay the objects out on the page and create backgrounds for each? * Gallery walk at the end of class (students will showcase their work) | | Part VI | The students will be introduced to creating Unity using Adjustments, using adjustment layers and merging layers | * What are adjustment layers? * How do we create Variation and Unity? * Why and how do you merge layers? * Gallery walk at the end of class (students will showcase their favorite layer) | | Part VII | The students will be guided through creating Final Adjustments and Blending to create Unity. The students will complete Self Reflection Sheet. | * Create one final blending layer to create Unity (you may or may not want to use this layer in your final piece) * Complete Self Reflection/Rubric on your artwork | | | | | | | | Resources:   * Power Point on Pop Art * Planning guide * [PowerPoint Introduction to Photoshop](https://docs.google.com/a/mpsct.org/presentation/d/1eOkKRiMsRrHdNVQ-_M4LiNLSp186UUgEU0cVF08PCyM/edit?usp=sharing) * Reflection guide * Rubric | | | Media & Materials:   * Student work stations Computers with Photoshop * Digital Cameras * Stock images | | | | Academic Vocabulary:   * Blending tools * Masking * Brush Tools * Artifacts * Filters * Layers * Gradients * Styles | * Adjustments * Variation/Repetition * Color Theme/Scheme * Pixels * Pop Art * Photoshop tools * Unity * Ethical Responsibility | | | | | | Differentiation/Modification:  Differentiation/Modifications will be made according to the individual student(s) needs/challenges. | | | | | | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) | | | | | | | Formative Assessment Description:   * Student work will be monitored throughout the process, visual assessments on progress will be on a daily basis. * Students will reflect on each other’s work on a daily basis by giving feedback and help to each other. | | | | | | | *Notes:* | | | | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | MIDDLETOWN PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Ceramics: Symbolic Clay Box | Subject: Sculpture | Grade Level/Course: Grade 8 | | | | | Brief Description of Unit:  Students will create a clay box, depicting their own personal story using clay as an artistic medium. Students will learn about slab building with clay and additive and subtractive sculpting techniques. Students will also learn how to articulate their own artistic decision making and choices to represent their ideas through clay. | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr1.1.8a Document early stages of the creative process visually and/or verbally in traditional or new media.  VA:Cr2.3.8a Select, organize and design images and words to make visually clear and compelling presentations. | | **Responding:**  VA.Re.8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. | | | | | Enduring Understanding(s):  Creativity and innovative thinking are essential life skills that can be developed.  People gain insights into meanings of artworks by engaging in the process of art criticism. | Essential Questions:  What conditions, attitudes, and behaviors support creativity and innovative thinking?  How does collaboration expand the creative process?  How can the viewer "read" a work of art as text?  How does knowing and using visual art vocabularies help us understand and interpret works of art? | | | Knowledge: Performance Standards   * creative process * images * presentations * criteria * art making approaches * contextual information * understanding * messages * interaction * subject matter * ideas * mood | Skills: Performance Standards   * document * organize * design * make * apply * examine * reflect * plan * interpret * analyzing * contributes * conveyed | | | Knowledge: Unit   * plan * clay techniques * a variety of clay tools * personal ideas and stories * symbols * color choice * artistic process | Skills: Unit   * interpret messages, subject matter, ideas, and mood * document and design plan * reflect on planning * apply clay techniques * make a clay box * convey meaning * examine and analyze final artwork | | | Learning Objectives:  Students will be able to….   * convey a personal story using clay as a media * demonstrate understanding of the slab method of hand building to construct a clay box * demonstrate use of additive and subtractive sculpting techniques to document a personal story * convey meaning through color, unity and repetition * present an artistic statement about their personal story they have conveyed | | | | Learning Plan/Instructional Strategies:  Part I   * Students will be introduced to the clay box unit through a PowerPoint presentation and class discussion   + Students will view a variety of student examples and discuss as a class     - Discussion focus: theme, symbols, color, etc. * Students will complete the clay box design planning sheet   + The planning sheet requires students to do the following:     - Choose a theme/personal story     - Choose symbols that relate to their chosen theme     - Design the top and sides of their clay box, showing at least 3 3D symbols per side as well as additional designs to fill the background space     - Color the design, choosing a color scheme that repeats on each side of the box   Part 2   * Students will view demonstration of creating a clay slab, and using stencils to cut out their individual clay box pieces, including the top, bottom and sides * Students will work on creating the top, bottom and sides of their clay box, creating their own clay slab and using appropriate clay tools to cut out pieces   Part 3   * Students will view demonstration on clay box assembly using the slab building method, as well as learn how to score and slip * Students will assemble the top, bottom and sides of their clay box using the slab building method and score and slip to attach all the pieces together * Students will work on smoothing their assembled clay box to get rid of all visible seams   Part 4   * Students will view demonstration on cutting the clay box open, using a non-straight line * Students will work on cutting their clay box open, using a non-straight line to make the cut * Students will work on smoothing the rim on the top and bottom of the box   Part 5   * Students will view demonstration on using clay slabs to create clay symbols and drawing into the surface of the clay (additive and subtractive sculpting techniques), as well as attach the symbols to the surface of the clay box * Students will create their own clay slabs, draw and cut their symbols and attach them to the clay box using scoring and slipping   Part 6   * Students will work independently to create and add their own clay symbols, using both additive and subtractive sculpting techniques * Students will work to include the designs from their original clay box design planning sheet, and transfer those 2D ideas into a 3D work of art with the creation of their clay box * Students will work to smooth the clay box surface, including all 3D and drawn symbols, shapes and lines   \*\*Clay boxes will dry for 1 to 2 weeks, then will be fired by teacher  Part 7   * Students will paint their fired clay boxes using acrylic paint * Students will refer to their original 2D clay design from their clay box design planning sheet and apply those ideas to their finished clay boxes   Part 8   * Students will write an artistic statement which explains why and how they represented their chosen theme/personal story on their clay box | | | | Resources:  PowerPoint presentation  Clay Box Planning Sheet | | Media & Materials:  Clay/slip  Clay tools: needle tool, clay knives, smoothing tools  Rolling pin  Work mat  Plastic bags  Acrylic paint  Paint brushes | | Academic Vocabulary:  Slab building  Slip  Additive and Subtractive Sculpture technique  Theme  Symbol  Artist Statement | | | | Differentiation/Modification:  Differentiation/modifications will be made according to individual student needs and challenges. | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:   * Clay Box Design Planning Sheet - Graded by teacher * Class review - daily review/overview of expectations for daily activities/tasks * Teacher monitoring - teacher will monitor student progress daily, holding individual conferences with students to discuss artwork, and to suggest modifications/improvements | | | | Notes: | | |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | MIDDLETOWN PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | Unit Title: Photography: DSLR Portraiture | Subject: Photography | Grade Level/Course: HS Proficient | | | | | | | | | | Brief Description of Unit:  Through the study of work of well-known portrait photographers students will become aware of different stylistic approaches to portraiture. Students will shoot expressive portraits and self-portraits using DSLR cameras. Students will gain an understanding of using DSLR techniques such as shallow depth-of-field and manual focus settings. They will investigate mood and emotion using different studio lighting set ups and learn basic retouching techniques with Adobe Photoshop, building a diptych or triptych layout of their portrait images with this program. | | | | | | | | | Standards:   |  | | --- | | **Creating:**  VA:CR.1.1HSI Use multiple approaches to begin creative endeavors.  VA:Cr1.2Ia Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.  VA:CR.3.HSI Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress | | **Performing/Presenting:**  VA:PR.4.HSI Analyze, select, and curate artifacts and/or artworks for presentation and preservation | | **Responding:**  VA:Re7.1.HSI Hypothesize ways in which art influences perception and understanding of human experiences. | | | | | | | | | | Enduring Understanding(s):  Creativity and innovative thinking are essential life skills that can be developed.  Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.  Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.  Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.  Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. | | | | Essential Questions:  What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?  Why do artists follow or break from established traditions?  Why do people value objects, artifacts, and artworks, and select them for presentation?  How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? | | | | | Knowledge: Performance Standards/Unit   * Familiarize, through research of historical and contemporary portrait photography, ideas in human experiences. * Experimentation with props, expressive scenarios and lighting (reflectors, umbrellas, barn doors, studio lights) to convey meaning in student work. * DSLR modes including aperture priority, manual focus, creating shallow depth-of-field, white balance. * Photoshop editing techniques. | | | | Skills: Performance Standards/Unit   * Investigation of the work of a range of portrait photographers. * Shape personal ideas of self-identity or classmate identity through portraiture. * Hypothesize meanings that images will convey to the viewer. * Apply, examine, reflect on, plan and select: evaluate shot images, re-shoot and retouch when necessary. * Demonstrate DSLR and digital editing techniques. * Interpret the work of well-known photographers as well as classmates work. | | | | | Learning Objectives:  Students will:   1. Demonstrate investigative and analytical skills that create meaning through portraiture. 2. Demonstrate creative approaches to portraiture that reflect experimentation with equipment and their personal investigations of the self or others 3. Demonstrate effective use of a DSLR camera and its functions through their photographs (Aperture Priority, Manual Focus, etc.) 4. Demonstrate selection and presentation choices to organize their photographs and (integrating content into finished artworks.) 5. Demonstrate ability to utilize digital editing software to refine their photographic work (retouching and/or other digital effects). | | | | | | | | | Learning Plan/Instructional Strategies:  I. Research  A. Students will research 3 portraits by well-known photographers (from a list of names/websites) using Four categories of Art Criticism: Describe, Analyze, Interpret and Judgement. (summative assessment)  B. Class discussion of select portraits chosen by students.  II. Brainstorm   * + 1. Students brainstorm ideas for mood/feeling they would like to create and potential props they will need for their work/shoot.     2. Students will study teacher PowerPoint regarding “dos and don’ts” for portraiture, and Henry Horenstein's lighting guide in textbook. Students will create a proposal/worksheet (formative assessment)of their ideas for their own self-portraits or portraits for group or independent work. Teacher reviews with students their proposals.   III. Demonstrate   1. Demonstration of the use of various lighting equipment, reflectors, clamps, backdrops, tripods, DSLR camera settings. 2. students begin shooting time: arranging lighting scenarios, setting DSLR modes, talking series of pictures. 3. students use Bridge to evaluate and categorize best work (summative assessment) and discuss with teacher.   IV. Demonstrate and practice of Photoshop retouching techniques. Students retouch several practice  images.  V. Review of various Photoshop Layer techniques. Students edit chosen images and create final layouts. Students print and display work. Students create artist’s statement about final images. (formative assessment) | | | | | | | | | Resources:  <http://mhsphotography.blogspot.com/2014/11/portrait-photographers.html>  [https://docs.google.com/document/d/1Sd-Kc939bYEOdg8ldnQe\_7Vggw\_q4go7UjZsjALTPDs/edit#](https://docs.google.com/document/d/1Sd-Kc939bYEOdg8ldnQe_7Vggw_q4go7UjZsjALTPDs/edit)  <https://www.amazon.com/Digital-Photography-Manual-Henry-Horenstein/dp/0316020745>  <http://www.freestylephoto.biz/21505-Digital-Photography-A-Workbook-by-Kim-Mosley> | | | | | Media & Materials:  Computers, Adobe Software (Photoshop, Bridge, LightRoom), projector, *Digital Photography* by Henry Horenstein, [*Digital-Photography A Workbook* by K. Mosley](http://www.freestylephoto.biz/21505-Digital-Photography-A-Workbook-by-Kim-Mosley), Teacher created PowerPoints including technical information and “how-tos”, tablet and stylus pens for digital editing, lighting and camera equipment, backdrops, printers, ink and inkjet printing paper, teacher selected digital practice images for skill building. | | | | Academic Vocabulary:  Portrait  Landscape  Still life  Photography  Photographer  Camera  Composition  Neutral Background  Focal point and/or emphasis  Tight cropping  Framing  Symmetry/Asymmetry  Point of view: High, Low, Eye level  Rule of Thirds | Form  Line  Shape  Color  Texture  Space  Value  Emphasis  Balance  Harmony  Variety  Movement  Rhythm  Proportion  Unity | | Manual Focus/Auto Focus  Portrait Mode  Shallow Depth-of-field  Aperture  Shutter speed  ISO  Photoshop  Layers  Move tool  Clone tool  Healing Brush tool  Adjustment Layers | | | Describe, Analyze, Interpret and Judge | | | Differentiation/Modification:  Will be made according to individual student needs/challenges. Student choice at multiple points within lesson. | | | | | | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description:   1. Class discussion of work of well-known photographer’s portrait work. 2. Evaluation of student written analysis of portrait work. 3. Evaluation of student proposals for art portrait work. 4. Evaluation of initial student portrait shoots/sessions. | | | | | | | | | Notes:  possible considerations: Can link to Media Standards. Ex: MA.CR.3.HSI  EQ- How do media artists improve/refine their work? | | | | | | | | | CONSOLIDATED SCHOOL DISTRICT OF NEW BRITAIN   |  |  |  | | --- | --- | --- | | Unit Title: Symbolic Self Portrait Using Color and Value | Subject: General Art | Grade Level/Course: Grade 2 | | | | | | | | | Brief Description of Unit:  Students will create a symbolic self-portrait that incorporates the elements of Color and Value which expresses their feelings and emotions as well as their depth of knowledge in color theory.  Students will learn about color relationships and how human, personal emotions can be expressed through color. | | | | | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr1.2.2a Make art or design with various materials and tools to explore personal interests, questions and curiosity  VA:Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork | | **Responding:**  VA:Re8.1.2a Interpret art by identifying the mood suggested by a work of art a describing relevant subject matter and characteristics of form | | **Connecting:**  VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places | | | | | | | | | Enduring Understanding(s):  Artist and designers experiment with forms structures, materials, concepts, media, and art making approaches  People gain insights into meanings of artworks by engaging in the process of art criticism  Through art making people make meaning by investigating and developing awareness of perceptions, knowledge and experiences  District Goal: All New Britain students will demonstrate strong aspects of character and educational habits of mind. | | | | Essential Questions:  How do artists work? How do artists and designers determine whether a particular direction in their work is effective?  What is the value of engaging in the process of art criticism?  How does knowing and using visual art vocabulary help us understand and interpret works of art?  How does engaging and creating enrich people’s lives? How does making art attune people to their surroundings?  District Question: How does our perception of the world and our environment prepare us to positively contribute to our society? | | | | Knowledge: Performance Standards  Art, Design, Materials, Personal Interests, Mood, Subject Matter, Form | | | | Skills: Performance Standards  Make, Explore, Discuss, Create, Reflect, Choices, Categorize, Interpret, Identify, Describe | | | | Knowledge: Unit   * Moods/Emotions/Feelings through color and value * Design tools to represent color theory/relationships * Understanding of application * 2-D Techniques | | | | Skills: Unit   * Demonstrate * Apply * Experiment * Express * Analyze | | | | Learning Objectives:   1. Students will demonstrate understanding of various media techniques to represent color theory/relationships in a work of art 2. Students will experiment and apply a variety of 2-D techniques to create a composition of a work of art 3. Students will be able to visually communicate moods/emotions/feelings through the application of color and value 4. Students will be able to analyze their creative process and others through a self-reflection/artist statement. | | | | | | | | Learning Plan/Instructional Strategies & Activities   1. Students will analyze the color wheel and identify the various color relationships within the color wheel as well as how they interact 2. Student will observe through teacher demonstration how to primary colors are mixed to make secondary colors and how primary and secondary colors are mixed together to create all the other colors in the world 3. Students will create their own color wheel using only the 3 primary colors and their choice of media 4. Students will analyze and interpret how color creates a mood/emotion/feeling in a work of art 5. Students will compare color relationships and mood in relation to cultures, time, and places. 6. Students will create their favorite facial feature using select color to show an emotion/mood/feeling and experiment of different value techniques to create a light and dark gradation of their color of choice 7. Students will create a self-portrait using select colors to show an emotion/mood/feeling using different values of the colors chosen. 8. Students will analyze their artistic process though looking at their artwork and define the ways they used color to create an emotion/mood/feeling by creating a guided question self-reflection | | | | | | | | Resources:   * Smartboard * Artwork exemplars * Educational/Teacher exemplars | | | | | Media & Materials:   * Crayons * Colored Pencils * Paint * Oil Pastels * Chalk Pastels * Drawing Paper * Pencils | | | Academic Vocabulary:  Color Wheel  Primary Colors  Secondary Colors  Complementary Colors  Value  Gradient | | Portrait  Facial Feature  Symmetry  Emotion  Feeling  Mood | | | | | | Differentiation/Modification:  Differentiation/Modifications will be made according to the individual, needs/challenges of the students. | | | | | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment  Guided Questions   * Identify the 3 Primary Colors and the 3 Secondary Colors * What did you use to apply color in your self-portrait? * What values of color did you use to create an emotion/mood/feeling? * What do you like most about your composition and why? * If you could change something about your composition what would it be and why? | | | | | | | | Notes: | | | | | | |   Consolidated School District of New Britain  General Art Grade 2  Symbolic Self Portrait Self-Assessment  Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Grade\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. What mood/emotion did you express in your work and why? 2. Name the colors that you used in your work and to what family do they belong? 3. What color would you use to express happiness?      1. If you could change one thing about your self-portrait what would you change?   5. Do you feel you were successful with your work? How can you tell?   |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | CONSOLIDATED SCHOOL DISTRICT OF NEW BRITAIN   |  |  |  | | --- | --- | --- | | Unit Title: Space and Form | Subject: General Art | Grade Level/Course: Grade 5 | | | | | | | | | Brief Description of Unit:  Students will create a subject matter-specific composition that incorporates the elements of Space and Form to create the illusion of depth. Students will be provided opportunities to experiment with a variety of tools and media. Students will utilize these elements to create, respond and connect to various artworks and their own through student lessons, reflections and discussions. | | | | | | | | Standards:   |  | | --- | | **Creating:**  VA:Cr2.3.5a Identify, describe, and visually document places and or objects of personal significance  VA:Cr2.1.5a Experiment and develop skills in multiple artmaking techniques and approaches through practice | | **Responding:**  VA:Re7.1.5a Compare one’s own interpretation of a work of art with interpretation of others  VA:Re8.1.5a Interpret art analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed. | | **Connecting:**  VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making | | | | | | | | | Enduring Understanding(s):  Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.  People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.  District Goal:  All New Britain students will demonstrate strong aspects of character and educational habits of mind. | | | Essential Questions:  How do life experiences influence the way you relate to art?  How does learning about art impact how we perceive the world?  What can we learn from our response to art?  How do objects, places and design shape lives and communities?  District Question:  How does our perception of the world and our environment prepare us to positively contribute to our society? | | | | | Knowledge: Performance Standards  Places, Objects, Techniques, Artwork, Form, Structure, Vocabularies of Art and Design | | | Skills: Performance Standards  Identify, Describe, Experiment, Develop, Practice, Interpret, Convey, Apply, View | | | | | Knowledge: Unit   * Value Variation * Illusion of Depth * Spatial Relationships * 2 and 3 Dimensional Objects * Personal Ideas * Creative process and artist statement * 2-D techniques | | | Skills: Unit   * Apply * Demonstrate * Enhance * Illustrate * Overlap * Analyze | | | | | Learning Objectives:  1. Students will be able to apply value variation to enhance the illusion of depth  2. Students will know and experiment, know and identify techniques to employ depth perception  3. Students will be able to apply techniques to illustrate the illusion of depth in a landscape composition  4. Students will be able to apply techniques in a still life composition  5. Students will be able to analyze their creative process through completing a self-reflection | | | | | | | | Learning Plan/Instructional Strategies & Activities   1. Students will analyze and interpret value through viewing and discussing value within various works of art. 2. Students will identify space/depth within the different value variations defining what objects are closer to the viewer and which are further away from the viewer. 3. Students will create their own 5 gradient value scale using their choice of color. 4. Students will identify different value techniques the artist used within their work of art show depth. 5. Students will transform 2-D shapes into 3-D forms using different value techniques and their choice of color on paper. 6. Students will analyze and interpret space/depth (foreground, middle ground and background) through viewing and discussing landscapes. 7. Students will analyze and interpret their 2-D shapes that they transformed into 3-D forms and determine where on the form is the background, middle ground and foreground. 8. Students will compare and contrast the lighting of the landscape vs. the lighting of their forms and will identify that within their landscape as you go back into space your objects become lighter and within in their 3-D forms their objects the background of their objects becomes darker. 9. Students will create a landscape using their choice of media and techniques labeling the foreground, middle ground and background. 10. Students will analyze and interpret space/depth (foreground, middle ground and background) through viewing and discussing still life’s and where objects appear to be overlapping one another placing them either in the foreground, middle ground or background. 11. Students will analyze and interpret their 2-D shapes that they transformed into 3-D forms and understand that within a still life the background remains darker and the foreground becomes lighter unlike landscapes 12. Students will create their own still life using their choice of media and techniques overlapping their objects and labeling which objects are in the foreground, middle ground and background. 13. Students will create a final composition of their choice between a landscape and or still life creating a sense of depth. 14. Students will analyze their artistic process though looking at their artwork and define the ways in which they created a sense of depth by completing a guided question self-reflection. | | | | | | | | Resources:   * Smartboard * Artwork exemplars * Educational/Teacher exemplars | | | | Media & Materials:  Crayons  Colored Pencils  Paint  Oil Pastels | | Chalk Pastels  Drawing Paper  Pencils  Rulers | | Academic Vocabulary:  Space  Form  Depth  Foreground | Middle Ground  Background  Value  Composition | Overlap  2-Demonsional  3-Demonsional  Shading | | | Cross-hatching  Stippling  Blending  Horizon Line | | | Differentiation/Modification: Differentiation/Modifications will be made according to the individual, needs/challenges of the students | | | | | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section) |   Formative Assessment Description:  Guided Questions for Self-Reflection   * Where is your landscape/still life? * How did you achieve your sense of depth? * How did you use value and overlapping to enhance your sense of depth? * What do you like most about your composition and why? * If you could change something about your composition what would it be and why? | | | | | | | | Notes: | | | | | | |   Consolidated School District of New Britain  General Art Grade 5  Space and Form Self-Assessment  Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Grade\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. Name 3 objects with different values in your work. How did your use of value help to create the illusion of depth? 2. What techniques did you add to your work to create the illusion of depth? Which did you feel was most effective? 3. Name 3 spatial elements you included in your work and how they illustrate depth. 4. Do you feel you were successful in creating an illusion of depth? How can you tell? 5. If you could change one thing about your work what you change and why?  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | CONSOLIDATED SCHOOL DISTRICT OF NEW BRITAIN   |  |  |  | | --- | --- | --- | | Unit Title: Value | Subject: Elements of Art | Grade Level/Course: HS Proficient | | | | | Brief Description of Unit:  Through the exploration of drawing media, students will learn the fundamentals of value and shading techniques to organize a still life composition to demonstrate the illusion of 3-D forms on a 2-D surface. This composition will show their understanding of compositional and organization of elements of art and their own artist purpose. | | | | Standards:   |  | | --- | | **Creating:**  VA: CR1.1.IaUse multiple approaches to begin creative endeavors. (LO 1; 2; 3 ) | | **Responding:**  VA: Re.7.1.Ia Hypothesize way in which art influences perception and understanding of human experiences.  **Connecting:**  VA: CN10.1.Ia.Document the process of developing ideas from early stages to fully elaborated ideas.  (LO 3; 4; 5) | | | | | Enduring Understanding(s):  Artists and designers experiment with forms, structures, materials, concepts and artmaking approaches.  District Goal: All New Britain students will demonstrate strong aspects of character and educational habits of mind. | Essential Questions:  How do artists and designers learn from trial and error? | | | Knowledge: Performance Standards  Skills  Knowledge  Art Forms  Forms  Structures  Materials  Concepts  Artmaking Approaches  Inquiry Methods  Subjects  Personal Experience  Evidence | Skills: Performance Standards  Experiment  Practice  Persist  Demonstrate  Acquire  Organize  Develop  Interpret  Observation  Research  Synthesize  Relate  Make  Reflect | | | Knowledge: Unit  Inquiry Methods  Art Forms  Structures  Knowledge  Art Forms  Forms  Various contexts  Nouns that relate to unit:  Drawing techniques  Shading techniques  Value  2D Shapes  Illusion of 3D form  Creative Process  Self-Reflection  Light Source  Line  Value transition  Artist voice and purpose | Skills: Unit  Practice  Experiment  Demonstrate  Organize  Develop  Synthesize  Acquire  Create  Reflect  Verbs that relate to unit:  Demonstrate  Practice  Describe  Analyze  Interpret  Judge  Shade  Draw  Reflect  Establish | | | Learning Objectives:  Students will:   1. Observe, identify, and communicate their understanding of what creates value changes on real-life objects. 2. Experiment with drawing and shading techniques to create the illusion of 3-dimensional forms on a 2-d surface using a real or implied light source. 3. Demonstrate understanding of brainstorming techniques to explore, communicate and develop personal voice and meaning in their work. 4. Create the illusion of a three-dimensional object in a three-dimensional space. 5. Use reflective practices to communicate choices and decisions throughout their creative process. | | | | Learning Plan/Instructional Strategies & Activities  *Learning Targets:*   * Understand how light (sunlight, lamps, etc.) effects real-life objects * Students will identify, define and label the important terms for shading and value in handouts as well as artwork. * Students will continue shading their sphere making sure all of the “5 Principles of Shading”   (highlight, mid-tones, core shadow, reflected light, and cast shadows) are demonstrated in their  example.   * Apply values of color (black, greys, white) with a pencil in order to create highlights, midtones, and   shadows (cast and core) on a selected object.   * Students will practice and review techniques for shading as well. * Students will develop value changes and shading by demonstrating the blending technique. * Demonstrate shading techniques and smooth value transitions/changes. * Students will utilize appropriate shading techniques to create the illusion of 3D on a 2D surface. * Students will view the works of master artists in order to understand the history of still-life painting   and be able to identify symbolic objects within these works that represent the artists’ intended idea,  message, or concept.   * Students will write about their understanding of symbolism   *Essential Questions:*  Why is understanding value important in creating art?  How are values made in real life?  How do the values change as the light source moves?  How do the values change as the object's’ surface changes from flat to rounded or jagged?  Why do artists’ use values in their work?  What is symbolism? Give an example of a symbol.  *Procedures/Strategies:*   * Students will review the way light creates shadows on an object * We will discuss, as a whole group how value is created in real life. ( by light) * We will then break down value into the various tints and shades using a diagram and viewing a PowerPoint and short video. * Teacher demonstration will be given on blending techniques, how to hold a pencil for shading, physical hand, wrist and arm positioning etc, use of layering, to create a seamless value scale. * Students will practice techniques from teacher demonstration to create at least two value scales. * First value scale will be segmented and a second one demonstrating seamless transitions throughout the value scale. * Students will be given the option to sit w/ teacher in small group instruction to get further assistance on starting their value scale(s) or students can work on their own based on their skill and comfort level. * We will discuss as a whole group the 5 principles of shading value: highlight, midtones, core shadow, reflected light, and cast shadow. * Teacher will demonstrate on the board, using a sphere, as well as go into more description using specific slides from the PowerPoint from previous class. * Teacher will give a demonstration on using these 5 principles in a sphere. * Students will label, identify and demonstrate the 5 principles in a sphere using the blending technique. * Students will continue practice of demonstrating the 5 shading principles in the three other forms in order to determine their skill level. * In a small group activity, students will identify the 5 principles on the board using the slide to outline each section(s) and then they will do the same on their own Value Worksheet. * Students will define each shading value principle in their own words using the labeled diagram. I   will give a brief demonstration on shading techniques using a graphite pencil.   * Students will then begin to shade in an example of a sphere Students will be given the option to sit with me to get further assistance on starting their other forms or work on their own based on their skill and comfort level. * Students will continue practice of demonstrating the 5 shading principles in the three other forms on their worksheet.   *Check for Understanding:*  Pretest assignment, teacher worksheets, sketchbook assignments, continuous monitoring, participation,  teacher demonstration of techniques, warm up/ practice, continuous monitoring, checking for  understanding, discussion participation.  *Adjustment/Differentiation*  Access to a variety of thickness of drawing media, use of pre labeled value scale, value scale exemplar to  look at, visuals, small group and/or individual instruction practice of demonstrating the 5 shading principles  in the three other forms on their worksheet, warm up/practice, continuous monitoring, checking for  understanding, discussion participation, PowerPoint | | | | Resources:  Worksheets, Handouts, Still life setup, Masters’ work examples | | Media & Materials:  Pencil, erasers, 80lb paper, tortillions,  Various forms and objects  Teacher PowerPoint Presentation, YouTube video, exemplars and samples  Lamps | | Academic Vocabulary:  -Value, Form, Sphere, Cone, Cylinder, Cube  -Depth, Value Scale, Light Source, Highlight, Midtone, Core Shadow, Reflected Light, Cast Shadow  -Shading, Blending, Transition, Smooth,  -Observation, Still Life, Composition, Symbolism  -Brainstorm | | | | Differentiation/Modification:  *Lower Differentiation:* Pre-drawn Form worksheet, Tracing paper transfer, Playdough, blocks, Legos, given specific media/value pencil to assist with value  *Higher Differentiation:* Multiple objects, media choice: colored pencil, pastels, charcoal, composition requirements, creating a series | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section ) |   Formative Assessment Description: Rubric (see attached) | | | | Notes: | | |     Model District Curriculum Documents  Summative Assessments  Visual Art |

**East Hartford Middle General Art Grade 7- My Inspired Style**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Experiment with multiple styles (Abstractionism, Realism, Surrealism, Impressionism) used to create works of art.** | Demonstrates understanding of the characteristics of all **4** styles of Art. | Demonstrates understanding of the characteristics of **3** styles of Art. | Demonstrates understanding of the characteristics of only **2** styles of Art. | Demonstrates understanding of the characteristics of **0-1** styles of Art. |
| **Demonstrate the ability to develop and convey a personal idea.** | Process journal shows brainstorming of more than **5** personal ideas. | Process journal shows brainstorming of **4-5** personal ideas. | Process journal shows brainstorming of **2-3** personal ideas. | Process journal shows brainstorming of **0-1** personal ideas. |
| **Persist in the investigation of methods and approaches.** | Thumbnail sketches show **more than 4** combinations of a personal idea and an artistic style. | Thumbnail sketches show **4** combinations of a personal idea and an artistic style. | Thumbnail sketches show **3** combinations of a personal idea and an artistic style. | Thumbnail sketches show **2** **or fewer** combinations of a personal idea and an artistic style. |
| **Synthesize their understanding of style/technique and their personal idea into a work of art.** | Final work shows  **4 characteristics** of the style chosen by the artist and expresses a clear, personal idea. | Final work shows  **3 characteristics** of the style chosen by the artist and expresses a clear, personal idea. | Final work shows  **2 characteristics** of the style chosen by the artist and expresses a clear, personal idea. | Final work shows  **0-1 characteristics** of the style chosen by the artist and expresses a clear, personal idea. |
| **Articulate their choice of style, purpose and personal inspiration** | Written response or reflection includes choice of style, purpose and personal inspiration, as well as **elaboration**. | Written response or reflection includes choice of style, purpose and personal inspiration. | Written response or reflection includes only **2** of the following: choice of style, purpose and personal inspiration. | Written response or reflection includes **0-1** of the following: choice of style, purpose and personal inspiration. |

**Glastonbury Elementary General Art Grade 2 – Monet - Master of Color**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Observed to develop paint mixing techniques to produce a variety of values in color** | Correctly observes and develops appropriate values that gradiate evenly on the value scales | Correctly observes and develops appropriate values  on the value scales | Mixes colors and makes some appropriate value changes  on the value scales | Mixes colors with minimal change in value or inaccurately completes value scales |
| **Demonstrated understanding that process of experimentation and practice of art-making techniques informs decision making** | Understands and applies color mixing skills to mini paintings accurately applying appropriate and subtle values | Understands and applies color mixing skills to mini paintings accurately applying appropriate values | Uses color mixing skills on mini paintings using some accurately observed values | Minimally uses color mixing skills on mini paintings to show value |
| **Demonstrated understanding that peer feedback and reflection informs choices in the development of a work of art** | Meaningfully reflects and applies peer feedback to make realistic color changes to improve value subtleties in final painting | Reflects and applies peer feedback  to make accurate value changes to improve final painting | Reflects and applies peer feedback to make technical value changes to improve final painting | Doesn’t reflect or use peer feedback to improve value in final painting |
| **Developed observational skills of value in a landscape leading to a series of paintings** | Develops value paintings through observation that are accurate and create form and space within the landscapes | Develops value paintings through observation that match the value in the landscapes | Observes to mix value  but application to show value in the landscapes are inconsistent | Mixes values  but application to show value in the landscapes are incorrect |

**Glastonbury Elementary General Art Grade 5 - Collaborative Design**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Research to develop and create a collaborative product for the client** | Uses a variety (more than 3) of resources to research, develop and inform the design product idea | Uses two resources  to research and develop the design product idea | Uses one resource  to reference an image to draw the design | No research used or considered |
| **Demonstrate understanding of design strategies (experiment, research, refine, develop, apply, revise, brainstorm, evaluate) needed to persist in the development of a design/product** | Engages in multiple design strategies throughout the unit and synthesizes the results to inform the design | Participates in the design strategy process and applies results to improve the design | Employs one or two design process strategies, but minimally applies results to improve the design | Minimally participates in the design strategy process and doesn’t use information to improve the design |
| **Demonstrate understanding that the develop and revision of the product design requires the use of project specific criteria, collaboration and peer feedback** | Meaningfully applies client criteria and client/peer feedback to support clients’ ideas and make improvements and revisions to design. | Applies client criteria, and client/peer feedback to improve the design idea | Applies some client/criteria and client/peer feedback to make technical changes to the final design | Doesn’t use criteria and client/peer feedback |
| **Demonstrate understanding that process of experimentation, practice of art making techniques informs decision making** | Purposely investigates and chooses various possible techniques to inform decision making | Experiments with various possible techniques to inform decision making | Tries presented techniques but minimally uses learning or experiments to inform decision- making | Followed directions with practiced techniques, but doesn’t use learning to inform decision-making |
| **Demonstrate understanding of the creative process through self-reflection** | Articulates and describes the artistic and design process through artist statements and summative assessments using formal and conceptual vocabularies of art and design | Describes the artistic process using some design vocabulary in artist statements and summative assessments | Describes the artistic process in artist statements and summative assessments | Lists the steps of the artistic process through  artist statements and summative assessments |

**Glastonbury Middle General Art (Art Smart) Grade 8 - Personal Statement**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will investigate and reflect on an American artwork and its empathetic awareness.** | Students investigated **5 or more pieces of American artwork**, articulating **their opinion/statement/insights** about empathetic awareness per question and **including at least 1 example of specific evidence** from the artwork. | Students investigated **3-4 pieces of American artwork**, describing their  **opinion/ statement/insights** about empathetic awareness per question and **1 specific evidence** from the artwork. | Students investigated **2 pieces of American artwork**, giving **1 opinion/statement/ insight** about empathetic awareness per question lacking supporting **evidence.** | Student’s response to **American artwork**, did not include **opinion/statement**  **/insight** about empathetic awareness and responses lacked supporting evidence**.** |
| **Students will apply expressive concepts conveying emotion and personal experiences.** | Students purposefully **applied** several expressive concepts to convey **multiple emotions and personal experiences.** | Students **applied** expressive concepts conveying **1 emotion and personal experiences.** | Student **attempts to apply** expressive conceptsdid not clearly convey **emotion or personal experiences.** | Students **lacked evidence** of intentional use of expressive concepts to connect to **emotion and personal experiences.** |
| **Students will investigate and demonstrate a variety of drawing and/or painting tools, and techniques to support their ideas.** | Students **investigated** **at least 4 drawing, painting tools, and/or techniques** and skillfully demonstrated their use to support their artistic ideas. | Students **investigated some (2-3) drawing, painting tools, and/or techniques** and demonstrated their use to support their ideas. | Students **investigated limited (1-2) drawing, painting tools, and/or techniques** and had limited demonstration of their uses. | Student’s investigation reflected use of only **1 drawing or painting tools, or techniques, and did not** demonstrate useful application or support their artistic ideas. |
| **Students will continually document stages of creative process visually and verbally.** | Student’s planning and creating processes documents multiple (at least 4) **distinct sketches, demonstrating revision and refinement to intentionally and effectively consider and apply the** Principles and Elements of Art to their composition. | Student’s planning and creating processes documents **some (at least 3) diverse thumbnail sketches** and attempted to select/ apply Principles & Elements of Art design their composition. | Student’s planning and creating documents **minimal (1-2) diverse thumbnail sketches** and lacked compositional qualities that demonstrate their effective use of the Principles and Elements of Art. | Student **created thumbnail (0-1) sketch(es)** but did not intentionally consider and **apply Elements of Art to create their effective composition in their work.** |
| **Students will explain their process, thinking, and personal connection to their artwork and how the American artworks (Wadsworth Atheneum) inspired their ideas.** | Students explained their process, thinking, and personal connections to their artwork, **explaining multiple specific evidence and insight** in their responses. Students clearly described the inspiration(s) from the American art(ists) and its influence on their own artwork and process. | Students explained their process, thinking, and personal connections to their artwork, **providing some evidence and insight** in their responses. Students were able to describe some of the American art(ists) and how it influenced their own process. | Students explained some parts of their process, thinking, or personal connections to their artwork, **giving little evidence and insight** in their responses. Students mentioned 1 American art(ist) viewed at the Wadsworth Atheneum, but did not describe its influence on their own work. | Students could not explain their process, thinking, or personal connections to their artwork. Students did not describe or connect the American art(ists) viewed at the Wadsworth Atheneum. |

**Glastonbury Middle Digital Art (Electronic Easel) Grade 8 - Promoting Change**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students collaborated and reflected on an Idea, belief, or personal experiences influenced by personal community.** | Each students in group produced 4 or more thumbnail sketches of multiple ideas, beliefs, or personal experiences influenced by personal community. | Each student in group produced 3 thumbnail sketches to generate an idea, belief, or personal experiences influenced by personal community. | Each student produced 1-2 thumbnail sketches to generate an idea, belief, or personal experiences influenced by personal community. | Students produced 1 or 0 thumbnail sketches each, and/or only some students generated an idea, belief, or personal experiences influenced by personal community. |
| **Students created an art piece that reflects and reinforces their ideas, beliefs, or personal experiences in their personal community using contemporary practices of art and design and consider compositional choices to unify their work and support their idea.** | **Students** created an art piece that communicates, reflects, and reinforces, both visually and verbally, their ideas, beliefs, or personal experiences in their personal community. Compositional unity supports their ideas. | **Students** created an art piece that visually **OR** verbally communicates reflects and reinforces their ideas, beliefs, or personal experiences in their personal community. Compositional unity supports their ideas. | **Students** created an art piece that visually **or** verbally communicates, but **does not** reflect and reinforce their ideas, beliefs, or personal experiences in their personal community. Lacks compositional unity to their ideas. | **Students** created an art piece that **does not** visually **and** verbally communicates reflects and reinforces something in their personal community **and** does not reflect and reinforce their ideas, beliefs, or personal experiences. Lacks compositional unity to their ideas. |
| **Students presented and exhibited a shared idea to their personal/school community.** | **Students presented** and exhibited a shared idea to their personal/school community considering **all choices on (what) media, how and where to present and exhibit in order to maximize their message and audience accessibility.** | **Students presented** and exhibited a shared idea to their personal/school community considering **some** choices on (what) media, how, and where to present and exhibit in order to maximize their message and accessibility. | **Students presented** and exhibited a shared idea to their personal/school community considering **limited (one or two)** choices on (what) media, how and where to present and exhibit in order to maximize their message and accessibility. | **Students presented** and exhibited a shared idea to their personal/school community **but did not consider (what) media,** how and where to present and exhibit in order to maximize their message and accessibility. Or, students did not present and exhibit their work. |
| **Students analyzed why and how their piece may influence ideas, beliefs, and experiences in their community, and described the unifying elements that support their ideas.** | **Students** analyzed why and how their piece may influence ideas, beliefs, and experiences in their community giving specific examples to support their thinking, and described how they unified their piece to support their ideas. (effective use of artistic terms/vocab.) | Students analyzed why and how their piece may influence ideas, beliefs, and experiences in their community, **giving some evidence** in their writing, and described how their work was unified to support their ideas, using some art vocabulary. | Students analyzed why and how their piece may influence ideas, beliefs, and experiences in their community, **with limited evidence and/or insight** in their writing. Description of their unifying elements did not support their ideas. | Students **vaguely explained** why and how their piece may influence ideas, beliefs, and experiences in their community. Vague description of the unity did not support their ideas. (Limited/no use of artistic terms/vocab.) |

**Glastonbury High School DRAWING AND PAINTING High School Proficient Color Theory & Media Exploration**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Experiment and hypothesize with a variety of color media and processes to determine the best media choices for to communicate their ideas and expressive qualities.** | Experimented with more than 3 color media and processes, and/or combinations of media, making sophisticated decisions to articulate their ideas, and expressive qualities. | Experimented with 2-3 color media/processes or combinations, determining which are best suited to support for their ideas and express an intended emotion. | Limited evidence of experimentation (1-2) with color media and processes resulting in some disconnect between media/content/intent and expressive qualities. | Did not explore media and/or identify expressive qualities inherent in media/processes |
| **Develop dynamic compositions applying the elements and principles of design** | Composition engages viewer, generates curiosity about artist’s intent, process, and/or media. | Composition is developed using elements and principles of design, intentional directing viewer through the piece, & to focal point(s). | Compositional decisions resulted in inconsistencies of static and engaging areas within the work. | Work lacks focal point and/or areas of engagement; does not apply principles of art/design |
| **Students will apply prior knowledge and skills using line and value to create realistic form and depth** | Realistic form is articulated through consistent use of media, and drawing techniques, creating the illusion of depth | Forms demonstrate use of the line and value to develop forms | Inconsistent form and depth created; use of line and value shows attempt to apply concepts | No evidence of illusion of depth or attempt to apply concepts |
| **Students will document their creative experience through journaling and planning exercises** | Journals/planning demonstrates evidence of making personal choices to develop their ideas. | Journals/planning demonstrate evidence of making personal choices to develop their ideas; Concept can be understood by examining plans | Journals/planning are sparse and/or vaguely address media exploration; planning makes superficial connections to personal ideas | Journals/planning lacks connections to personal ideas and/or meaningful media exploration |

**Glastonbury High School SCULPTURE High School Proficient Purpose Shrine**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Use compositional strategies to communicate a specific purpose or cause** | Artist communicates their shrine’s purpose or cause, which connects deeply with the artist’s personal identity. | Shrine has clear purpose or cause: Majority of viewers can interpret purpose or cause accurately | Artist may have vague reference to a purpose or cause | Shrine does not have a specific purpose or cause |
| **Use technological resources to gather inspiration and reference sources** | Research includes at least 5 example shrines and details the cultural context form which shrines emerge and the relevance of each shrine to their makers | Research includes at least five images of example shrines  and their purposes | Research includes 2-5 example shrines or is composed of images without explanation of purpose | Research includes fewer than two examples |
| **Demonstrate how planning, gathering, modifying, affect the production of materials and imagery** | Sketches have at least 5 thumbnails showing consideration of materials. Many thumbnails are evolved into complex, detailed drawings which show the shrine from all sides | Sketches include 5 thumbnail drawings from 3 viewpoints which show consideration of materials | At least five sketches but sketches do not include multiple viewpoints or material exploration | Sketches are not informative as to the construction or materials to be used |
| **Facilitate peer-feedback for the purpose of reflection and revision to shrine** | Gives insightful and meaningful feedback to 3 or more peers which includes specific and detail suggestions on materials and processes using unit specific vocabulary | Gives meaningful feedback intended to help with revision and reflection, written or spoken to 3 or more peers using unit specific vocabulary | Gives feedback which is helpful to the revision process fewer than 3 peers and/or does not use unit specific vocabulary. | Does not give feedback or does not give relevant feedback |
| **Personally connect aspects of shrines created among peers and shrines across time and culture** | Draws connections between multiple peer works and works from research. Identifies obvious and subtle connections in use, construction, or philosophy. May identify connections between self and peer work. | Is able to identify connections between works of two peers. Can relate one peer-work to shrines which were researched through their construction, and/or their purpose. | Makes superficial connections between peer works or between peer work and researched work. | Does not make logical connection to or between peer and/or researched works. |

**Glastonbury High School ADVANCED DRAWING High School Accomplished - Expressive Exteriors**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Experiment with and investigate materials, processes, and tools to express their ideas** | More than 4 materials/processes are explored and documented in depth. Artist may create new processes. Processes are connected to emotional qualities | Explore at least 3-4 media application processes. Artist can identify emotional qualities of process/media | Explore fewer than 3 processes and/or media exploration makes vague connection to intended idea | Limited or inconsistent media exploration which lacks connection to intended idea |
| **Plan, revise, document, and complete their work through journals and planning activities** | Notes and sketches communicate sequential, scaffolding plans for subject details, composition, and process execution. Alternative iterations of final piece are evident in planning. | Documentation includes notes on processes and various consideration of composition. Ideas present in final piece are evident in planning. | Journals contain some information pertinent to the assignment but information is not connected to, disjointed/does not inform the creation of the piece | Journal content is limited and does not relate to assignment. No evidence of planning or investigation. |
| **Learn and apply spatial strategies in landscape compositions**  **(overlapping, placement, size/**  **detail/color changes, perspective, etc.)** | Use of spatial strategies creates highly convincing illusion of depth/space with clear foreground, middle ground, and background | Utilize foreground, middle ground, background, and atmospheric perspective. Strategy application may be inconsistent. | Uses few but not all spatial strategies | Does not employ spatial strategies |
| **Experiment with and investigate materials, processes, and tools to express their ideas** | More than 4 materials/processes are explored and documented in depth. Artist may create new processes. Processes are connected to emotional qualities | Explore at least 3-4 media application processes. Artist can identify emotional qualities of process/media | Explore fewer than 3 processes and/or media exploration makes vague connection to intended idea | Limited or inconsistent media exploration which lacks connection to intended idea |
| **Explore and apply color relationships to convey intended meaning** | Color relationships and temperature are applied with discrimination and sophistication, and expertly connect to intended meaning | Employs color relationships and temperature which intentionally and affectively impact viewer’s interpretation | Uses some informed color relationships but some color choices are random or do not support idea/concept | Uninformed and/or unintentional color choices are employed; color choices are random. |
| **Through responding and critiquing activities, students will reflect, revise, and refine their work** | Demonstrates artistic literacy with art-specific vocabulary, giving feedback which is insightful, appropriate, and makes meaningful connections between artwork and life experiences. Uses feedback to encourage evolution of work’s concept and content. | Actively participates in critique process through offering meaningful feedback, and critically examining the feedback given. Some art-specific terms/language is demonstrated; | Offers inconsistent and/or superficial feedback. Few and mainly minor revisions are made after receiving feedback. Minimal appropriate use of art-specific language; | Does not offer feedback or respond to feedback given; no evidence of understanding of art-specific language. |

**Glastonbury High School Advanced Portfolio: Drawing High School Advanced - Identity Series**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Identify significant personal life experience to be used as conceptual foundation** | Defines an experience or group of related experiences in exceptional detail. Sophisticated interpretation of effects of experiences. | Can define at least one life experience and explain the significance of the experience on personal identity. | Can define at least one life experience but does not interpret influence of event on identity. | Does not use significant life experience as conceptual foundation. |
| **Translate emotional qualities of experiences into physical qualities of materials** | More than 3 emotional qualities are ascribed to materials which are chosen and artist can articulate coherently how materials enhance the viewers understanding of the concept. Artist identifies personal meaning derived from and connection to material selection. | Identifies 3 emotional qualities of material that are logical and support the concept behind work. Students create a list defining physical characteristics of materials (color, texture, pattern, etc.) and the emotions each material visually communicate | Superficial interpretation of material quality | Does not identify emotional qualities of material |
| **Select, combine, reclaim, and arrange materials to create series of related works** | Range of materials applied has distinct qualities which contribute to the visual communication inherent in the piece. Material characteristics and techniques are purposefully selected to support and enhance each other. | Materials are used effectively to enhance composition. A range of materials are selected for their aesthetic and conceptual qualities | Limited evidence of thought given to material procurement and application in the planning and creating processes. | Only generic materials are used |
| **Communicate understanding of visual culture’s development and evolution through life experience** | Connects work of self and peers to professional work and/or historical movements. Is able to articulate how specific events in the artist’s life contribute to the process and aesthetic of work. Identifies qualities in peer work which may be covert or unconscious. | Defines the intent of peer work clearly through observation and discourse. Suggests interpretations of work or modifications that could enhance the success of work | Volunteers feedback that is largely superficial and/or does not relate to the conceptual foundation of the work | Does not offer feedback outside of ascribing merit, i.e. “it’s good”, “I like it”, etc. |

**Middletown Elementary General Art - Grade 5 Still Life & Symbolic Self-Portraits**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will be able to convey/communicate personal ideas in a still life composition.** | C and arrange more than 3 personal/symbolic objects in a still life composition | Choose and arrange 3 personal/symbolic objects in a still life composition | Choose and arrange 2 personal/symbolic objects in a still life composition | Choose and arrange 1 personal/symbolic object in a still life composition |
| **Students will demonstrate understanding of the compositional elements of a still life** | Draw objects on a surface showing correct size and placement, use overlapping to show depth(space), address the background by adding details and utilize more than 60% of the paper | Draw objects on a surface showing correct size and  placement, show overlapping in at least 2 of the objects and utilize 60% of the paper | Objects are not drawn on a surface and/ or some size and placement is correct and/or some overlapping is evident  less than 60% of the paper is utilized | Objects are not drawn on a surface, do not demonstrate correct size or placement and do not show overlapping, less than 60% of the paper is utilized |
| **Students will demonstrate understanding of the application of value to show form.** | Create and apply more than 3 values with their selected media which show form and will demonstrate a consistent light source through the addition of a cast shadow | Create and apply 3 values which show form | Create and apply 2 values which show form | C |
| **Students will identify, describe and document their choices in an artist statement.** | Student’s artist statement clearly addresses 3 ideas; why the objects were chosen and what they tell the viewer about the artist, how was the composition decided and which medium was picked and why. The statement has more than 3 complete sentences. Student expands on the reasoning for their choices. | Student’s artist statement clearly addresses 3 ideas; why the objects were chosen and what they still tell the viewer about the artist, how was the composition decided and which medium was picked and why. The statement has a minimum of 3 complete sentences that specifically answer the questions. | Student’s artist statement clearly addresses 2 ideas from the following: why the objects were chosen, which medium was picked and why and what the still life tells the viewer about the artist. The statement has 2 complete sentences. | Student’s artist statement clearly addresses 1 idea from the following: why the objects were chosen, which medium was picked and why and what the still life tells the viewer about the artist. The statement has 1 complete sentence. |

**Middletown Middle Photography - Grade 7 Digital Collage**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Demonstrate Investigative & Experimental techniques with a variety of Photoshop tools** | Object is repeated more than 6 times. Different Background layers were created using a combination of Brushes, Gradients, Layer styles & Filters | Subject is repeated 6 times. 6 Different Background layers were created using Brushes, Gradients, Layer styles & Filters | Object is repeated less than 5 times. A background was created for each image but minimal variation was used or no variation at all. Little thought was put into the arrangement | Object is repeated less than 3 times backgrounds were not created for each image |
| **Demonstrate the ability to apply & incorporate UNITY though the work of art** | uses both Color Schemes and Blending modes to pull everything together successfully | uses Color Schemes and/or Blending modes | some thought was put into color selection | No color scheme or Blending modes were used |
| **Understand Apply masking techniques to images** | Mask was applied to all with no artifacts | Mask was applied to most layers with minimal artifacts | Mask was applied with artifacts | masks were applied with lots of artifacts or not applied at all |
| **Demonstrate the ability to apply & incorporate VARIATION in the work of art** | All 6 + Objects and some/all Backgrounds are Varied using Adjustment Layers. All Adjustment Layers and Object Layers are individually merged. | All 6 Subjects are Varied using Adjustment Layers. All Adjustment Layers and subject Layers are individually merged. | Some Adjustment layers were used on 5 or less Objects. Some Adjustment Layers and Object Layers are individually merged. | Adjustment Layers were minimally used but not merged.  Or, all object layers were merged into one layer. |
| **Reflect on personal choices that connect the use of Photoshop tools as a media source to communicate a personal time, place and or cultural significance** | Reflection & artwork shows a clear inventive use of more than three emotions/concepts portrayed by the image chosen. The student Spoke about the process and how it drove the creation/Refinement of the final piece using 8 or more art vocabulary words correctly. | Reflection & artwork shows an inventive use of three emotions/concepts portrayed by the image chosen. The student Spoke about the process and how it drove the creation/Refinement of the final piece using 5 or more art vocabulary words correctly. | Reflection & artwork shows a use of less than 2 emotions/concepts portrayed by the image chosen. The student Spoke about the process and how it drove the creation/Refinement of the final piece using less than 5 art vocabulary words correctly. | Reflection was barely/not written, a reason why they chose what they is not clear. Art vocabulary was not used or used in-correctly |

**Middletown Middle Sculpture - Grade 8 Ceramics: Symbolic Clay Box**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Convey a personal story using clay as a media** | Student completed page 1 and 2 of the clay box design planning sheet. The plan includes designing each side of their clay box, which shows 3 or more symbols per side, as well as additional designs in the background. The plan is fully colored, showing a consistent color scheme on all sides of the box. | Student completed page 1 and 2 of the clay box design planning sheet. The plan includes designing each side of their clay box, which shows at least 2 symbols per side, as well as additional designs in the background. The plan is fully colored, showing use of a color scheme on at least 2 sides of the box. | Student completed some of the planning sheet. The plan includes designing each side of their clay box, which shows at least 1 symbol per side, as well as some additional designs. The plan is partially colored in. | Student completed some of the planning sheet. The plan shows limited symbols or designs and is not colored. |
| **Demonstrate understanding of the slab method of hand building to construct a clay box** | Student constructed a clay box that is well built and very smooth. There are no gaps and/or cracks where sides are joined. The lid was cut correctly (using a wavy line), the rim is very smooth, and the top and bottom fit snugly together. | Student constructed a clay box form that is well built and mostly smooth. There are very few gaps and/or cracks where sides are joined. The lid was cut correctly using a line that is not straight, the rim of the lid is mostly smooth, and the top and bottom fit together. | Student constructed a clay box that is not well built and not smooth. There are some gaps and/or cracks. The lid was cut, but the top and bottom do not fit together well. The rim was not smoothed. | Student constructed a clay box that is uneven, rough and not well built. There are numerous gaps and cracks. The lid was cut, but the top and bottom do not fit together. The rim was not smoothed. |
| **Demonstrate use of additive and subtractive sculpting techniques to document a personal story** | Student added 3 or more, 3D clay shapes on each side of the clay box, as well as additional carved designs on the surface. All shapes and designs added relate to the student’s chosen theme. | Student added 2, 3D clay shapes on each side of the clay box, as well as additional carved designs on the surface. The shapes and designs added relate to the student’s chosen theme. | Student added 1, 3D clay shape on each side of the clay box, as well as additional carved designs on the surface. Some of the shapes and designs added relate to the student’s chosen theme. | Student did not include 3D shapes on each side of the clay box and very little carved designs on the surface. Very few shapes and designs relate to a theme. |
| **To convey meaning through color, unity and repetition** | Student repeated multiple shapes and colors throughout the surface of the clay box. Color scheme is consistent on the entire clay box. | Student repeated some shapes and colors throughout the surface of the clay box. Color scheme is consistent on the entire clay box. | Student did not repeat shapes and colors throughout the surface of the clay box. There is no color scheme. | Student did not paint the clay box or painted very little of the clay box. There is no repetition of color or shape. |
| **Present an artistic statement about their personal story they have conveyed** | Student wrote a reflective statement about their clay box, which includes detailed reasons for theme and color choice. Student also explained why the symbols and designs they created support their personal story/theme. | Student wrote a reflective statement about their clay box, which includes reasons for their personal story/theme and color choice. Student included some explanation of symbols and designs used. | Student wrote a reflective statement about their clay box, which includes what they included on their clay box and some explanation of why. | Student wrote only 1 or 2 sentences with little or no explanation of their personal story/theme or design choices. |

**Middletown High School Photography High School Proficient DSLR Portraiture**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Demonstrate investigative and analytical skills pertaining to how photographers create meaning through portraiture.** | Analyzed portrait work of 3 or more photographers including appropriate use of over 3 vocabulary words for each artwork that describes meaning/intention for each(i.e. describe, analyze, interpret, judgement). | Analyzed portrait work of 3 photographers including appropriate use of at least 3 vocabulary words for each artwork that describes meaning/intention for each (i.e., describe, analyze, interpret, judgement). | Analyzed portrait work of 1-2 photographers including appropriate use of at least 2 vocabulary words for each artwork that describes meaning/intention for each(i.e. describe, analyze, interpret, judgement). | Analyzed portrait work of 0-1 photographer. Appropriate use of 1 vocabulary word that describes meaning/intention for each (i.e. describe, analyze, interpret, judgement) or no use of vocabulary for the artwork. |
| **Demonstrate creative methodologies to portraiture that reflect experimentation with equipment and students’ personal investigations of the self or classmates utilizing props, clothing or facial expressions.** | Created 1 or more Photoshop layouts using 3 or more portraits showing a strong variety of moods, expressions, points-of-view, lighting and props, clothing elements or costumes that reflect subjects’ individuality. | Created 1 Photoshop layout file using at least 2 portrait layers showing different moods and or facial expressions, points-of-view, lighting and use of at least 1 prop, clothing element or costume that reflect subjects’ individuality. | Created 1 Photoshop layout file using at least 2 portrait layers showing a particular mood or facial expression, point-of-view and use of at least 1 prop, clothing element or costume that reflect subjects’ individuality. | Created 0-1 portrait not edited in Photoshop. No using use of Photoshop layers. No particular mood or facial expression, point-of-view props, clothing or costume that reflect subjects’ individuality evident. |
| **Demonstrate successful use of a DSLR camera and its functions through their photographs.** | Created sharp focus in a key area of each photograph with Manual focus or Autofocus settings. Controlled depth-of-field in Aperture Priority mode to affect the meaning or relationships of one element to another in the portraits. | Created sharp focus in a key area of each photograph (ex: subject’s eyes) with Manual focus or Autofocus settings and/or creating shallow depth-of-field in Aperture Priority mode or Portrait mode settings. | Created overall sharp focus in at least 1 photograph with Manual focus or Autofocus settings and/or creating shallow depth-of-field in Aperture Priority mode or Portrait mode settings. | No focus in any photographs. No clear use of Manual focus or Autofocus settings and/or creating shallow depth-of-field in Aperture Priority mode or Portrait mode settings. |
| **Demonstrate thoughtful, methodical choices (selection) in organizing their photographs and integrating content into finished artworks.** | Shows a collection of *over* 20 images made during a shoot that have been consolidated into 2-3 best works based on composition, lighting and expressiveness. | Shows a collection of *at least 20 images* made during a shoot that have been consolidated into 2-3 best works based on composition, lighting and expressiveness. | Shows a collection of *at least 12 images* made during a shoot that have been consolidated into 1-2 best works based on composition, lighting and expressiveness. | Few images to No images shot. No collection or small collection of images made during a shoot that have been consolidated into 0-1 best works based on composition, lighting, and expressiveness. |
| **Demonstrate knowledge of digital editing software to refine their photographic work (retouching and/or other digital effects).** | Created a layout of 3 or more edited images that reflect use of at 2 or more adjustment layers with masking and evident use of retouching tools in each portrait. | Created a layout of at least 2 edited images that reflect use of at least 1 adjustment layers with masking and /or evident use of retouching tools in each portrait. | Created a layout of at least 2 edited images placed in layout. Reflected use of at least 1 adjustment layer with or without masking or evident use of a retouching tool. | Created no layout with images. No adjustment layers evident or reflected use of at least 1 adjustment layer with or without masking. No use or use of 1 retouching tool in portrait(s). |

**Consolidated School District of New Britain Elementary General Art - Grade 2 Symbolic Self Portrait Using Color and Value**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will demonstrate understanding of various design techniques to represent color theory/relationships in a work of art** | Student applied more than 3 different design techniques to represent color theory/relationships | Student applied 3 different design techniques to represent color theory/relationships | Student applied 2 different design techniques to represent color theory/relationships | Students applied one or no design techniques to represent color theory/relationships |
| **Students will experiment and apply with a variety of 2-D techniques to create a composition of a work of art** | Student used more than 3 different media techniques to create a composition of a work of art | Student used 3 different media techniques to create a composition of a work of art | Student used 2 different media techniques to create a composition of a work of art | Student used 1 or no media technique to create a composition of work of art |
| **Students will be able to visually communicate moods/emotions/feelings through the application of color and value** | Student effectively applied more than 3 colors and values to express the mood/emotion/feelings reflected in their planning worksheet | Student effectively applied 3 colors and values to express the mood/emotion/feelings reflected in their planning worksheet | Student effectively applied 2 colors and values to express the mood/emotion/feelings reflected in their planning worksheet | Student applied 1 color and value to express the mood/emotion/feelings reflected in their planning worksheet |
| **Students will be able to analyze their creative process and others through a self-reflection/artist statement.** | Student answered all 5 of the guided questions | Student answered the 3 guided questions that reflect the learning objectives | Student answered 2 of the 3 guided questions that reflect the learning objectives | Student answered 1 or none of the guided questions that reflect the learning objectives |

**Consolidated School District of New Britain Elem General Art – Grade 5 Space and Form**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will be able to apply value variation to enhance the illusion of depth** | Student applied more than 3 different values (a light, medium, dark) to correctly enhance the illusion of depth | Student applied 3 different values (a light, medium, dark) to correctly enhance the illusion of depth | Student applied 2 different values (light, medium, dark) in the correct place | Student did not apply value in the correct place and/or used one value |
| **Students will know and experiment, and identify techniques to employ depth perception** | Student used more than 3 different techniques (overlapping, spatial elements, value, size and placement) to create the illusion of depth | Student used 3 different techniques to create the illusion of depth | Student used 2 different techniques to create the illusion of depth | Student used 1 or no technique to create the illusion of depth |
| **Students will be able to apply techniques to illustrate the illusion of depth in a landscape composition** | Student created foreground, middle ground and background including appropriate size and scale | Student created foreground, middle ground, and background | Student created foreground and background only. | Student created only positive and negative space. |
| **Students will be able to apply techniques to illustrate the illusion of depth in a still life composition** | Student overlapped more than 3 objects to create the illusion of depth. Still life objects are grounded on surface. Additional details were added to the background. | Student overlapped 3 objects to create the illusion of depth. Still life objects are grounded on surface. | Student overlapped 2 objects to create the illusion of depth | Student overlapped one or no objects to create the illusion of depth |
| **Students will be able to analyze their creative process through completing a self-reflection** | Student answered all 5 of the guided questions to include knowledge of learning objectives, practice, and purpose with additional reflective responses. | Student answered the 3 guided questions that reflect the learning objectives, practice, and purpose. | Student answered 2 of the 3 guided questions that reflect the learning objectives | Student answered 1 or none of the guided questions that reflect the learning objectives |

**Consolidated School District of New Britain High School Elements of Art High School Proficient Value**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Observe, identify, and communicate their understanding of what creates value changes on real-life objects.** | Can draw, shade and accurately label values in 4 or more different 3-D forms | Can draw, shade and accurately label values in 3 different 3-D forms | Can draw, shade and accurately label values in 2 different 3-D forms | Can draw, shade and accurately label values in 1 or less 3-D forms |
| **Experiment with drawing and shading techniques to create the illusion of 3-dimensional forms on a 2-d surface using a real or implied light source.** | Can demonstrate 5 or more value on 4 forms changes with smooth transitions | Can demonstrate 4 value changes on 4 forms with smooth transitions | Can demonstrate 3 value changes on 4 forms with smooth transitions | Can demonstrate 2 values on 4 forms and does not show smooth transitions. |
| **Demonstrate understanding of brainstorming techniques to explore, communicate and develop personal voice and meaning in their work.** | Can list 5 or more meaningful objects, memories, people, hobbies etc.; write 4 reasons why it's important; and creates 5 thumbnail sketches to plan their work. | Can list 4 meaningful objects, memories, people, hobbies etc.; write 3 reasons why it's important; and creates 4 thumbnail sketches to plan their work. | Can list 3 meaningful objects, memories, people, hobbies etc.; write 3 reasons why it's important; and creates 3 thumbnail sketches to plan their work. | Can list at least 1-2 meaningful objects, memories, people, hobbies etc.; write at least 1-2 reasons why it’s important; and creates at least 1-2 thumbnail sketches to plan their work. |
| **Create the illusion of a three-dimensional object in a three-dimensional space that expresses their personal voice.** | Can show 5 or more blending value changes with smooth transitions using a personal subject matter on the object as well as 4 values within a three dimensional space. | Can show 4 blending value changes with smooth transitions using a personal subject matter on the object as well as 3 values within a three dimensional space. | Can show 3 blending value changes with smooth transitions using a personal subject matter on the object as well as 2 values within a three dimensional space. | Can show 2 or less blending value changes with smooth transitions using a personal subject matter on the object as well as 1 value within a three dimensional space. |
| **Use reflective practices to communicate choices and decisions throughout their creative process.** | Student utilized the creative process by using 4 or more of the following reflective practices to make specific decision/ choices in their artwork: (verbally or written) Teacher Demonstration, Peer Feedback, Worksheet practice, Master artist’s Artwork, Self-Reflection Journal, Warm Up/ Do Now, Brainstorming, Thumbnail Sketches | Student utilized the creative process by using 3 of the following reflective practices to make specific decision/ choices in their artwork: (verbally or written) Teacher Demonstration, Peer Feedback, Worksheet practice, Master artist’s Artwork, Self-Reflection Journal, Warm Up/ Do Now, Brainstorming, Thumbnail Sketches | Student utilized the creative process by using 2 of the following reflective practices to make specific decision/ choices: (verbally or written) Teacher Demonstration, Peer Feedback, Worksheet practice, Master artist’s Artwork, Self-Reflection Journal, Warm Up/ Do Now, Brainstorming, Thumbnail Sketches | Student utilized the creative process by using 1 or less of the following reflective practices to make specific decision/ choices in their artwork: (verbally or written) Teacher Demonstration, Peer Feedback, Worksheet practice, Master artist’s Artwork, Self-Reflection Journal, Warm Up/ Do Now, Brainstorming, Thumbnail Sketches |

**MODEL DISTRICT CURRICULA**

**Scope & Sequence Charts**

**VISUAL ART**

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| **VISUAL ART - EAST HARTFORD MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | **Knowledge** | **Skills** | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | **Learning Objectives** | **Content specific vocabulary** | **Resources**  **Media**  **Repertoire** | **CT ARTS STANDARDS** | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) |
| **CREATING** | **PRESENTING/PRODUCING/ PERFORMING** | **RESPONDING** | **CONNECTING** |
| K\* |  |  |  |  |  |  |  |  |  |  |  |  |
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| 5 |  |  |  |  |  |  |  |  |  |  |  |  |
| **7** | **Style**  **Abstractionism** - Lines, Shapes, Color, Objective/Non-Objective, Medium  **Realism** – Value, Light Source, Texture, Observational Drawing, Space, Medium  **Surrealism** – Space, Shapes, Value, Light Source, Dreams, Medium  **Impressionism** – Texture, Rhythm, Landscape, Portrait, Still-Life, Color, Movement, Medium | Collage, Paint, Create, Analyze, Evaluate, Demonstrate, Develop, Draw, Imagine, Choose, Investigate, Show, Brainstorm, Present, Experiment, Defend | Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.  Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.  How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?  What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? | Exit Slips  Teacher Checklists  Summative Rubric | Students will:   1. Experiment with multiple styles (Abstractionism, Realism, Surrealism, Impressionism) used to create works of art. 2. Demonstrate the ability to develop and convey a personal idea. 3. Persist in investigation of a variety of styles, methods, media and approaches. 4. Synthesize their understanding of a style/technique and their personal idea into a work of art.   Articulate their choice of style, purpose and personal inspiration. | **Style**  **Abstractionism** - Lines, Shapes, Color, Objective/Non-Objective, Medium  **Realism** – Value, Light Source, Texture, Observational Drawing, Space, Medium  **Surrealism** – Space, Shapes, Value, Light Source, Dreams, Medium  **Impressionism** – Texture, Rhythm, Landscape, Portrait, Still-Life, Color, Movement, Medium | Paper – 6”x 9” for all ‘Mini Task’ works of art.  Realism – Paper, Pencil, Colored Pencil, Objects for observational drawing  Abstractionism – Paper, Variety of materials (suggestions: construction paper, colored pencil, markers, magazines, book pages, etc.)  Impressionism - printouts or projection of a realistic landscape (painting or photograph), pencils and oil pastels  Surrealism – Magazine, glue, scissors | VA:Cr2.1.7a  Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.  Anchor Standard 2: Organize and develop artistic ideas and work. |  | VA:Re8.1.7a  Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject-matter and use of media to identify ideas and mood conveyed. |  |  |

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| **VISUAL ART - GLASTONBURY MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | |
| **Grade/**  **Proficiency Level** | **Knowledge** | **Skills** | **Enduring**  **Understanding**  **& Essential Questions** | **Assessments (Formative & Summative)** | **Learning**  **Objectives** | **Content**  **Specific**  **Vocabulary** | **Resources**  **Media**  **Repertoire** | **CT Arts Standards** | | | | **Optional: Other Standards & Goals**  **(District Curriculum Standard or Goal/ELO/Ide/Theme/Common Core, etc.)** |
| **Creating** | **Presenting** | **Responding** | **Connecting** |
| K |  |  |  |  |  |  |  |  |  |  |  |  |
| 2  Monet - Master of Color    Value/Light and Shadow | Claude Monet  Value change  series of paintings  landscape  time of day  seasonal change  paint mixing skills  media technique | apply  observe  revise  refine  developing  making  persistence  mixing | Enduring Understandings:   1. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. 2. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. 3. Through artmaking people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.   Essential Questions:   1. What role does persistence play in revising, refining and developing work? 2. Why do artists follow or break from established traditions? 3. How does making art attune people to their surroundings? | Formative Assessment Description:   * value scales (tints/shades and analogous) * mini value exploration paintings of shapes and objects * peer, self-reflection and teacher feedback during discussion and critiques | Students will:  1.observe and develop paint mixing techniques to produce a variety of values in color.  2.demonstrate understanding that the process of experimentation and practice of art making techniques informs decision making.  3.understand that peer feedback and reflection informs choices in the development of a work of art.  4.develop observational skills of value in a landscape that will lead to a series of paintings . | Value  Tints  Shades  analogous colors  point of view  focal point  light/shadow  Landscape  Form | painting supplies  or oil pastels  Resources:  various online resources  imagery of series’ of artworks by Monet | **Creating:**  **1.**  **VA:Cr3.1.2a** - Discuss and reflect with peers about choices made in creating artwork. |  |  | **Connecting:**  **2.**  **VA:Cn10.1.3a** -Develop a work of art based on observations of surroundings. |  |
| 5  Collaborative Design  (Roles of Designers) | Designer/Client  Criteria  Design Process  Product  Creative Strategies  Ideas  Approaches Techniques Skills  Practice  Vocabularies | Generate  Collaborate  Experiment  Persist  Revise  Research  Refine  Develop  Apply  Evaluate  Engage  Critique | Enduring Understanding(s):   1. Creativity and innovative thinking are essential life skills that can be developed. 2. Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. 3. People evaluate art based on various criteria.   Essential questions:   1. How does collaboration expand the creative process? 2. What role does persistence play in revising, refining and developing work? 3. How does one determine criteria to evaluate a work of art? | Formative Assessment Description:  design team critiques;  3 sketches (first presentation to client);  sketches/ notes;  peer feedback;  client feedback worksheet;  artist statements/reflections; | Students will:  1. Research to develop and create a collaborative product for the client.  2. Demonstrate understanding of design strategies needed to persist in the development of a design/product.  3. Demonstrate understanding that the development and revision of the product design requires the use of project specific criteria, collaboration and peer feedback.  4. Understand that process of experimentation, practice of art making techniques informs decision-making.  5. Demonstrate understanding of the creative process through self-reflection and summative assessment. | Design Process (define, research, brainstorm, sketch, reflect/refine, create, present)  Designer;  Client,  Audience; consumer; | exemplar design imagery;  applicable media for specific design challenge (logo design, shoe design, swatch watch, product design, etc.); | **Creating**  **1.**  **VA:CR1.1.**  Combine ideas to generate an innovative idea for art making  **2.**  **VA:Cr2.1.5a**  Experiment and develop skills in multiple art making techniques and approaches through practice |  | **Responding:**  **3.**  **VA:Re9.1.6a**  Develop and apply relevant criteria to evaluate a work of art |  |  |
| Gr. 8  Art Smart  “Personal Statement” | American Art  Visual Images of American Art  Expressive Concepts  Emotion & Personal Experience  Contemporary practice of empathetic awareness  Variety of drawing/painting tools    Composition    Creative Process  Traditional and new media/tools and techniques  Constructed environments | Investigate  Demonstrate  Reflect  Apply  Draw and Paint  Express and Convey  Document  Appreciate  Explain | Enduring Understandings:   1. Creating/Skill: Creative and innovative thinking are essential life skills that can be developed. 2. Creating/Skill: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. 3. Responding/Knowledge: Individual aesthetic and empathic awareness developed through engagement with art can lead to the understanding and the appreciation of self, others, the natural world, and constructed environments.   Essential Questions:   1. What conditions, attitudes, and behaviors support creative and innovative thinking? 2. How do artists determine what resources and criteria are needed to formulate artistic investigations? 3. How do life experiences influence the way you relate to art? | Formative Assessment Description:   * Formative planning sketches, media exploration and writing in the reflection guided packets * Peer and Class Critiques * Gallery walk with “Three Reviews” Principles and Elements of Art vocabulary to discuss the emotional concepts of each piece | Students will:   1. Investigate and reflect on an American artwork and its empathetic awareness. 2. Apply expressive concepts conveying emotion and personal experiences. 3. Investigate and demonstrate a variety of drawing, painting tools, and/or techniques, to support their artistic ideas. 4. Continually document stages of creative process visually and verbally. 5. Explain their process, thinking, and personal connection to their artwork and how the American Art(ists) might inspire their own ideas. . | * Concept * Composition * Portrait * American Art * Expressionism * Empathetic * Awareness * Principles & Elements of Art * Media Vocabulary **(Painting: watercolor:** transparent, wash, wet on wet, dry brush, lifting, blotting, glaze; **Acrylic/oil pastel,** opaque, underpainting, overpainting; color mixing, sgraffito) & **Drawing:** shading techniques: cross hatching, hatching, pointillism, cross contour) | * Wadsworth Art Museum -- American Art Collection * guided packets * Drawing & Painting techniques reference videos * Drawing- Colored Pencil, Charcoal, Pastels, Graphite, Pen & Ink * Painting- watercolor, acrylic, oil pastel | **Creating:**  **1.**  **VA:CR1.1.8a** Document early stages of the creative process visually and/or verbally in traditional or new media.  **VA:CR1.2.8a**  **2.** Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. |  | **Responding:**  **3.**  **Va:Re7.1.8a** Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others. |  |  |
| Gr. 8  Electronic Easel  “Promoting Change in our Environment” | Personal  Community  Ideas  Beliefs  Experiences  Digital  Media    Personal  Choice  Contemporary Practice    Art and Design | Reflect  Reinforce  Influence  Present  Exhibit  Collaborate  Create  Investigate  Describe | Enduring Understandings:  1. Creating: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.  2. Presenting/Skill: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.  3. Connecting/Knowledge: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.  Essential Questions: 1. How do artists determine what resources and criteria are needed to formulate artistic investigations?  2. How do people contribute to awareness and understanding of their lives of their community through art-making?  3. How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?  4. How do objects, artifacts, and artworks collected, preserved , or presented cultivate appreciation and understanding? | 1. Formative planning sketches, media exploration and writing in the reflection guided packets  2. Peer and Class Critiques  3. Gallery walk with “Three Reviews” Principles and Elements of Art vocabulary to discuss the emotional concepts of each piece | Students will:   1. Collaborate and reflect on an Idea, belief, or personal experiences influenced by personal community. 2. Create an art piece that reflects and reinforces their ideas, beliefs, or personal experiences in their personal community using contemporary practices of art and design and consider compositional choices to unify their work and support their idea. 3. Present and exhibit a shared idea to their personal/school community. 4. Analyze why and how their piece may influence ideas, beliefs, and experiences in their community, and describe the unifying elements that support their ideas | * Composition * Unity * Concept * Political Art * Elements and Principles of Art * Presentation * Test Group | -Adobe Creative Suite  -Digital Recorders  -iPads  -Political Art resources  -Video  Reference of Media choices  -Handouts/planning/reflection sheets  -Performance space (optional) | **Creating:**  1. **Va:CR1.2.8a** Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. | **Presenting**  **2. VA:PR6.1.8a** Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences. |  | **Connecting**  **3 VA:CN10.1.8a** Make art collaboratively to reflect on and reinforce positive aspects of group identity. |  |
| HS Proficient (Sculpture)  “Purpose Shrine” | Shrine, imagery, materials, specific purpose, cause, religious practice, event, individual, community members, research, investigation, peer feedback | Compose, employ, speak to, associate, commemorate, communicate, connect, modify, produce, plan, gather, facilitate, reflect, revise, identify | **Enduring Understandings:**   1. Artists and designers shape artistic investigations, following or breaking from traditions in pursuit of creative art. 2. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. 3. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environment. 4. Visual imagery influence understanding of responses to the world.   **Essential Questions:**   1. How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? 2. What role does persistence play in revising, refining, and developing work? 3. How do life experiences influence the way you relate to art? 4. How do images influence our views of the world? | teacher feedback through planning and creating processes; journals/sketchbooks, in progress critiques, mid-point check-in. | Students will: 1.Students will:  1. Use compositional strategies to communicate a specific purpose or cause  2. Use technological resources to gather inspiration and reference sources  3. Demonstrate how planning, gathering, modifying, affect the production of materials and imagery  4. Facilitate peer-feedback for the purpose of reflection and revision to shrine  Personally connect aspects of shrines created among peers and shrines across time and culture | Shrine, Appropriate, Functional and Found Object, Purpose or Cause, Critique | · Internet access/ search engine  · Teacher curated images of various shrines for display | **Creating:**  **Va.Cr1.2.Ia** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.  **2.**  **Va.Cr3.1.Ia** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. |  | **Responding**  **3.**  **Va.Re.7.1.Ia** Hypothesize ways in which art influences perception of human experiences    **4.** **Va.Re.7.2.Ia** Analyze how one’s understanding of the world is affected by experiencing visual imagery |  |  |
| HS Proficient (Drawing & Painting)  “Color Theory & Media Exploration” | Variety of color media & processes, dynamic compositions, elements & principles, self-expressive compositions, | Use, develop, choose, communicate, experiment, demonstrate, create, apply | **Enduring Understanding(s):**   1. Creativity and innovative thinking are essential life skills that can be developed. 2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. 3. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. 4. Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.   **Essential Questions:**   1. What conditions, attitudes, and behaviors support creativity and innovative thinking? 2. Why do artists follow or break from established traditions? 3. How do life experiences influence the way you relate to art? 4. What factors prevent or encourage people to take creative risks? | teacher feedback through planning and creating processes; journals/sketchbooks, in progress critiques, mid-point check-in. | **Students will:**  1. Experiment and hypothesize with a variety of color media and processes to determine the best media choices to communicate their ideas and expressive qualities.  2. Develop dynamic compositions applying the elements and principles of design.  3. Students will apply prior knowledge and skills using line and value to create realistic form and depth.  4. Students will document their experiences through journaling in order to realize a final concept. | expressive composition, color media, elements and principles, self-expressive, dynamic composition, observational drawing, line, value, illusion of depth, traditional and non-traditional media. | Choice Based Art Explanation Handout  Internet access/search engine  **Media & Materials**  Variety of drawing/painting materials:  watercolor, charcoal, pastel, acrylic, inks, texture/modelling paste, etc.  Variety of drawing/painting surfaces:  Canvas board, watercolor paper, mixed-media-paper, corrugated cardboard, chip board, Mylar, etc.  Drawing and painting tools  Projector  Internet Enabled Device | **Creating:**  **1. VA:Cr1.1.Ia:** Use multiple approaches to begin creative endeavors.  **2**. **VA:Cr2.1.Ia:** Engage in making a work of art or design without having a preconceived plan. | **Presenting:** | **Responding**  **3.**  **VA: Re.7.1.IIa:** Hypothesize ways in which art influences perception and understanding of human experiences | **Connecting**  **4.** **VA:Cn10.1.Ia**: Document the process of developing ideas from early stages to fully-elaborated ideas. |  |
| HS Accomplished  (Adv. Drawing)  “Expressive Exteriors” | Spatial strategies, tools, expressive landscapes,  materials, methods, compositions, color, perspective,  value, peer critiques, work, personal artistic vision | Learn, apply, create, experiment, plan, develop, engage,  reflect, refine, revise, critique, investigate, make,  perceive | Enduring Understandings:   1. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals 2. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. 3. Individual aesthetic and empathetic awareness developed through engagement with art, can lead to understanding and appreciation of self, others, the natural world, and constructed environments.   Essential Questions:   1. How do artists determine what resources and criteria are   needed to formulate artistic investigations?   1. What role does persistence play in revising, refining, and   developing work?   1. How does learning about art impact how we perceive the world? | teacher feedback through planning and creating processes; journals/sketchbooks, in progress critiques, mid-point check-in. | Students will:  1. Experiment with and investigate materials, processes, and tools to express their ideas  2. Plan, revise, and complete their work through journals and planning activities  3. Learn and apply spatial strategies in landscape compositions  4. Explore and apply color relationships to convey intended meaning  5. Through responding and critiquing activities, students will reflect on, revise, and refine their work | spatial strategies, expressive landscapes, mood, color, perspective, value, critique,  foreground, middle ground, background, horizon, perspective | Internet access/search engine  Reference photographs  Repertoire/Media &amp; Materials:  Variety of drawing/painting materials:  watercolor, charcoal, pastel, acrylic, inks, texture/modelling paste, etc.  Variety of drawing/painting surfaces:  Canvas board, watercolor paper, mixed-media- paper,  corrugated cardboard, chip board, Mylar, etc.  Drawing and painting tools  Projector  Camera  Internet Enabled Device | Generate and conceptualize artistic ideas and work.  **1.**  **VA:Cr1.2.IIa -** Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.  Refine and complete artistic work.  **2.**  **VA:Cr3.1.IIa** - Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. |  | **Responding:**  **3.** Perceive and analyze artistic work. **VA:Re7.1.IIa** – Recognize and describe personal aesthetic and  empathetic responses to the natural world and constructed environments. |  |  |
| HS Advanced (Advanced Portfolio Prep.)  Identity Series Project | Identity, life experience, series, emotional currency, significance, identify, emotional/physical quality, communication, evolution | Arrange, select, combine, appropriate, reclaim, translate, develop | **Enduring Understanding(s):**   1. Artists and designers shape artistic investigations, following or breaking with traditions. 2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. 3. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. 4. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.   **Essential Questions:**   1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? 2. How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations? 3. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? 4. How does engaging in creating art enrich people’s lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making? | *teacher feedback through planning and creating processes; journals/sketchbooks, in progress critiques, mid-point check-in.* | Students will be able to  1. identify and select significant personal life experiences which define unique identity to be used as conceptual foundation  2. Demonstrate ability to translate emotional qualities of experience into physical qualities of materials  3. Students will be able to select, combine, reclaim, and arrange materials to create series of related works  4. Demonstrate understanding of visual culture’s development and evolution through life experience | Mixed-media, representational, cultural context (place), visual culture, emotional resonance, series | · Various drawing and painting materials  · Improvised drawing and painting materials  · Painting surfaces, traditional and nontraditional  · Internet enable device  · Printer  Projector | **Creating:**  **1.**  **Va.Cr1.2.IIIa** Choose from a range of materials and methods of traditional and contemporary practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.    **2. Va.Cr.2.2.IIIa** Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people’s lives. | **Presenting**: | **Responding:**  **3**.**Va.Re.7.2.IIIa** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture. | **Connecting:**  **4**. **Va.Cn10.1.IIIa** Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design. |  |

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| **VISUAL ART - MIDDLETOWN MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | **Knowledge** | | **Skills** | | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | **Learning Objectives** | **Content specific vocabulary** | **Resources**  **Media**  **Repertoire** | **CT ARTS STANDARDS** | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) |
| **CREATING** | **RESPONDING** | **PRESENTING/PRODUCING/ PERFORMING** | **CONNECTING** |
| K\* n/a | | | | | | | | | | | | | | |
| 2 n/a | | | | | | | | | | | | | | |
| 5 | **still life**  **composition**  **personal meaning**  **element**  **value**  **form**  **artist statement** | | | **create**  **depict**  **demonstrate**  **identify**  **describe**  **document** | People create and interact with objects, places, and design that define, shape, enhance and empower their lives.**AS2**  People gain insights into meaning of artworks by engaging in the process of art criticism **AS8**  How do artists and designers create works of art or design that effectively communicate?  What is the value of engaging in the process of art criticism? | Still life drawing | Students will be able to create a still life composition that depicts personal meaning.  Students will demonstrate understanding of the compositional elements of a still life.  Students will demonstrate understanding of the application of value to show form.  Students will identify, describe and document their choices in an artist statement.t | Still Life  Autobiographical  Narrative  Contour  Observational Drawing  Realistic  Composition  Value  Value scale  Form  Media  Artist statement | Objects (1)  Pencils, erasers and art journals (1)  Pencils, erasers and art journals (2)  Paper for plan/placemat (2)  Rubrics (3)  White drawing paper(3)  Still life objects (3)  Still life placemats (3)  Practice paper and value scales (4)  Colored pencils, chalk and oil pastels (4 & 5)  Tissues and paper towels (4&5)  Drawings in progress | **Anchor 2** Organize and develop artistic ideas and work  **VA:Cr2.3.5a** Identify, describe, and visually document places and/or objects of personal significance  **VA:Cr2.2.5a** Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment  **VA: Cr3.1.5a** Create artist statements using art vocabulary to describe personal choices in art-making |  |  | **Anchor Standard 8** Interpret intent and meaning in artistic work  **VA:Re8.1.5a** Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed. |  |
| 7 | Methods  Images  Personal Artwork  Technologies  Blending tools  Masking  Adjustments  Variation/Repetition  Color Theme  Unity  Photoshop tools  artist statement | | | Compare and Contrast  Reflect  Demonstrate  Investigate  Develop Skills  Apply  Produce/create  Analyze  Relate  Understand  Create  Experiment  Manipulate  Incorporate  Photograph | **VA:Cr2.1.7a**  How do artist and designers determine whether a particular direction in their work is effective?  How do artist and designers learn from trial and error?  **VA:Cr3.1.7a**  What role does persistence play in revising, refining, and developing work?  Artist and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.  **VA:Cr3.1.7a**  Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.  V**A:Cr2.1.7a**  How do artist and designers determine whether a particular direction in their work is effective?  How do artist and designers learn from trial and error?  **VA:Cr3.1.7a**  What role does persistence play in revising, refining, and developing work? | Formative Assessment Description:  Students work will be monitored throughout the process, visual assessments on progress will be on a daily basis. Students will reflect each other’s work on a daily basis by giving feedback and help to students.  **Summative: See Rubric** | Demonstrate Investigative & Experimental techniques with a variety of Photoshop tools  Demonstrate the ability to apply & incorporate UNITY though the work of art  Understand & Apply masking techniques to images  Demonstrate the ability to apply & incorporate VARIATION in the work of art.  Reflect on personal choices that connect the use of Photoshop tools as a media source to communicate a personal time, place and or cultural significance | Blending tools  Masking  Brush Tools  Artifacts  Filters  Layers  Gradients  Styles  Adjustments  Variation/Repetition  Color Theme/Scheme  Pixel  Photoshop tools  Unity  Ethical Responsibility | Resources:  Power Point on Digital art & Collage  Planning guide  [PowerPoint Introduction to Photoshop](https://docs.google.com/a/mpsct.org/presentation/d/1eOkKRiMsRrHdNVQ-_M4LiNLSp186UUgEU0cVF08PCyM/edit?usp=sharing)  Reflection guide  Rubric  Media & Materials  Student work stations Computers with Photoshop  Digital Cameras  Stock images | **VA:Cr2.1.7a** Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.  **VA:Cr2.2.7a** Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.  **VA:Cr2.3.7** Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.  **VA:Cr3.1.7a** Reflect on and explain important information about personal artwork in an Artist statement or another format |  |  | **VA:Cn11.1.7a** Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses. |  |
| 8 | creative process  images  presentations  criteria  art making approaches  contextual information  understanding  messages  interaction  subject matter  ideas  mood | | | document organize design make apply examine reflect plan interpret analyzing contributes  conveyed | **#VA.Cr.1.1.8a**  Creativity and innovative thinking are essential life skills that can be developed.  **VA.Re.8.1.8a**  People gain insights into meanings of artworks by engaging in the process of art criticism.  **#VA.Cr.1.1.8a**  What conditions, attitudes, and behaviors support creativity and innovative thinking?  How does collaboration expand the creative process?  **#VA.RE.8**  How can the viewer "read" a work of art as text?  How does knowing and using visual art vocabularies help us understand and interpret works of art? | Clay Box Design Planning Sheet - Graded by teacher  Class review - daily review/  overview of expectations for daily activities/tasks  Teacher monitoring - teacher will monitor student progress daily, holding individual conferences with students to discuss artwork, and to suggest modifications/  improvements | Students will be able to….  convey a personal story using clay as a media  demonstrate understanding of the slab method of hand building to construct a clay box  demonstrate use of additive and subtractive sculpting techniques to document a personal story  convey meaning through color, unity and repetition  present an artistic statement about their personal story they have conveyed | Slab building  Slip  Additive and Subtractive Sculpture technique  Theme  Symbol  Artist Statement | PowerPoint presentation  Clay Box Planning Sheet | **VA:Cr1.1.8a**  Document early stages of the creative process visually and/or verbally in traditional or new media.  **VA:Cr2.3.8a**  Select, organize and design images and words to make visually clear and compelling presentations. | **VA.Re.8.1.8a**  Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. |  |  |  |
| HS: Proficient | | artistic investigation  relevant criteria  multiple approaches  creative endeavors  artworks  art  human experiences | | begin  shape  apply  examine  reflect  analyze  select  curate  hypothesize  influence perception | Creativity and innovative thinking are essential life skills that can be developed.  Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.  Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.  Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.  Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.  What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?  Why do artists follow or break from established traditions? Why do people value objects, artifacts, and artworks, and select them for presentation?    How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? | Formative:  Discussion of work of well-known photographer’s portrait work.  Evaluation of student analysis of portrait work.  Evaluation of initial student portrait shoots.  Summative:  Evaluation of Final Portrait Layouts, See Rubric | Students will:  Demonstrate investigative and analytical skills that create meaning through portraiture.  Demonstrate creative approaches to portraiture that reflect experimentation with equipment and their personal investigations of the self or others.    Demonstrate effective use of a DSLR camera and its functions through their photographs (Aperture Priority, Manual Focus, etc.)  Demonstrate selection and presentation choices to organize their photographs and (integrating content into finished artworks.)  Demonstrate ability to utilize digital editing software to refine their photographic work (retouching and/or other digital effects). | Portrait  Landscape  Still life  Photography  Photographer  Camera  Composition  Neutral Background  Focal point and/or emphasis  Tight cropping  Framing  Symmetry/Asymmetry  Point of view: High, Low, Eye level  Rule of Thirds  Line  Shape  Color  Texture  Space  Value  Emphasis  Balance  Harmony  Variety  Movement  Rhythm  Proportion  Unity  Manual Focus/Auto Focus  Portrait Mode  Shallow Depth-of-field  Aperture  Shutter speed  ISO  Photoshop  Layers  Move tool  Clone tool  Healing Brush tool  Adjustment Layers  Describe, Analyze, Interpret and Judgement | Computers, Adobe Software (Photoshop, Bridge, LightRoom), Printers, Projector, [*Digital-Photography A Workbook* by K. Mosley](http://www.freestylephoto.biz/21505-Digital-Photography-A-Workbook-by-Kim-Mosley), Teacher created PowerPoints including Technical information and how-tos, tablet and stylus pens for digital editing, Lighting and camera equipment, backdrops, ink and inkjet printing paper, teacher selected digital practice images for skill building | VA.CR.1.1HSI  Use multiple approaches to begin creative endeavors.  VA:Cr1.2Ia  Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.  VA.CR.3.HSI  Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. | VA:Re7.1.HSI  Hypothesize ways in which art influences perception and understanding of human experiences. | VA.PR.4.HSI  Analyze, select, and curate artifacts and/or artworks for presentation and preservation |  |  |
| HS: Accomplished n/a | | | | | | | | | | | | | | |
| HS: Advanced n/a | | | | | | | | | | | | | | |

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| **VISUAL ART - NEW BRITIAN MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | **Knowledge** | **Skills** | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | **Learning Objectives** | **Content specific vocabulary** | **Resources**  **Media**  **Repertoire** | **CT ARTS STANDARDS** | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) |
| **CREATING** | **PRESENTING/PRODUCING/ PERFORMING** | **RESPONDING** | **CONNECTING** |
| K\* |  |  |  |  |  |  |  |  |  |  |  |  |
| 2 | **Color Relationships**  **Personal Emotions** | **Color Theory**  **Value** | **Enduring Understanding(s)**  Artist and designers experiment with forms structures, materials, concepts, media, and art making approaches  People gain insights into meanings of artworks by engaging in the process of art criticism  Through art making people make meaning by investigating and developing awareness of perceptions, knowledge and experiences  **Essential Questions**  How do artist work? How do artist and designers determine whether a particular direction in their work is effective?  What is the value of engaging in the process of art criticism?  How does knowing and using visual art vocabulary help us understand and interpret works of art?  How does engaging and creating enrich people’s lives? How does making art attune people to their surroundings? | Rubric  Student Self Reflection | Students will demonstrate understanding of various media techniques to represent color theory/relationships in a work of art  Students will experiment and apply a variety of 2-D techniques to create a composition of a work of art  Students will be able to visually communicate moods/emotions/feelings through the application of color and value  Students will be able to analyze their creative process and others through a self-reflection/artist statement. | Color Wheel  Primary Colors  Secondary Colors  Complementary Colors  Value  Gradient  Portrait  Facial Feature  Symmetry  Emotion  Feeling  Mood | **Resources**  Smartboard  Artwork exemplars  Educational/Teacher exemplars  **Media & Materials**  Crayons  Colored Pencils  Paint  Oil Pastels  Chalk Pastels  Drawing Paper  Pencils | **VA:Cr1.2.2a**  Make art or design with various materials and tools to explore personal interests, questions and curiosity  **VA:Cr3.1.2a**  Discuss and reflect with peers about choices made in creating artwork |  | **VA:Re8.1.2a**  Interpret art by identifying the mood suggested by a work of art a describing relevant subject matter and characteristics of form | **VA:Cn11.1.2a**  Compare and contrast cultural uses of artwork from different times and places | **New Britain’s district Goal:**  All New Britain students will demonstrate strong aspects of character and educational habits of mind. |
| 5 | Depth Perception | Overlap  Spatial Elements  Value | **Enduring Understandings**  Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.  People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.  **Essential Questions**  How do life experiences influence the way you relate to art?  How does learning about art impact how we perceive the world?  What can we learn from our response to art?  How do objects, places and design shape lives and communities? | Rubric  Student Self Reflection | Students will be able to apply value variation to enhance the illusion of depth  Students will know and experiment, know and identify techniques to employ depth perception  Students will be able to apply techniques to illustrate the illusion of depth in a landscape composition  Students will be able to apply techniques in a still life composition  Students will be able to analyze their creative process through completing a self-reflection | Space  Form  Depth  Foreground  Middle Ground  Background  Value  Composition  Overlap  2-Demonsional  3-Demonsional  Shading  Cross-hatching  Stippling  Blending  Horizon Line | **Resources**  Smartboard  Artwork exemplars  Educational/Teacher exemplars  **Media & Materials**  Crayons  Colored Pencils  Paint  Oil Pastels  Chalk Pastels  Drawing Paper  Pencils  Rulers | **VA:Cr2.3.5a**  Identify, describe, and visually document places and or objects of personal significance  **VA:Cr2.1.5a**  Experiment and develop skills in multiple artmaking techniques and approaches through practice |  | **VA:Re7.1.5a,**  Compare one’s own interpretation of a work of art with interpretation of others  **VA:Re8.1.5a**  Interpret art analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed. | **VA:Cn10.1.5a**  Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making | **Consolidated District of New Britain’s district Goal:**  All New Britain students will demonstrate strong aspects of character and educational habits of mind. |
| 8 n/a | | | | | | | | | | | | |
| HS: Proficient | Art Forms  Forms  Art making Approaches  Inquiry Methods | Shading  Blending  Brainstorming  Reflecting | Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.  Essential Question: What conditions attitudes and behaviors support creativity and innovative thinking?  Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others the natural world, and constructed environments.  Essential Question: How does learning about art impact how we perceive the world.  Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.  Essential Question: How does making art attune people to their surroundings? | Rubric  Student Self Reflection | Observe, identify, and communicate their understanding of what creates value changes on real-life objects.  Experiment with drawing and shading techniques to create the illusion of 3-dimensional forms on a 2 dimensional surface using a real or implied light source.  Demonstrate understanding of brainstorming techniques to explore, communicate and develop personal voice and meaning in their work.  Create the illusion of a 3-dimensional object in a 3 dimensional space that expresses their personal voice.  Use reflective practices to communicate choices and decisions throughout their creative process. | Value  Form  Sphere  Cone  Cylinder  Cube  Space  Depth  Value Scale  Light Source  Highlight  Mid-tone  Core shadow  Reflected light  Cast Shadow  Observation  Still Life  Composition  Symbolism  Brainstorm | Graphite Pencil  Erasers  80lb Paper  Tortillions  Desk Lamps  Various forms and objects  Masters’ work examples  Worksheets; Handouts etc.  PowerPoint Presentation  Video links  Exemplars/Samples | VA:CR1/1ia  Use multiple approaches to begin creative endeavors |  | VA:Re7.1.Ia  Hypothesize knowledge and personal experiences to make art. | VA;Cn10.!.Ia  Document the process of developing ideas form early stages to fully elaborated ideas. | Consolidated District of New Britain’s district Goal:  All New Britain students will demonstrate strong aspects of character and educational habits of mind. |
| HS: Accomplished n/a | | | | | | | | | | | | |
| HS: Advanced –n/a | | | | | | | | | | | | |

**Model District Curriculum Documents**

Model Units & Instructional Resources

Music

**A Guide to CT ARTS STANDARDS MODEL DISTRICT CURRICULUM DOCUMENTS in MUSIC**

***Documents by Grade/ Proficiency Level***

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| ***District*** | ***Area*** | ***Course*** | ***Grade or Proficiency Level*** | ***Unit Title*** | ***SUMMATIVE ASSESSMENT*** | ***SCOPE & SEQUENCE*** |
| Brookfield Public Schools | Elementary | General Music | K | [Contrasting Elements of Music](#Brookfield_Contrasting_Elements) | [Summative Assessment](#Brookfield_Assessment_Contrasting) | [Scope & Sequence Chart](#Brookfield_Scope) |
| General Music | 2 | [Music, Dance, and Literature, Oh My!](#Brookfield_Music_Dance) | [Summative Assessment](#Brookfield_Assessment_Music_Dance) |
| General Music | 4 | [Musical Patterns and Form](#Brookfield_Musical_Patterns) | [Summative Assessment](#Brookfield_Assessment_Musical_Patterns) |
| Danbury Public Schools | Elementary | General Music | 2 | [Moving to Music](#Danbury_Moving) | [Summative Assessment](#Danbury_Assess_Moving) | [Scope & Sequence Chart](#Danbury_Scope) |
| Band | 5 | [Rehearse/Refine](#Danbury_Rehearse_5) | [Summative Assessment](#Danbury_Assess_Band_5) |
| General Music | 5 | [Creating/Performing](#Danbury_Creating_5) | [Summative Assessment](#Danbury_Assess_Creating_5) |
| Orchestra | 5 | [Rehearse/Refine](#Danbury_Orchestra_5) | [Summative Assessment](#Danbury_Assess_Orchestra_5) |
| Middle | Band | 8 | [Rehearse/Refine](#Danbury_Band_8) | [Summative Assessment](#Danbury_Assess_Band_8) |
| Chorus | 8 | [Rehearse/Refine](#Danbury_Chorus_8) | [Summative Assessment](#Danbury_Assess_Chorus_8) |
| High School | Choir | Accomplished | [Composition](#Danbury_Composition) | [Summative Assessment](#Danbury_Assess_Composition) |
| East Hartford Public Schools | Middle | Band | 6-8 | [Student-Led Rehearsals](#East_Hartford_Band_8) | [Summative Assessment](#East_Hartford_Assess_Band_8) | [Scope & Sequence Chart](#East_Hartford_Scope) |
| HS | Band | Proficient | [Marching Band Field Show Fundamentals](#East_Hartford_HS_Prof) | [Summative Assessment](#East_Hartford_Assess_HS_Prof) |
| Band | Accomplished | [Marching Band Field Show Refinement](#East_Hartford_HS_Accomp) | [Summative Assessment](#East_Hartford_Assess_HS_Accomp) |
| Music Technology | Proficient | [Sampling in Hip Hop Production](#East_Hartford_Sampling) | [Summative Assessment](#East_Hartford_Assess_Music_Tech) |
| Glastonbury Public Schools | Elementary | General Music | 2 | [Rhythmic Composition](#Glastonbury_Rhythmic) | [Summative Assessment](#Glastonbury_Assess_Rhythmic) | [Scope & Sequence Chart](#Glastonbury_Scope) |
| General Music | 5 | [Theme and Variation](#Glastonbury_Theme) | [Summative Assessment](#Glastonbury_Assess_Theme) |
| Middle | Band | 6 | [Instrumental Composition](#Glastonbury_Instrumental) | [Summative Assessment](#Glastonbury_Assess_Instrumental) |
| Music Composition | 8 | [Composition Tech Lab](#Glastonbury_Composition) | [Summative Assessment](#Glastonbury_Assess_Composition) |
| High School | Chorus | Proficient | [A Cappella Group Performances](#Glastonbury_HS_Prof) | [Summative Assessment](#Glastonbury_Assess_HS_Prof) |
| Concert Choir | Accomplished | [A Cappella Group Performances](#Glastonbury_HS_Accomp) | [Summative Assessment](#Glastonbury_Assess_HS_Accomp) |
| Concert Choir | Advanced | [A Cappella Group Performances](#Glastonbury_HS_Adv) | [Summative Assessment](#Glastonbury_Assess_HS_Adv) |
| Consolidated School District of New Britain | Elementary | General Music | 2 | [Original Composition](#NB_Original) | [Summative Assessment](#NB_Assess_Original) | [Scope & Sequence Chart](#New_Britain_Scope) |
| General Music | 5 | [Garage Band-Arranging Techniques](#NB_Garage) | [Summative Assessment](#NB_Assess_Garage) |

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| BROOKFIELD PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | **Unit Title:** Contrasting Elements of Music | **Subject:** General Music | **Grade Level/Course:** Kindergarten | | | |
| **Brief Description of Unit:**  Kindergarten students will investigate contrasting ideas in music over a 4-week period. Musical opposites will be explored primarily through movement. At the end of the unit students will have an understanding of the following contrasting elements of music: Fast/Slow (Allegro/Andante), High/Low (Pitch discrimination), and Soft/Loud (Piano/Forte). Musical repertoire will include music of various time periods and cultures that are carefully chosen to elicit the targeted contrasting elements of music. The culmination of this unit will be a cooperative small group movement performance of the students’ choice that demonstrates the contrasting elements contained in the selected piece. This performance will be teacher reviewed, while selected pieces will be peer reviewed. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr1.1.Kb With guidance, generate musical ideas (such as movements or motives) | | **Performing/Presenting:**  MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance | | **Responding:**  MU:Re8.1.Ka With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent  MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music. | | | |
| **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Through the use of elements and structures of music, creators and performers provide clues to their expressive intent.  Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance**.**  Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. | **Essential Questions:**  How do musicians generate creative ideas?  How do we discern the musical creators’ and performers’ expressive intent?  How does understanding the structure and context of musical works inform performance?  How does understanding the structure and context of music inform a response? | |
| **Knowledge: Performance Standards/Unit**   * Pitch (High/Low) * Tempo (Allegro/Andante) * Dynamics (Forte/Piano) * Selected movements (tip-toe, hop, stomp, slide to right/left, jump, stretch up/down and side to side, mirroring of leaders’ movements, etc.) and how to perform them. | **Skills: Performance Standards/Unit**   * Use musical terms (Allegro, Andante, Piano, Forte) to describe what is heard in music examples. * Identify musical opposites in selected music examples. * Purposefully use of their body to physically respond/demonstrate the given musical examples with accuracy. * Cooperatively collaborate in small groups to develop final performance. | |
| **Learning Objectives:**  Students will be able to:   * Differentiate and analyze musical contrasts as they occur in selected musical examples through   movement.   * Connect and apply concepts of musical contrasts through movement and pictorial symbols. * Apply concepts of musical contrast to assess peer responses to selected music examples. | | |
| **Learning Plan/Instructional Strategies:**  *Prior Knowledge/Recommended:*  Students will have experiences with steady beat, the four uses of their voices, and teacher lead free movement and organized dance, including selected movements (tip-toe, hop, stomp, slide to right/left, jump, stretch up/down and side to side, mirroring of leaders’ movements, etc.)  ***Learning Plan/Instructional Strategies*:**  “Musical Opposites” to be included are: Fast/Slow, High/Low and Soft/Loud.   1. **FAST/SLOW**    1. Teacher provides musical examples of fast and slow pieces for student to respond to in multiple modalities (Singing, Playing Classroom Instruments, etc.). All chosen pieces should reflect extreme contrast in tempo.    2. Students use various props (parachute, scarves, ribbon wands, visuals (rabbit/turtle, etc.) to demonstrate the tempo that they hear in the music. Terms allegro and andante are introduced and now used to describe fast and slow.       1. Suggested Musical Examples: Carnival of the Animals (Tortoise), Flight of the Bumble Bee, In the Hall of the Mountain King.   **II. SOFT/LOUD**   1. Teacher provides musical examples of soft and loud pieces for student to respond to in multiple modalities. All chosen pieces should reflect extreme contrast in dynamics. 2. Students should react kinesthetically (tip toe/stomping) for lullabies/marches or raising their hands when the music changes, or playing an instrument or sing a song to match the dynamics. The terms piano and forte are introduced and now used to describe soft and loud. 3. Suggested Musical Examples: *Peer Gynt Suite*, *Brahm’s Lullaby*, *Stars and Stripes*, Haydn’s *Surprise Symphony*   **III. HIGH/LOW**   1. Teacher provides musical examples of high and low sounds for students to respond to in multiple modalities. All chosen pieces should reflect extreme contrast in timbre. 2. Students should react kinesthetically (stretching high, crouching down low) changing their movement as indicated by the pitch in the piece. 3. Suggested Musical Example: *Carnival of the Animals (Kangaroo)*, *Flight of the Bumblebee*   **IV. PICK THE OPPOSITE**   1. Have ready three index cards (or something like this) for each child. The cards should have correct musical terms and pictures describing **high/low, fast/slow and loud/soft**. (For example, the fast/slow card can have a turtle and a rabbit pictured on it to show the child that the music they hear demonstrates changes in tempo.)    1. Explain to the students that they are going to be musical detectives and are going to determine which musical opposite they hear.    2. Go over with the students what each card stands for.    3. Play an example of music that highlights one of these chosen contrasts and instruct the students to hold up the card they feel best matches what they hear. 2. Give each child three cards with the target opposite (and their musical term)on the same card, but on different sides. (Fast/slow- a turtle on the front of the card, a rabbit on the back.)    1. Explain to the students that they are going to be musical detectives and are going to determine which musical opposite they hear.    2. Go over with the students what each card stands for.    3. Play an example of music that highlights one of these chosen contrasts and instruct the students to hold up the card they feel best matches what they hear.    4. Use these cards throughout this unit to checks for understanding of changes in contrast the same way as indicated above.    5. If using this for assessment, snap a picture of the class holding their cards underneath their chin.   **V. SMALL GROUP MOVEMENT PROJECT**   1. Teacher will assign students to groups and they will all listen to the same piece (Chosen by teacher- see Resources for some examples playlists). 2. Teacher will play one example of contrasting music and model for students by role playing out loud (to show thinking and work process) what students will do in their groups. Include listening to the short piece, talking about what opposites are heard, decide how to show these opposites through movement. Think out loud and make a list (words or pictures) of the types of movements that you know already (listed above in “Prior Knowledge”). Remember to clearly model for students exactly what is expected in the discussion. 3. Teacher will ask a volunteer to assign a movement that is different from what we have learned in class and will model the process of how we will make it fit with all of the targeted musical contrasts. 4. Play the piece the students will work on and listen as a class. Remind students that they will hear something that is a musical contrast and that they should be musical detectives to figure out what changed in the music. It is recommended that the selected piece only have one contrast (fast/slow, high/low etc.) ABA or ABAB form work best. 5. Divide the class into groups of your choice, explaining that now they will listen to the music and work together to choose their own movements to demonstrate their understanding of musical contrast. Teacher will videotape performances for assessment and will facilitate class discussion after each performance in order to check for understanding. 6. After viewing the taped performances, choose 3 that model “Got it!!”, “Working on it” and “Needs more practice”. The next class period, show these pieces to the class and have them assess them using a “TOW” (Terrific, OK, Work Needed) chart or “Smile-O-Meter” (Chart where faces are drawn in that have eyes and a nose, and the student draws either a happy smile, straight line across or frown). These responses will show individual assessment of objectives. 7. Seated in class, have each student share why they filled out their assessment charts the way that they did. Break this up into three sections- watch piece #1, ⅓ of class shares. Then piece 2 and 3. | | |
| **Resources:**  All of the following recordings are a small sample of what is available. Some are compilations of classical music for reading, listening or relaxing. When using those, it helps to take note of the minute/seconds of the section that you want to use for your classes.   * [https://www.youtube.com/watch?v=pPLXNmKvLBQ](https://www.youtube.com/watch?v=pPLXNmKvLBQ-) Peer Gynt Suite Excerpt- soft/loud, fast/soft * <https://www.youtube.com/watch?v=8gjNhJ7l7Mk> Carnival of the Animals, Kangaroo (High/Low) * <https://www.youtube.com/watch?v=AHvqaRaDzQE> Carnival of the Animals- Tortoise * <https://www.youtube.com/watch?v=DmYhpm5ydtM> “Lion Sleeps Tonight”- Fast/Slow * <https://www.youtube.com/watch?v=jrEXuCFywE0&list=RDjrEXuCFywE0#t=132> “Fast and Slow Tempo” * <https://www.youtube.com/watch?v=jjnyeZLNb3E> “Best of Baroque Music” * <https://www.youtube.com/watch?v=jgpJVI3tDbY> “The Best of Classical Music” | | **Repertoire/Media & Materials:**   * Cards with pictures indicating fast/slow, high/low, and soft/loud. * Rhythm Sticks * Scarves, ribbon wands or some other light and colorful flowing fabric. * Parachute |
| **Academic Vocabulary:**  Forte, Piano, Allegro, Andante | | |
| **Differentiation/Modification:**   * Handouts with a glossary for paraeducators who are 1:1 aides. * Non-verbal students will be allowed exploratory time and group members will assist in facilitating the implementation of their work when appropriate. * Anchor charts and a Word Wall are on display for support. * Teacher selected grouping for students who need scaffolding and positive role modeling. * Students who need extra time listening to chosen pieces will be allowed to listen with headphones on in order to complete task | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment**\*\* (See Summative Assessment section) |   **Formative Assessment Description:**   * Peer discourse * Teacher observation of student discussion and applied feedback in real time. * Teacher developed written peer assessment of selected performances. | | |
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| BROOKFIELD PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | **Unit Title:**  Music, Dance, and Literature, Oh My! | **Subject:** General Music | **Grade Level/Course**: Grade 2 | | | |
| **Brief Description of Unit:**  This 8 week lesson unit is dedicated to students ability to synthesize specific musical motives and dance to characters and structure of a short text and be able to perform their work for an audience of their peers.  Students will work in small groups to create choreography and musical patterns (iconic notation, ostinati) on classroom instruments in order to match the emotions, characters, and/or story climax they find in each story they are assigned to. Students will perform their work for the class and they will receive feedback from their peers and from their teacher. They will then compare and contrast their own work with a famous composer, Peter Tchaikovsky *The Nutcracker Suite*. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr 2.1a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent  MU:Cr 3.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience. | | **Performing/Presenting:**  MU:Pr 6.1.2a Perform music for a specific purpose with expression and technical accuracy, 6.1.2b Perform appropriately for the audience and purpose. | |  | | **Responding:**  MU:Re 9.1.2a Apply personal and expressive preferences in the evaluation of music for specific purposes. | | | |
| **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources  Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.  Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance. | **Essential Questions:**  How do musicians generate creative ideas?  How do musicians make creative decisions?  How does understanding the structure and context of musical works inform performance? | |
| **Knowledge: Performance Standards/Unit**   * Creating and designing original composition * Designing choreography * Knowledge of Tchaikovsky’s *The Nutcracker Suite* * Musical Motives * Connection between expressive elements in literature * Ostinati | **Skills: Performance Standards/Unit**   * create * connect * analyze * compare * design | |
| **Learning Objectives:**   * Students will be able to design and score their own original music using iconic notation. * Students will create and construct a dance to connect to short story characters or themes. * Students will perform and respond to verbal feedback from their peers and teacher. * Students will compare and contrast their musical work with Tchaikovsky’s *The Nutcracker Suite*. | | |
| **Learning Plan/Instructional Strategies:**  Prior Knowledge- Improvising on instruments, learning prescriptive dance movements to folk songs or world music, and understanding there are patterns in music.   1. Teacher Led Activities: (one lesson)    1. Give examples of color splash and choreography with either a poem or short story (nursery rhyme, fable, humorous tales, etc.) as a whole group. The teacher will model first and talk through the thought process of what they might play on an instrument or how they might dance/move, so students understand how the music or the dance correlates with the poem or story. Make sure your example is short and repetitive- that way students will know their composition should be similar. 2. Group Work: (three lessons)    1. Break students into groups and give each one a short story or poem to read and highlight specific characters and parts.    2. First, student will have discussions regarding ideas or ways to make the story come to life through music and dance. Clarify that every child’s ideas are worth listening to and they will have to compromise at certain points.    3. Second, students will start working on their composition part. Allow them to explore on different instruments or movements for specific characters or parts and if they have any questions, make yourself available. They should write parts in iconic notation (color splash, drawings, etc.) on the handout. If a child is not using their instrument correctly, redirect immediately. Students should also think their part should be simple enough to either have someone else play it or remember it for the next lesson if they do not write it down immediately.    4. Third, students should play their ostinati or part and have the other group members come up with a dance interpretation that matches the music and the part of the text they are assigned to. Everyone should have a chance to play an instrument and move.    5. Fourth, Students rehearse all parts and prepare for an in class performance.    6. If you can, pre-record music for performance. 3. Performance Work: (one lesson)    1. Groups perform for class and give/receive feedback       1. Students will give informative feedback- using musical terms they learned over the year.       2. Allow groups to ask each other if they could change anything, “what would you change?.” 4. Follow-Up Work: (three lessons)    1. Play Tchaikovsky’s *The Nutcracker Suite*       1. Show prescribed movements for parts of the ballet- teaching specific ballet moves.       2. Act out scenes (i.e.- opening dance, the fight scene, meeting all the townspeople, etc.)       3. Show clips of the movie    2. Compare and contrast own work with famous work- ask students if the story lines they had and the music they composed match as well as Tchaikovsky’s piece.   Another follow up idea- play Duke Ellington’s *The Nutcracker Suite* | | |
| **Resources:**   * recording of *The Nutcracker Suite* * Classroom instruments * Variety of short stories * Worksheet to write down parts * Pencils, crayons, paper * Scarves * Recording devices | | **Repertoire/Media & Materials:**   * Book of short stories * Tchaikovsky’s *The Nutcracker Suite* cd and movie * Duke Ellington’s *The Nutcracker Suite* |
| **Academic Vocabulary:**   * Musical Motive * Ballet * Composer * Notation * Ostinato * Choreography * Review | | |
| **Differentiation/Modification:**   * Students who are unable to verbalize ideas, will be allowed exploratory time and group members will write down the ideas. * Grouping by ability. * Anchor charts on musical elements and choreography, used for reference in student feedback. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment**\*\* (See Summative Assessment section) |   **Formative Assessment Description:**   * Teacher will provide verbal feedback in real time based on student performance of choreography. * Thumbs up/Thumbs down/Thumbs in the middle if each child in the group has a specific part in their group. | | |
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| BROOKFIELD PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | **Unit Title:**  Musical Patterns and Form Through Multi-Modalities, Scaffolded Experiences and Fun!!! | **Subject:** General Music | **Grade Level/Course:** Grade 4 | | | |
| **Brief Description of Unit:**  Grade 4 General Music students will investigate patterns and form in music over the course of this six lesson unit. Students will explore and apply these forms and patterns through scaffolded learning experiences in multiple modalities including movement, composition, listening and performance. Students will receive peer feedback on their level of understanding during class time over the course of this unit. The summative assessment will be a student created musical composition using specific teacher given criteria to be performed on classroom instruments of the student's choice. | | |
| **Standards:**   |  | | --- | | **Creating:**  CR:2.1.4a Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.  CR:3.1.4 Evaluate. refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.  **Performing/Presenting:**  PR:4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. | |  | | **Responding:**  RE:7.2.4a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural). | |  | | | |
| **Enduring Understanding(s):**  Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.  Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.  Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. | **Essential Questions:**  How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  How does understanding the structure and context of musical works inform performance?  How do we discern the musical creators’ and performers’ expressive intent?  How do musicians generate creative ideas?  How do musicians improve the quality of their creative work? | |
| **Knowledge: Performance Standards/Unit**   * Musical Form * Musical Patterns (Melodic and rhythmic) * Intent in composing using patterns or form. * Manipulation of structure or patterns in music can change the meaning and effect of the composition. | **Skills: Performance Standards/Unit**   * Create music in given form using target rhythms and melodic patterns. * Analyze musical form in a given musical piece and demonstrate it through purposeful dance or movement. * Create different patterns in music to elicit different responses from audience. | |
| **Learning Objectives:**  Students will be able to:   1. Analyze and compare selected pieces of music to recognize form and patterns as they occur. 2. Create musical compositions that have a specific musical form and apply peer feedback to their work. 3. Perform and demonstrate creative product(s) in class for peers with built in opportunities for peer/teacher formative assessment and feedback throughout the unit. | | |
| **Learning Plan/Instructional Strategies:**  Forms to be covered include: Theme and Variations, ABA Coda and Rondo Form. Patterns to be covered include targeted rhythms (ti-ka-ti-ka, ti-ti-ka, ti-ka-ti and eighth note rest) along with given melodic patterns that will be manipulated to create a theme and variation.   1. Teacher Led Activities:    1. What is form? Draw a picture of a dream home on board that horizontally demonstrates ABA form, guide class discussion of form to elicit ABA understanding. Listen to “LegsHandsLegs” and lead class discussion to identify ABA form. Ask for class to demonstrate/identify any forms that they can recognize as AB or ABA (girl/boy/girl, sneakers/shoes/sneakers, etc.) Draw class into discussion that results in their understanding that form is how things are put together and that form exists not only in music, but in all of life.    2. After introducing the term Coda, students will individually place shape manipulatives to show the form of “Ballet of the Unhatched Chicks”. Teacher checks for understanding as students work. (Take a picture of the results with your cell phone for portfolio.) Students get in small groups and develop a dance/movement piece that reflects the form of the ballet. Peers informally provide feedback if the BA Coda form was clearly depicted through the movements selected-(fingers up- 1- needs work, 2- almost there, 3- got it, verbal) after each group's performance to show if the group has captured the correct form.    3. Using a large parachute, instruct students to throw chute up, walk in 4 and out 4 for A section, shake chute and walk R for 8, then shake and walk L for 8 for B section, for Coda throw up chute while walking in and let it go! Do this movement activity for the recording of “Star Wars” recording. Practice movement without recording first and scaffold students through the movements until they can do them without any prompting. When that occurs, have them do the same activity to any other ABA Coda piece to show that they have internalized the aural understanding of the differentiation of form sections.    4. Introduce the term Theme and Variations. Hand out “Happy Birthday Theme and Variations” worksheet and explain to students that they will be listening to a piece that is a Theme and Variation on Happy Birthday. Have them list under the candle-less cake what adjectives describe how they feel on their birthday, and that they should list adjective that describe each variation. Collect work. Listen to the piece again and stop it after each variation to lead students to what changed musically to elicit the adjectives they chose. (Added notes, minor key, tempo changes, dynamic changes etc.)    5. Given the notes of “Hot Cross Buns” in the key of G, pairs of students will create and notate a Theme and Variation on “Hot Cross Buns” for Orff instruments (or whatever you have). It will be in A, A1, A2, A3, Coda form. Students will develop a rubric for the performance on the whiteboard and will peer assess each performance in class.    6. Throughout this time, students have been doing other activities with target rhythms (see above). Refresh their understanding of these target rhythms. 2. Group Projects: 3. Model intent in composing by using target rhythms to compose a duet for 2 classroom rhythmic instruments. Demonstrate the two parts trading off the rhythmic patterns, retrograde use of patterns, augmentation and diminution of patterns. Students should understand that they are intentionally manipulating the rhythms to make their composition “their own”. Listen to a piece of your choice and discuss with students the “Why” choices composers have to make as they practice their craft. 4. Students independently compose a rhythmic duet that is at least 12 measures in length. They can choose their own form, but must have a Coda. They must include at least 4 examples of intentional composing (rhythmic imitation between parts, retrograde, augmentation and/or diminution). Students will pair and share scores throughout the creating process for peer feedback. Teacher will coach students individually through the process. When finished, students will input duets into Finale Notepad at the computer lab and print out their final copy for summative assessment by teacher. The final piece can be played through Finale Notepad for the class to evaluate using a teacher provided rubric. (The use of Finale Notepad takes the issue of “live” performance out of the evaluative piece, leaving possible playing mistakes as a non-issue). | | |
| **Resources:**   * “Happy Birthday” Theme and Variations   (<https://youtu.be/dqr1qtWo9_Q?list=RDdqr1qtWo9_Q>)   * “Star Wars”- John Williams- from Reader’s Digest collection by Henry Mancini, 1981   <https://youtu.be/O8ni7TT2wME?list=PLG6czhI6OWoatsHfMvtqBU6g0AOlCrEM4>   * “LegsHandsLegs”   <https://youtu.be/HxJ1gmhxGOk?list=PLG6czhI6OWoatsHfMvtqBU6g0AOlCrEM4>   * Large Parachute * Shape/Color Manipulatives (ask your math person) * Orff Instruments and mallets * “Happy Birthday Theme and Variation”  worksheet (Shows 11 small pictures of a birthday cake. The first has no candles and the others add one candle more for each cake until you have 10 candles.) * Finale Notepad (Free download) | | **Repertoire/Media & Materials:**   * Pictures at an Exhibition- “Ballet of the Unhatched Chicks”- Modest Moussorgsky * “American Salute” - Morton Gould * “Hot Cross Buns” Traditional |
| **Academic Vocabulary:**   * Form * ABA * Coda * Theme * Variation * Melodic/Rhythmic Pattern * Rondo * Retrograde * Augmentation * Diminution * Duet * Tempo * Dynamics | | |
| **Differentiation/Modification:**   * Handouts with a glossary for students who need them, or for paraeducators who are 1:1 aides. * Non-verbal students will be allowed exploratory time and group members will assist in facilitating the implementation of their work when appropriate. * Anchor charts and a Word Wall are on display for support. * Teacher selected grouping for students who need scaffolding and positive role modeling. * Students who need extra time listening to chosen pieces will be allowed to listen with headphones on in order to complete task. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment**\*\* (See Summative Assessment section) |   **Formative Assessment Description:**   * Peer discourse * Teacher observation, of student discussion and applied feedback in real time. * 1,2,3 Fingers Up!!! * Peer developed rubrics | | |
| **Notes:** | | |

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| DANBURY PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | **Unit Title:** Moving to Music | **Subject:** General Music | **Grade Level/Course:** 2nd Grade | | | |
| **Brief Description of Unit:**  This unit of study will focus on responding to music and analyzing the musical elements heard in listening examples. Through this unit, students will build vocabulary and skills that are appropriate to the repertoire being taught. The students will demonstrate the music intent and expression through movement, performance, and written criteria/rubrics. We will be able to assess the success of this unit by the student’s ability to accurately analyze the musical elements and provide feedback.  This unit of study will focus on increasing music literacy by responding to music and analyzing the musical elements heard in listening examples. The students will demonstrate their understanding of musical intent and expression through movement, performance, and written criteria/rubrics. We will assess the success of this unit by the students’ ability to accurately analyze the musical elements, provide feedback and their ability to reflect intent and expression in their performance. | | |
| **Standards:**   |  | | --- | |  | | **Performing/Presenting:**  MU:Pr4.2.2aDemonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent. | | **Responding:**  MU:Re7.2.2aDescribe how specific music concepts are used to support a specific purpose in music.  MU:Re8.1.2aDemonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent. | | **Connecting:**  MU:Cn10.0.2aDemonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. | | | |
| **Enduring Understanding(s):**  **Performing:**  ***Analyze -*** Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.  **Responding:**  ***Analyze -*** Response to music in informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.  **District Goals:**  Students will use higher level thinking skills to analyze musical elements and make connections to the context and intent of the music. | **Essential Questions:**  What elements of music did the creator use and are they appropriate for the context and intent?  How does understanding the structure and context of music inform a response? | |
| **Knowledge: Performance Standards**   * Expressive qualities: dynamics and tempo * Expressive intent * Music concepts * Personal choices: interests, knowledge, and skills | **Skills: Performance Standards**   * Demonstrate understanding * Convey intent * Describe music concepts * Demonstrate interests, knowledge and skills | |
| **Knowledge: Unit:**   * Instruments, dynamics, tempos, staccato, legato * Variety of musical repertoire * Physical expression (Movement) | **Skills: Unit:**   * Demonstrate understanding of expressive qualities of music such as instruments, dynamics, tempos, staccato and legato. * Demonstrate interests, knowledge and skills to a variety of musical repertoire. | |
| **Learning Objectives:**  Students will...  1. Demonstrate and reflect the musical example through movement to identify specific musical elements.  2. Create and select appropriate musical expression for the literary selection.  3. Perform in class for evaluation and feedback.  4. Describe and interpret their individual performance to demonstrate their knowledge of expression and music vocabulary. | | |
| **Learning Plan/Instructional Strategies & Activities:**  **Part A: Lesson and Exploration:** *A Deeper Understanding of Expressive and Musical Vocabulary*   1. Isolating and describing musical elements. **(Lesson #1)**    1. The unit will begin with the students exploring, describing and demonstrating a variety of musical vocabulary and expressive words. The music elements that will be focused on in this unit are: instrument names, dynamics (piano and forte), tempos (lento and allegro), expressive words (staccato and legato).       1. To do this, the teacher will play listening examples that highlight each element. The listening examples can be from any selection but preferably from Camille Saint Saens “The Carnival of the Animals.”       2. First the teacher will visually display the vocabulary of interest for the class to see and define (i.e. piano).       3. The teacher will ask: “What is your prediction as to how the music will sound?” A target student response should be: “Piano, quiet, soft, gentle, like a mouse, etc.”.       4. Then the teacher will ask: “How should we move to demonstrate this?” A target student response should be: “Slow, gentle, crouching low, etc.”       5. Then the teacher will play 30 seconds to 1 minute of the listening example while the students move to the element of music.       6. Repeat this process for all seven expressive vocabulary words (Piano, Forte, Lento, Allegro, Staccato, Legato, and one instrument of choice).       7. Teacher will grade students on the first section of the rubric. 2. Applying new knowledge. **(Lesson #2)**    1. Students will apply the knowledge learned in the previous lesson to create their own interpretation of a literary work. Using the book “Carnival of the Animals” by [Jack Prelutsky](https://www.amazon.com/Jack-Prelutsky/e/B000APODH6/ref=dp_byline_cont_book_1), select two contrasting poems to read to the class.       1. Before reading introduce the composer and the premise of the work.       2. After each poem is read the students will discuss which elements should be used to create a musical interpretation of the poem.       3. The students will give a demonstration of the movements they created and the teacher will provide verbal feedback.       4. The teacher will then play the musical example that corresponds to the poem selected and the students will try out their movement to see if they fit.       5. Teacher will ask “What elements of music did the creator (the student) use and are they appropriate for the context and intent?” or “What elements of music and movements did you use to demonstrate the expressiveness of the music and were they appropriate?”       6. Repeat the process for a second poem.       7. Teacher will grade students on the second section of the rubric.   **Part B: Performance and Assessment (Lesson #3)**   1. Preparation and Performance:    1. Teacher will select one piece from Camille Saint Saens “The Carnival of the Animals” and use it as a final performance piece for the class.       1. First, the teacher will read the poem and play the selection chosen.       2. Then, the teacher will lead a discussion about ALL the musical elements heard in the selection. Teacher will ask: “What kinds of expression do you hear in the music?” The class will discuss the vocabulary, what it sounds like and how they should move to it.       3. Instructions for performance: Students must move the entire time and must be demonstrating one of the elements heard and discussed.       4. Teacher will grade students on the third section of the rubric.   II. Final Assessment:   1. Class will complete the final assessment.    * + 1. Teacher will provide instructions. Students should circle the musical and/or expressive vocabulary they heard in the musical example. Then write a short sentence describing the element they moved to, why, how, and if they think it was effective.        2. Students complete written assessment.        3. Teacher will grade students on the fourth section of the rubric. | | |
| **Resources:**   * CD player * Grading Rubric * Vocabulary visuals: flashcards, word wall, etc. * Written Assessment * Scarves or other moving props (optional) | | **Repertoire/Media & Materials:**   * Book with CD: “The Carnival of the Animals” by Jack Prelutsky |
| **Academic Vocabulary:**  Expressive Intent  Music Vocabulary: Instrument names, dynamics (piano and forte), tempos (lento and allegro), expressive words (staccato and legato) | | |
| **Differentiation/Modification:**  ***Differentiation:***   1. Students with mobility difficulty can draw a piece representing the animal and moving appropriately according to the vocabulary discussed. 2. Students with verbal difficulty can be asked to select the appropriate vocabulary card from the board to represent their choice.   ***Modification:***   1. Students who demonstrate a deep understanding, they can be challenged to respond to multiple elements of music in the same performance. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment**\*\* (See Summative Assessment section) |   **Formative Assessment Description:**  ***Formative:***   1. Teacher will hold discussion with the class throughout the entire lesson to check for understanding and depth of knowledge. When needed, the teacher will select individual students to answer questions. 2. The teacher will periodically check for students understanding by giving them asking them if a vocabulary or expression word is the correct choice. Students will respond by giving a "thumbs up" for yes and a "thumbs down" for no. 3. Every time the class is asked to move in response to a musical example, the teacher will observe the accuracy of student movements.   ***Summative:***   1. [Written Assessment](https://docs.google.com/document/d/1ImC5YAaTtwzeO255bq1ITJuXrci9BrQRccLlRYHfBMY/edit): After the students have discussed and moved to the final musical selection in their final performance, they will listen to the piece one last time and complete the written assessment of what they hear. They most important aspect of this assessment is Question #6. In Question #6, the students need to demonstrate their understanding of the vocabulary word and the expression behind it. They also have to defend or rebuke their choice of movement. 2. [Rubric:](https://docs.google.com/document/d/1LM3VndpkvfzZpFcR_0ahMdlE24FBUuVooYr-Hx6VZuM/edit) The rubric is the all-encompassing grading tool for the unit. For each section of the lesson, the teacher will use the rubric to grade student success. | | |
| **Notes:** | | |

**Danbury General Music 2**

**The Carnival of the Animals:** Written Assessment

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| **1. Which instrument do you hear the loudest?** |  |
| **French Horn** | **Flute** |
| **2. What tempo do you hear?** |  |
| **Allegro (Fast)** | **Lento (Slow)** |
| **3. Which expression do you hear?** |  |
| **Staccato (Choppy)** | **Legato (Smooth)** |
| **4. What dynamic do you hear?** |  |
| **Forte (loud)** | **Piano (Quiet)** |

**5. Which expression did you move to during your performance? (circle one)**

* Tempo: Allegro (fast) or Lento (slow)
* Expression: Staccato (choppy) or Legato (smooth)
* Dynamic: Forte (loud) or Piano (quiet)

**6. Was this movement successful in showing the meaning of the song?**

**Why or why not?** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| DANBURY PUBLIC SCHOOLS | | |
| |  |  |  | | --- | --- | --- | | **Unit Title:** Creating/Performing | **Subject:** General Music | **Grade Level/Course:**  Grade 5 | | | |
| **Brief Description of Unit:**  Grade 5 students will focus on creating and performing using rhythm composition & performance, vocal accuracy, maintaining a steady beat and ensemble collaboration. Through this unit of study students will build on their rhythmic capacity by scaffolded experiences. Students will receive peer and teacher feedback through this unit. The summative assessment will be based on students’ ability to accurately compose a rhythmic motif that can be performed while singing a melody. The students will be assessed on their ability to accurately compose rhythms and perform the rhythms and melodies within the group setting. An additional assessment will focus on the student’s ability to analyze their performance and identify the musical elements involved. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.  MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas. | | **Performing/Presenting:**  MU:Pr5.1.5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.  MU:Pr.6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation. | |  | |  | | | |
| **Enduring Understanding(s):**  Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  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.  **District Goals:**  Students will problem solve by analyzing to create a collaborative musical performance. | **Essential Questions:**  How do musicians generate creative ideas?  How do musicians improve the quality of their performance? | |
| **Knowledge: Performance Standards**  ***What students will know as a result of the unit:***   * Musical ideas - rhythms, melodies, accompaniment patterns, meters, and simple chord changes. * Standard and/or iconic notation * Criteria and feedback on ensemble expressiveness * Expression, technical accuracy, and appropriate interpretation. * Craftsmanship and expressive intent. | **Skills: Performance Standards**  ***What students will be able to do at the end of the unit:***   * Generate musical ideas * Use notation * Apply and Evaluate * Perform * Present and Explain | |
| **Knowledge : Unit:**   * Ensemble collaboration and performance * Repeat signs, meter, and multiple rhythmic notation * Multicultural repertoire | **Skills : Unit:**   * Create rhythm patterns * Notate rhythms with proper meter and symbols * Apply given criteria to composition and performances * Evaluate self and peer performances * Perform, present and explain composition and performance | |
| **Learning Objectives:**  *Students will...*   1. Compose a rhythm pattern using standard notation to demonstrate understanding of rhythm and meter. 2. Perform individually to demonstrate a steady beat and accurate performance of their composition. 3. Evaluate their performance, using given criteria for self-reflection and assessment. 4. Present and perform with the ensemble to demonstrate expression, technical accuracy and appropriate interpretation. | | |
| **Learning Plan/Instructional Strategies & Activities:**  **Part A: Lesson and Composition (Lesson #1)**   1. Lesson:    1. First, the teacher will review the note bank of previously learned rhythm notes available for the composition activity. Students may use half notes, quarter notes, quarter rests, double eighth notes, sixteenth notes and sixteenth/eighth note combinations.    2. After the teacher reviews the notes and meter, the class will work together to create a 2 bar rhythm composition displayed for all to see. Then they will sight read the rhythm, refine their performance and perform again until accurate all with teacher guidance.   II. Composition:   1. Teacher will give instructions for the composition activity:   1. Students may not use the class example and must compose their own original rhythm pattern.  2. Students must use the notes available in the note bank.  3. Students must use 4/4 meter.  4. Students should compose a rhythm pattern they can perform.  5. Students must use rhythmic complexity.   1. Once students are done with the composition the teacher will check it for accuracy. Teacher will grade students using section one of the rubric. 2. Once their compositions have been checked by the teacher the students can start practicing their rhythm for performance. 3. At the end of the unit students may share the rhythm they composed with the class. Teacher will collect the rhythm compositions for next week.   **Part B: Perform and Evaluate: (Lesson #2)**   1. Performance:    1. Students will receive their rhythm compositions from lesson #1 and practice performing them.    2. Teacher will give directions for performance:       1. Every student will perform their rhythm composition individually.       2. The 2 bar rhythm patterns need to be repeated.       3. Class will assist in maintaining a steady beat.    3. Class will perform their rhythm composition.    4. Teacher will grade students using section   II. Evaluate and Refine:   1. Students will fill out the self-assessment 2. Based on self-assessment and teacher feedback, students will work on refining and improving their performance. 3. Teacher will grade students’ response using the third section of the rubric.   **Part C: Application (Lesson #3)**   1. Teach “Obwisana”.    1. Teacher will introduce the social and cultural context behind the song “Obwisana”.    2. Teacher will play a recording of the song and ask the class to find the steady pulse on their laps while they listen.    3. Teacher will teach the song by rote.    4. Class will practice singing the song as a group while maintaining a steady beat.   II. Final Performance.   1. Teacher will review rondo form and place the pattern on the board. 2. Teacher will give directions for the final class performance which will incorporate each student’s rhythm composition. 3. Class will sit in a circle on the floor with their rhythm composition on the floor in front of them. 4. The A section of the rondo will be the class singing “Obwisana” and maintaining a steady beat. 5. The B section of the rondo will be one student who performs their rhythm composition. 6. This pattern will continue until all students have had a chance to perform.   C. At the end of the unit/class students will complete the exit slip.  D. Teacher will grade students using the fourth section of the rubric. | | |
| **Resources:**   * Stereo * Rubric * Self-assessment * Exit Slip | | **Repertoire/Media & Materials:**   * “Obwisana” - Recording and music * Student rhythm compositions |
| **Academic Vocabulary:**   * Rhythm composition * Rhythm notes: half notes, quarter notes, quarter rests, double eighth notes, sixteenth notes and sixteenth/eighth note combinations. * Meter 4/4 * Rondo * Ensemble singing * Steady beat | | |
| **Differentiation/Modification:**  ***Differentiation:***   1. For students with difficulty writing, they may compose a rhythm by clapping and performing it for the teacher to write down. 2. For students with difficulty clapping, they may speak their rhythm pattern using syllables.   ***Modification:***   1. Students who are proficient at rhythm writing and reading may create an original 4 bar composition instead of a repeating 2 bar composition. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  ***Formative:***   1. Throughout the entire lesson the teacher will be observing student composition and rhythm performance and providing verbal feedback. 2. Teacher will grade the students’ rhythmic composition using a simple 1-4 scale grading system. A score of a 4 is a well written complete rhythm pattern, a score of a 3 is well written with a few mistakes, a score of a 2 is a poorly written rhythm with a few mistakes, and a score of a 1 is a poorly written rhythm with many mistakes. 3. During the final performance teacher will observe student singing, rhythm performance, and steady beat.   ***Summative:***   1. [Rubric](https://docs.google.com/document/d/16eDYk8FrNsJNsvXYhQs8TGIBumNyb5mF1VnZ0Uxrt8g/edit): At the end of each section of the lesson the teacher will use the rubric to assessment the success of student learning. 2. [Self-Assessment:](https://docs.google.com/document/d/14PlHh4IJI07cKy9DOAGrpvcZgpdXQgi0stXs-gTTMJ0/edit) Teacher will use the students’ self-assessment to determine their level of understanding and expertise in rhythm writing and performing. 3. [Exit Slip:](https://docs.google.com/document/d/1lMDutVrhFmtC0KpX2lD4NIIwlqHnJ5a3pdBXCDUMpio/edit) Teacher will assess student growth from their responses on the exit slip. | | |
| **Notes:** | | |

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| DANBURY PUBLIC SCHOOLS  **Unit Title:** Rehearse/Refine **Subject:** Band **Grade Level/Course:** Grade5 | |
| **Brief Description of Unit:**  This unit of study will focus on ongoing improvement of musical skills as they relate to problem solving for students’ improvement in performance ensembles and future performance settings. Through this (ongoing) unit the goal is to  build our student’s appropriate vocabulary and skills that are appropriate to the repertoire being taught. We will be  able to assess the success of this unit by the student’s ability to transfer the skills learned here to other musical  experiences. The students cognitive skills are assessed by their ability to transfer the skills learned here to other  musical experiences such as independent practice, performance and other scores learned in the class.  Fifth grade band students will participate in a composition project where they will design and perform a composition based on areas of need in their concert music. During the unit students will learn to self-assess and identify passages in their music that they struggle with. Students will create and perform a 2 bar composition for the class utilizing a concept or skill that they need to improve and will be assessed through self-reflection and peer feedback.  This unit of study will focus on ongoing improvement of musical skills as they relate to problem solving for students  improvement in performance ensembles and future performance settings. Throughout this unit the goal is build our  students’ vocabulary and technical skills specific to the repertoire being taught. The students will also be able to  transfer the skills learned here to other musical experiences such as independent practice, performance and other  scores learned in the class. | |
| **Standards:**  **Creating:**  MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an  ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.  **Performing/Presenting:**  MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied  repertoire of music.  MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised  performances of a varied repertoire of music.  **Connecting:**  MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of  music or text(s) studied in rehearsal. | |
| **Enduring Understanding(s):**  Musicians’ presentation of creative work is  the culmination of a process of creation and  communication.  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.  **District Goals:** Students will take a critical stance on  the technical and musical aspect of their performance  and use problem solving skills to improve their  performance. | **Essential Questions:**  What criteria are critical in composing a creative work?  How do musicians improve the quality of their  performance? |
| **Knowledge: Performance Standards**  ● How to develop a melodic and/or rhythmic  ideas or motives  ● Criteria for self-reflection and feedback  ● Criteria for technical accuracy and expressive  qualities  **Knowledge: Unit**  ● Rhythm patterns and writing  ● Music notation and melody writing  ● Expressive and technical vocabulary  ● Instrument Technique | **Skills: Performance Standards**  ● Compose/Improvise  ● Demonstrates attention  ● Use Self-Reflection  **Skills: Unit**  ● Reflect/Refine composition and performance  ● Performs/Presents composition and performance  ● Analyze/Describe performance and expressive  qualities  ● Compose/Create rhythmic and/or melodic ideas  and motives |
| **Learning Objectives:**  Students will...   1. Perform a selection from their concert repertoire to demonstrate technical accuracy and proper expression. 2. Use self-reflection and feedback to analyze and critique the technical accuracy, expressive qualities and   instrumental technique of their performance.   1. Compose or improvise a rhythmic and/or melodic idea or motive for rehearsal and practice purposes. 2. Refine and rehearse their composition to present the final performance. | |
| **Learning Plan/Instructional Strategies & Activities:**  *Part A: Perform and Evaluate (Lesson #1)*  I. Initial Performance.   1. Teacher will select a concert piece from the student’s repertoire that they are having difficulty with. 2. Students will perform the piece either as an ensemble or a section for the teacher. 3. Teacher will grade students using section one of the rubric.   II. Evaluation and Refinement Process.   1. Students will determine the area of the piece in which they had the most trouble. 2. Students will complete the evaluation worksheet with that musical section in mind. 3. Students will select a technique or a skill that will help them work on that section of the music. 4. Teacher will grade students using section two of the rubric.   III. Planning and Composition.   1. Based on their evaluation worksheet students will formulate a plan for improving their technique and performance. Teacher will provide guidance when needed. 2. Students will compose a 2-4 bar melodic and/or rhythm composition for rehearsal purposes. Must be written neatly! 3. By the end of class students will have a teacher approved composition. Teacher will collection compositions to make copies for next lesson. 4. Teacher will grade students using section three of the rubric.   *Part B: Rehearsal and Refinement (Lesson #2)*  I. Presenting and Explaining.   1. Teacher will pass out copies of all students’ compositions. They should be consolidated on one sheet with the student’s name and the focus skill next to each musical example (i.e. slurs, staccato, whole notes, etc.). 2. Teacher will give the students some time to practice their composition and prepare to present and perform them. 3. Students will take turns explaining and performing their composition for the class and the instrument section(s) will attempt to sight read each musical example. NOTE: Unless you want to transpose the compositions only certain sections will be able to sight read each exercise.   II. Refinement and Final Performance.   1. Teacher will select a few compositions to use as technique practice and have the ensemble practice them for technical and expressive accuracy. 2. The ensemble will then return to the original concert repertoire and perform with improved technical and expressive accuracy. 3. Teacher will grade students using section four of the rubric. | |
| **Resources:**  ● Band instruments  ● Rubric | **Repertoire/Media & Materials:**  ● One concert repertoire piece  ● Student rhythmic/melodic compositions |
| **Academic Vocabulary:**  ● Composition: 2 bar, meter, rhythm notes, melodic notes, clef, key signature, etc.  ● Technical: tonguing, slurs, breath support, embouchure, fingering, register key, etc.  ● Expressive: dynamics, staccato, legato, tempo, crescendo, decrescendo, etc. | |
| **Differentiation/Modification:**  ***Differentiation:***  1.) For students who are not strong in standard notation, they may copy a 2 bar section of the concert music  and edit it for rehearsing purposes.  2.) For students who do not have neat writing, you may use computer technology for notating their  composition.  ***Modification:***  1.) For advanced students, they may compose longer exercises. | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  ***Formative:***  1.) Throughout the entire lesson the teacher will be observing student composition and technical performance  and providing verbal feedback.  2.) Teacher will continually work with students to edit, refine, and practice their composition and  technical/expressive skill they are working on.  3.) During the final performance teacher will observe student technical and expressive performance.  ***Summative:***  1.) Rubric : At the end of each section of the lesson the teacher will use the rubric to assessment the success of  student learning. | |
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| **DANBURY PUBLIC SCHOOLS**   |  |  |  | | --- | --- | --- | | **Unit Title:** Rehearse/Refine | **Subject:** Orchestra | **Grade Level/Course:** 5th Grade | | | |
| **Brief Description of Unit:**  Fifth grade orchestra students will participate in a project where they will design and perform a composition based on areas of need in their concert music. During the unit students will learn to self-assess and identify passages in their music that they struggle with. Students will create and perform a 2 bar composition for the class utilizing a concept or skill that they need to improve and will be assessed through self-reflection and peer feedback. This unit of study will focus on ongoing improvement of musical skills as they relate to problem solving for students improvement in performance ensembles and future performance settings. Throughout this unit the goal is build our student’s vocabulary and technical skills specific to the repertoire being taught. The students will also be able to transfer the skills learned here to other musical experiences such as independent practice, performance and other scores learned in the class. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrates understanding of characteristics of music or texts studied in rehearsal. | | **Performing/Presenting:**  MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.  MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. | | **Connecting:**  MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. | | | |
| **Enduring Understanding(s):**  Musicians’ presentation of creative work is the culmination of a process of creation and communication.  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.  District Goals: Students will take a critical stance on the technical and musical aspect of their performance and use problem solving skills | **Essential Questions:**  What criteria are critical in composing a creative work?  How do musicians improve the quality of their performance? | |
| **Knowledge: Performance Standards**   * How to develop a melodic and/or rhythmic ideas or motives * Criteria for self-reflection and feedback * Criteria for technical accuracy and expressive qualities. | **Skills: Performance Standards**   * Compose/Improvise * Demonstrates attention * Use Self-Reflection | |
| ***Knowledge:***   * Rhythm patterns and writing * Music notation and melody writing * Expressive and technical vocabulary * Instrument Technique | ***Skills:***   * Reflect/Refine composition and performance * Performs/Presents composition and performance * Analyze/Describe performance and expressive qualities * Compose/Create rhythmic and/or melodic ideas and motives | |
| **Learning Objectives:**  *Students will...*   1. Perform a selection from their concert repertoire to demonstrate technical accuracy and proper expression. 2. Use self-reflection and feedback to analyze and critique the technical accuracy, expressive qualities and instrumental technique of their performance. 3. Compose or improvise a rhythmic and/or melodic idea or motive for rehearsal and practice purposes. 4. Refine and rehearse their composition to present the final performance. | | |
| **Learning Plan/Instructional Strategies & Activities**  **Part A: Perform and Evaluate (Lesson #1)**   1. Initial Performance.    1. Teacher will select a concert piece from the student’s repertoire that they are having difficulty with.    2. Students will perform the piece either as an ensemble or a section for the teacher.    3. Teacher will grade students using section one of the rubric.   II. Evaluation and Refinement Process.   1. Students will determine the area of the piece in which they had the most trouble. 2. Students will complete the evaluation worksheet with that musical section in mind. 3. Students will select a technique or a skill that will help them work on that section of the music. 4. Teacher will grade students using section two of the rubric.   III. Planning and Composition.   1. Based on their evaluation worksheet students will formulate a plan for improving their technique and performance. Teacher will provide guidance when needed. 2. Students will compose a 2-4 bar melodic and/or rhythm composition for rehearsal purposes. Must be written neatly! 3. By the end of class students will have a teacher approved composition. Teacher will collect compositions to make copies of for next lesson. 4. Teacher will grade students using section three of the rubric.   **Part B: Rehearsal and Refinement (Lesson #2)**   1. Presenting and Explaining.    1. Teacher will pass out copies of all students’ compositions. They should be consolidated on one sheet with the student’s name and the focus skill next to each musical example (i.e. slurs, staccato, whole notes, etc.).    2. Teacher will give the students some time to practice their composition and prepare to present and perform them.    3. Students will take turns explaining and performing their composition for the class and the instrument section(s) will attempt to sight read each musical example. NOTE: Unless you want to transpose the compositions only certain sections will be able to sight read each exercise.   II. Refinement and Final Performance.   1. Teacher will select a few compositions to use as technique practice and have the ensemble practice them for technical and expressive accuracy. 2. The ensemble will then returns to the original concert repertoire and perform with improved technical and expressive accuracy. 3. Teacher will grade students using section four of the rubric. | | |
| **Resources:**   * Band instruments * Rubric | | **Repertoire/Media & Materials:**   * One concert repertoire piece * Student rhythmic/melodic compositions * Staff paper * Pencils * Rulers |
| **Academic Vocabulary:**   * Composition: 2 bar, meter, rhythm notes, melodic notes, clef, key signature, etc. * Technical: bowings, slurs, note names, string, staccato * Expressive: dynamics, staccato, legato, tempo, crescendo, decrescendo, etc. | | |
| **Differentiation/Modification:**  *Differentiation:*   1. For students who are not strong in standard notation, they may copy a 2 bar section of the concert music and edit it for rehearsing purposes. 2. For students who do not have neat writing, you may use computer technology for notating their composition.   *Modification:*   1. For advanced students, they may compose longer exercises. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment**\*\* (See Summative Assessment section) |   **Formative Assessment Description:**   1. Throughout the entire lesson the teacher will be observing student composition and technical performance and providing verbal feedback. 2. Teacher will continually work with students to edit, refine, and practice their composition and technical/expressive skill they are working on. 3. During the final performance teacher will observe student technical and expressive performance.   ***Summative:***   1. [Rubric](https://docs.google.com/document/d/1ksxtoI2VX4uxsO07KqPrCF-nf6uwbznK_nZTBXc_m7k/edit): At the end of each section of the lesson the teacher will use the rubric to assessment the success of student learning. | | |
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| DANBURY PUBLIC SCHOOLS  **Unit Title:** Rehearse/Refine  **Subject:** Chorus  **Grade Level/Course:** Grade 8 | |
| **Brief Description of Unit:**  Eighth grade choral students will work on improvement in choral performance skills. Over the course of this unit, students will be learning one or more songs simultaneously. The process entails students listening to a recording of their group performance at two points during the process of learning a concert song.  Students will analyze their performance using appropriate vocabulary to select an area of focus in the repertoire in order to create a rehearsal plan for problem areas in their music. Students will then implement their “rehearsal plan” between the two recordings done in this unit. Peer feedback, teacher feedback & specific evaluation criteria will be used to assess the student’s progress throughout the process of learning new repertoire. Ongoing reflection will be a driving force in achieving all the steps of the improvement process. | |
| **Standards**   |  | | --- | |  | | **Performing/Presenting:**  MU:Pr5.3.E.Ia ​Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.  **Presenting:**  MU:Pr6.1.E.Ia Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. | | **Responding:**  MU:Re9.1.E.Ia Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.  **Connecting:**  MU:Pr6.1.E.Ib Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances | | |
| **Enduring Understanding(s):**  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  The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.  District Goal: Make sense of problems and persevere in solving them. *Students will listen to the expressive and technical aspects of their performance and use problem solving skills to improve upon this.* | **Essential Questions:**  How do musicians improve the quality of their performance?  How do we judge the quality of musical work(s) and performance(s)? |
| **Knowledge: Performance Standards**  Music reading , technical challenges, assessment, feedback, ensemble, repertoire, performances, individual, ensemble,  **Knowledge: Unit**  choral vocabulary, music terminology, choral performance techniques, feedback- peer & self, criteria for successful performance and action plans. | **Skills: Performance Standards**  Rehearse, Evaluate & Refine, Present, Analyze  **Skills: Unit**  perform, problem solve, create, identify areas to improve, self & peer reflections, |
| **Learning Objectives:**  *Students will be able to:*   1. Critique and respond to ensemble performance, citing evidence for areas of improvement. 2. Design/create a series of instructional strategies to improve upon challenges in the repertoire. 3. Refine and rehearse performance strategies that apply proper choral techniques. 4. Reflect on the critique and apply final feedback in a performance setting.   Language Objectives:  *Students will be able to:*  Identify and/or select appropriate choral vocabulary that accurately describes problem areas in music.  Identify consistent errors in choral music. | |
| **Learning Plan/Instructional Strategies & Activities:**  *Prior Knowledge:*   1. Prior knowledge for this unit includes music terminology, symbols, vocal specific vocabulary that students are familiar with or have been exposed to. Part of this unit will be reviewing the critical content that is being taught for each choral song. As part of the shift to appropriate grade 8 choral skills, the ensemble will be focusing on choral terminology for expressive performances: breath control, expression, dynamics, blend, balance and students making expressive decisions for their performance. They have been learning to apply expressive qualities in their choral music and understanding why these are appropriate to the repertoire being taught. 2. Students should be familiar with listening to a recorded ensemble performance of their class. They should also be able to follow along with their choral repertoire and are able to identify specific locations within their music using measure numbers, lyrics, phrases, etc. 3. Recommended: “Word Wall” to display concept that have been previously taught and new concepts in this unit can be added to this. 4. Each song is taught in relation to specific content knowledge (i.e. intervals, harmony, phrasing, intonation, rhythmic phrases and terms such as first and second endings, codas, etc.).The student are assessed on their cognitive ability to transfer skills independently learned here to other musical experiences such as independent practice, performance and other scores learned in the class.   *Instructional Strategies/Activities:*   1. Lesson 1: Teacher will present the choral repertoire being taught to class. As part of the “pre-performance” instruction teacher will have students identify elements in music using “song overview” guides. This can be done as a whole class, in purposefully created grouping, individual, etc. At this point, highlighting what musical elements the music is introducing to the class will determine specific formative assessments. (i.e. rhythm patterns, solfeggio patterns, coda, repeat endings, diction, phrasing, breath marks, etc.). Resource: Song Overview Worksheet 2. Lesson 2: In a whole group setting, students will listen to the song. (via: CD, video clip on YouTube or teacher performs on piano). Students should follow their voice part. In a journal, they will write what they see in their parts- what will be difficult? What are common patterns you see across the song? What do you still have questions about? 3. Lesson 3, 4 & 5 : Teacher will rehearse song in class with students. (whole group or small group in sectionals). While students are in sectionals, small group instruction can include: solfeggio pattern practice, small group practice on specific voice parts, flash cards for concepts, “song map” to identify patterns and music symbols/terminology for students who were not successful with the song overview work. 4. Lesson 6 (may take 2 lessons): Teacher will record students performing as a class. Depending on the instructional time to this point, if the entire song cannot be recorded, small chunks in the music is acceptable. Record students performing the song. Playback for class- as a whole group, in small groups or individually have students answer the following questions: Resource: Performance Reflection #1    1. After this step, share out student answers, record them for class (chart paper, whiteboard, post it notes etc.) and have students set goals and a rehearsal plan to improve. Based on your student’s needs, teaching schedule and district requirements this can be done using a specific date in mind or by students addressing what specific improvements they need to make and want to accomplish by the time the unit is complete. Resource: Rehearsal Plan 5. Lesson 7-8-9: Rehearsal in class. Teacher will work with the class as a whole and in small groups to continue to rehearse the song, assist students meeting their goals, provide feedback, expand on choral performance skills, formative assessments (i.e. exit tickets, solfeggio & rhythmic work, music vocal quizzes- etc.) (optional resource: practice chart) . As teacher is working with small groups, students are making expressive decisions in their music to share with the class. Students have opportunities to present their expressive decisions, providing reasons as to why they chose them and the ensemble will perform them and decide if these ideas “fit” the style of music. 6. Lesson 10: Prepare students for final performance recording/critique. Teacher revisits previously created goals/rehearsal plans with class. Students will reflect on their on their rehearsal plan with the following journal questions:    1. *Do you think your rehearsal plan allowed you to meet your goal? Why or why not?*    2. *What is still challenging for you? What can you do to improve in this area?*    3. *What improvement do you hope to hear from the ensemble for our next recording?* 7. Lesson 11: Teacher has students perform the learned repertoire and records class performance. After listening to the playback, students respond to the following: (Resource: Reflection #2) 8. Lesson 11-12. Teacher records students’ answers. (Optional Extension) Creates class goal to work on in the music to finalize the performance process.   Final Lesson: After performance, have students listen and compare their first performance to their last. | |
| **Resources:**  Choral Music, Flash Cards, Choral Folders, resources for sight singing/rhythmic reading | **Repertoire/Media & Materials:**  Pencils, Journals (optional), Piano, Computer, Speakers, White board, chart paper, post it notes. |
| **Academic Vocabulary:**  Posture, Breath, Phrasing, Tempo, Diction, Dynamics, Vowels, Cut Offs, Blend, Balance, Tone, Intonation, Expressions  Rhythm notation  Solfeggio  Music Symbols found in music (staff, repeats, coda, endings, dynamics, tempo)  Voice Parts | |
| **Differentiation/Modification:**  Differentiation/Modifications will be made for individual students based on their needs/challenges.   * Copy the choral score without the piano music. * Choose music that is developmentally appropriate for your students. * Create lyric sheets for the students. * Highlight the student’s vocal part. * Highlight difficult to pronounce words, or words students do not understand to investigate more. * Monitor students’ ability to sing in 2 or 3 part harmony. Create solfeggio exercises that will allow students to improve on these challenging areas. * Chunk sections of music in small digestible bites for students who need specialized instructions. * Small group instruction that intentionally group students based on their needs and ongoing formative assessments. | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\* (See Summative Assessment section)** |   **Formative Assessment Description:**  “Tangible”:   1. Song Overview Sheets 2. Individual Student responses to recording #1 3. Student rehearsal plans 4. Individual Student responses prior to post recording. 5. Individual Student responses to recording #2 6. Exit tickets   “Real Time” - on the spot monitoring:   1. Teacher can keep a roster of student names, checking off when they have heard them individually or notes on things they need to address in the next ensemble rehearsal. (i.e. p.4 of choral music bridge section, breath control to properly create crescendo or expressive intent) 2. Correcting mistakes immediately when heard in rehearsal 3. Working with small groups of students- either by voice section or based on the rehearsal plans students have created (if students want to work on phrasing or cutoffs group them together) | |
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| |  |  |  | | --- | --- | --- | | DANBURY PUBLIC SCHOOLS | | | | **Unit Title:** Rehearse/Refine | **Subject:** Band | **Grade Level/Course:** 8 | | | |
| **Brief Description of Unit:**  Eighth grade band students will participate in a 6-week project where they will design, notate, and perform original warm-ups based on areas of need in their concert music. During the unit students will learn and review various rehearsal techniques, determine the importance of musical elements in a performance and develop strategies in order to improve these elements. Students will notate and teach their warm up to the class and will be assessed through self-reflection and peer feedback. Throughout this unit the goal is to identify effective rehearsal techniques and to build the skills that are necessary to develop autonomy in practicing as well as technical and musical proficiency. Students are given a chance to revise their warm-up before it is archived with the piece for future use by ensemble members. The students will also be able to transfer the skills learned here to other musical experiences such as independent practice, performance and other scores learned in the class. | | |
| **Standards:**   |  |  |  |  | | --- | --- | --- | --- | | |  | | --- | | **Creating:**  MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.  MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording. | | **Performing/Presenting**:  MU:Pr5.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.  MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. | | **Responding:**  MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music. | | | | |
| **Enduring Understandings:**  Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  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.  Musicians judge performance based on criteria that vary across time, place, and cultures.  The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria  District Goal: Students will demonstrate critical thinking and problem solving skills. | **Essential Questions:**  How do musicians make creative decisions?  How do musicians improve the quality of their performance?  When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?  How do we judge the quality of musical works and performances? | |
| **Knowledge: Performance Standards**  Notation, Strategies, feedback, technical accuracy, expressive qualities | **Skills: Performance Standards**  Compose/draft, notate, refine, rehearse, reflect/explain | |
| **Knowledge: Unit**  Students will demonstrate knowledge of:   * Technical accuracy in performance * Expressive qualities in performance * Role of reflection (self and peer) * Rehearsal/practicing techniques * Notation | **Skills: Unit**   * Assess * Compose/Create * Notate/Record * Perform/Present * Critique | |
| **Learning Objectives:**  Students will be able to…   1. Analyze and evaluate areas of need within their performance of the current repertoire. 2. Design and notate a warm-up exercise that practices a specific skill/concept using established rehearsal techniques. 3. Demonstrate/teach the exercise to the class. 4. Reflect on the successes and failures of warm-ups and make revisions based on peer feedback. | | |
| **Learning Plan/Instructional Strategies & Activities**  Part A: Evaluate (1-2 lessons)   1. Teacher will select a concert piece from the student’s repertoire (the piece should be a ‘benchmark’ piece that is done by all eighth graders in the district.) 2. Students will perform the piece beginning to end as an ensemble or as sections. 3. Students will fill out an evaluation form (attached) that will isolate measures or sections that are difficult and will allow the students to reflect on what they are doing wrong and why the section is particularly difficult for them.   Part B: Planning and Composing (3-4 lessons)   1. Students will come up with a ‘word wall’ or ‘word bank’ that contains all possible rehearsal/practice techniques that have been reviewed in class and will choose a few techniques to try to use to help with the creative process. 2. Students will work during class to create a 16-bar exercise to help improve the selected measure or concept. 3. Students will make revisions based on teacher feedback. 4. Students will trade warm ups with a section member and fill out a peer revision sheet (attached) before making final changes.   Part C: Presenting (3-4 lessons)   1. Students will hand in final copies to teacher - teacher will copy and distribute exercises to whole class. 2. Student will explain background (measures/concepts chosen and reasoning) 3. Student will teach exercise to class in addition to demonstrating the exercise. 4. Classmates will fill out a form rating the different elements of the lesson numerically in order to aggregate data.   Part D: Reflecting (1 lesson)   1. Students will complete a reflection on both the process of writing an exercise and the final product itself. 2. Copies of the exercises will be labelled and kept with the piece itself in order to aid future classes. | | |
| **Resources:**  Band music, notation guides, band journals (optional for reflection), Google Forms, Peer editing document, Rubric | | **Repertoire/Media & Materials:**  Pencils, staff paper, instruments, devices (for differentiation/notation resources), Chart paper, rulers, metronome, tuners |
| **Academic Vocabulary:**  Music notation (basic note names, rhythmic figures, time signature, key signature)  Articulation markings (based on music choice) - staccato, legato, tenuto, slurred  Dynamic markings (based on music choice) - forte, piano, mezzo forte, mezzo piano, crescendo, diminuendo. | | |
| **Differentiation/Modification:**  Differentiation:   1. Use of digital notation programs for students who struggle with notation. 2. Expanded word bank/word wall of rehearsal techniques 3. Provide sheet music with some elements included (bar lines, time signature, key signature) 4. Pairing high/low students for mini lesson together. 5. Allow students to create longer/shorter exercises 6. Give low students a more defined template (i.e. do something to this scale to help you with this skill) rather than having them compose something from scratch. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   Formative Assessment Description:  “Tangible” -   1. Self-Evaluation form 2. Peer editing sheet 3. Changes to draft copies 4. Quality of notation/errors in writing 5. Student Reflection   “Real Time”   1. Teacher working with/guiding students as to how to address or identify problems 2. Watching the mini lesson with section mates and observing how well they can teach one person vs. whole class. 3. How well student can explain their exercise and teach it to the class. 4. How much a student relies on demonstration vs. explanation? | | |
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Students will evaluate their work, as well as that of their peers, and edit their compositions using student-developed criteria. Following revision, students will share their work again, and they will select one composition to perform as an ensemble. Rehearsal and final performance of the selected piece will be directed by the student composer. | | | | **Standards:**   |  | | --- | | **Creating:**  MU:Cr1.1.E.llla Compose and improvise musical ideas for a variety of purposes and contexts.  MU:Cr3.1.E.llla Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. | | **Performing/Presenting:**  MU:Pr4.1.E.llla Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.  **Responding:**  MU:Re9.1.E.llla Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts. | | | | | **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.  District goal: Increase students’ ability to create evidence-based arguments | **Essential Questions:**  How do musicians generate creative ideas?  How do musicians improve the quality of their creative work?  How do we judge the quality of musical work(s) and performance(s)? | | | **Knowledge: Performance Standards**   * compositional characteristics of music * criteria for evaluating musical compositions * composer purpose | **Skills: Performance Standards**   * compose * evaluate * refine * share/perform * analyze | | | **Knowledge: Unit**   * characteristics of music (chord progressions, chord inversions, voice leading, non-chord tones, structure) * student-created criteria (for evaluating the quality of student compositions) | **Skills: Unit**   * compose (based on established criteria) * evaluate (self and peer-evaluation based on student-created criteria) * refine/edit their own composition based on self/peer evaluation * share/perform their final product/composition | | | **Learning Objectives:**   1. Students will create short musical pieces using specific compositional techniques. 2. Students will critique their compositions, as well as those of their peers, using student-developed criteria. 3. Students will revise their compositions based on self/peer feedback. 4. Students will analyze student compositions in order to select one piece to perform as an ensemble. | | | | **Learning Plan/Instructional Strategies & Activities**  Prior knowledge: Students will show an understanding of how certain compositional techniques are used in music through score analysis and short compositional exercises. This unit will allow students to apply their knowledge and understanding on a larger scale.  Part A: Criteria and Composition   1. Students will develop criteria for evaluating compositions (one class period)    1. Think-Pair-Share: Students will brainstorm general criteria and compositional guidelines individually. They will share their ideas with a partner, and then with the class.    2. Students will research composition rubrics in order to gather ideas for their class rubric.    3. Students will incorporate their findings and brainstormed ideas into one rubric to be used by the class.       1. The rubric will not dictate time signature, key, or rhythmic values. 2. Students will create short musical pieces based on the class rubric. (for homework)    1. Students will produce a hand-written composition on staff paper.    2. Students will notate their compositions on the computer and print a hardcopy.    3. Students will produce a recording of their composition (either student or computer-generated).   Assessment: Student-developed rubric, student compositions (score and recordings)  Part B: Revision   1. Self-critique (one class period)    1. Students will use the student-developed rubric to critique their own compositions. They will write reflective comments about what they did well and what they want to adjust. 2. Peer-critique/Conference (one class period)    1. Students will sit in pairs and provide a written critique of each other’s compositions using the student-developed rubric.    2. Students will conference with each other and share their critiques in both written and verbal form.    3. Students will repeat steps A and B twice with different pairs, for a total of three conferences. 3. Revision (one class period/homework)    1. Students will use the feedback from the peer-conferences to write revisions on their computer-generated score.    2. Students will write comments in response to critiques from their peers.       1. Did they make the revisions suggested by their peers?       2. Did they choose not to make certain revisions? Why?    3. Students will notate their revised composition on the computer and print a hardcopy.    4. Students will produce a recording of their revised composition (either student or computer-generated)   \* If time is available, the conference/revision steps can be repeated. These steps should be repeated if revised compositions are not polished enough to be selected for performance.  Assessment: Original score (hand-written), revised score (hand-edited), final score (computer-generated), rubric (self-critique), rubrics (peer-critique)  Part C: Repertoire Selection   1. Song selection (one class period)    1. As a class, students will listen to all recordings of compositions while reading the computer-generated scores.    2. Students will individually select one piece they want to perform. They will write a paragraph about why they selected the piece and why it should be performed (aligned with the District Goal).    3. Students will vote on which piece to perform. If there is a tie, students will hold a debate and defend their decision (aligned with District Goal).   Assessment: written paragraph  Part D: Rehearsal and Performance   1. Rehearsal (multiple class periods)    1. The composer of the winning song will lead the rehearsal of the piece. The composer may make revisions to the piece during the rehearsal process.       1. Revisions may be suggested by both the composer and the performers. 2. Performance    1. The composer will conduct the piece in the spring concert.   Assessment: final performance | | | | **Resources:**   * music publishing capability (software or online) * student-created rubrics * models of composition rubrics | | **Repertoire/Media & Materials:**   * repertoire: student compositions * recordings of student compositions | | **Academic Vocabulary:**  chord progression  chord inversions  non-chord tones (passing tone, neighbor tone, suspension, appoggiatura, retardation, escape tone, anticipation)  key  tonality  articulation  dynamics  structure | | | | **Differentiation/Modifications** will be made according to individual student(s) needs/challenges | | | | |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section) |   Formative Assessment Description:   * Student compositions (original composition, revised composition, recordings) * Rubrics (self and peer critique and feedback) * Written paragraphs (student response to peer feedback, selection of piece for performance) | | | | **Notes:** | | | | |

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| EAST HARTFORD PUBLIC SCHOOLS   |  |  |  | | --- | --- | --- | | **Unit Title**: Student-Led Rehearsals | **Subject**: Band | **Grade Level/Course**: Gr. 6-8 | | | |
| **Brief Description of Unit**:  Students will lead an entire rehearsal process (plan, implement, rehearse, refine) for a piece of music. This will lead students to be more fully engaged in every aspect of learning music. They will take the rehearsal skills learned in this unit to help their own personal practice as well as becoming more engaged in teacher-led rehearsals. Students will be divided into small groups (sections) to learn the piece. In each group, students will be assigned roles for each rehearsal and the jobs will rotate for subsequent rehearsals. The “creating” role will create and present warm-up exercises, the “conducting” role will plan and lead sectional rehearsals and the “responding” role will listen and provide feedback for refining the performance. Eventually this piece will be performed in an informal performance where the students will explain the process they have gone through to prepare the music. | | |
| **Standards**:   |  | | --- | | **Creating**:  MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. | | **Performing/Presenting**: | | MU:Pr4.2.E.8a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.  MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.  MU:Pr5.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances. | | | |
| **Enduring Understanding(s)**:  Performers make interpretive decisions based on their understanding of context and expressive intent. (Performers bring their own understanding and expressiveness to the music)  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. (Musicians keep at it by analyzing, evaluating and refining their performance over time.) | **Essential Questions**:  How do performers interpret musical works?  How do musicians improve the quality of their performance? | |
| **Knowledge: Performance Standards**  Melodies  Ideas  Rhythmic passages  Repertoire  Technical skill  Feedback  Expressive qualities  Music reading  Setting  Formal characteristics | **Skills: Performance Standards**  Compose  Improvise  Demonstrate understanding  Demonstrate application  Develop strategies  Evaluate  Refine  Analyze | |
| **Knowledge: Unit**  Reading notes and rhythms  Articulation  Dynamics  Fingerings/slide positions  Phrasing  Musical Form  Instrumentation  Constructive Feedback  Time Signature  Key Signature | **Skills: Unit**  Compose  Improvise  Play instrument  Listen  Evaluate  Refine  Rehearse  Apply expressive elements  Analyze | |
| **Learning Objectives**:  Students will be able to...   1. Create and present warm-up exercises that reflect musical elements of the repertoire. 2. Analyze and interpret the musical selection to develop rehearsal strategies. 3. Conduct a rehearsal of the music using planned rehearsal strategies. 4. Evaluate a rehearsal and provide feedback to refine performance. | | |
| **Learning Plan/Instructional Strategies & Activities**  *Student Context*  Before students begin the unit they will have a deep understanding of warm-up procedures. They will be using this understanding to create their own warm-ups. They will also know how to conduct a four beat pattern. This unit will be done during a point of the year that students have been through a teacher-led rehearsal process already which would have involved them in evaluating playing and giving feedback as well as understanding rationale for warming-up in certain ways and rehearsing certain sections or musical elements. This unit will be done earlier in the year with our more advanced bands and later for the less experienced ensembles.  *Learning Plan*  *Part A: Introducing the Piece of Music (1 class period)*   1. Students will receive piece of music selected by teacher. Students will have one minute to silently preview the piece looking specifically at any notes and rhythms (including time signature and key signature) that they do not understand. 2. Students will listen to a performance of the piece as they follow along in their music. 3. After listening, the class will discuss elements of music they noticed about the piece (time signature, key signature, dynamics, rhythms, articulations, etc.). They also get any opportunity to ask any questions the teacher any questions they have about the piece. 4. Students get two minutes to individually play through the piece or sections that they have identified as being challenging while previewing and listening. 5. The band plays through the piece together to get a sense of where they are as an ensemble. The teacher will conduct this, but will not give any specific feedback to the ensemble. After this run-through, students should mark tricky spots in their music for further investigation. 6. As a class, students will brainstorm a list of potential rehearsal strategies for them to use when they get assigned the conducting role (count/clap rhythms, slow tempo, change articulations, go over fingerings/accidentals, etc.).   *Part B: Student-led Sectional Rehearsals (At least 3 class periods)*   1. Students are placed into rehearsal groups (by instrument) and given their role within each group, (i.e. creating, responding, performing). Each class period, the student role will rotate so each person in the group gets an opportunity to complete each role at least once.    1. Creating Role - Student(s) in the creating role will create and present a warm-up exercise that relates to the piece of music. They will then present the warm-up (including their rationale) to the group and lead them through playing it. (Learning Objective 1)    2. Conducting Role - Students in the performing role will select which section of the piece and/or which musical element of the piece they would like to rehearse. They will then develop a rehearsal strategy (count/clap rhythms, slow tempo, change articulations, go over fingerings/accidentals, etc.) to use while conducting the rehearsal of their group. (Learning Objective 2 and 3)    3. Responding Role - Student in the responding role listens and evaluates their group’s performance using specific criteria. (Learning Objective 4) 2. After students are split up into their groups, they will get 8-10 minutes to plan their role and record their plan on the rehearsal log worksheet. Smaller groups will have one student per role, larger groups will have 2 or more on each role. Students who are assigned the responding role for the rehearsal will have time to practice their own parts during this time. 3. Students in the creating role will present and explain their warm-up to their group. They will lead their group through the performance of the warm-up. 4. Next, the students in the conducting role will conduct their group in a rehearsal utilizing their planned rehearsal strategy or strategies. If there is more than one student in the role, they should take turns conducting. This will take up a majority of the class period. 5. Students in the responding role should be listening and evaluating the rehearsal of their group throughout the period. They will get 5 minutes at the end of class to write down their evaluation on the Performance Rubric and give specific feedback for improvement on their rehearsal log worksheet. During these five minutes, the students in the creating and conducting roles will fill out the reflection segment of their rehearsal log worksheet. After these five minutes the students in the responding role should share their feedback with the rest of the group to help students know what should be worked on in the next lesson. 6. During the class period, the teacher should circulate between the groups to make sure everyone is on task and productive. They can also take notes to assess how students are rehearsing and presenting their role to aide in the summative assessment. 7. After students have rotated through each of the roles, they should turn in their rehearsal log worksheet as part of their summative assessment.   *Part C - Student-led Ensemble Rehearsals (2-4 class periods)*   1. Teacher will select students who are comfortable with conducting full band rehearsals based on teacher observation of sectional rehearsals and responses on the rehearsal log worksheet. Since there will be multiple students selected, each student will conduct a section of the piece. At the end of each conductor, the class will share constructive feedback on how they did. 2. After each of the selected students gets a chance to conduct the whole band, the class will vote on which student they want to conduct the piece for the informal performance. That student will get a chance to rehearse the entire piece of music with the band before the performance. During the rehearsal, the rest of the class is responsible for providing specific feedback to improve their playing.   *Part D - Informal Performance*   1. Based on the responses from the Rehearsal Log Worksheet, the teacher will select one student per role to present their process.    1. Creating Role - Student will explain how they created their warm-up and then conduct the band through their warm-up.    2. Conducting Role - Student will explain how they decided on their rehearsal focus and conduct the band through their rehearsal strategy.    3. Responding Role - Student will explain how they evaluated the rehearsal and gave specific feedback to their group. 2. The band will perform the piece of music under the direction of the student conductor they selected. | | |
| **Resources**:  [Middle School Performance Rubric](https://docs.google.com/document/d/1NtCt9uVzT0eRecFu2tepuoDYHi0fQjrsSrYz1Qbx3QQ/edit?usp=sharing) for Responding Role  [Rehearsal Log Worksheet](https://docs.google.com/document/d/16NPH2nFjAyd_d6zW69rpcB6VdT2hbrEXQL2BvJG11jQ/edit?usp=sharing) | | **Repertoire/Media & Materials:**  Teacher chosen musical piece - appropriate level for the ensemble (should be easier than what could be accomplished with teacher-led rehearsals) |
| **Academic Vocabulary**:  time signature  key signature  dynamics (pp, p, mp, mf, f, ff)  rhythm (tie, quarter note/rest, sixteenth note/rest, eighth note/rest, half note/rest, whole note/rest)  articulation (staccato, accent, slur, marcato, legato) | | |
| **Differentiation/Modifications will be made according to individual student(s) needs/challenges.**  Student who has difficulty with performing, creating or responding individually will be paired up with a buddy student.  Students who have difficulty creating a warm up exercise will be presented with some ideas and will select one. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description**:  Throughout the unit, the students will be informally monitored on all lesson objectives and will be given feedback as perceived. Monitoring will be done by observing student responses on the rehearsal log worksheet as well as observing their presentations and rehearsal conducting throughout the process. | | |
| **Notes**: | | |

**East Hartford Band Grades 6-8**

**Student-led Rehearsal Role Log**

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Band: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date:\_\_\_\_\_\_\_\_\_\_\_

**Creating Role**

Write down your warm-up in the space below. Make sure to include planned rhythm, notes, scale, etc. If you need more room, feel free to attach another paper.

Why did you choose this warm-up?

How did the presentation of the warm-up go? Did the students follow directions well or did they need clarification? (to be completed at the end of rehearsal)

**Conducting Role**

What section of the music would are you going to rehearse? Why?

What musical element (notes, rhythms, articulation, dynamics, etc.) are you going to focus on? Why?

What rehearsal strategy (or strategies) are you going to use to help your group improve? How does this relate to your intended rehearsal focus?

How did your rehearsal go? Did the students follow directions well or did they need clarification? Did you feel comfortable conducting them? Why or why not? (to be completed at the end of rehearsal)

Do you feel like the students improved on the section or skill you focused on? Why or why not? (to be completed at the end of rehearsal)

**Responding Role**

Name at least one specific thing that went well during your group’s rehearsal. What evidence supports your claim?

Name at least one specific thing that did not go well during your group’s rehearsal. What evidence supports your claim?

What specific feedback do you have for your group to improve upon during the next rehearsal.

**East Hartford Band Grades 6-8**

EHMS INSTRUMENTAL PERFORMANCE RUBRIC

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_ Piece Performed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **Musical Element** | **Advanced (4)** | **Proficient (3)** | **Developing (2)** | **Below Standard (1)** |
| **Note Accuracy**   * Key Signature * Accidentals * Correct Sticking (perc.) | All notes were performed accurately and in tune | All notes were performed accurately | Most notes were performed accurately | Few notes were performed accurately |
| **Rhythm Accuracy**   * Written Rhythms * Steady Tempo | All rhythms were performed accurately with a steady tempo | Most rhythms were performed accurately with a steady tempo | Most rhythms were performed accurately, but the tempo did not remain steady | Few rhythms were performed accurately and the tempo did not remain steady |
| **Dynamics**   * Fortes and Pianos * Crescendos, decrescendos | Always performs with accurate dynamics | Mostly performs with accurate dynamics | Sometimes performs with accurate dynamics | Does not play with accurate dynamics |
| **Articulation**   * Tonguing notes (band) * Correct bowings (strings) * Written articulations (staccato, slur, accent, tenuto) | Articulation was consistent and accurate | Articulation was mostly consistent and accurate | Articulation was inconsistent or inaccurate | Articulation was inconsistent and inaccurate |
| **Tone**   * Full, even tone * Not airy or blasting * Proper posture | Always performs with a clear and controlled tone quality using proper posture | Mostly performs with a clear and controlled tone quality using proper posture | Sometimes performs with a clear and controlled tone quality with inconsistent posture | Does not play with a clear or controlled tone quality using improper posture |
| **Specific Feedback and Ideas for Improvement:** | | | | |

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| EAST HARTFORD PUBLIC SCHOOLS | | |
| |  |  |  | | --- | --- | --- | | **Unit 1:** Marching Band Field Show Fundamentals | **Subject:** Band | **Grade Level/Course:** HS Proficient | | | |
| **Brief Description of Unit:**  Throughout this unit, students will be introduced to all aspects involved in performing a football marching band field show. Beginning with analyzing and selecting music, and ending with their first performance, the entire performance experience will be instructed. Fundamental skills on how to march, read the drill and rehearse the music will be rehearsed with a variety of instructional techniques. Additionally, a student leadership team of drum majors, band captains and section leaders will support the classroom teacher and peer teach and assess lessons throughout the unit. | | |
| **Standards:**   |  | | --- | |  | | **Performing/Presenting:**  MU:Pr4.1.E.Ia Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.  MU:Pr4.3.E.Ia Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. | | **Responding:**  MU:Re9.1.E.Ia Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. | | | |
| **Enduring Understanding(s):**    - Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  - Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. | **Essential Questions:**    - How do performers select repertoire?    - How do performers interpret musical works?    - How do we discern the musical creators’ and performers’ expressive intent? | |
| **Knowledge: Performance Standards**  Theoretical and structural characteristics of music  Technical skill of the individual or ensemble  Intent of performance. | **Skills: Performance Standards**  Select appropriate repertoire  Interpret notation into drill maneuvers on the field  Experience music visually as well as aurally | |
| **Knowledge: Unit**  Notation - pitch, rhythms, dynamics, tone, phrasing  Drill - sets, hash marks, 8 to 5, float, follow the leader, slide  Field Show Performance | **Skills: Unit**  Analyze and select music  Practice and perform notation  Read, decode, and implement drill  Perform field show | |
| **Learning Objectives:**  Students will be able to:   1. analyze and evaluate a varied list of musical selections and select a set or series of songs that they believe will be the best option for the upcoming show. 2. perform the musical selections connecting proper notes, rhythms, and musical phrasing to create an appropriate marching band style of performance. 3. analyze marching band drill notation and synthesize a specific route to perform throughout the show. 4. perform the entire field show from memory applying all the concepts rehearsed for a final version of the show. | | |
| **Learning Plan/Instructional Strategies & Activities**  *Student Context:*  This unit is the first unit of the year for the high school band. All four grades of students and every member registered for band will participate in the marching band and as a result of this, will include students at all different performance abilities.  *Learning Plan:*  Phase 1: Show Selection and Marching Band Fundamentals   1. Students review marching band selections created by groups of other current students and analyze for proper playing ability and general interest. After analysis, students discuss as a group and decide which selections of music they wish to perform for the show.   EQ: (MU:Pr4.1.E.Ia) How do performers select repertoire?   1. Teacher begins delivering instruction on fundamental marching band movement skills. This lesson will take place on the field with the entire band and serve as an introductory activity. Concepts such as attention, parade rest, 8 to 5, forward march, slides, and haces will be introduced and practiced as a large group. 2. Student leaders break the whole ensemble into small sections by instruments and continue to instruct and evaluate student performance on all fundamental movement skills.   Phase 2: Music Learning and Memorizing   1. Students perform the marching band music as a large ensemble under the direction of the teacher. This first read through will serve as a benchmark pre-assessment to see how well the students are performing the music and guide where the instruction will go. 2. Student leaders divide the group into small groups and sections to further rehearse and learn the show music. Small sections of the song will be broken down, slowed down and subdivided while focusing on correct pitches, articulations, dynamic contrasts, and phrase markings.   EQ: (MU:Pr4.3.E.Ia) How do performers interpret musical works?   1. After all sections have rehearsed the songs and the entire group can combine to perform an accurate and appropriate version of the song, student drum majors will continue to rehearse the group focusing on memorizing.   Phase 3: Drill Reading and Set Creation   1. Students break into sections lead by student leaders and learn/review marching band drill vocabulary such as drill, hash marks and sets. Once the vocabulary is learned, students mark their music and drill sheets to learn when transitions on the field line up with sections in the music. 2. Students view YouTube videos of the drill sets moving with a recording of the song played at the same time so they can see what the drill looks like and how their section / spot moves on the field.   EQ: (MU:Pr4.3.E.Ia) How do performers interpret musical works?   1. Student leaders deliver personalized small group instruction to sections on the field set by set teaching where each member should stand and how they will march there. 2. Drum Majors conduct full band rehearsal on the field that combines performing the music with the each specific set to begin performing the show one song at a time.   Phase 4: First Performance Prep   1. Drum Majors conduct the show from beginning to end on the field with music memorized. Students leaders will step out throughout the performance to make adjustments as needed and reinforce the goals of the group.   EQ: (MU:Re9.1.E.Ia) How do we discern the musical creators’ and performers’ expressive intent? | | |
| **Resources:**  Pyware 8 drill composition software & phone app  YouTube drill and music videos  Lone ranger outdoor loudspeaker  1 large & 2 small outdoor conductor podiums | | **Repertoire/Media & Materials:**  4 marching band field show musical selections  Drill packets for each song created by director |
| **Academic Vocabulary:**  8 to 5 - marching technique that requires students to march 8 steps to every 5 yards.  Drill - maneuvers scripted out explaining how each member of the group will move on the field during the show.  Float - marching technique that requires students to march to a specific spot on the field in a direct line.  Follow the leader - marching technique that requires students to march one behind another to a specific spot.  Hash Marks - lines on the field that divide the field into three sections so students know where they are.  Sets - sections of the drill where members are marching to and from predetermined spots in the song.  Slide - marching technique that requires students to twist their upper bodies and march while facing differently.  Basic notation Vocabulary:  Pitch, rhythm, beat, accidentals, time signature, key signature, tempo, rests, measures, articulations, phrasing, dynamics, coda, 1st & 2nd ending, D.S. al Coda, D.S. al Fine, fine. | | |
| **Differentiation/Modification:**  Drill packets with screenshots of each set including specific directions for each sections movements.  YouTube music videos that show the drill motions animated with the music behind it.  Sectional rehearsals with director and student leaders to localize on specific issues.  Video recordings of rehearsal and football game performances for student reflection. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment**\*\* (See Summative Assessment section) |   **Formative Assessment Description:**  Throughout the unit, the students will be informally monitored on all lesson objectives and will be given immediate feedback as perceived. Also, students will be assessed formally utilizing rubrics listed below during and at the end of the unit.  Music Selection Survey (not included)  Instrumental Performance Rubric  Drill Performance Rubric | | |
| **Notes:** | | |

**East Hartford Band HS Proficient**

**EHPS INSTRUMENTAL PERFORMANCE RUBRIC**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_ Piece Performed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| --- | --- | --- | --- | --- |
| **Musical Element** | **Advanced (4)** | **Proficient (3)** | **Developing (2)** | **Below Standard (1)** |
| **Note Accuracy**   * Key Signature * Accidentals * Correct Sticking (perc.) | All notes were performed accurately and in tune | All notes were performed accurately | Most notes were performed accurately | Few notes were performed accurately |
| **Rhythm Accuracy**   * Written Rhythms * Steady Tempo | All rhythms were performed accurately with a steady tempo | Most rhythms were performed accurately with a steady tempo | Most rhythms were performed accurately, but the tempo did not remain steady | Few rhythms were performed accurately and the tempo did not remain steady |
| **Dynamics**   * Fortes and Pianos * Crescendos, decrescendos | Always performs with accurate dynamics | Mostly performs with accurate dynamics | Sometimes performs with accurate dynamics | Does not play with accurate dynamics |
| **Articulations**   * Tonguing notes (band) * Correct bowings (strings) * Written articulations (staccato, slur, accent, tenuto) | Articulation was consistent and accurate | Articulation was mostly consistent and accurate | Articulation was inconsistent or inaccurate | Articulation was inconsistent and inaccurate |
| **Tone**   * Full, even tone * Not airy or blasting * Proper posture | Always performs with a clear and controlled tone quality using proper posture | Mostly performs with a clear and controlled tone quality using proper posture | Sometimes performs with a clear and controlled tone quality with inconsistent posture | Does not play with a clear or controlled tone quality using improper posture |
| **Specific Feedback and Ideas for Improvement:** | | | | |

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**East Hartford Band HS Proficient**

**EHHS MARCHING BAND DRILL PERFORMANCE RUBRIC**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_ Piece Performed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **Marching Element** | **Advanced (4)** | **Proficient (3)** | **Developing (2)** | **Below Standard (1)** |
| **Body / Instrument Position**   * Proper body technique * Instrument height | Body and instrument is aligned and raised all of the time. | Body and instrument is aligned and raised most of the time. | Body and instrument is aligned and raised sometimes but lacks consistency. | Body and instrument is rarely aligned and raised most of the time. |
| **Feet / Stepping**   * Keeping feet on the beat * Maintaining 8 to 5 | Marching on the left foot and maintaining proper spacing all the time. | Marching on the left foot and maintaining proper spacing most of the time. | Trying to march on the left foot and maintain proper spacing but lack consistency. | Marching often on the incorrect foot with inconsistent spacing. |
| **Marching Technique**   * Clean forward marching * Clean backward marching * Sliding left / right with proper upper body position | Marching forwards, backwards and sliding with proper body position and instrument level all time. | Marching forwards, backwards and sliding with proper body position and instrument level most of the time. | Marching forwards, backwards and sliding with proper body position and instrument level but lacks regular consistency. | Struggles to march forwards, backwards, and sliding with proper body and instrument position with any consistent regularity. |
| **Set Formation**   * Hitting spots on the field * Clear shape formation | Hitting spots for the set and creating a clear shape from the drill all the time. | Hitting spots for the set and creating a clear shape from the drill most of the time. | Struggles to find the spot and create a shape that resembles the intended drill shape. | Spots for each set or missed often and drill shape is not recognizable. |
| **Set Transitions**   * Clean lines in-between sets * Getting to sets in time during transitions. | Lines from one set to the next are appropriate and transitions are managed all of the time. | Lines from one set to the next are appropriate and transitions are managed most of the time. | Lines from one set to the next are inconsistent and transitions are sometimes missed. | Struggles to follow lines consistently and often misses transition timing. |
| **Specific Feedback and Ideas for Improvement:** | | | | |

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| EAST HARTFORD PUBLIC SCHOOLS | | |
| |  |  |  | | --- | --- | --- | | **Unit 2:** Marching Band Field Show Refinement | **Subject:** Band | **Grade Level/Course:** HS Accomplished | | | |
| **Brief Description of Unit:**  Students will begin to evaluate and refine their rehearsal practices and performances of the fall field show. This unit will begin after at least one performance of the show has been performed. Students will begin reflecting on the positive aspects of the performance as well as identifying issues that need adjusting and begin developing a plan to accomplish the goals that they set. Rehearsal time will be devoted to students viewing the performance of the show, reflecting individually as well as a section, and creating a plan to refine the performance of the show for future performances. The student leadership team will work closely with the band and guide the group through this process and take charge of running rehearsals once a refinement plan is created. | | |
| **Standards:**   |  | | --- | |  | | **Performing/Presenting:**  MU:Pr5.3.E.Ia Develop strategies to address *expressive* challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.    MU:Pr6.1.E.Ib Demonstrate an understanding *of expressive intent by connecting with an audience* through prepared and improvised performances*.* | | **Responding:**  MU:Re9.1.E.Ia *Evaluate works and performances based on personally- or collaboratively-developed criteria*, including analysis of the structure and context. | |  | | | |
| **Enduring Understanding(s):**    - 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.  - Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. | **Essential Questions:**    - How do musicians improve the quality of their performance?    - When is a performance judged ready to present?  How do context and the manner in which musical work is presented influence audience response?    - How do we judge the quality of musical work(s) and performance(s)? | |
| **Knowledge: Performance Standards**  New musical ideas  Context of musical work  Established criteria | **Skills: Performance Standards**  Improve quality of performance  How to influence audience response  Evaluate the quality of work | |
| **Knowledge: Unit**  Student generated strengths and weaknesses  Refined rehearsal plan  Rehearsal practice techniques  Refined final performance | **Skills: Unit**  Reflect on their performance  Develop a growth plan  Refine rehearsal practices  Create a final performance | |
| **Learning Objectives:**  Students will be able to:   1. reflect on their performance of the field show and evaluate the strengths and weaknesses. 2. review the reflection of the show with their peers and create a plan on how to implement changes to future rehearsals. 3. refine rehearsal practices to incorporate the changes developed as a group to enhance the performance of the particular song or section of the field show. 4. create a final refined presentation of the field show with student created adjustments for the final performance / festival. | | |
| **Learning Plan/Instructional Strategies & Activities**  *Student Context:*  This second unit of the year for the high school band allows students to begin reflecting on their work accomplished this far and create a plan to continue to develop their learning in preparation for future performances.  *Learning Plan:*  *Phase 1: Student Reflection and Refinement Plan*   1. Students will review video footage of the first field show performance and begin evaluating aspects of the performance that went well and aspects of the show that need improvement.   [*EQ: (MU:Re9.1.E.Ia) How do we judge the quality of musical work(s) and performance(s)?]*     1. After individual reflections have been completed, student sections will meet with student leaders and discuss how they believe their section and the band as a whole can improve on their performance.   [EQ: (MU:Pr5.3.E.Ia) How do musicians improve the quality of their performance?]   1. The student leadership team will meet and share all section reflections on what aspects of the performance need refinement and will create a detailed rehearsal plan to share with the directors for future rehearsals.   *Phase 2: Implementation of Refinement Plan*   1. Student leaders begin implementing specific lesson activities daily that focus on sections of the performance identified by band members and sections. 2. Student sections begin evaluating aspects of the show that they identified as weak spots and reflect on the progress and growth after the refinement plan has been implemented.   [EQ: (MU:Pr6.1.E.Ia) When is a performance judged ready to present?]   1. Students review video footage of refined rehearsal performances and/or future game performances and continue to identify and problem areas that may still be occurring in an effort to create the best version for an audience to experience.   [EQ: (MU:Pr6.1.E.Ia) How do context and the manner in which musical work is presented influence audience response? ] | | |
| **Resources:**  Pyware 8 drill composition software & phone app  YouTube drill and music videos  Lone ranger outdoor loudspeaker  1 large & 2 small outdoor conductor podiums | | **Repertoire/Media & Materials:**  4 marching band field show musical selections  Drill packets for each song created by director  Video of first performance(s)  Marching band Google Reflection Survey |
| **Academic Vocabulary:**  8 to 5 - marching technique that requires students to march 8 steps to every 5 yards.  Drill - maneuvers scripted out explaining how each member of the group will move on the field during the show.  Float - marching technique that requires students to march to a specific spot on the field in a direct line.  Follow the leader - marching technique that requires students to march one behind another to a specific spot.  Hash Marks - lines on the field that divide the field into three sections so students know where they are.  Sets - sections of the drill where members are marching to and from predetermined spots in the song.  Slide - marching technique that requires students to twist their upper bodies and march while facing differently.  **Basic notation Vocabulary:**  Pitch, rhythm, beat, accidentals, time signature, key signature, tempo, rests, measures, articulations, phrasing, dynamics, coda, 1st & 2nd ending, D.S. al Coda, D.S. al Fine, fine. | | |
| **Differentiation/Modification:**  Drill packets with screenshots of each set including specific directions for each sections movements.  YouTube music videos that show the drill motions animated with the music behind it.  Sectional rehearsals with director and student leaders to localize on specific issues.  Video recordings of rehearsal and football game performances for student reflection.  Google Survey’s invoking student reflection of performances and refinement plan implementation. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  Throughout the unit, the students will be informally monitored on all lesson objectives and will be given immediate feedback as perceived. Also, students will be assessed formally utilizing the rubrics listed below during and at the end of the unit.  Instrumental Performance Rubric  [Drill Performance Rubric](https://docs.google.com/a/easthartford.org/document/d/10sEyhYVzeRAhXUy-g5PxBfvQrSXK8u-fN5K3wkKaEJc/edit?usp=sharing) | | |
| **Notes:** | | |

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| EAST HARTFORD PUBLIC SCHOOLS | | | | | |
| **Unit Title:** Sampling in Hip Hop Production **Subject:** Music Technology **Grade Level/Course:** HS Proficient | | | | | |
| **Brief Description of Unit:**  Students will use sample-based production techniques to create an original work in the hip hop genre. They will select, modify, and organize audio samples using the Ableton Live music production software. Using these manipulated samples as sound sources, they will improvise or compose rhythmic, melodic, or harmonic phrases, layering them together with drum patterns (which they’ve learned how to create in a previous unit). Finally, they will develop these ideas into a larger structure with contrasting sections and transitions. Throughout this process they will respond to various “real world” examples of these techniques of composition, within and outside the genre of hip hop, as well as evaluate each other’s work according to established criteria. | | | | | |
| **Standards:**  **Creating:**  MU:Cr1.1.T.Ia Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.  MU:Cr2.1.T.Ia Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.  MU:Cr3.2.T.Ia Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.  **Responding:**  MU:Re9.1.T.Ia Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.**:** | | | | | |
| **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Musicians’ creative choices are influenced by their expertise, context, and expressive intent. | | **Essential Questions:**  How do musicians generate creative ideas?  How do musicians make creative decisions? | | | |
| **Knowledge: Performance Standards**  Digital Tool  Digital Resource  Structure  pattern  repetition  similarities  contrasts  Melodic idea  Rhythmic idea  harmonic idea  composition  improvisation  intent  strategies | | **Skills: Performance Standards**  Select  Generate  Compose  Improvise  Develop  Improve  Refine  Explain  Demonstrate  Evaluate | | | |
| **Knowledge: Unit**  Ableton Live music production software  Sample  4 bar phrase structure  Rhythm  Kick and Snare Drum Patterns  Melody  Midi notation  sequence  form  repetition  contrast  transition  intent | | **Skills: Unit**  Select  organize  modify  generate  improvise  compose  develop  refine  respond  describe  explain  assess | | | |
| **Learning Objectives:**  Students will…   1. Compose or improvise drum patterns that are idiomatic of the hip hop genre. 2. Select, organize, and modify samples into usable elements for composition. 3. Compose or improvise short (one or two bar) melodic, rhythmic or harmonic sequences using audio samples as the source, and develop these into specific four-bar phrase structures 4. Develop four bar phrases into a larger structure (32 bars) with contrasting sections and transitions | | | | | |
| **Learning Plan/Instructional Strategies & Activities**  Introduction/Building on Prior Knowledge   1. Teacher will present examples of sample-based production for students to listen to, along with examples of the original audio sources. 2. Teacher will present a video (“Rhythm Roulette: 9th Wonder” episode) of a producer going through the process of creating a song. Teacher leads discussion of process. How did the producer select his samples? What did he do to manipulate the samples? How did the producer come up with ideas? 3. Students create a hip-hop style drum pattern in Ableton. Teacher models process (review), establishes criteria.   Selecting, Slicing, and Manipulating samples   1. Teacher provides a selection (4 or 5) of audio samples for students to choose from as source material. Students listen through each example and decide which one they’d like to use. EQ: (Cr2.1.T.Ia) How do musicians make creative decisions? 2. Teacher models technique of slicing, using Ableton’s “Simpler” device. Selects which sounds are most inspiring, interesting, etc., and insures that these sounds are properly sliced. Students engage in process with teacher supervision/feedback. EQ: (Cr2.1.T.Ia) How do musicians make creative decisions? 3. Students choose at least one method of manipulating slices (from transposing, reversing, filtering).   Creating four-bar sequences from samples   1. Students generate short ( 1 to 2 bar) sequences, either by improvising and recording on a midi keyboard, or using midi notation. EQ: (CR1.1.T.1a) How do musicians generate creative ideas?    1. Teacher models both methods and students try both.    2. Come up with at least six sequences to select from later.    3. Exit pass/discussion: which method (playing on keyboard vs. notation) did you prefer? 2. Students choose two favorite sequences and expand each into a four-bar phrase with elements of repetition and contrast. EQ: (CR1.1.T.1a) How do musicians generate creative ideas?    1. Teacher models various four-bar patterns (aaab, aaba, abab, etc.)    2. Students decide on their own four bar patterns and share.   Song structure   1. Students will listen to an excerpt of a hip hop song with contrasting sections (i.e. “Represent” by Nas)   How many different sections are there? How many bars in each section? What does the producer do to transition from one section to the next?   1. Students will plan the overall form of their song (i.e. ABABA; 8 bars each). They will label each section in the arrangement view of Ableton, and copy/paste their four-bar phrases to fill out the form. 2. Students will create simple transitions between sections by implementing pauses of varying lengths in the sample track, drum track, or both.   Peer assessment   1. Students will assess each other’s work using the attached rubric and offering written feedback. | | | | | |
| **Resources**  whosampled.com: website that provides the sample sources for thousands of hip hop tracks  Rhythm roulette: YouTube series depicting production process. (be sure to preview examples for appropriateness)  Computer lab with Ableton Live, or an equivalent Digital-Audio Workstation installed on computers.  Headphones for students  Speakers for teacher computer  Smartboard/Projector  Keyboard-style midi controller (not essential)  (suggested) Software for recording audio excerpts from YouTube, Spotify, etc. (i.e. Audio Hijack) | | | **Repertoire/Media & Materials:**  Various examples of hip hop production paired with the original sources that were sampled (i.e. “Excursions” by Tribe Called Quest/”Chant for Bu” by Art Blakey and the Jazz Messengers; “Represent” by Nas/”Thief of Baghdad” soundtrack) | | |
| **Academic Vocabulary:**  sample,  transient,  slice, | transpose,  syncopation,  sequence,  pattern, | | | repetition,  contrast,  phrase,  form, | improvise,  midi notation,  filter |
| **Differentiation/Modification:**   * Students are given a variety of choices of samples to use in their project. * Students are given a choice whether to play their patterns or notate their patterns. * The slicing process can be automated by the Ableton software to make it simpler. * Advanced students can add more elements (i.e. percussion; other samples, effects etc.) to their projects | | | | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  -Teacher observation and feedback during composition process.  -Exit Pass reflections on process  -Student self-evaluation rubrics  -Quizzes on content vocabulary  -Responding activities: identifying form (small and large scale) | | | | | |
| **Notes:** | | | | | |

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| |  |  |  | | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | **Unit Title:** Rhythmic Composition | **Subject:** General Music | **Grade Level/Course:** Grade 2 | | | |
| **Brief Description of Unit:**  Students will create, notate, and perform a short rhythmic composition in duple meter using quarter notes, eighth notes, half notes, and rests. The unit will feature a historical and cultural study of a composer/s and given masterworks or songs. Students will draw meaning and make connections between their rhythmic compositions and the rhythmic patterns or ostinati in a masterwork or song. | | |
| **Performance Standards:**   |  | | --- | | **Creating:**  MU: Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).  MU: Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas | | **Performing:**  MU: Pr6.1.2aPerform music for a specific purpose with expression and technical accuracy. | | **Responding:**  MU: Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music. | | | |
| **Enduring Understanding(s):**  Musicians creative choices are influenced by their expertise, context, and expressive intent.  Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.  Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music | **Essential Questions:**  How do musicians make creative decisions?  When is a performance judged ready to present?  How does understanding the structure and context of music inform a response? | |
| **Knowledge: Performance Standards**  Musical Patterns, ideas, Duple Meter  Standard notation, Musical Ideas  music, purpose, expression, technical accuracy  Music Concepts, Purpose | **Skills: Performance Standards**  Generate  Combine, Sequence, Document  Perform  Describe | |
| **Knowledge: Unit**  Quarter notes, eighth notes, half notes, quarter note rests  Steady beat  Ostinato  Time Signature  Standard notation  Composer  Composition  Historical Context  Musician | **Skills: Unit**  Compose  Notate  Read  Revise  Perform  Analyze  Describe | |
| **Learning Objectives:** What students will be able to know and be able to do as a result of participating in the unit of instruction (measureable).  1. Students will compose an 8-beat rhythmic pattern in duple meter.  2. Students will notate the composition using standard notation (quarter notes, eighth notes, half notes, and  rests).  3. Students will perform their composition with technical accuracy while maintaining the steady beat. | | |
| **Learning Plan/Instructional Strategies & Activities:**  *Student Context:*  Students are ready to begin this unit when they have shown proficiency in speaking, decoding, improvising, reading, and writing with quarter notes, eighth notes, and quarter rests. Students are practicing half note and will demonstrate proficiency in the composition and performance of this unit.  Prior to this unit, the job of a composer was defined and lessons consistently integrated composer spotlights. Students studied selections of programmed music through listening maps, movement, play-alongs, and choreography. Suggested selections included Tchaikovsky (Nutcracker Ballet), Mozart (The Magic Flute), Handel (Surprise Symphony), Beethoven (Symphony No. 7, Mvt 2).  *Learning Plan*  Part A: Composer Spotlight and Discovery   1. Teacher will present the relevant historical and cultural context of composer Edvard Grieg and his masterwork *The Peer Gynt Suite, In the Hall of the Mountain King.* (This piece was chosen for the programmatic quality, the prominent repeating rhythmic theme that contains student known rhythms.) 2. Students read the ostinato with rhythm syllables as a class. Students read and perform the ostinato with body percussion. 3. Teacher leads discussion and discovery    1. Does this sound like music? What could you add to this rhythm to make it sound more musical?    2. Students suggest musical elements to add to the rhythmic performance. Teacher demonstrates an example with each addition       1. Pitches/Notes       2. Lyrics       3. Instruments       4. Changes in dynamics/tempo    3. “Let’s see what our new composer Edvard Grieg added to this rhythm to create music!” Teacher leads body percussion performance to an audio recording of, *In the Hall of the Mountain King.*    4. Teacher and students identify what the composer added to the rhythmic ostinato of the piece and how the music made them feel. EQ: (Cr2.1.2b) How do musicians make creative decisions?    5. Teacher and students repeat exciting body percussion performance with audio recording.    6. Teacher reads Allison Miller Flannery storybook and highlights connections in the narrative to the musical elements, especially the coda.    7. Students perform the rhythmic ostinato with a percussion instrument or Boomwhackers.   Part B: Composition  IV. Teacher presents rhythm as a building block of more elaborate music. Students recall other elements of music that develop a simple rhythm into a song or masterwork. Teacher encourages students to be composers and use rhythm to start building their music. Teacher models how to use the manipulatives to compose. EQ: (Re7.2.2a) How does understanding the structure and context of music inform a response?  V. *Students will compose an 8-beat rhythmic pattern in duple meter.* Students use manipulatives (large legos labeled with quarter notes, eighth notes, rests, and half notes) to explore and create rhythmic patterns. Students speak each pattern with rhythm syllables and make adjustments. Teacher observes and gives feedback. EQ: (Cr2.1.2b) How do musicians make creative decisions?  VI. *Students will notate the composition using standard notation (quarter notes, eighth notes, half notes, and rests).* Teacher will provide a template with bar lines or steady beat lines for the notation.  Part C: Performance  VII. Teacher models performance of a sample composition and presents performance criteria.  VIII. Students practice individually and rehearse their composition on body percussion and percussion instrument. Students will indicate when they are ready to perform. EQ: (Pr6.1.2a) When is a performance judged ready to present?  IX. *Students will perform their composition with technical accuracy while maintaining the steady beat.* | | |
| **Resources:**   * Rhythm Manipulatives (mega blocks with rhythms labels) * In the Hall of the Mountain King, Picture Book by Allison Miller Flannery and Vesper Stamper | | **Repertoire:**   * In the Hall of the Mountain King, Audio Recording |
| **Academic Vocabulary:**   * Composer * Composition * Ostinato * Coda * Rhythm * Quarter note, eighth notes, quarter rest, half note * Dynamics * Tempo | | |
| **Differentiation/Modification** will be made according to individual student(s) needs or accommodations. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  Part B : Teacher observes and gives feedback during the composition process. | | |
| Notes: | | |

**Glastonbury General Music 2**

**Rhythm Self-Assessment**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Composition:**

1. I used the correct meter. The meter I composed in was \_\_\_\_\_\_\_\_, which means I wrote \_\_\_\_\_\_beats in each \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
2. I used a variety of rhythmic notes such as: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. I wrote neatly and spaced my notes out well. (circle one)

Yes or No

1. My rhythm has a good flow and rhythmic feel. (circle one)

Yes or No

**Performance:**

1. I was able to maintain a steady beat the whole time. (circle one)

Yes or No

1. I clapped all the notes correctly.

Yes or No

1. My clapping was accurate, clean, and clear.

Yes or No

**I can improve my performance for next by…**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **GLASTONBURY PUBLIC SCHOOLS** | | |
| |  |  |  | | --- | --- | --- | | **Unit Title:** Theme and Variation | **Subject:** General Music | **Grade Level/Course:** Grade 5 | | | |
| **Brief Description of Unit**:  In this unit, students will analyze Theme and Variation form through masterworks, listening maps, movement, and discussion. Students will create a variation to a given theme by changing rhythmic, melodic, or expressive elements. Students will notate, perform, and evaluate their composition. This creative project synthesizes the students’ knowledge of form, pitch, rhythm, expression, and notation and culminates with a cooperative performance. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.  MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal responses. | | **Performing:**  MU: Pr6.1.5a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation. | | **Responding:**  MU: Re7.2.5a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music and context (such as social, cultural, and historical). | | | |
| **Enduring Understanding(s):**  Musicians creative choices are influenced by their expertise, context, and expressive intent.  Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.  Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. | **Essential Questions:**  How do musicians make creative decisions?  When is a performance judged ready to present?  How does understanding the structure and context of music inform a response? | |
| **Knowledge: Performance Standards**  Musical Ideas, improvisations, arrangements, compositions, purpose, context  standard notation, personal musical ideas  music, expression, interpretation  responses to music, structure, elements of music, context, social, cultural, historical | **Skills: Performance Standards**  demonstration, express, explain  document  Perform  Demonstrate, explain | |
| **Knowledge: Unit**  Theme  Variation  Pitch  Rhythm  Expression  Instrumentation  Standard Notation  Performance criteria | **Skills: Unit**  Compose  Select  Notate  Express  Explain  Revise  Perform | |
| **Learning Objectives:**  What students will be able to know and be able to do as a result of participating in the unit of instruction (measureable).   1. Students will compose a variation on a given melodic theme by selecting and implementing changes in pitch, rhythm, or expression. 2. Students will notate the composition using standard notation on the staff. 3. Students will describe and explain the elements of music selected to create their variation. 4. Students will perform the given theme and the composed variation on a barred Orff instrument. | | |
| **Learning Plan/Instructional Strategies & Activities:**  *Student Context:*  Students are ready to begin this unit when they have shown proficiency in creating using binary and rondo form. Students have shown proficiency in transcribing a given melody to the staff, using standard notation. Students have shown proficiency in playing simple melodies and accompaniments on Orff xylophones and glockenspiels, and have extensive experience working in cooperative groups.  *Learning Plan*  Part A: Theme   1. Teacher presents and defines Theme & Variation Form, with a musical example. Students compare & contrast to known forms, binary and rondo. EQ: (Re7.2.5a) How does understanding the structure and context of music inform a response?    1. Activities: Listening maps, movement exploration, 2. Teacher presents the selected performance theme for the class ensemble. Students perform the theme on barred Orff Instruments, with proper mallet technique and posture. 3. Students will decode the written accompaniment parts. Students will perform the accompaniment parts on alto and bass xylophones. In groups of three, students will rotate instruments to be proficient at performing the theme (melody), alto accompaniment, and bass line together with a steady beat.   Part B: Variation   1. Teacher performs (live or recorded) a known song (for example, Happy Birthday) and labels the original melody as the theme. Teacher then performs (live or recorded) multiple variations of the theme. Students identify how the theme was changed in each variation. Teacher and students list musical elements that can be changed to create a variation.    1. Musical Elements for Variation:       1. Pitch       2. Rhythm       3. Expression          1. Dynamics          2. Ornamentation - Trills, rolls, glissando          3. Articulations - legato, staccato       4. Tonality - Major mode or minor mode       5. Meter       6. Instrumentation       7. Harmony or counter melody   Part C: Composition and Notation  V. *Students will compose a variation on a given melodic theme by selecting and implementing changes in pitch, rhythm, or expression*. EQ: (Cr2.1.2b) How do musicians make creative decisions?   1. Teacher provides a worksheet with the theme in standard notation, and a list specific choices for variation (within the categories of pitch, rhythm, expression) 2. Teacher gives verbal or written feedback during the composition process.   VI. *Students will notate the composition using standard notation on the staff.* Teacher provides a staff template with key signature, time signature, and bar lines.  VII. *Students describe and explain the elements of music selected to create their variation (verbal or written).*   1. What choices did I make? Why did I change those elements?   Part D: Performance and Evaluation  VIII. Students will individually practice and rehearse their variation. Students will work cooperatively to integrate the alto line and bass line as the accompaniment to the variation. Each group will indicate when they are ready to perform. EQ: (Pr6.1.5a) When is a performance judged ready to present?  IX. *Students will perform the given theme and the composed variation on a barred Orff instrument.*  X. Students will evaluate their performance (Verbal or written)   1. Was I able to play my variation the way I intended when I composed it? Did I like the final performance? Why or why not? What would I do differently next time? | | |
| **Resources:**   * MacMillan, Spotlight on Music, Grade 5 Student Book and Recordings * Barred Orff Instruments * Visual Media | | **Repertoire:**   * Teacher generated theme for performance (see example below) * Theme and Variations on Pop Goes the Weasel, MacMillan, Spotlight on * Theme and Variations on When Johnny Comes Marching Home * 12 Variations on "Ah, vous dirai-je maman,” K.265/300e Mozart, Wolfgang Amadeus * Teacher generated variations of Happy Birthday or other well-known song |
| **Academic Vocabulary:**   * Theme and Variation Form * Accompaniment * Musical Elements for Variation:  1. Pitch 2. Rhythm 3. Expression    * + 1. Dynamics        2. Ornamentation - Trills, rolls, glissando        3. Articulations - legato, staccato   4. Tonality - Major mode or minor mode  5. Meter  6. Instrumentation  7. Harmony or counter melody | | |
| **Differentiation/Modification/Accommodations** will be made according to individual student(s) needs or accommodations. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   Formative Assessment Description:  **Part A**  Performance of Theme and Accompaniment Parts on barred Orff Instruments.  **Part B**  Teacher monitors student comprehension of the subject matter through students’ verbal responses to class discussion.  **Part C**  Teacher gives verbal or written feedback during the composition process.  **Part D**  Students self-evaluate the performance. | | |
| **Notes:**  Suggested Teacher Generated Theme and Accompaniment, Pentatonic | | |

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| |  |  |  | | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | **Unit Title:** Instrumental Composition | **Subject:** Band | **Grade Level/Course: Grade 6** | | | |
| **Brief Description of Unit:**  Students will create a 12-measure composition that demonstrates knowledge of ABA form, notation (basic 4/4 rhythms and notes from the Concert Bb scale) and expressive elements (dynamics and articulations). Students will complete preparatory compositions in which they will self-reflect, refine, revise and perform all compositions. The student created 12-measure compositions will be utilized as ensemble warm-ups with one piece being performed on a concert with the student composer as the conductor. | | |
| **Standards:**   |  | | --- | | **Creating**:  MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or text studied in rehearsal.  MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.  MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives-individually or as an ensemble-that demonstrate understanding of characteristics of music or texts studied in rehearsal. | |  | | **Connecting**:  MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing and responding to music | | | |
| **Enduring Understanding(s):**  Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  Musicians’ presentation of creative work is the culmination of a process of creation and communication. | **Essential Questions:**  How do musicians improve the quality of their creative work?  When is creative work ready to share? | |
| **Knowledge: Performance Standards**  Motives, compositions, standard notation,  improvisations, teacher provided criteria, ensemble, context  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | **Skills: Performance Standards**  Improvise, refine, share  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | |
| **Knowledge: Unit**  Standard notation  Guidelines and criteria  Musical form  Terminology  Rhythmic accuracy  Melody | **Skills: Unit**  Compose  Refine  Reflect  Revise  Create  Perform | |
| **Learning Objectives:**   1. Students will create and perform a 12-measure composition in ABA form based upon scaffolded criteria including melodic and rhythmic elements. 2. Students will describe and connect the intent of their composition by detailing how their personal choices influenced the creative process. 3. Students will identify, analyze and refine the melodic motifs and contrasting sections in their compositions. | | |
| **Learning Plan/Instructional Strategies & Activities**  *Prior to this unit the students should have:*   * *Proficient performance skills to perform their composition* * *Experience with writing basic music notation* * *Opportunities to constructively analyze, describe and discuss their work* * *Knowledge of musical form*  1. Students begin with a blank sheet of manuscript paper and practice/review the following composition readiness skills: (Modifications can be made depending on the individual readiness of each student)    * + - 1. Practice drawing the appropriate clef (treble/bass)          2. Practice drawing the proper key signature for instrument (Concert Bb)          3. Practice drawing the time signature (4/4)          4. Practice writing the Concert Bb scale (discussing note heads and stem directions)          5. Practice setting up the writing space with bar lines and the ending double bar line      + Critical Thinking/Student Discourse - What are the necessary elements when setting up a piece of music? 2. Students will compose a 4-measure composition using the following teacher created guidelines:    * + - 1. Student should start and end on Concert Bb          2. Student should use the first three pitches of the Concert Bb scale          3. Student should use quarter, half and whole notes          4. Four beats are required in each measure          5. Student should use composition checklist to review and revise work          6. Student should perform their composition      + Critical Thinking/Student Discourse -        - Students pair/share and perform their 4 measure compositions for each other. 3. Students will compose an 8-measure composition using the following teacher created guidelines:    * + - 1. Student should start and end on Concert Bb          2. Student should use a variety of notes in their Concert Bb scale          3. Student should select a variety of rhythms: quarter note, quarter rest, half note, dotted half note, half rest, eighth notes and whole note          4. Four beats are required in each measure          5. Optional – student can use ties and/or slurs          6. Student should give composition a title          7. Student should use composition checklist to review, refine and revise work          8. Student should perform their composition      + Critical Thinking/Student Discourse -  * Students pair/share and perform their 8 measure compositions for each other. * Students will describe why they chose the title and how the style of the music captures the essence of their musical idea.  1. Students will compose a 12-measure composition using the following teacher created guidelines:    * + - 1. Student should start and end on Concert Bb          2. Student should use a variety of notes in their Concert Bb scale          3. Student should select a variety of rhythms: quarter note, quarter rest, half note, dotted half note, half rest, eighth notes, whole note, dotted quarter followed by eighth note, triplets, syncopated patterns, sixteenth notes, Eighth/sixteenth note combinations          4. Four beats are required in each measure          5. Student incorporates articulation and expressive markings          6. Student should write composition in ABA form          7. Student should give composition a title          8. Student should use composition checklist to review, refine and revise work          9. Student should perform their composition      + Critical Thinking/Student Discourse -  * Students pair/share and perform their 12 measure composition for each other. * Students will describe the meaning of their title and how the style of the music captures the essence of their musical idea  1. Students will identify, analyze and refine the melodic motifs and contrasting sections in their compositions. 2. Teacher will transpose the 12 measure compositions into appropriate parts for the band to use as ensemble warm-ups 3. Student composer will describe their composition and make connections regarding the title and other expressive aspects that were used in their composition 4. Students will identify their melodic motif and contrasting sections in the composition 5. Teacher will select one piece to be turned into a band piece and will performed by the group and conducted by the student composer  * Critical Thinking/Student Discourse – * What compositional elements seem to work well in the final compositions? What musical elements are more challenging to perform (range, instrumentation, etc.)? * What strategies or techniques were used in other students’ compositions that you found interesting? | | |
| **Resources:**   * Instrument * Manuscript Paper * Pencil * Optional- Technology software (Sibelius) | | **Repertoire/Media & Materials:**   * Teacher created composition template packet * Teacher created checklists for each composition |
| **Academic Vocabulary:**  Staff Rhythm Double Bar Line Scale  Treble/Bass Clef Melody Note Head Dynamics  Key Signature Articulation Note Stem Measure  Time Signature Musical Form Hook  Bar line Motive Tonic | | |
| **Differentiation/Modification:**  1. Students who are looking for advanced composing techniques can modify their compositions to other keys and use notes beyond the Concert Bb scale (i.e. chromatics). They might consider using more complex rhythms beyond the recommended rhythms for the assignment.  2. Students may also choose to compose using technology and appropriate music notation software.  3. Students can use Sibelius to transfer their composition into a final professional copy. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  Checklist: Students analyze their own work following each task to be sure they have followed the criteria stipulated for each composition assignment.  Self-Assessment: Through the self-assessment process students reflect on their own learning, articulate what they understand and what they would still like to work on.  Appointment Clock (Peer Assessment) – Students rotate through appointments where they perform their compositions for each other. This offers constructive feedback regarding the composition and ideas from classmates for student composers to consider.  Questioning: This encourages the students to think deeper regarding their learning process and provides the teacher with insight into the depth of students’ understanding. | | |
| **Notes:** | | |

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| GLASTONBURY PUBLIC SCHOOLS | | |
| |  |  |  | | --- | --- | --- | | **­Unit Title**: Composition Tech Lab | **Subject:** Music Composition | **Grade Level/Course:** Grade 8 | | | |
| **Brief Unit Description:**  Students will employ technology for generating ideas and creating music including melody, harmony, form, evaluation and notation. Students will create an original piece of music in rondo form either on their own or with a partner using a tech lab with computers or on an electronic device. The composition will be appropriate to be performed on the Morning Announcements at school. They will create a rubric for scoring their pieces and will select which ones will be performed using self-generated criteria. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr1.1.8a Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.    MU:Cr2.1.8b Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.  MU:Cr3.1.8a Evaluate their own work by selecting and applying criteria including appropriate  application of compositional techniques, style, form, and use of sound sources. | | **Performing/Presenting:**  MU:Pr4.1.8a Apply personally developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.  MU:Pr5.1.8a Identify and apply personally developed criteria (such as demonstrating correct interpretation of  notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.  MuPr6.1.8a Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent. | | **Responding:**  MU:Re7.1.8a Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose. | |  | | | |
| **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Toexpress their musical ideas, musicians analyze, evaluate, and refine their performance over time 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 the audience response.  Individuals’ selection of musical work is influenced by their interests, experiences, understandings, and purposes. | **Essential Questions:**  How do musicians generate creative ideas?  How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  How do performers select repertoire?  How do musicians improve the quality of their performance?  When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?  How do individuals choose music to experience? | |
| **Knowledge: Performance Standards**   * phrases * melody * harmony * form * expressive intent * notation * criteria * style * purpose * elements of music * structure | **Skills: Performance Standards**   * Generate music phrases * Use notation * Use technology for creating music * Evaluate their work * Develop criteria for evaluation * Apply criteria for evaluation * Perform (Record) and Present appropriate music for a given setting * Select appropriate music for a given setting * Demonstrate how their interests, knowledge and skills relate to their choices. | |
| **Knowledge: Unit**   * technology * electronic device * musical ideas * melody * harmony * form * music evaluation * notation * rondo * composition * rubric * criteria | **Skills: Unit**   * employ technology * generate * create * score * select | |
| **Learning Objectives:**   1. Students will develop criteria for analyzing and scoring appropriate pieces for morning announcements. 2. Students will employ technology to generate, create, and record music displaying expressive intent. 3. Students will evaluate their pieces employing student generated performance criteria for use in a prescribed setting. 4. Students will select pieces employing student generated performance criteria for use in a prescribed setting. | | |
| **Learning Plan**  *Context:*  Students are:   * familiar with basic use of a computer or electronic device i.e. tablet * familiar with “c” position on a keyboard and “home tone”   *Instructional Strategies & Activities:*  I. Students listen to and analyze previously successful pieces used for Morning Announcements and start to list characteristics for their criteria - 1 class  II. Students either play in or use the mouse to input notes to record a simple melody i.e. Lean on Me, or Twinkle Twinkle, employing available software and hardware. (Garage Band, Logic, Note flight, Sibelius, Pro Tools) -1-2 classes  \*Teacher explains and discusses chords, bass line, drum part and shows examples. Teacher discusses what makes an effective melody  III. Students then “Remix” or vary the melody by:   1. changing the rhythm 2. changing the pitches 3. adding chords or harmony 4. adding bass part 5. changing the instruments 6. changing the form 7. Teacher shows examples of each   IV. Little Star Project  \*(If technology is available to input notes using the mouse then continue with this unit. If not then skip ahead to Roman numeral V).  Students input notes using a Teacher prepared handout for Twinkle Twinkle Little Star for:   1. Melody 2. Chords 3. Bass line 4. Drums   Teacher introduces pre-recorded “loops” (where available)  Students “remix” or vary the music by using the methods above and/or by adding loops. - 4-5 classes  V. Students write an original melody over a teacher provided chord progression  Students remix the piece using any or all of the above methods – 3-4 classes  VI. Students complete the Morning Announcement project – 3-4 classes  \*Note: This project may be completed in 4-6 classes total by including fewer or modified lessons above  Close the Quarter | | |
| **Resources:**   * Computer or Electronic Device * Keyboard (either virtual or actual) * Music Writing Software | | **Repertoire/Media & Materials:**   * Logic Express X Music Recording Software * Korg Midi Keyboards * Headphones * Music Workstations |
| **Academic Vocabulary:**   * melody * harmony * bass line * beats * form * style * music evaluation * notation * rondo * composition * rubric * criteria * home tone * loops | | |
| **Differentiation/Modification:**  This unit lends itself nicely to differentiation, modification, and accommodation for all the activities and lessons leading up to and including the final task. More time can be allowed and modified tasks and assessments can be made. Some students may only write the melody with limited remixing or may choose not to use chords or bass line for example. Some students may work with a partner or 1 on 1 with the teacher some of the time. Or they may use more pre-recorded loops. Advanced students may wish to arpeggiate or invert chords or create a counter-melody. Some students may improvise a rhythmic sequence while more advanced students may improvise rhythmic and melodic sequences. And some may work on a “Free Project” when they have completed the task at hand. | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  Recorded Projects Assessed:  \*Using Teacher observed assessments   * Melody Remix * Little Star Project * Melody with given Chord Progression Project | | |
| **Notes:** | | |

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| |  |  |  | | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | **Unit Title**: A Cappella Group Performances | **Subject:** Chorus | **Grade Level/Course**: HS Proficient | | | |
| **Brief Description of Unit:**  Students will form their own groups of approximately 8 students each. They will choose their own song(s), choose or create a musical arrangement, rehearse the song, receive a specified number of coaching sessions from the instructor and ultimately perform the piece for the class. **The arrangement can be based on one that they find online (such as a college a cappella group rendition).**  **Rehearsals** will be student-led, with the instructor serving as a coach and advisor. The performance will be the culminating event of the unit. Students will also write a critique of the groups that perform, filling out an adjudication sheet both with numerical rankings and comments. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.  MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.  MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.  **Performing/Presenting:**  MU:Pr4.1.E.Ia Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.  MU:Pr4.3.E.Ia Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.  MU:Pr5.3.E.Ia Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.  **Responding:**  MU:Re9.1.E.Ia Evaluate works and performances based on personally- or collaboratively- developed criteria, including analysis of the structure and context. | | | |
| **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Musicians’ creative choices are influenced by their expertise, context and expressive intent.  Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.  Musicians’ presentation of creative work is the culmination of a process of creation and communication.  Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Performers make interpretive decisions based on their understanding of context and expressive intent. 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.  The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. | **Essential Questions:**  How do musicians generate creative decisions? How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  How do performers select repertoire?  How do performers interpret musical work?  How do performers improve the quality of their performance?  How do we judge the quality of musical works and performance? | |
| **Knowledge: Performance Standards**  Arrangements  Criteria  Established Criteria  Purposes  Improvisation  Standard Notation  Performance  Context  Theoretical and structural aspects of musical works  Repertoire  Technical skill  Ensemble  Expressive qualities  Style  Genre  Personally and Collaboratively Developed Criteria  Analysis | **Skills: Performance Standards**  Explain  Compose  Improvise  Perform  Evaluate  Refine  Select  Develop  Demonstrate  Connect | |
| Historical Periods  Expressive Intent  **Knowledge: Unit**  Criteria for evaluating choral arrangements  Criteria for evaluating choral performances  Rehearsal technique/planning | **Skills: Unit**  Arrange  Rehearse  Independent part-singing  Plan (rehearsal strategies)  Choreograph (optional)  Analyze  Critique  Compare | |
| **Learning Objectives:**  Students will…   1. Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process. 2. Prepare a musical arrangement of selected song within a specific time frame. The arrangement can be a previously existing arrangement, or an original one based on a pre-existing arrangement. 3. Independently rehearse and perform group a cappella piece accurately and with appropriate interpretation. 4. Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses. | | |
| **Learning Plan/Instructional Strategies & Activities**   1. Analysis of recordings of a cappella presentations 2. As an initiation activity, students watch 5 video clips from YouTube of a cappella performances. They are asked to evaluate the quality of the group performances. They will rate the groups on their 1) Intonation and Note Accuracy; 2) Musicality of the performance; 3) Communication with the audience; 4) Style 3. Students take a short quiz to assess their understanding of the terminology involved and their evaluation of the different groups just presented. 4. Selection of groups and repertoire 5. Students fill out a Google Form indicating 1) who they would like to be in a group with; 2) what song they think they might like to sing 6. Teacher uses discretion in putting groups together, trying to take student preferences into account, but also ensuring that no one is left out and groups are reasonably well balanced in terms of voice parts and talent level. 7. Selection and Arrangement of Song 8. Students will decide together on a song and will get approval from the instructor before going forward. 9. Students will choose or come up with an arrangement of their song together. If using a pre-existing arrangement, they can order one from jwpepper.com or can look one up online (for example, on MuseScore). 10. They will make decisions on who will sing solos in specific spots and, if needed, who will beatbox. 11. They will decide on voice part assignments (number of parts and who will sing each part) 12. If creating an original arrangement, they will notate their arrangement in some fashion using a leadsheet and perhaps a program like Noteflight. 13. Preparation of Song 14. Students will have an initial coaching session with the instructor during which they will receive feedback on the arrangement itself with possible suggestions for editing. 15. Students will continue to refine their arrangement and rehearse it will the instructor rotates among groups. 16. Groups will receive a second coaching session from the instructor during which they will receive feedback on their performance. 17. A rotation of rehearsal, refinement of arrangement and coaching sessions will continue for an appropriate period of time. 18. Performance for the class- Groups will perform their songs for the class. They will specify which arrangement they have performed (giving credit to the arranger). If they did an original arrangement, they will be sure to give acknowledgment in the event that it was based on a pre-existing arrangement. 19. Evaluation of groups 20. Students will watch each group perform and will fill out a rubric. They will rate each group on a scale of 1 to 10 in a variety of categories. 21. Tone Quality 22. Intonation 23. Dynamics 24. Diction 25. Balance 26. Style/Overall Effect 27. Students will write comments about each group, specifying at least one strength and weakness of each group. 28. A winner is crowned based on tabulation of scores! Consider different winners so more than one group wins (e.g., overall winner, most articulate, Best style, etc.). | | |
| **Resources:**  YouTube, Noteflight or MuseScore (on student IPads), sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. | | **Repertoire/Media & Materials:**  YouTube, Noteflight or MuseScore (on student iPad), sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. |
| **Academic Vocabulary:**  Tone Quality, Intonation, Musicianship, Dynamics, Balance, Blend, Style, Tonic, Dominant, Voice Leading, Soloist, Melody, Harmony, Vocal Percussion, A Cappella | | |
| **Differentiation/Modification:**  Differentiation/Modifications will be made according to individual student(s) needs and challenges. For classes with special needs/life skills students, the groups may be larger | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description**:  Teacher observes and gives feedback during the arranging and rehearsal process and after the performance. | | |
| Notes: | | |

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| |  |  |  | | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | **Unit Title:** A Cappella Group Performances | **Subject:** Concert Choir | **Grade Level/Course:** HS Accomplished | | | |
| **Brief Description of Unit:**  Students will form their own groups of approximately 8 students each. They will choose their own song(s), come up with their own original musical arrangement, rehearse the song, receive a specified number of coaching sessions from the instructor and ultimately perform the piece for the class. **\*While the arrangement can bear some resemblance to a previously existing one, it should contain significant original elements**.\* Rehearsals will be student-led, with the instructor serving as a coach and advisor. \* The performance will be the culminating event of the unit. Students will also write a critique of the groups that perform, filling out an adjudication sheet both with numerical rankings and comments. | | |
| **Standards**:   |  | | --- | | **Creating:**  MU:Cr1.1.E.IIa Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.  MU:Cr2.1.E.IIa Select and develop arrangements, sections and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.  MU:Cr3.1.E.IIa Evaluate and refine draft arrangements, sections of short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes. | | **Performing/Presenting:**  MU:Pr4.1.E.IIa Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.  MU:Pr4.3.E.IIa Demonstrate how understanding of style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.  MU:Pr5.3.E.IIa Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. | | **Responding:**  MU:Re9.1.E.IIa Evaluate works and performances based on research as well as personally- and collaboratively- developed criteria including analysis and interpretation of the structure and context. | |  | | | |
| **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Musicians’ creative choices are influenced by their expertise, context and expressive intent.  Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.  Musicians’ presentation of creative work is the culmination of a process of creation and communication.  Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Performers make interpretive decisions based on their understanding of context and expressive intent.  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.  The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. | **Essential Questions:**  How do musicians generate creative decisions?  How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  How do performers select repertoire?  How do performers interpret musical work?  How do performers improve the quality of their performance?  How do we judge the quality of musical works and performance? | |
| **Knowledge: Performance Standards**  Arrangements  Sections  Compositions  Cultures  Criteria  Personally Developed Criteria  Purposes  Improvisation  Standard Notation  Performance  Context  Theoretical and structural aspects of musical works  Repertoire  Technical skill  Ensemble  Expressive qualities  Style  Genre  Personally and Collaboratively Developed Criteria  Analysis | **Skills: Performance Standards**  Compose  Improvise  Perform  Evaluate  Refine  Select  Develop  Apply  Demonstrate  Connect | |
| Interpretation  Intent  **Knowledge: Unit**  Criteria for evaluating choral arrangements  Criteria for evaluating choral performances  Rehearsal technique/planning | **Skills: Unit**  Arrange  Rehearse  Independent part-singing  Plan (rehearsal strategies)  Choreograph (optional)  Analyze  Critique  Compare | |
| **Learning Objectives:**  Students will…   1. Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process. 2. Create and notate (i.e. through standard notation, a lead sheet or some combination) an original musical arrangement of selected song within a specific time frame and adhering to specific structural and (music) theoretical guidelines. 3. Independently rehearse and perform group a cappella piece accurately and with appropriate interpretation. 4. Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses. | | |
| **Learning Plan/Instructional Strategies & Activities**   1. Analysis of recordings of a cappella presentations 2. As an initiation activity, students watch 5 video clips from YouTube of a cappella performances. They are asked to listen and watch for… 1) Variety of texture; 2) Stylistic appropriateness; 3) Musicality of the performance; 4) Communication with the audience; 5) Intonation and note accuracy; 6) Presence or absence of dissonance in the musical arrangement 3. Students take a short quiz to assess their understanding of the terminology involved and their evaluation of the different groups just presented. 4. Selection of groups and repertoire 5. Students fill out a Google Form indicating 1) who they would like to be in a group with; 2) what song they think they might like to sing 6. Teacher uses discretion in putting groups together, trying to take student preferences into account, but also ensuring that no one is left out and groups are reasonably well balanced in terms of voice parts and talent level. 7. Selection and Arrangement of Song 8. Students will decide together on a song and will get approval from the instructor before going forward. 9. Students will arrange their song together. 10. They will make decisions on who will sing solos in specific spots and, if needed, who will beatbox. 11. They will decide on voice part assignments (number of parts and who will sing each part) 12. They will notate their arrangement in some fashion using either Noteflight or a leadsheet. 13. While the arrangement can bear some resemblance to a previously existing one, it should contain significant original elements. 14. Preparation of Song 15. Students will have an initial coaching session with the instructor during which they will receive feedback on the arrangement itself with possible suggestions for editing. 16. Students will continue to refine their arrangement and rehearse it will the instructor rotates among groups. 17. Groups will receive a second coaching session from the instructor during which they will receive feedback on their performance. 18. A rotation of rehearsal, refinement of arrangement and coaching sessions will continue for an appropriate period of time. 19. Performance for the class- Groups will perform their songs for the class. If they based their arrangement on a pre-existing one, they will acknowledge the source. 20. Evaluation of groups 21. Students will watch each group perform and will fill out a rubric. They will rate each group on a scale of 1 to 10 in a variety of categories. 22. Tone Quality 23. Intonation 24. Musicianship 25. Balance 26. Blend 27. Quality of Arrangement 28. Style 29. Overall Effect 30. Students will write comments about each group, specifying at least one strength and weakness of each group and giving at least one highly evaluative point. 31. A winner is crowned based on tabulation of scores! | | |
| **Resources:**  YouTube, Noteflight (on student iPads), Sibelius, sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. | | **Repertoire/Media & Materials:**  YouTube, Noteflight (on student iPads), Sibelius, sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. |
| **Academic Vocabulary:**  Tone Quality, Intonation, Musicianship, Dynamics, Balance, Blend, Style, Tonic, Dominant, Voice Leading, Soloist, Melody, Harmony, Vocal Percussion, A Cappella | | |
| **Differentiation/Modification:**  Differentiation/Modifications will be made according to individual student(s) needs and challenges. For classes with special needs/life skills students, the groups may be larger | | |
| |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (See Summative Assessment section) |   **Formative Assessment Description:**  Formative: Teacher observes and gives feedback during the arranging and rehearsal process and after the performance.  **Summative: See attached rubric.** | | |
| **Notes:** | | |

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| |  |  |  | | --- | --- | --- | | GLASTONBURY PUBLIC SCHOOLS | | | | **Unit Title:** A Cappella Group Performances | **Subject:** Concert Choir | **Grade Level/Course:** HS Advanced | | | |
| **Brief Description of Unit:**  Students will form their own groups of approximately 8 students each. They will choose their own song(s), come up with their own original musical arrangement, rehearse the song, receive a specified number of coaching sessions from the instructor and ultimately perform the piece for the class. **\* The arrangement should not be based on a pre-existing one of the song.\*** Rehearsals will be student-led, with the instructor serving as a coach and advisor. The performance will be the culminating event of the unit. Students will also write a critique of the groups that perform, filling out an adjudication sheet both with numerical rankings and comments. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr1.1.E.IIIa Compose and improvise musical ideas for a variety of purposes and contexts.  MU:Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.  MU:Cr3.1.E.IIIa Evaluate and refine draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. | | **Performing/Presenting:**  MU:Pr4.1.E.IIIa Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purposes and context of the performance.  MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.  MU:Pr5.3.E.IIIa Develop and apply and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music. | | **Responding:**  MU:Re9.1.E.IIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts. | |  | | | |
| **Enduring Understanding(s):**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Musicians’ creative choices are influenced by their expertise, context and expressive intent.  Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.  Musicians’ presentation of creative work is the culmination of a process of creation and communication.  Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Performers make interpretive decisions based on their understanding of context and expressive intent.  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.  The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. | **Essential Questions:**  How do musicians generate creative decisions?  How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  How do performers select repertoire?  How do performers interpret musical work?  How do performers improve the quality of their performance?  How do we judge the quality of musical works and performance? | |
| **Knowledge: Performance Standards**  Arrangements  Musical Ideas  Sections  Compositions  Cultures  Criteria  Personally Developed Criteria  Purposes  Improvisation  Standard Notation  Performance  Context  Theoretical and structural aspects of musical works  Repertoire  Technical skill  Ensemble  Expressive qualities  Style  Genre  Personally and Collaboratively Developed Criteria  Analysis | **Skills: Performance Standards**  Compose  Improvise  Perform  Evaluate  Refine  Select  Develop  Apply  Demonstrate  Connect  Justify  Synthesize  Examine | |
| Interpretation  Musical Works  Programs  Historical Periods  **Knowledge: Unit**  Criteria for evaluating choral arrangements  Criteria for evaluating choral performances  Rehearsal technique/planning  Ability | **Skills: Unit**  Arrange  Rehearse  Independent part-singing  Plan (rehearsal strategies)  Choreograph (optional)  Analyze  Critique  Compare | |
| **Learning Objectives:**  Students will…   1. Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process. 2. Create and notate (i.e. through standard notation, a lead sheet or some combination) an original musical arrangement of selected song within a specific time frame and adhering to specific structural and (music) theoretical guidelines. 3. Independently rehearse and perform group a cappella piece accurately and with appropriate interpretation. 4. Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses. | | |
| **Learning Plan/Instructional Strategies & Activities**   1. Analysis of recordings of a cappella presentations 2. As an initiation activity, students watch 5 video clips from YouTube of a cappella performances. They are asked to listen for… 1) Variety of texture; 2) Musicality of the performance; 3) Harmonic progressions; 4) Presence or absence of dissonance in the musical arrangement; 5) Intonation and note accuracy; 6) Stylistic appropriateness. In addition, students will watch for) The group’s communication with the audience; 2) The group’s choreography. 3. Students will complete an assignment in which they assess the above criteria from the video clips. They should use correct musical terminology with regard to texture, musicality, intonation, accuracy and intonation. Where possible, they should note whether the harmonic progressions and/or dissonances used match those of the original song on which the arrangement was based. They will also evaluate the groups on the communication with the audience, stylistic appropriateness and choreography. 4. Selection of groups and repertoire 5. Students fill out a Google Form indicating 1) who they would like to be in a group with; 2) what song they think they might like to sing 6. Teacher uses discretion in putting groups together, trying to take student preferences into account, but also ensuring that no one is left out and groups are reasonably well balanced in terms of voice parts and talent level. 7. Selection and Arrangement of Song 8. Students will decide together on a song and will get approval from the instructor before going forward. 9. Students will arrange their song together. 10. They will make decisions on who will sing solos in specific spots and, if needed, who will beatbox. 11. They will decide on voice part assignments (number of parts and who will sing each part) 12. They will notate their arrangement accurately using music software like Noteflight, Sibelius or Finale. 13. The arrangement MUST be an original arrangement and should not be based on a pre-existing arrangement of the song. 14. The performance should contain some element of stylistically appropriate choreography. 15. Preparation of Song 16. Students will have an initial coaching session with the instructor during which they will receive feedback on the arrangement itself with possible suggestions for editing. 17. Students will continue to refine their arrangement and rehearse it will the instructor rotates among groups. 18. Groups will receive a second coaching session from the instructor during which they will receive feedback on their performance. 19. A rotation of rehearsal, refinement of arrangement and coaching sessions will continue for an appropriate period of time. 20. Performance for the class- Groups will perform their songs for the class 21. Evaluation of groups 22. Students will watch each group perform and will fill out a rubric. They will rate each group on a scale of 1 to 10 in a variety of categories. 23. Tone Quality 24. Intonation 25. Musicianship 26. Balance 27. Blend 28. Musical Accuracy of Arrangement 29. Creativity/Variety in Arrangement 30. Style 31. Choreography 32. Overall Effect 33. Students will write comments about each group, specifying at least two strengths and weaknesses of each group and making highly specific evaluative points. 34. A winner is crowned based on tabulation of scores! | | |
| **Resources:**  YouTube, Noteflight (on student iPads), Sibelius, sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. | | **Repertoire/Media & Materials:**  YouTube, Noteflight (on student iPads), Sibelius, sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. |
| **Academic Vocabulary:**  Tone Quality, Intonation, Musicianship, Dynamics, Balance, Blend, Style, Tonic, Dominant, Voice Leading, Soloist, Melody, Harmony, Vocal Percussion, A Cappella | | |
| **Differentiation/Modification:**  Differentiation/Modifications will be made according to individual student(s) needs and challenges. For classes with special needs/life skills students, the groups may be larger | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:** Teacher observes and gives feedback during the arranging and rehearsal process and after the performance.  **Summative**: See attached rubric. | | |
| **Notes:** | | |

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| CONSOLIDATED SCHOOL DISTRICT OF NEW BRITAIN   |  |  |  | | --- | --- | --- | | **Unit Title:** Original Composition | **Subject:** Music | **Grade Level/Course:** Grade 2 | | | |
| **Brief Description of Unit:**  Second grade General Music students will compose a short melody using known rhythms and pitches and notate it using standard notation. This composition is a culminating experience to apply the concepts and skills learned throughout the year. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr. 1.1.2b Generate *musical* patterns and *ideas within* the *context* of a *given tonality*(such as major/minor) and  *meter* (such as duple and triple).  MU:Cr 2.1.2b Use *iconic* or *standard* notation and/or recording technology, to combine, sequence, and document personal *musical ideas*.  **Performing:**  MU:Pr 6.1.2b Perform appropriately for the audience and purpose. | | | |
| **Enduring Understanding(s):**  Musicians’ creative choices are influenced by their expertise, context and expressive intent. | **Essential Questions:**  How do musicians make creative decisions? | |
| **Knowledge: Performance Standards (nouns)**   * musical patterns and ideas * notation | **Skills: Performance Standards (verbs)**   * generate * use * combine * sequence * document * present * perform | |
| **Knowledge: Unit**   * quarter notes, eighth notes, quarter rest * do, re, mi, so, la(drm-sl) * staff notation | **Skills: Unit**   * explore/experiment * sing/play * notate * combine | |
| **Learning Objectives:**  Students will…   1. Create and notate their own musical patterns in standard staff notation. 2. Synthesize their own musical ideas to compose a melody that is at least 8 measures in 4/4 time. 3. Rehearse, refine and perform their own music for a small group in their class. | | |
| **Learning Plan/Instructional Strategies & Activities:**  *Student Context*: Students have experience with improvising their own rhythmic patterns. Students can read melodies using drm-sl and quarter notes, eighth notes, quarter rest. Students have written melodic and rhythmic patterns on the staff using bar lines and measures.  *Learning Plan*  Part A: Explore and Experiment (MU: Cr. 1.1.2b Generate *musical* patterns and *ideas within* the *context* of a *given tonality*(such as major/minor) and  *meter*(such as duple and triple).   1. Students read patterns from melodic flashcards-Choose the order of the patterns to create a song 2. Students assign solfege to rhythmic patterns and perform the newly created melodic pattern 3. Students work with a partner to create and notate 2 melodic patterns that make a musical phrase 4. Class creates their own melodic pattern bank to use for composing   Part B: Compose (MU: Cr 2.1.2b Use *iconic* or *standard* notation and/or recording technology, to combine, sequence, and document personal *musical ideas*.)   1. Create a class composition    1. Students decide which melodic patterns we should use in the class composition. (from the melodic bank or self-created)    2. On the Eno board/Smart Board, students write the melodic patterns on the staff.    3. Class evaluates the notation (note placement, bar lines, note stems, etc.) 2. Students compose and notate their own original melody using the class made melodic bank.   Part C: Performance (MU:Pr 6.1.2b Perform appropriately for the audience and purpose.)   1. Teacher models performance of a sample composition and presents performance criteria. 2. Students practice individually and rehearse their composition. 3. Students will indicate when they are ready to perform. | | |
| **Resources:**  Eno board (smart board) | | **Repertoire/Media & Materials:**  Known repertoire  Melodic pattern/rhythmic pattern bank  Staff paper  Pencils  Clipboards  Keyboards/xylophones (or other melodic instrument) |
| **Academic Vocabulary:**  notation  quarter note  eighth note  quarter rest  half note  do, re, mi, so, la  staff  measure  bar line  meter  notehead  stem | | |
| **Differentiation/Modification:**  Some students may use stick notation  Use just mi, re, do or mi-sol, la and modified staff  Use only patterns from the melodic pattern bank  Increase the length of the composition  Choose an instrument to present their composition  Offer to use more challenging rhythms | | |
| |  | | --- | | **Assessments:** Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment**\*\* (See Summative Assessment section) |   **Formative Assessment Description:**  Teacher reviews and provides feedback on work in progress in real time and work handed in | | |
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| CONSOLIDATED SCHOOL DISTRICT OF NEW BRITAIN   |  |  |  | | --- | --- | --- | | **Unit Title:** Garage Band-Arranging Techniques | **Subject:** General Music | **Grade Level/Course:** Grade 5 | | | |
| **Brief Description of Unit:**  Each Fifth Grade General Music student will arrange a music composition in Garage Band applying their knowledge of form, structure and instrumentation. Students will determine the purpose for the composition and for the intended audience (i.e., podcast, soundscape for a poem, an advertisement, entertainment, etc.). Students will work in groups to analyze, evaluate, and provide feedback for individuals’ arrangement. Students will apply feedback to make revisions of their arrangement. | | |
| **Standards:**   |  | | --- | | **Creating:**  MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, and compositions to express intent, and explain connection to purpose and context. | | MU:Cr3.1.5a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.  MU:Cr3.2.5a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.  **Responding:**  MU:Re9.1.5a Evaluate musical works in performances applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.  **Connecting:** |   10.0.5a (MU: Cr2.1.5a,) Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.  11.0.5a (MU:Re9.1.5a) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. | | |
| **Enduring Understanding(s):**  Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  The personal evaluation of musical work and performance is informed by analysis, interpretation, and established criteria. | **Essential Questions:**  How do musicians make creative decisions?  How do we judge the quality of musical work and performances? | |
| **Knowledge: Performance Standards(nouns)**  musical ideas  arrangements  purpose and context  criteria  feedback  personal music  expressive intent  rationale for changes | **Skills: Performance Standards(verbs)**  demonstrate musical ideas  develop musical ideas  explain connections  evaluate and refine  document revisions  apply criteria and feedback  explain changes | |
| **Knowledge: Unit**  musical ideas(original melody, recorded sounds, sounds from library)  form(ABA, ABACA, ABCA, other)  measures  instrument families  criteria  personal, peer, and teacher feedback/assessment  revision  soundscape, advertisement, entertainment  dynamics, balance, phrasing, mood,  reasons for changes  craftsmanship (balance of unity and variety) | **Skills: Unit**  explore  arrange  plan and make/arrange  explain connections  critique  evaluate and refine  apply feedback  explain changes(journal) | |
| **Learning Objectives:**  Students will…   1. Synthesize musical ideas into a form of their choice and demonstrate craftsmanship by applying expressive elements of music such as form, texture, dynamics, balance, phrasing, instrumentation. 2. Critique and refine work based on personal, peer and teacher feedback. 3. Explain the reasons or rationale for changes in writing through self-reflection. | | |
| **Learning Plan/Instructional Strategies & Activities:**  *Student Context:*Students are able to identify instruments and their families and form of music (ABA, ABACA, etc.). Students know how to count and find measures, and use dynamics. Students have identified unity vs. variety in music and how they complement each other. Students are familiar with software program used for arranging their composition.  *Learning Plan*  Part A: Composer Intent (MU: Cr2.1.5a *Demonstrate* selected and *developed musical ideas* for *improvisations, arrangements,* and *compositions* to express *intent*, and explain *connection* to *purpose* and *context*.)  (CN: 10.0.5a (MU: Cr2.1.5a,)Demonstrate how interests, knowledge and skills relate to personal choices and intent  when creating, performing, and responding to music.)   1. Teacher presents advertisements, soundscapes, movie clip, etc. and leads discussion as to the purpose of the music presented. 2. Explore the music/media connection vs. music as entertainment. (commercial vs. song on the radio) 3. Students will brainstorm ideas for the purpose of their composition.    1. Teacher will list student ideas   Part B: Arrange (MU: Cr2.1.5a *Demonstrate* selected and *developed musical ideas* for *improvisations, arrangements,* and *compositions* to express *intent*, and explain *connection* to *purpose* and *context*.)   1. Students explore the sound library and maintain a journal of favorite sounds. 2. Teacher led discussion reviewing forms studied during the year. ABA, ABACA, theme and variations 3. Listening examples with a balance of unity vs. variety. (previous student examples included) 4. Class composition which will include requirements for their arrangement. 5. Students choose the purpose/intent for their composition and begin arranging their work   Part C: Evaluate (MU:Re9.1.5a Evaluate musical works in performances applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.)  (CN: 11.0.5a (MU:Re9.1.5a) Demonstrate understanding of relationships between music and the other arts, other  disciplines, varied contexts, and daily life. )   1. Teacher models using the peer/self-feedback form. 2. Students listen to classmates arrangements and provide feedback using Peer/Self Feedback form.   Part D: Edit and Refine (MU: Cr3.1.5a Evaluate, *refine*, and document revisions to personal music, applying *teacher-provided* and *collaboratively-developed* criteria and feedback, and *explain rationale for changes*.)   1. Students review peer, teacher and self-feedback. 2. Students choose which areas they will revise and make the revisions in their arrangements. 3. Students journal to explain the rationale for the revisions made. *Teacher will provide a self-reflection form.*   Part E: Presentation (MU: Cr3.2.5a *Present*  the final version of personal created music to others that *demonstrates craftsmanship*, and explain *connection* to *expressive intent*.)   1. Students share their arrangement and are able to discuss the connection between their music and its purpose. | | |
| **Resources:**  Garage Band  Commercials  Movie Clips | | **Repertoire/Media & Materials:**  Criteria/Rubric  Student Journal  Sound Journal  Peer feedback form  Pencils  Clipboard |
| **Academic Vocabulary:**  Form  Texture  Measure  Podcast | | Soundscape  Instrument families(woodwind, brass, string, percussion)  Dynamics-forte, mezzo forte, mezzo piano, piano  Balance  Phrasing |
| **Differentiation/Modification:**  Pair student with a partner  More structured guidance on what form to use for the arrangement  Add their own melody, vocalizations, etc. to Garage Band | | |
| |  | | --- | | **Assessments**: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  **Summative Assessment\*\*** (See Summative Assessment section) |   **Formative Assessment Description:**  Teacher and students complete a feedback form based on the requirements of the project. Students use the feedback to improve their final arrangement. | | |
| **Notes:** | | |

**Model District Curriculum Documents**

Summative Assessments

Music

**Brookfield Elementary General Music K Contrasting Elements of Music**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Differentiate and analyze the musical contrasts as they occur in selected musical examples through movement.** | Students collaboratively differentiate and analyze the selected musical example and choose appropriate learned and creative new movements to demonstrate musical contrasts. | Students collaboratively differentiate and analyze the selected musical example and choose appropriate learned movements to demonstrate musical contrasts. | Students collaboratively differentiate and analyze the selected musical example and choose some appropriate learned movements to demonstrate musical contrasts. | Students collaboratively differentiate and analyze the selected musical example and do not choose appropriate learned movements to demonstrate musical contrasts. |
| **Connect and apply concepts of musical contrasts through movement and pictorial symbols.** | Students create and apply appropriate movements or pictorial symbols (with a clear explanation of why they were chosen) accurately to show musical contrasts as they occur. | Students create and apply appropriate movements or pictorial symbols (with an explanation of why they were chosen) accurately to show musical contrasts as they occur. | Students create and apply appropriate movements or pictorial symbols (with a brief explanation of why they were chosen) with some accuracy to show musical contrasts as they occur. | Students create and apply appropriate movements or pictorial symbols (with no understanding of why they were chosen) inaccurately to show musical contrasts as they occur. |
| **Apply concepts of musical contrast to assess peer responses to selected music examples.** | Students identify accurately if the musical concepts demonstrated by their peers are appropriate for the music example given and can clearly articulate and substantiate their opinion. | Students identify accurately if the musical concepts demonstrated by their peers are appropriate for the music example given and can substantiate their opinion. | Students identify if the musical concepts demonstrated by their peers are mostly appropriate for the music example given and can somewhat substantiate their opinion. | Students cannot identify if the musical concepts demonstrated by their peers are appropriate for the music example given and cannot substantiate their opinion. |

**Brookfield Elementary General Music 2 Music, Dance, and Literature, Oh My!**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Compose original music using iconic notation.** | Student(s) compose a musical motive for all the characters (main and supporting) and the beginning, middle, end of the story. | Student(s) compose musical motives for main characters and main points in the story. | Student(s) compose musical motives for main characters and parts of the story. | Student(s) were only able to come up with musical motives for just the characters. |
| **Choreograph original dance to connect to story.**  **\*\* *Please consider if students obtained the requisite learning in dance to accurately do this. They can use movements with music but introducing the word choreography suggests knowledge needed in the skill of dance.*** | Student(s) will choreograph a dance with their whole body for each character, emotion, or climax in the story. | Student(s) choreographed a dance for each characters and one or two emotions or parts in the story. | Student(s) choreographed for the main characters and one emotion or part of the story just using their hands. | Student(s) did not come up with choreography. |
| **Perform piece for the audience and give feedback.** | Student(s) will be able to perform their piece with no teacher interjection. Students in the audience will know right away what happened in the story and be able to retell it. | Student(s) will be able to perform their piece with limited teacher interjection. Students will give helpful feedback and get a clear understanding of the text. | Student(s) will be able to perform their piece with more teacher interjection. Students gave one helpful feedback and understood the main idea of the story. | Student(s) needed all teacher interjection. Student was not able to give any feedback and was unable to understand what the story was about. |
| **Compare and contrast original work with famous composition** | Student(s) will be able to verbally give three or more examples on how their piece is similar or different than the composer using musical vocabulary. | Student(s) will be able to verbally give two or three examples on how their piece is similar or different than the composer. | Student(s) will be able to give one or two examples on how their piece is similar or different that the composer. | Student(s) were unable to find any similarities or differences between the two pieces. |

**B****rookfield Elementary General Music 4 Musical Patterns and Form**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Analyze and compare selected pieces of music to recognize form and patterns as they occur.** | Students analyze, compare and identify musical forms and patterns in selected examples and can predict what might come next. | Students analyze, compare and identify musical forms and patterns in selected examples. | Students analyze, compare and identify some of the musical forms and patterns in selected examples. | Students are unable to recognize forms and patterns in selected examples. |
| **Create musical compositions that have a specific musical form and apply peer feedback to their work.** | Students create works with specific musical forms, share them and incorporate all of the appropriate/meaningful peer feedback into their revisions. | Students create works with specific musical forms, share them and incorporate some peer feedback into their revisions. | Students create works with musical forms that are discernable but indistinct and incorporate very little of their peer feedback into their revisions. | Students create works that show no real musical form, share them with their peers but do not incorporate peer feedback into their revisions. |
| **Demonstrate and reflect the musical example through movement to identify specific musical elements.** | Students accurately and clearly demonstrated the specific musical elements in each musical selection through movement. | Students demonstrated understanding of specific musical elements in each musical selection through movement. | Students showed some understanding of specific musical elements in each musical selection through movement. | Students were unable to explain or move to the musical selections. |
| **Provide response/feedback on peers’ performance(s).** | Students provide feedback that includes many appropriate and in depth details of the performance. | Students provide feedback that includes obvious details of the performance. | Students provide feedback that includes few details of the performance. | Students provide feedback that includes no details of the performance. |

**Danbury Elementary General Music 2 Moving to Music**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Demonstrate and reflect the musical example through movement to identify specific musical elements.** | Students accurately and clearly demonstrated the specific musical elements in each musical selection through movement. | Students demonstrated understanding of specific musical elements in each musical selection through movement. | Students showed some understanding of specific musical elements in each musical selection through movement. | Students were unable to explain or move to the musical selections. |
| **Create and select appropriate musical expression for the literary selection.** | Students accurately used musical and expressive vocabulary to describe the literary passage. | Students used some musical and expressive vocabulary to describe the literary passage. | Students used little to no musical and expressive vocabulary to describe the literary passage. | Students were not able to describe the passage in relation to musical ideas. |
| **Perform in class for evaluation and feedback.** | Students performed the musical selection showing appropriate motions and responses. | Students performed the musical selection with mostly appropriate motions and responses. | Students performed the musical selection with some appropriate motions and responses. | Students did not move or respond appropriately to the musical selection. |
| **Describe and interpret their individual performance to demonstrate their knowledge of expression and music vocabulary.** | Students accurately identified and described all musical vocabulary used in their performance. | Students identified and described most of the musical vocabulary used in their performance. | Students identified and described some of the musical vocabulary used in their performance. | Students were not able to identify or describe musical vocabulary used in their performance. |

**Danbury Elementary General Music 5 Creating/Performing**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Compose a rhythm**  **pattern using standard**  **notation to demonstrate**  **understanding of rhythm**  **and meter.** | Students accurately  composed a rhythm  pattern using challenging  rhythmic and correct  meter. | Students accurately  composed a rhythm  pattern in the correct  meter. | Students composed a  rhythm pattern with  mostly correct notes and  meter. | Students were unable to  compose a rhythm pattern  with the correct notes and  meter. |
| **Perform individually to**  **demonstrate a steady**  **beat and accurate**  **performance of their**  **composition.** | Students accurately  performed their rhythm  composition using a  steady beat. | Students performed their  rhythm composition with  few mistakes and  maintained a steady beat. | Students performed their  rhythm composition with  multiple mistakes and  maintained a steady beat  most of the time. | Students were unable to  perform their rhythm  composition and maintain  a steady beat. |
| **Evaluate their**  **performance, using given**  **criteria for self-reflection**  **and assessment.** | Students evaluated their  work reflectively using  established criteria and  were able to explain  where they were and why  within the learning scale. | Students used criteria to  evaluate their work  correctly and were able to  explain how to improve  their performance. | Students used criteria to  evaluate their work and  attempted to explain how  to improve their  performance. | Students did not use  criteria correctly and did  not explain how to  improve their  performance. |
| **Present and perform with**  **the ensemble to**  **demonstrate expression,**  **technical accuracy and**  **appropriate**  **interpretation.** | Students performed with  rhythmic, melodic and  technical accuracy.  Students demonstrated  expressive intent through  their performance. | Students performed with  rhythmic, melodic and  technical accuracy and  few mistakes. Students  demonstrated little  expressive intent through  their performance. | Students made mistakes  with the rhythmic,  melodic and technical  accuracy of their  performance. Students  did not demonstrate  expressive intent. | Students made many  mistakes with the  rhythmic, melodic, and  technical accuracy of their  performance and had no  expression. |

**Danbury Elementary Band 5 Rehearse/Refine**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Perform a selection from their concert repertoire to demonstrate technical accuracy and proper expression.** | Students performed the entire selection with technical accuracy and proper expression. | Students performed most of the selection with technical accuracy and proper expression. | Students performed some of the selection with technical accuracy and proper expression. | Students did not perform selection with technical accuracy and proper expression. |
| **Use self-reflection and feedback to analyze and critique the technical accuracy, expressive qualities and instrumental technique of their performance.** | Students accurately use significant technical and musical vocabulary to analyze and critique their performance. | Students use some technical and musical vocabulary to analyze and critique their performance. | Students use limited technical and musical vocabulary to analyze and critique their performance. | Students do not use technical and musical vocabulary to analyze and critique their performance. |
| **Compose or improvise a rhythmic and/or melodic idea or motive for rehearsal and practice purposes.** | Students accurately composed a 4 bar rhythm and/or melodic idea based of their self-reflection using proper notation. | Students composed a 4 bar rhythm and/or melodic idea based on their self-reflection with basic notation. | Students composed a 4 bar rhythm and/or melodic idea loosely based on their self-reflection with limited notation. | Students composed a 4 bar rhythm and/or melodic idea that does not relate to their self-reflection and uses limited notation. |
| **Refine and rehearse their composition to present the final performance.** | Students perform composition from beginning to end with little or no errors and with technical accuracy, musical expression, and proper instrument technique. | Students perform composition from beginning to end with few errors and with average technical accuracy, musical expression, and proper instrument technique. | Students perform composition from beginning to end with many errors and with below average technical accuracy, musical expression, and proper instrument technique. | Students perform composition from beginning to end with many errors and with poor technical accuracy, musical expression, and proper instrument technique. |

**Danbury** **Elementary Orchestra 5 Rehearse/Refine**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Perform a selection from their concert repertoire to demonstrate technical accuracy and proper expression.** | Students performed the entire selection with technical accuracy and proper expression. | Students performed most of the selection with technical accuracy and proper expression. | Students performed some of the selection with technical accuracy and proper expression. | Students did not perform selection with technical accuracy and proper expression. |
| **Use self-reflection and feedback to analyze and critique the technical accuracy, expressive qualities and instrumental technique of their performance.** | Students accurately use significant technical and musical vocabulary to analyze and critique their performance. | Students use some technical and musical vocabulary to analyze and critique their performance. | Students use limited technical and musical vocabulary to analyze and critique their performance. | Students do not use technical and musical vocabulary to analyze and critique their performance. |
| **Compose or improvise a rhythmic and/or melodic idea or motive for rehearsal and practice purposes.** | Students accurately composed a 4 bar rhythm and/or melodic idea based of their self-reflection using proper notation. | Students composed a 4 bar rhythm and/or melodic idea based on their self-reflection with basic notation. | Students composed a 4 bar rhythm and/or melodic idea loosely based on their self-reflection with limited notation. | Students composed a 4 bar rhythm and/or melodic idea that does not relate to their self-reflection and uses limited notation. |
| **Refine and rehearse their composition to present the final performance.** | Students perform composition from beginning to end with little or no errors and with technical accuracy, musical expression, and proper instrument technique. | Students perform composition from beginning to end with few errors and with average technical accuracy, musical expression, and proper instrument technique. | Students perform composition from beginning to end with many errors and with below average technical accuracy, musical expression, and proper instrument technique. | Students perform composition from beginning to end with many errors and with poor technical accuracy, musical expression, and proper instrument technique. |

**Danbury Middle Band 8 Rehearse/Refine**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Analyze and evaluate areas of need within their performance of the current repertoire.** | Student completed self-evaluation of repertoire and selected an element to improve on based on thoughtful, detailed analysis of their playing that isolates the root of performance error. | Student completed self-evaluation of repertoire and selected an element to improve on based on thoughtful analysis that identifies a weakness in performance. | Student completed self-evaluation of repertoire but fails to be specific when identifying a specific section or weakness in performance. | Student did not complete self-evaluation of repertoire and/or fail to identify a specific section or weakness in performance. |
| **Design and notate a warm-up exercise that practices a specific skill/concept using established rehearsal techniques.** | Student warm-up concisely and efficiently addresses a specific element or section of their repertoire and uses established rehearsal techniques in an original manner. Warm up has no errors in notation and is easily legible. | Student warm-up addresses a specific element or section of their repertoire and uses an established rehearsal technique to improve playing. Warm up has few errors in notation and is legible. | Student warm-up uses an established rehearsal technique to improve playing. Warm up has some in notation and is mostly legible. | Student warm-up does not clearly address a specific element or section of their repertoire and/or does not use an established rehearsal technique to improve playing. Warm up has many errors and/or is not legible. |
| **Demonstrate/teach the exercise to the class** | Student explains and demonstrates the warm-up to the class. Warm-up is taught in a clear and concise manner without the assistance of the teacher. Class is able to perform the warm up beginning to end no errors or hesitations. | Student explains and demonstrates the warm-up to the class. Warm-up is taught clearly with little help from the teacher. Class is able to perform the warm up beginning to end with little to no errors or hesitations. | Student explains and the warm-up to the class. Warm-up is taught help from the teacher. Class is able to perform the warm up beginning to end but makes many errors/hesitations. | Student does not clearly explain the warm-up to the class. Warm-up cannot be taught without significant help from the teacher. Class cannot play the exercise from beginning to end. |
| **Reflect on the successes and failures of warm-ups and make revisions based on peer feedback** | Student reflects on their warm up and makes thoughtful adjustments based on self-assessment and the needs of their peers. Students are able to make adjustments to accommodate different instruments in the ensemble. | Student reflects on their warm up and makes thoughtful changes based on self-assessment and the responses of their peers. | Student reflects on their warm up and makes minimal changes based on self-assessment and the responses of their peers. | Student does not reflect on their warm up and/or does not make changes based on self-assessment and the responses of their peers. |

**Danbury Middle Chorus 8 Rehearse/Refine**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Student is able to critique and respond to ensemble performance, citing specific evidence as to why a musical term or concept needs to be an area of improvement.** | Students identify specific notes, rhythms, dynamics, etc. that need to be improved in the song and can identify the specific places in the music where these occur. | Students identify a specific place in the repertoire that needs to be improved. | Student identifies what needs to be improved on but cannot use appropriate music terminology or identify the location in the music to identify this. | Student is unable to identify a specific part in the music for improvement and did not use correct terminology |
| **Design/create a series of instructional strategies to improve upon challenges in the repertoire.** | Students create vocal exercises & a rehearsal plan that will address challenges in the repertoire citing specific exercises that could address the issues. | Students recall previously-practiced vocal exercises that will address challenges in the repertoire & create a rehearsal plan to address this. | Student creates a rehearsal plan that is not aligned with the music error they chose or is missing details needed to address the rehearsal strategies. | Student does not create a rehearsal plan or creates an incomplete plan. |
| **Refine and rehearse performance strategies that apply proper choral techniques** | Students practice student-created vocal exercises & rehearsal plan steps that support proper vocal technique. Students are | Students practice vocal exercises that support proper vocal technique | Students fill out an incomplete practice chart. | Student does not complete a practice chart |
| **Critique and apply final feedback in a performance setting**  **Evidence: (reflection #2 7 class performance)** | Students’ performance reflects improvement in all areas originally identified as being in need of improvement. Students are able to explain what specific strategies they used and how this improved their performance. | Students’ performance reflects improvement in most areas originally identified as being in need of improvement | Students’ performance reflects some improvement but is inconsistent. | Student is unable to perform an improved performance. |

**Danbury HS Choir HS Accomplished Composition**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Create a short musical piece using specific compositional techniques** | Students create a short music piece using 3 or more compositional techniques studied in class | Students create a short musical piece using 2 compositional techniques studied in class | Students create a short musical piece using 1 compositional technique studied in class | Students create a short musical piece that does not utilize any compositional techniques studied in class |
| **Critique their compositions, as well as those of their peers, using student-developed criteria** | Students develop a detailed rubric in order to evaluate their compositions | Students develop a list of 6 composition criteria in order to evaluate their compositions | Students develop a list of 4 composition criteria in order to evaluate their compositions | Students develop a list of 2 composition criteria in order to evaluate their compositions |
| **Edit their compositions based on self/peer feedback** | Students make changes to their compositions based on feedback from their peers, as well as defend their choice not to make changes | Students make changes to their compositions based on feedback from their peers | Students acknowledge feedback, but make minimal changes to their compositions | Students do not consider feedback or make changes to their compositions |
| **Analyze student compositions in order to select one piece to perform as an ensemble** | Students select a piece to perform based on the compositional techniques they identify | Students select a piece to perform based on the musical characteristics they identify | Students select a piece to perform based on their personal preference | Students select a piece to perform based on the technical difficulty of the piece |

**East Hartford Middle Band 6-8 Student-Led Rehearsals**

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| CRITERIA/  OBJECTIVES | 4  EXEMPLARY | 3  PROFICIENT | 2  EMERGING | 1  DOES NOT MEET STANDARD |
| **Create and present warm-up exercises that reflect musical elements of the repertoire.** | Warm-up connects to three or more musical elements of the piece.  Student communicates rationale for their warm-up and the group is able to follow and perform warm-up successfully. | Warm-up connects to two musical elements of the piece.  Student communicates rationale for their warm-up and the group is able to follow and perform warm-up successfully. | Warm-up connects to one musical element of the piece.  Student explanation and presentation of warm-up is unclear. | Warm-up does not connect to any musical elements of the piece.  Student does not explain warm-up and the group is unable to perform it successfully. |
| **Analyze and interpret the musical selection to develop rehearsal strategies.** | Student selected a specific section or musical element to address and developed multiple rehearsal strategies to use. | Student selected a specific section or musical element to address and developed one rehearsal strategy to use. | Student does not select a specific section or musical element to rehearse. They develop one rehearsal strategy to use. | Student does not select a specific section or musical element to rehearse. They do not develop a rehearsal strategy to use. |
| **Conduct a rehearsal of the music using planned rehearsal strategies.** | Student utilized their planned rehearsal strategies to conduct rehearsal clearly for students to understand and follow. | Student utilized their planned rehearsal strategy to conduct rehearsal clearly for students to understand and follow. | Student utilized their planned rehearsal strategy. Student was not clear in their conducting of rehearsal. | The rehearsal strategy does not align with the section of the music student conducted. Student conducting was not clear and other students were not able to follow and/or understand. |
| **Evaluate a rehearsal and provide feedback to refine performance.** | Student identifies two or more weaknesses and two or more strengths from the group’s rehearsal. They also provide specific feedback for improving during next rehearsal. | Student identifies at least one specific weakness and one specific strength of the group’s rehearsal. They also provide specific feedback for improving during next rehearsal. | Student identifies only one weakness or strength of the group’s rehearsal. The feedback for improvement is vague. | Student identifies vague weakness and/or strength with little or no vague feedback for improvement. |

**East Hartford HS Music Technology HS Prof Sampling in Hip Hop Production**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Compose or improvise drum patterns that are idiomatic of the hip hop genre.** | The kick and snare drums are clearly playing a basic or half-time pattern. There are elements of syncopation present in the kick. There is one additional rhythmic layer present (hi hat, shaker.) There is some rhythmic variation in the four bar phrase. Additional rhythmic interest is created by adjustment of velocity and/or swing. | The kick and snare drums are clearly playing a basic or half-time pattern. There are elements of syncopation present in the kick. There is one additional rhythmic layer present (hi hat, shaker.) There is some rhythmic variation in the four bar phrase. | The kick and snare drums are clearly playing a basic or half-time pattern. There is one additional rhythmic layer present (hi hat, shaker.) | The kick and snare drums are not playing in a basic or half time pattern. |
| **Select, organize, and modify samples into usable elements for composition.** | Sample has been properly sliced along transients into at least four distinct sounds. At least two methods of processing (transposition, reverse, filtering) has been used to modify the sample | Sample has been properly sliced along transients into at least four distinct sounds. At least one method of processing (transposition, reverse, filtering) has been used to modify the sample | Sample has been properly sliced along transients into at least four distinct sounds. | Sample has not been properly sliced along transients into at least four distinct sounds. |
| **Compose or improvise short (one or two bar) melodic, rhythmic or harmonic sequences using audio samples as the source, and develop these into specific four-bar phrase structures** | Two contrasting sequences each contain a discernable four bar structure (aaab, abab, etc.).  The sequence has significant musical qualities above and beyond rhythmic alignment. | Two contrasting sequences each contain a discernable four bar structure (aaab, abab, etc.), and are rhythmically aligned to the tempo of the track | Two contrasting sequences are each looped into four bar phrases, and are rhythmically aligned to the tempo of the track | Only one sequence is present, or the sequences do not align rhythmically to the tempo of the track. |
| **Develop four-bar phrases into a larger structure (32 - 40 bars) with contrasting sections and transitions** | Structure contains at least four 8 bar sections in ABAB or AABA form, with one providing a clear contrast to the others, with elements of transition in between. Sense of contrast and/or transitions are intensified with use of effects (filter automation, delay, etc.) . | Structure contains at least four 8 bar sections in ABAB or AABA form, with one providing a clear contrast to the others, with elements of transition in between. | Structure contains at least four 8 bar sections, with one providing a clear contrast to the others. | Structure does not meet the minimum length requirements, or there is no clear contrast between sections. |

**East Hartford HS Band HS Proficient Marching Band Field Show Fundamentals**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Analyze and evaluate a varied list of musical selections and select a set or series of songs that they believe will be the best option for the upcoming show.** | Students analyze multiple musical selections on their own and select the ones they would like to perform citing specific musical reasons for their choice and how the band can perform them. | Students analyze a predetermined list of musical selections and select the ones they would like to perform citing specific musical reasons for their choice. | Students analyze a predetermined list of musical selections and select the ones they would like to perform without citing specific musical reasons for their choice. | Students select musical selections they would like to perform without reviewing them and do not cite specific musical reasons for their choice. |
| **Perform the musical selections connecting proper notes, rhythms, and musical phrasing to create an appropriate marching band style of performance.** | Students perform the musical selections for the field show from memory standing and marking time with no missed musical phrases. | Students perform the musical selections for the field show with the aid of notation standing and marking time with no missed musical phrases. | Students perform the musical selections for the field show with the aid of notation standing and marking time with no more than three missed musical phrases. | Students perform the musical selections for the field show with the aid of notation sitting and with multiple missed musical phrases. |
| **Analyze marching band drill notation and synthesize a specific route to perform throughout the show.** | Students perform the drill for the fall marching show with a clear understanding of their movement and no missed set marks on the correct ending beat. | Students perform the drill for the fall marching show with a clear understanding of their movement and no more than one missed set mark on the correct beat. | Students perform the drill for the fall marching show with a limited understanding of their movement and no more than three missed set marks on the correct beat. | Students perform the drill for the fall marching show but lack a basic understanding of their set marks and are late to or miss a majority of their set marks. |
| **Perform the entire field show from memory applying all the concepts rehearsed for a final version of the show.** | Students perform the field show entirely from memory with no missed musical phrases or set marks. | Students perform the field show entirely from memory with no more than three missed musical phrases or set marks. | Students perform the field show entirely with notation and with no more than three missed musical phrases or set marks. | Students perform the field show in sections with the aid of notation and miss multiple set marks and musical phrases throughout the performance. |

**East Hartford HS Band HS Accomplished Marching Band Field Show Refinement**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Reflect on their performance of the field show and evaluate the strengths and weaknesses.** | Students submit a show reflection survey with at least three clearly developed adjustments that they noticed that include ideas how to implement them. | Students submit a show reflection survey with at least three clearly developed adjustments that they noticed. | Students submit a show reflection survey with 1-2 clearly developed adjustments that they noticed. | Students submit a show reflection survey with minimal adjustments that they noticed. |
| **Review the reflection of the show with their peers and create a plan on how to implement changes to future rehearsals.** | Students develop a plan for the band that clearly outlines at least 3 changes that need to be made to rehearsals to further the performance of the show. | Students develop a plan for their section that clearly outlines at least 3 changes that need to be made to rehearsals to further the performance of the show. | Students develop a plan for their section that vaguely outlines at 1-3 changes that need to be made to rehearsals to further the performance of the show. | Students create statements on what is not going well from the reflection sheet but do not develop any ideas on how to implement change to further the performance of the show. |
| **Refine rehearsal practices to incorporate the changes developed as a group to enhance the performance of a particular song or section of the field show.** | Students implement the rehearsal plan created earlier in the unit and make at multiple adjustments a rehearsal from that plan and refine the plan weekly. | Students implement the rehearsal plan created earlier in the unit and make at 1-3 adjustment a rehearsal from that plan. | Students implement the rehearsal plan created earlier in the unit and make no more than one adjustment a rehearsal from that plan. | Students struggle to implement any changes developed in the rehearsal plan and continue to rehearse the same way and fail to increase the value of rehearsal time. |
| **Create a final refined presentation of the field show with student created adjustments for the final performance / festival.** | Students perform the developed and refined field show entirely from memory with no missed musical phrases or set marks. | Students perform the developed and refined field show entirely from memory with no more than three missed musical phrases or set marks. | Students perform the developed and refined field show entirely from memory with 3-5 missed musical phrases or set marks. | Students perform the field show however, limited changes been made from the original performance version. |

**Glastonbury Elementary General Music 2 Rhythmic Composition**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will compose an 8-beat rhythmic pattern in duple meter.** | The composition is 16 beats in length and contains all of the given rhythmic values (half note, quarter note, quarter rest, eighth notes). The composition displays logical organization of rhythm, for example, repetition or phrasing. | The composition is 8 beats in length and contains three of the given rhythmic values (half note, quarter note, quarter rest, eighth notes). | The composition is 8 beats in length and contains at two of the given rhythmic values | The composition is not 8 beats in duration or contains only one type of rhythm |
| **Students will notate the composition using standard notation (quarter notes, eighth notes, half notes, and rests).** | All rhythms are written correctly and neatly, with uniform size and spacing. All rhythms are written using oval note heads, straight upright stems on the right side of the note head, and eighth notes are beamed. | Notation is legible.  All rhythms are written using oval note heads, straight upright stems on the right side of the note head, and eighth notes are beamed. | Rhythms are written legibly but with incorrect note head shape or stem placement. | Rhythms are not legible or appropriately shaded (for example, quarter note heads are open) |
| **Students will perform their composition with technical accuracy while maintaining the steady beat.** | Performs fluently and confidently from beginning to end with no hesitations and no stopping. | Performs rhythms correctly with a steady beat. | Performs rhythms with errors and/or fluctuations in steady beat. | Does not perform rhythms correctly or with no identifiable steady beat |

**Glastonbury Elementary General Music 5 Theme and Variation**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will compose a variation on a given melodic theme by selecting and implementing changes in pitch, rhythm, or expression.** | The composition is 4 measures in length contains original thematic material that has been modified by all three; pitch, rhythm, and expression. The composition is playable on a barred Orff instrument. | The composition is 4 measures in length and contains original thematic material that has been modified by at least one; pitch, rhythm, or expression. The composition is playable on a barred Orff instrument. | The composition is 4 measures but does not contain original thematic material. The composition is playable on a barred Orff instrument. | The composition has significant errors in duration or range and is unable to be played on the designated barred Orff instrument. |
| **Students will notate the composition using standard notation on the staff.** | All notes are written correctly and neatly on the staff, with uniform size and spacing. All notes are written using oval note heads correctly placed on lines or in spaces, with straight stems, and eighth notes are beamed. | All notes are written using oval note heads correctly placed on lines or in spaces, with straight stems, and eighth notes are beamed. All notation is legible. | Note head placement on lines or spaces is incorrect, and/or rhythms are incorrectly beamed. Notation is legible. | Notation is incorrect.  Rhythms and note head placements are not legible. |
| **Students will describe and explain the elements of music selected to create their variation.** | The student is able to verbally describe with musical vocabulary what changes they made to the theme and why the changes were made. | The student is able to verbally describe with musical vocabulary what changes were made to the theme. | The student is able to list or label the musical elements that they changed to make the variation. | The student is unable to verbally describe the musical elements of pitch, rhythm, or expression. |
| **Students will perform the given theme and the composed variation on a barred Orff instrument.** | Performs the theme and variation fluently and confidently from beginning to end with no hesitations and proper mallet technique. The performance is consistent with the notation. | Performs theme and variation from beginning to end with minimal hesitation and proper mallet technique. Students perform the theme. Students perform most of the variation consistent with the notation. | Performs theme and variation with errors and/or fluctuations in steady beat. Mallet technique is compromised in grip or posture. Students perform the theme but cannot perform the variation. | Does not perform the theme and variation accurately while maintaining the steady beat. Mallet technique is compromised in grip and posture. The performance is not consistent with the notation. |

**Glastonbury Middle Band 6 Instrumental Composition**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will create and perform a 12 measure composition in ABA form based upon scaffolded criteria including melodic and rhythmic elements.** | Student composes a 12 measure composition in ABA form using all of the teacher provided criteria. Student uses a wide variety of melodic, rhythmic, dynamic and expressive markings. The composition displays a clear and purposeful melodic line. The student is able to perform the composition accurately. | Student composes a 12 measure composition in ABA form using most of the teacher provided criteria. Student uses a variety of melodic, rhythmic, dynamic and expressive markings. The composition displays a thoughtful melodic line. The student is able to perform the composition accurately with few mistakes. | Student composes a 12 measure composition in ABA form using some of the teacher provided criteria. Student uses some variety of melodic, rhythmic, dynamic and expressive markings. The composition displays a basic melodic line. The student is able to perform the composition but contains more than two mistakes. | Student composes a 12 measure composition that does not reflect the teacher provided criteria. Student uses little variety of melodic, rhythmic, dynamic and expressive markings. The composition does not contain a basic melodic line. The student is unable to perform their composition accurately. |
| **Students will describe and connect the intent of their composition by detailing how their personal choices influenced the creative process.** | Student demonstrates an advanced and complete understanding of the skills, concepts and processes in the task. The student is able to provide clear and convincing connections by describing with evidence the purpose and context of their composition. The student is able to articulate clearly what choices they made in the composition process. | Student demonstrates a complete understanding of the skills, concepts and processes in the task. The student is able to make connections by describing with evidence the purpose and context of their composition. The student is able to offer some insight on choices they made in the composition process. | Student demonstrates a partial understanding of the skills, concepts and processes in the task. The student is able to make few connections by describing with evidence the purpose and context of their composition. The student is able to little insight into choices they made in the composition process. | Student demonstrates very little understanding of the skills, concepts and processes in the task. The student is unable to make connections by describing with evidence the purpose and context of their composition. The student cannot articulate the choices they made in the composition process. |
| **Students will identify, analyze and refine the melodic motifs and contrasting sections in their compositions.** | The performance contains melodic material that is highly effective and utilizes the concept of unity and variety through sequencing, repetition of musical ideas (step-wise and/or chordal patterns). | The performance contains melodic material that is generally effective and utilizes the concept of unity and variety through sequencing repetition of musical ideas (step-wise and/or chordal patterns) but is not consistent throughout. | The performance contains melodic material that has minimal use of the concept of unity and variety through sequencing, repetition of musical ideas (step-wise and/or chordal patterns) and is rarely recognizable throughout | The performance contains little understanding of melodic passage work that may include awkward or random pitches, lack of variety and/or unifying elements. It generates little or no musical interest. |

**Glastonbury Middle Music Composition 8 Composition Tech Lab**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Students will develop criteria for scoring pieces appropriate for morning announcements.** | Students develop a detailed criteria including expressive intent and maintaining listeners’ interest | Students develop appropriate criteria including elements of music, choice of instruments, synchronization, and form | Students develop a limited list describing  minimal elements of music | Little or no effort was employed and no credible criteria was developed |
| **Students will employ technology to generate, create, and record music**  **displaying expressive intent.** | Students create music employing expert use of technology, form, music elements, and expressive intent | Students employ technology to improvise and develop ideas including melody, harmony, form, and instrumentation | Students use technology in a limited manner to improvise and develop ideas | Little effort was employed and no credible music was created |
| **Students will evaluate pieces employing student generated performance criteria for use in a prescribed setting.** | Students develop a detailed criteria including expressive intent and maintaining listeners’ interest | Students develop appropriate criteria including elements of music, choice of instruments, synchronization, and form | Students develop a limited list describing  minimal elements of music | Little effort was employed and no credible criteria was developed |
| **Students will evaluate pieces employing student generated performance criteria for use in a prescribed setting.** | Students develop a detailed criteria including expressive intent and maintaining listeners’ interest | Students develop appropriate criteria including elements of music, choice of instruments, synchronization, and form | Students develop a limited list describing  minimal elements of music | Little effort was employed and no credible criteria was developed |

**Glastonbury HS Chorus Proficient A Cappella Group Performances**

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| CRITERIA/  OBJECTIVES | 4  EXEMPLARY | 3  PROFICIENT | 2  EMERGING | 1  DOES NOT MEET STANDARD |
| **Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process.** | When shown video presentations of a cappella groups, students are able to correctly answer most questions that gauge their understanding of the elements of a choral arrangement. They are able to express their likes and dislikes about arrangements using correct musical vocabulary. | When shown video presentations of a cappella groups, students are able to correctly answer some questions that gauge their understanding of the elements of a choral arrangement. They are somewhat able to express their likes and dislikes about arrangements and often do so using correct musical vocabulary. | When shown video presentations of a cappella groups, students are able to correctly answer a few questions that gauge their understanding of the elements of a choral arrangement. They are somewhat able to express their likes and dislikes about the arrangements, typically doing so without using correct musical vocabulary. | When shown video presentations of a cappella groups, students are able to correctly answer few to no questions that gauge their understanding of the elements of a choral arrangement. They are unable to express their likes and dislikes about the arrangements. |
| **Create and notate an original musical arrangement of selected song, adhering to specific structural and music theoretical guidelines.** | Students notate their piece on Noteflight in a way that reflects their musical intentions to a high degree of accuracy. The arrangement utilizes correct chord progressions, limited voice leading errors and includes both a melody line and accompanying harmony parts. | Students notate their piece on a lead sheet  in a way that represents their musical intentions to some degree of accuracy. The arrangement contains some errors in voice leading and/or chord progressions and usually includes both a melody line and accompanying harmony parts. | Students make some effort to notate their piece. The arrangement contains several errors in voice leading and/or chord progressions. The melody line or accompanying harmony parts are often not present. | Students do not notate their piece at all. The arrangement contains a large number of errors in voice leading and/or chord progressions. The melody line or accompanying harmony parts are typically not present. |
| **Independently rehearse a cappella piece** | Students remain on task the entire time when given independent rehearsal time and show a good amount of improvement from one coaching session to the next. | Students remain on task most of the time when given independent rehearsal time and show at least a small amount of improvement from one coaching session to the next. | Students remain on task some of the time when given independent rehearsal time and show minimal improvement from one coaching session to the next. | Students rarely remain on task when given independent rehearsal time and show no improvement from one coaching session to the next. |
| **Perform piece accurately and with appropriate interpretation** | Students perform composition from memory, with little to no errors or hesitation, with stylistically appropriate movement and communication and good musicianship. | Students perform the piece with about 75% accuracy (taking into account pitch and rhythmic accuracy and intonation) Students communicate with the audience and show facial expressions and energy level appropriate for the style of the song. | Students perform the piece with about 50% accuracy (taking into account pitch and rhythmic accuracy and intonation) and make some effort to communicate with the audience and portray the mood of the piece stylistically. | Students perform the piece with several pitch, rhythmic and/or intonation errors. They make no effort to communicate with the audience and do not portray the mood of the piece stylistically. |
| **Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses** | Students complete rubrics for each performing group, filling out the numerical chart in a way that is consistent with their comments and makes musical sense. They make at least 2 comments each about a strength and weakness that uses correct musical vocabulary. | Students complete rubrics for each performing group, filling out the numerical chart in a way that is consistent with their comments and makes musical sense. They make at least 1 comment each about a strength and weakness that uses correct musical vocabulary. | Students complete rubrics for most performance, doing so in a way that contains some musical inconsistencies. They do not have at least 1 comment each about a strength and weakness in a way that uses correct musical vocabulary. | Students no not complete rubrics for each performance, or fill them out in a way that implies little to no musical thought (i.e. numbers at random, the same number for every group and category). They make no comments about strengths and weaknesses. |

**Glastonbury HS Concert Choir HS Accomplished A Cappella Group Performances**

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| CRITERIA/  OBJECTIVES | 4  EXEMPLARY | 3  PROFICIENT | 2  EMERGING | 1  DOES NOT MEET STANDARD |
| **Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process.** | When shown video presentations of a cappella groups, students are able to correctly answer all questions that gauge their understanding of the elements of a choral arrangement. They are able to express their likes and dislikes about arrangements using correct musical vocabulary and highly specific evaluative points. | When shown video presentations of a cappella groups, students are able to correctly answer most questions that gauge their understanding of the elements of a choral arrangement. They are able to express their likes and dislikes about arrangements using correct musical vocabulary. | When shown video presentations of a cappella groups, students are able to correctly answer some questions that gauge their understanding of the elements of a choral arrangement. They are somewhat able to express their likes and dislikes about arrangements and often do so without using correct musical vocabulary. | When shown video presentations of a cappella groups, students are able to correctly answer few to no questions that gauge their understanding of the elements of a choral arrangement. They are unable to express their likes and dislikes about the arrangements. |
| **Create and notate an original musical arrangement of selected song, adhering to specific structural and music theoretical guidelines.** | Students notate their piece on Noteflight in a way that perfectly reflects their musical intentions. The arrangement utilizes correct chord progressions and voice leading, includes a melody line and accompanying harmony parts and also contains a high degree of rhythmic and/or textural variety. | Students notate their piece on Noteflight in a way that reflects their musical intentions to a high degree of accuracy. The arrangement utilizes correct chord progressions, limited voice leading errors and includes both a melody line and accompanying harmony parts. | Students notate their piece on a lead sheet  in a way that represents their musical intentions to some degree of accuracy. The arrangement contains some errors in voice leading and/or chord progressions and usually includes both a melody line and accompanying harmony parts. | Students do not notate their piece clearly. The arrangement contains numerous errors in voice leading and/or chord progressions. The melody line or accompanying harmony parts are often not present. |
| **Independently rehearse a cappella piece** | Students remain on task the entire time when given independent rehearsal time and show highly significant improvement from one coaching session to the next. | Students remain on task most of the time when given independent rehearsal time and show some improvement from one coaching session to the next. | Students remain on task some of the time when given independent rehearsal time and show minimal improvement from one coaching session to the next. | Students rarely remain on task when given independent rehearsal time and show little to no improvement from one coaching session to the next. |
| **Perform piece accurately and with appropriate interpretation** | Students perform composition from memory, with little or no errors, with stylistically appropriate movement and communication and superior musicianship. | Students perform piece with little to no errors or hesitation. Students communicate with the audience and show facial expressions and energy level appropriate for the style of the song. | Students perform the piece with about 75% accuracy (taking into account pitch and rhythmic accuracy and intonation) and make some effort to communicate with the audience and portray the mood of the piece stylistically. | Students perform the piece with several pitch, rhythmic and/or intonation errors. They make no effort to communicate with the audience and do not portray the mood of the piece stylistically. |
| **Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses** | Students complete rubrics for each performing group in a way that is consistent with their comments and makes musical sense. filing out the numerical chart and making at least 2 comments each about a strength and weakness that uses correct musical vocabulary, with at least one comment being a very specific evaluative point. | Students complete rubrics for each performing group, filling out the numerical chart in a way that is consistent with their comments and makes musical sense. They make at least 1 comment each about a strength and weakness that uses correct musical vocabulary. | Students complete rubrics for each performance, doing so in a way that contains some musical inconsistencies. They do not have at least 1 comment each about a strength and weakness in a way that uses correct musical vocabulary. | Students no not complete rubrics for each performance, or fill them out in a way that implies little to no musical thought (i.e. numbers at random, the same number for every group and category). They make no comments about strengths and weaknesses. |

**Glastonbury HS Concert Choir HS Advanced A Cappella Group Performances**

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| CRITERIA/  OBJECTIVES | 4  EXEMPLARY | 3  PROFICIENT | 2  EMERGING | 1  DOES NOT MEET STANDARD |
| **Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process.** | When shown video presentations of a cappella groups, students are able to correctly answer all questions that gauge their understanding of the elements of a choral arrangement. They are able to express their likes and dislikes about arrangements using correct musical vocabulary and several highly specific evaluative points. | When shown video presentations of a cappella groups, students are able to correctly answer almost all questions that gauge their understanding of the elements of a choral arrangement. They are able to express their likes and dislikes about arrangements using correct musical vocabulary, as well as some specific evaluative points. | When shown video presentations of a cappella groups, students are able to correctly answer several questions that gauge their understanding of the elements of a choral arrangement. They are somewhat able to express their likes and dislikes about arrangements and sometimes do so without using correct musical vocabulary. | When shown video presentations of a cappella groups, students are able to correctly answer few to no questions that gauge their understanding of the elements of a choral arrangement. They are unable to express their likes and dislikes about the arrangements. |
| **Create and notate an original musical arrangement of selected song, adhering to specific structural and music theoretical guidelines.** | Students notate their piece on Noteflight (or other software) in a way that perfectly reflects their musical intentions. The arrangement utilizes correct chord progressions and voice leading, includes a melody line and accompanying harmony parts and also contains a high degree of rhythmic and textural variety and harmonic interest. | Students notate their piece on Noteflight in a way that reflects their musical intentions to a very high degree of accuracy. The arrangement utilizes correct chord progressions, few to no voice leading errors, includes both a melody line and accompanying harmony parts and also contains a high degree of rhythmic variety, textural variety or harmonic interest. | Students notate their piece on Noteflight in a way that reflects their musical intentions to a reasonably high degree of accuracy. The arrangement mostly utilizes correct chord progressions and contains some voice leading errors. It sometimes lacks either a clear melody line or accompanying harmony parts and does not contain a high degree of rhythmic variety, textural variety or harmonic interest. | Students do not notate their piece clearly. The arrangement contains numerous errors in voice leading and/or chord progressions. The melody line or accompanying harmony parts are often not present. |
| **Independently rehearse a cappella piece** | Students remain on task the entire time when given independent rehearsal time and show highly significant improvement from one coaching session to the next. | Students remain on task most of the time when given independent rehearsal time and show substantial improvement from one coaching session to the next. | Students remain on task some of the time when given independent rehearsal time and show some improvement from one coaching session to the next. | Students rarely remain on task when given independent rehearsal time and show little to no improvement from one coaching session to the next. |
| **Perform piece accurately and with appropriate interpretation** | Students perform composition from memory, with no errors, with stylistically appropriate movement and communication and superior musicianship. | Students perform composition with virtually no errors, with stylistically appropriate movement and communication and superior musicianship. Students communicate with the audience and show facial expressions and energy level appropriate for the style of the song. | Students perform the piece with about 75% accuracy (taking into account pitch and rhythmic accuracy and intonation). Students make a substantial effort to communicate with the audience and often show facial expressions and energy level appropriate for the style of the song. | Students perform the piece with several pitch, rhythmic and/or intonation errors. They make no effort to communicate with the audience and do not portray the mood of the piece stylistically. |
| **Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses** | Students complete rubrics for each performing group in a way that is consistent with their comments and makes musical sense. filing out the numerical chart and making at least 2 comments each about a strength and weakness that uses correct musical vocabulary, with both comments being highly specific evaluative points. | Students complete rubrics for each performing group, filling out the numerical chart in a way that is consistent with their comments and makes musical sense. They make at least 2 comments each about a strength and weakness that uses correct musical vocabulary, with at least one comment being a highly specific evaluative point. | Students complete rubrics for each performance, doing so in a way that contains a few musical inconsistencies. They do have at least 1 comment each about a strength and weakness in a way that sometimes uses correct musical vocabulary and make a few specific evaluative points. | Students no not complete rubrics for each performance, or fill them out in a way that implies little to no musical thought (i.e. numbers at random, the same number for every group and category). They do not have at least 1 comment each about strengths and weaknesses and make no specific evaluative points. |

**Consolidated School District of New Britain Elementary General Music 2 Original Composition**

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
| **Notate their musical patterns in standard staff notation.** | All notes are written neatly using proper bar line placement.  Pitch-noteheads make pitch clear | Most notes are written clearly using the proper bar line placement.  Pitch-Most noteheads make pitch clear | Notes are written clearly, but bar line placement is often incorrect.  Pitch-Hard to read some notes | Notes are written in a sloppy and illegible manner. Bar line placement is not correct. |
| **Combine their own musical ideas to compose a melody that is at least 8 measures in 2/4 time.** | Melody has 4 or more different pitches.  Melody uses 3 or more different rhythmic values  (if there are lyrics-rhythm matches the lyrics in each phrase) | Melody has 3 different pitches  Melody uses 2 different rhythmic values  (if there are lyrics-rhythm matches the lyrics in each phrase) | Melody has 2 pitches  Melody uses 1 rhythmic value  (if there are lyrics-rhythm matches some of the lyrics) | Melodic and rhythmic change is not apparent  (if there are lyrics-rhythm does match the lyrics) |
| **Perform their own music for a small group in their class.** | Performance of melody and notation is always accurate (Any mistakes do not detract from the overall performance) | Performance of melody and notation is mostly accurate | Performance of melody and notation is somewhat accurate (mistakes detract from overall performance) | Limited evidence that notation and performance are related. |

**Consolidated School District of New Britain Elementary General Music 5 Garage Band-Arranging Techniques**

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| CRITERIA/  OBJECTIVES | 4  EXEMPLARY | 3  PROFICIENT | 2  EMERGING | 1  DOES NOT MEET STANDARD |
| **Synthesize their musical ideas into a form of their choice and demonstrate craftsmanship by applying expressive elements of music such as form, texture, dynamics, balance, phrasing, instrumentation.** | There are at least 3 sections.  Each section has at least 8 measures.  There are at least 3 instruments.  Students can identify the form.  The layout and musical tracks chosen clearly define the structure of the piece.  Craftsmanship-There is a balance of  unity: composition is coherent (i.e., employs repeated motives, patterns, ideas, etc.)  variety: musical elements varied to generate interest | There are at least 3 sections.  Each section has at least 8  measures.  There are 2 different instruments.  Students can identify the form.  Craftsmanship- There is a balance of  unity: composition is coherent (i.e., employs repeated motives, patterns, ideas, etc.)  variety: musical elements varied to generate interest | There are 2 sections or the sections are not clearly defined  Each section has at least 8 measures.  There are 2 different instruments.  Craftsmanship- musical elements are not varied to generate interest OR are too varied and not unified | Sections are not clearly defined  There are 1 or more instruments.  Craftsmanship- musical elements are not varied to generate interest OR are too varied and not unified |
| **Critique(peer) and refine work based on personal, peer and teacher feedback.** | The revisions from feedback are clear in the arrangement.  Accurately identifies the elements of music and explains in detail the purpose of the arrangement. | The revisions from feedback are clear in the arrangement.  Accurately identifies the elements of music and provides a brief explanation for the purpose of the arrangement | Limited evidence of revisions based on feedback.  Limited evidence of the elements of music used in the arrangement and/or limited explanation of the purpose of the arrangement. | Little or no evidence of revisions based on feedback.  Little or no evidence of the elements of music used in the arrangement and/or little or no explanation of the purpose of the arrangement |
| **Through self-reflection explain the reasons/rationale for their changes in writing.** | Identify 2 or more pieces of feedback used  Identify where they revised their composition based on the feedback  Stated an appropriate rationale for the revisions  Appropriately uses three or more words from the word bank AND no key words inaccurately | Identify at least 1 piece of feedback used  Identify where they revised their composition based on the feedback  Stated an appropriate rationale for the revision  Appropriately uses two words from the word bank AND no key words inaccurately | Identify at least 1 piece of feedback used  Rationale for the revision is vague or inappropriate  Appropriately uses one key word from the word bank. | Little explanation of changes made  The student did not accurately use any key words in a way that clarifies understanding |

**MODEL DISTRICT CURRICULA**

**Scope &** **Sequence Charts**

**MUSIC**

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| MUSIC - BROOKFIELD **MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | **Knowledge** | **Skills** | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | **Learning Objectives** | **Content specific vocabulary** | **Resources/Media/Repertoire** | **CT ARTS STANDARDS** | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) |
| **CREATING** | **RESPONDING** | **PRESENTING/PRODUCING/ PERFORMING** | **CONNECTING** |
| K | Pitch (High/Low)  Tempo (Allegro/Andante)  Dynamics (Forte/Piano)  Selected movements (tip-toe, hop, stomp, slide to right/left, jump, stretch up/down and side to side, mirroring of leaders’ movements, etc.) and how to perform them. | Students will be able to: Use musical terms (Allegro, Andante, Piano, Forte) to describe what is heard in music examples.  Identify musical opposites in selected music examples.  Purposefully use of their body to physically respond/demonstrate the given musical examples with accuracy.  Cooperatively collaborate in small groups to develop final performance. | The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  Through the use of elements and structures of music, creators and performers provide clues to their expressive intent.  Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance**.**  Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.  How do musicians generate creative ideas?  How do we discern the musical creators’ and performers’ expressive intent?  How does understanding the structure and context of music inform a response?  How does understanding the structure and context of musical works inform performance? | Peer discourse  Teacher observation of student  discussion and applied feedback in real time. | Differentiate and analyze musical contrasts as they occur in selected musical examples through movement.  Connect and apply concepts of musical contrasts through movement and pictorial symbols.  Apply concepts of musical contrast to assess peer responses to selected music examples. | Forte  Piano  Allegro  Andante | All of the following recordings are a small sample of what is available. Some are compilations of classical music for reading, listening or relaxing. When using those, it helps to take note of the minute/seconds of the section that you want to use for your classes  Peer Gynt Suite Excerpt- soft/loud, fast/soft  Carnival of the Animals, Kangaroo (High/Low)  Carnival of the Animals- Tortoise  “Lion Sleeps Tonight”- Fast/Slow  “Fast and Slow Tempo”  “Best of Baroque Music”  “The Best of Classical  Music”  Cards with pictures indicating fast/slow, high/low, and soft/loud.  Rhythm Sticks  Scarves, ribbon wands or some other light and colorful flowing fabric.  Parachute | MU:Cr1.1.Kb  With guidance,  generate  musical ideas  (such as  movements  or motives) | MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.  MU:Re8.1.Ka With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent. | MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance |  |  |
| 2 | Creating and designing original composition  Designing choreography  Knowledge of Tchaikovsky’s *The Nutcracker Suite*  Musical Motives  Connection between expressive elements in literature  Ostinati | create  connect  analyze  compare  design | The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources  Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.  Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.  How do musicians generate creative ideas?  How do musicians make creative decisions?  How does understanding the structure and context of musical works inform performance? | Teacher will provide verbal feedback in real time based on student performance of choreography.  Thumbs up/Thumbs down/Thumbs in the middle if each child in the group has a specific part in their group. | Students will be able to design and score their own original music using iconic notation.  Students will create and construct a dance to connect to short story characters or themes.  Students will perform and respond to verbal feedback from their peers and teacher.  Students will compare and contrast their musical work with Tchaikovsky’s *The Nutcracker Suite*. | Musical Motive  Ballet  Composer  Notation  Ostinato  Choreography  Review | recording of *The Nutcracker Suite*  Classroom instruments  Variety of short stories  Worksheet to write down parts  Pencils, crayons, paper  Scarves  Recording devices  Book of short stories  Tchaikovsky’s *The Nutcracker Suite* cd and movie  Duke Ellington’s *The Nutcracker Suite* | **2.1a** Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent., **3.2a** Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience. | **9.1.2a** Apply personal and expressive preferences in the evaluation of music for specific purposes. | **6.1.2a** Perform music for a specific purpose with expression and technical accuracy, **6.1.2b** Perform appropriately for the audience and purpose. |  |  |
| 4 | Musical Form  Musical Patterns (Melodic and rhythmic)  Intent in composing using patterns or form.  Manipulation of structure or patterns in music can change the meaning and effect of the composition. | Create music in given form using target rhythms and melodic patterns.  Analyze musical form in a given musical piece and demonstrate it through purposeful dance or movement.  Create different patterns in music to elicit different responses from audience. | Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.  Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.  Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.  How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  How does understanding the structure and context of musical works inform performance?  How do we discern the musical creators’ and performers’ expressive intent?  How do musicians generate creative ideas?  How do musicians improve the quality of their creative work? | Peer discourse  Teacher observation, of student discussion and applied feedback in real time.  1,2,3 Fingers Up!!!  Peer developed rubrics | Analyze and compare selected pieces of music to recognize form and patterns as they occur.  Create musical compositions that have a specific musical form and apply peer feedback to their work.  Perform and demonstrate creative product(s) in class for peers with built in opportunities for peer/teacher formative assessment and feedback throughout the unit. | Form ABA  Coda  Theme  Variation  Melodic/Rhythmic Pattern  Rondo  Retrograde  Augmentation  Diminution  Duet  Tempo  Dynamics | Pictures at an Exhibition- “Ballet of the Unhatched Chicks”- Modest Moussorgsky  “American Salute” - Morton Gould  “Hot Cross Buns” Traditional  “Happy Birthday” Theme and Variations  “Star Wars”- John Williams- from Reader’s Digest collection by Henry Mancini, 1981  “LegsHandsLegs”  Large Parachute  Shape/Color Manipulatives (ask your math person)  Orff Instruments and mallets  “Happy Birthday Theme and Variation”  worksheet (Shows 11 small pictures of a birthday cake. The first has no candles and the others add one candle more for each cake until you have 10 candles.)  Finale Notepad (Free download) | Cr 2.1.4a Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.  Cr 3.1.4 Evaluate. refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time. | Re 7.2.4a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural ). | Pr 4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. |  |  |
| 8 n/a | | | | | | | | | | | | |
| HS: Proficient n/a | | | | | | | | | | | | |
| HS: Accomplished n/a | | | | | | | | | | | | |
| HS: Advanced n/s | | | | | | | | | | | | |

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| **Music - DANBURY MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | **Knowledge** | **Skills** | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | **Learning Objectives** | **Content specific vocabulary** | **Resources**  **Media**  **Repertoire** | **CT ARTS STANDARDS** | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) |
| **CREATING** | **PRESENTING/PRODUCING/ PERFORMING** | **RESPONDING** | **CONNECTING** |
| K\* |  |  |  |  |  |  |  |  |  |  |  |  |
| 2  General Music | -Instruments, dynamics, tempos, staccato, legato  -Variety of musical repertoire  -Physical expression (Movement) | Demonstrate understanding of expressive qualities of music such as instruments, dynamics, tempos, staccato and legato.  -Demonstrate interests, knowledge and skills to a variety of musical repertoire. | **EU’s** -Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.  -Response to music in informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.  **EQ’s**  -What elements of music did the creator use and are they appropriate for the context and intent?  -How does understanding the structure and context of music inform a response? | **Formative:** Teacher Discussion  Check for understanding (thumbs up, down)  Record student movement patterns  Written assessment  Rubric | Demonstrate and reflect the musical example through movement to identify specific musical elements.  -Create and select appropriate musical expression for the literary selection.  -Perform in class for evaluation and feedback.  -Describe and interpret their individual performance to demonstrate their knowledge of expression and music vocabulary. | Expressive Intent  Music Vocabulary: Instrument names, dynamics (piano and forte), tempos (lento and allegro), expressive words (staccato and legato) | -CD player  -Grading Rubric  -Vocabulary visuals:  flashcards, word wall, etc.  -Written Assessment  -Scarves or other moving props (optional)  -Book with CD:  “The Carnival of the Animals” by Jack Prelutsky |  | ***MU:Pr4.2.2a***Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent. | ***MU:Re7.2.2a***Describe how specific music concepts are used to support a specific purpose in music.  ***MU:Re8.1.2a***Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent. | ***MU:Cn10.0.2a***Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. | Students will use higher level thinking skills to analyze musical elements and make connections to the context and intent of the music |
| 5  General Music | - Musical ideas - rhythms, melodies, accompaniment patterns, meters, and simple chord changes.  - Standard and/or iconic notation  - Criteria and feedback on ensemble expressiveness  - Expression, technical accuracy, and appropriate interpretation.  - Craftsmanship and expressive intent. | - Create rhythm patterns  - Notate rhythms with proper meter and symbols  - Apply given criteria to composition and performances  - Evaluate self and peer performances  - Perform, present and explain composition and performance | **EU: *Imagine -*** Musicians’ creative choices are influenced by their expertise, context, and expressive intent. **EQ:** How do musicians generate creative ideas?  **EU:** ***Rehearse, Evaluate, and Refine -*** 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. **EQ:** How do musicians improve the quality of their performance? | Teacher observation  1-4 scale for student compositions  student final performance | *Students will...*  - Compose a rhythm pattern using standard notation to demonstrate understanding of rhythm and meter.  - Perform individually to demonstrate a steady beat and accurate performance of their composition.  - Evaluate their performance, using given criteria for self-reflection and assessment.  - Present and perform with the ensemble to demonstrate expression, technical accuracy and appropriate interpretation. | - Rhythm composition  - Rhythm notes: half notes, quarter notes, quarter rests, double eighth notes, sixteenth notes and sixteenth/eighth note combinations.  - Meter 4/4  - Rondo  - Ensemble singing  - Steady beat | **Resources:** - Stereo  - Rubric  - Self-assessment  - Exit Slip    **Repertoire/Media & Materials:**  - “Obwisana” - Recording and music  -  Student rhythm compositions | ***MU:Cr1.1.5b***Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.  ***MU:Cr2.1.5b***  Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas. | ***MU:Pr5.1.5a***Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.  ***MU:Pr.6.1.5a***Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation. |  |  | Students will problem solve by analyzing  to create a collaborative musical performance. |
| 5  Band | Rhythm patterns and writing Music notation and melody writing Expressive and technical vocabulary Instrument Technique | -Reflect/Refine composition and performance-Performs/Presents composition and performance  -Analyze/Describe performance and expressive qualities  -Compose/Create rhythmic and/or melodic ideas and motives | **EU:** 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.    **EQ:**  How do musicians improve the quality of their performance? | Throughout the entire lesson the teacher will be observing student composition and technical performance and providing verbal feedback.  -Teacher will continually work with students to edit, refine, and practice their composition and technical/expressive skill they are working on.  -During the final performance teacher will observe student technical and expressive performance.  [Rubric](https://docs.google.com/document/d/1ksxtoI2VX4uxsO07KqPrCF-nf6uwbznK_nZTBXc_m7k/edit):  At the end of each section of the lesson the teacher will use the rubric to assessment the success of student learning. | Perform a selection from their concert repertoire to demonstrate technical accuracy and proper expression.  **-**Use self-reflection and feedback to analyze and critique the technical accuracy, expressive qualities and instrumental technique of their performance.  -Compose or improvise a rhythmic and/or melodic idea or motive for rehearsal and practice purposes  -Refine and rehearse their composition to present the final performance. | -Composition: 2 bar, meter, rhythm notes, melodic notes, clef, key signature, etc.  -Technical:  tonguing, slurs, breath support, embouchure, fingering, register key, etc.  -Expressive:  dynamics, staccato, legato, tempo, crescendo, decrescendo, etc. | Band instruments, rubric  concert repertoire  student rhythmic/  melodic compositions | ***MU:Cr3.2.E.5a*** Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrates understanding of characteristics of music or texts studied in rehearsal. | ***MU:Pr5.3.E.5a*** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.  ***MU:Pr6.1.E.5a*** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. |  | **MU:Cr1.1.E.5a** Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. | Students will take a critical stance on the technical and musical aspect of their performance and use problem solving skills to improve their performance |
| 5  Orchestra | Rhythm patterns and writing    Music notation and melody writing    Expressive and technical vocabulary    Instrument Performance/Technique | Reflect/Refine composition and performance    Performs/Presents composition and performance    Analyze/Describe performance and expressive qualities    Compose/Create rhythmic and/or melodic ideas and motives | **EUs:**  **Creating:**  ***Present -*** Musicians’ presentation of creative work is the culmination of a process of creation and communication.    **Performing:**  ***Rehearse, Evaluate, and Refine -*** 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.    **EQs:**  What criteria are critical in composing a creative work?    How do musicians improve the quality of their performance? | ***Formative:***Throughout the entire lesson the teacher will be observing student composition and technical performance and providing verbal feedback.    Teacher will continually work with students to edit, refine, and practice their composition and technical/expressive skill they are working on.    During the final performance teacher will observe student technical and expressive performance.    ***Summative:***  [Rubric](https://docs.google.com/document/d/1ksxtoI2VX4uxsO07KqPrCF-nf6uwbznK_nZTBXc_m7k/edit):  At the end of each section of the lesson the teacher will use the rubric to assess the success of student learning. | ***Students will...***  Perform a selection from their concert repertoire to demonstrate technical accuracy and proper expression.    Use self-reflection and feedback to analyze and critique the technical accuracy, expressive qualities and instrumental technique of their performance.    Compose or improvise a rhythmic and/or melodic idea or motive for rehearsal and practice purposes.    Refine and rehearse their composition to present the final performance. | Composition: 4 bar, meter, rhythm notes, melodic notes, clef, key signature, etc.    Technical: bowings, slurs, note names, string, staccato    Expressive:  dynamics, staccato, legato, tempo, crescendo, decrescendo, etc. | Band instruments    Rubric    One concert repertoire piece    Student rhythmic/melodic compositions    Staff paper    Pencils    Rulers | ***MU:Cr3.2.E.5a*** Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrates understanding of characteristics of music or texts studied in rehearsal. | ***MU:Pr5.3.E.5a*** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.    ***MU:Pr6.1.E.5a*** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. |  | **MU:Cr1.1.E.5a** Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. | **District Goals:**  Students will take a critical stance on the technical and musical aspect of their performance and use problem solving skills to improve upon this. |
| 8  Band | Technical  accuracy in performance.  Expressive qualities in performance.  Role of reflection (self and peer).  Rehearsal/practicing techniques  Notation | Assess    Compose/Create    Notate/Record    Perform/Present    Critique | **EU:**  1. 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.  2. Musicians judge performance based on criteria that vary across time, place, and cultures  3. The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria  **EQ**:  1. How do musicians improve the quality of their performance?  2. When is a performance judged ready to present?  3. How do we judge the quality of musical works and performances? | Summative Assessment: see attached rubric  Formative Assessment Description:  “Tangible” -  1. Self-Evaluation form  2. Peer editing sheet  3. Changes to draft copies  4. Quality of notation/errors in writing  5. Student Reflection    “Real Time”  1. Teacher working with/guiding students as to how to address or identify problems  2. Watching the mini lesson with section mates and observing how well they can teach one person vs. whole class.  3. How well student can explain their exercise and teach it to the class.  4. How much a student relies on demonstration vs. explanation. | Students will be able to…  1. Analyze and evaluate areas of need within their performance of the current repertoire.    2. Design and notate a warm-up exercise that practices a specific skill/concept using established rehearsal techniques.    3.Demonstrate/teach the exercise to the class.    4. Reflect on the successes and failures of warm-ups and make revisions based on peer feedback. | - Music notation (basic note names, rhythmic figures, time signature, key signature)    - Articulation markings (based on music choice) - staccato, legato, tenuto, slurred    - Dynamic markings (based on music choice) - forte, piano, mezzo forte, mezzo piano, crescendo, diminuendo. | Band music, notation guides, band journals (optional for reflection), Google Forms, Peer editing document, Rubric    Pencils, staff paper, instruments, devices (for differentiation/notation resources), Chart paper, rulers, metronome, tuners | **MU:Cr2.1.E.8a** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.  **MU:Cr2.1.E.8b** Preserve draft compositions and improvisations through standard notation and audio recording. | **MU:Pr5.1.E.8a** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.  ***MU:Pr6.1.E.8a*** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. | ***MU:Re9.1.E.8a*** Explain the influence of experiences, analysis, and context on interest in and evaluation of music. |  | District Goal: Students will demonstrate critical thinking and problem solving skills. |
| 8  Chorus | choral vocabulary, music terminology, choral performance techniques, feedback- peer & self, criteria for successful performance and action plans. | perform, problem solve, create, identify areas to improve, self & peer reflections, | **EU:**  -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    -The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.  **EQ:**  -How do musicians improve the quality of their performance?    -How do we judge the quality of musical work(s) and performance(s)? | **Song Overview**  **Reflection #1**  **Rehearsal Plan**  **Reflection #2**  **Exit tickets** | Critique and respond to ensemble performance, citing evidence for areas of improvement.  -Design/create a series of instructional strategies to improve upon challenges in the repertoire.  -Refine and rehearse performance strategies that apply proper choral techniques.  -Reflect on the critique and apply final feedback in a performance setting. | Posture, Breath, Phrasing, Tempo, Diction, Dynamics, Vowels, Cut Offs, Blend, Balance, Tone, Intonation, Expressions  Rhythm notation  Solfeggio  Music Symbols found in music (staff, repeats, coda, endings, dynamics, tempo)  Voice Parts | Choral Music, Flash Cards, Choral Folders, resources for sight singing/rhythmic reading  Pencils, Journals (optional), Piano, Computer, Speakers, White board, chart paper, post it notes. |  | **PERFORM:**    ***Rehearse, Evaluate and Refine Evaluate and refine personal and ensemble performances, individually or in collaboration with others***  **MU:Pr5.3.E.Ia** ​Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.    ***Present:  Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.***  **MU:Pr6.1.E.Ia** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. | **RESPONDING:**  ***Evaluate:   Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria***  **MU:Re9.1.E.Ia** Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context | **Connecting:**  ***Connect #11:  Relate musical ideas and works with varied context to deepen understanding***  ***MU:Pr6.1.E.Ib*** *Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances* | **District Goal:** Make sense of problems and persevere in solving them |
| HS: Proficient – n/a | | | | | | | | | | | | |
| **HS: Accomplished \*Utilizes Advanced Standards** | characteristics of music (chord progressions, chord inversions, voice leading, non-chord tones, structure), criteria for evaluating musical compositions, composer purpose | composer, evaluate, refine, share/perform, analyze | 1. EU:  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. EQ: How do musicians generate creative ideas?  2. EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. EQ: How do musicians improve the quality of their creative work?  3.  EU: The personal evaluation of music work(s) and performance(s) is informed by analysis, interpretation, and established criteria. EQ: How do we judge the quality of musical work(s) and performances(s)? | Summative Assessment: see attached rubric  Formative Assessment: student compositions | Students will:  1. create short musical pieces using specific compositional techniques  2. critique their compositions, as well as those of their peers, using student-developed criteria  3. revise their compositions based on self-peer feedback  4. analyze student compositions in order to select one piece to perform as an ensemble | chord progression  chord inversions  non-chord tones (passing tone, neighbor tone, suspension, appoggiatura, retardation, escape tone, anticipation)  key  tonality  articulation  dynamics  structure | - music publishing capability (software or online)  - student-created rubrics | **MU.Cr1.1.E.llla:** Compose and improvise musical ideas for a variety of purposes and contexts.  **MU:Cr3.1.E.llla**: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. | **MU:Pr4.1.E.llla**: Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. | **MU:Re9.1.E.llla**: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts |  | District goal: Increase students’ ability to create evidence-based arguments |

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| **Music - EAST HARTFORD CAST MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | **Knowledge** | **Skills** | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | **Learning Objectives** | **Content specific vocabulary** | | | | **Resources**  **Media**  **Repertoire** | | **CT ARTS STANDARDS** | | | | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) | |
| **CREATING** | | **PRESENTING/PRODUCING/ PERFORMING** | | **RESPONDING** | **CONNECTING** | |
| K n/a | | | | | | | | | | | | | | | | | | | | |
| 2 n/a | | | | | | | | | | | | | | | | | | | | |
| 5 n/a | | | | | | | | | | | | | | | | | | | | |
| 8  MS Band: Ensemble Intermediate | **Knowledge: Performance Standards**  Melodies  Ideas  Rhythmic passages  Repertoire  Technical skill  Feedback  Expressive qualities  Music reading  Setting  Formal characteristics  **Knowledge: Unit**  Reading notes and rhythms  Articulation  Dynamics  Fingerings/slide positions  Phrasing  Musical Form  Instrumentation  Constructive Feedback  Time Signature  Key Signature | **Skills: Performance Standards**  Compose  Improvise  Demonstrate understanding  Demonstrate application  Develop strategies  Evaluate  Refine  Analyze  **Skills: Unit**  Compose  Improvise  Play instrument  Listen  Evaluate  Refine  Rehearse  Apply expressive elements  Analyze | **EU’s**:  -Performers make interpretive decisions based on their understanding of context and expressive intent. (Performers bring their own understanding and expressiveness to the music)  -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. (Musicians keep at it by analyzing, evaluating and refining their performance over time.)  **EQ’s:**:  -How do performers interpret musical works?  -How do musicians improve the quality of their performance? | See Student-led Rehearsals Summative Assessment | :  1. Create and present warm-up exercises that reflect musical elements of the repertoire.  2. Analyze and interpret the musical selection to develop rehearsal strategies.  3. Conduct rehearsal of the music using planned rehearsal strategies.  4. Evaluate rehearsal and provide feedback to refine performance | | time signature  key signature  dynamics (pp, p, mp, mf, f, ff)  rhythm (tie, quarter note/rest, sixteenth note/rest, eighth note/rest, half note/rest, whole note/rest)  articulation (staccato, accent, slur, marcato, legato) | | | Teacher chosen musical piece - appropriate level for the ensemble (should be easier than what could be accomplished with teacher-led rehearsals)  Rehearsal Log Worksheet  Performance Rubric | | MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. | | MU:Pr4.2.E.8a - Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.  MU:Pr4.3.E.8a - Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.  MU: Pr5.1.E.8a - Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances. | |  |  | |  | |
| HS Band / Proficient | **Performance Standards**  Theoretical and structural characteristics of music  Technical skill of the individual or ensemble  Purpose of the performance  **Unit**  Notation - pitch, rhythms, dynamics, tone, phrasing  Drill - sets, hash marks, 8 to 5, float, follow the leader, slide  Field Show Performance | **Performance Standards**  Select appropriate repertoire  Interpret notation into drill maneuvers on the field  Experience music visually as well as aurally  **Unit**  Analyze and select music  Practice and perform notation  Read, decode, and implement drill  Perform field show | **EU’s:**  Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Individuals' selection of musical works is influenced by their interests, experiences, understanding  , and purposes.    **EQ’s:**  How do performers select repertoire?  How do performers interpret musical works? How do individuals choose music to experience*?* | See Marching Band Field Show Fundamentals Summative Assessment | : analyze and evaluate a varied list of musical selections and select a set or series of songs that they believe will be the best option for the upcoming show.  : perform the musical selections connecting proper notes, rhythms, and musical phrasing to create an appropriate marching band style of performance.  : analyze marching band drill notation and synthesize a specific route to perform throughout the show.  : perform the entire field show from memory applying all the concepts rehearsed for a final version of the show. | | | 8 to 5 Drill Float Follow the leader Has Marks Sets Slide | | **Resources**  Pyware 8 drill composition software & phone app  YouTube drill and music videos  Lone ranger outdoor loudspeaker  1 large & 2 small outdoor conductor podiums  **Media / Materials**  4 marching band field show musical selections  Drill packets for each song created by director | |  | | MU:Pr4.1.E.Ia *Explain the criteria used to* select a varied repertoire to study *based on an understanding of theoretical and structural characteristics of the music,* the technical skill of the individual or ensemble, and the *purpose or context of the performance*.  MU:Pr4.3.E.Ia Demonstrate an understanding of *context* in a varied repertoire of music through prepared and improvised performances*.* | | MU:Re7.1.E.Ia *Apply criteria to select music for specified purposes*, *supporting choices by* citing characteristics found in the music and connections to interest, purpose, and context. |  | | |  | |
| HS Band / Proficient | **Performance Standards**  New musical ideas  Context of musical work  Established criteria  **Unit**  Student generated strengths and weaknesses  Refined rehearsal plan  Rehearsal practice techniques  Refined final performance | **Performance Standards**  Improve quality of performance  How to influence audience response  Evaluate the quality of work  **Unit**  Reflect on their performance  Develop a growth plan  Refine rehearsal practices  Create a final performance | **EUs:** - 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.  - Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.  **EQ’s:**  - How do musicians improve the quality of their performance?    - When is a performance judged ready to present?  How do context and the manner in which musical work is presented influence audience response?  - How do we judge the quality of musical work(s) and performance(s)? | See Marching Band Field Show Refinement Summative Assessment | : reflect on their performance of the field show and evaluate the strengths and weaknesses.  : review the reflection of the show with their peers and create a plan on how to implement changes to future rehearsals.  : refine rehearsal practices to incorporate the changes developed as a group to enhance the performance of the particular song or section of the field show.  : create a final refined presentation of the field show with student created adjustments for the final performance / festival. | | 8 to 5 Drill Float Follow the leader Has Marks Sets Slide | | | **Resources**  Pyware 8 drill composition software & phone app  YouTube drill and music videos  Lone ranger outdoor loudspeaker  1 large & 2 small outdoor conductor podiums  **Media / Materials**  4 marching band field show musical selections  Drill packets for each song created by director | |  | | MU:Pr5.3.E.Ia Develop strategies to address *expressive* challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.    MU:Pr6.1.E.Ib Demonstrate an understanding *of expressive intent by connecting with an audience* through prepared and improvised performances*.* | | MU:Re9.1.E.Ia *Evaluate works and performances based on personally- or collaboratively-developed criteria*, including analysis of the structure and context. |  | | |  | |
| HS:  Music  Pro-  Duction | **Performance Standards**    Digital Tool  Digital Resource  Structure  pattern  repetition  similarities  contrasts  Melodic idea  Rhythmic idea  harmonic idea  composition  improvisation  intent  strategies  **Unit**  Ableton Live  Sample  4 bar phrase structure  Rhythm  Drum patterns  Melody  Midi notation  sequence  form  repetition  contrast  transition  intent | **Performance Standards**    Select  Generate  Compose  Improvise  Develop  Improve  Refine  Explain  Demonstrate  Evaluate  **Skills:** Unit  Select  organize  modify  generate  improvise  compose  develop  refine  respond  describe  explain  assess | **EUs:**  The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.    Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  **EQ’s**  How do musicians generate creative ideas?  How do musicians make creative decisions? | See summative assessment/  rubric | Students will…    Compose or improvise drum patterns that are idiomatic of the hip hop genre.  Select, organize, and modify samples into usable elements for composition.  Compose or improvise short (one or two bar) melodic, rhythmic or harmonic sequences using audio samples as the source, and develop these into specific four-bar phrase structures  Develop four bar phrases into a larger structure (32 bars) with contrasting sections and transitions. | | | | sample, transient, slice, transpose, syncopation, sequence, pattern, repetition, contrast, phrase, form, improvise, midi notation, filter | | Computer lab with Ableton Live, or an equivalent Digital-Audio Workstation installed on computers.  Headphones for students  Speakers for teacher computer  Smartboard/Projector  Keyboard-style midi controller (not essential)  (suggested) Software for recording audio excerpts from YouTube, Spotify, etc. (i.e. Audio Hijack) | | MU:Cr1.1.T.Ia Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.  MU:Cr2.1.T.Ia Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.  MU:Cr3.2.T.Ia Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas. | |  | MU:Re9.1.T.Ia Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests. | |  | |  | |
| HS: Advanced n/a | | | | | | | | | | | | | | | | | | | | | |

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| **MUSIC - GLASTONBURY MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | |
| **Grade/**  **Proficiency Level** | **Knowledge** | **Skills** | **Enduring**  **Understanding**  **& Essential Questions** | **Assessments (Formative & Summative)** | **Learning**  **Objectives** | **Content**  **Specific**  **Vocabulary** | **Resources**  **Media**  **Repertoire** | **CT Arts Standards** | | | | **Optional: Other Standards & Goals**  (District Curriculum Standard or Goal/ELO/Ide/Theme/Common Core, etc.) |
| **Creating** | **Performing** | **Responding** | **Connecting** |
| **K - n/a** | | | | | | | | | | | | |
| **2** | Quarter notes  eighth notes  half notes  quarter note rests  Steady beat  Ostinato  Time Signature  Standard notation  Composer  Composition  Historical Context  Musician | Compose  Notate  Read  Revise  Perform  Analyze  Describe | **Enduring Understanding(s):**  (Cr2.1.2b) Musicians creative choices are influenced by their expertise, context, and expressive intent.  (MU: Pr6.1.2a) Musicians judge performance based on criteria that vary across time, place, and cultures.  The context and how a work is presented influence the audience response.  (Re7.2.2a) Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music  **Essential Questions:**  (Cr2.1.2b) How do musicians make creative decisions?  (Pr6.1.2a) When is a performance judged ready to present?  (Re7.2.2a) How does understanding the structure and context of music inform a response? | **Formative:**  **Part B**  Teacher observes and gives feedback during the composition process.  **Summative:**  See Unit Rubric | Students will compose an 8-beat rhythmic pattern in duple meter.  Students will notate the composition using standard notation (quarter notes, eighth notes, half notes, and rests).  Students will perform their composition with technical accuracy while maintaining the steady beat. | Composer  Composition  Ostinato  Coda  Rhythm  Quarter note  eighth notes quarter rest  half note  Dynamics  Tempo | **Resources:**  Rhythm Manipulatives (mega blocks with rhythms labels)  In the Hall of the Mountain King, Picture Book by Allison Miller Flannery and Vesper Stamper  **Media, Repertoire:**  In the Hall of the Mountain King, Audio Recording | **MU: Cr1.1.2b** Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).  **MU: Cr2.1.2b** Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas | **MU: Pr6.1.2a** Perform music for a specific purpose with expression and technical accuracy. | **MU: Re7.2.2a** Describe how specific music concepts are used to support a specific purpose in music. |  |  |
| **5** | Theme  Variation  Pitch  Rhythm  Expression  Instrumentation  Standard Notation  Performance criteria | Compose  Select  Notate  Express  Explain  Revise  Perform | **Enduring Understanding(s):**  (Cr2.1.5ab) Musicians creative choices are influenced by their expertise, context, and expressive intent.  application of appropriate criteria.  (Pr6.1.5a) Musicians judge performance based on criteria that vary across time, place, and cultures.  The context and how a work is presented influence the audience response.  (Re7.2.5a) Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.  **Essential Questions:**  (Cr2.1.2b) How do musicians make creative decisions?  (Pr6.1.5a) When is a performance judged ready to present?  (Re7.2.5a) How does understanding the structure and context of music inform a response? | **Formative:**  **Part A**  Performance of Theme and Accompaniment Parts on barred Orff Instruments.  **Part B**  Teacher monitors student comprehension of the subject matter through students’ verbal responses to class discussion.  **Part C**  Teacher gives verbal or written feedback during the composition process.  **Part D**  Students self-evaluate the performance.  **Summative:**  See Unit Rubric | Students will compose a variation on a given melodic theme by selecting and implementing changes in pitch, rhythm, or expression.  Students will notate the composition using standard notation on the staff.  Students will describe and explain the elements of music selected to create their variation.  Students will perform the given theme and the composed variation on a barred Orff instrument. | Theme and Variation Form  Accompaniment  Musical Elements for Variations:   1. Pitch 2. Rhythm 3. Expression     -dynamics    -ornamentation: trills, rolls, glissando    -Articulations: legato, staccato   1. Tonality 2. Meter 3. Instrumentation 4. Harmony or Counter Melody | **Resources:**  MacMillan, Spotlight on Music, Grade 5 Student Book and Recordings  Barred Orff Instruments  Visual Media  **Media,**  **Repertoire:**  Teacher generated theme for performance (see example in unit plan)  Theme and Variations on Pop Goes the Weasel, MacMillan, Spotlight on  Theme and Variations on When Johnny Comes Marching Home  12 Variations on "Ah, vous dirai-je maman,” K.265/300e Mozart, Wolfgang Amadeus  Teacher generated variations of Happy Birthday or other well-known song | **MU: Cr2.1.5a** Demonstrate selected and developed musical ideas for improvisations, arrangements,                                    or compositions to express intent, and explain connection to purpose and context.  **MU: Cr2.1.5b** Use standard and/or iconic notation and/or recording technology to document personal | **MU: Pr6.1.5a** Perform music, alone or with others, with expression and technical accuracy, and                                   appropriate interpretation. | **MU: Re7.2.5a** Demonstrate and explain, citing evidence, how responses to music are informed by       the structure, the use of the elements of music and context (such as social, cultural,  and historical). |  |  |
| **6** | Motives  Standard Notation  Musical Form  Terminology  Rhythmic accuracy  Melody | Compose  Refine  Reflect  Revise  Create  Perform  Analyze | **Enduring Understanding(s):**  (MU:Cr2.1.E.5a)Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  (MU:Cr3.1.E.5a) Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  (MU:Cr3.2.E.5a)Musicians’ presentation of creative work is the culmination of a process of creation and communication.  (MU:Cn10.0.H.5a) Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.  **Essential Questions:**  (MU:Cr2.1.E.5a) How do musicians generate creative ideas?  (MU:Cr3.1.E.5a) How do musicians improve the quality of their creative work?  (MU:Cr3.2.E.5a) When is creative work ready to share?  (MU:Cn10.0.H.5a) How do musicians make meaningful connections to creating, performing, and responding? | Checklist:  Students analyze their own work following each task to be sure they have followed the criteria stipulated for each composition assignment.  Self-Assessment:  Through the self-assessment process students reflect on their own learning, articulate what they understand and what they would still like to work on.  Appointment Clock (Peer Assessment) – Students rotate through appointments where they perform their compositions for each other.  This offers constructive feedback regarding the composition and ideas from classmates for student composers to consider.  Questioning:  This encourages the students to think deeper regarding their learning process and provides the teacher with insight into the depth of students’ understanding. | Students will create and perform a 12-measure composition in ABA form based upon scaffolded criteria including melodic and rhythmic elements.  Students will describe and connect the intent of their composition by detailing how their personal choices influenced the creative process.  Students will identify, analyze and refine the melodic motifs and contrasting sections in their compositions. | Staff                                          Rhythm                 Double Bar Line             Scale  Treble/Bass Clef                 Melody                 Note Head                       Dynamics  Key Signature                     Articulation          Note Stem                       Measure  Time Signature                  Musical Form        Hook  Bar line  Motive  Tonic | **Resources:**  Instrument  Manuscript Paper Penci  Optional-  Technology software (Sibelius)  **Media,**  **Repertoire:**  Teacher created composition template packet  Teacher created checklists for each composition | **MU:  Cr2.1.E.5a -** Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or text studied in rehearsal  **MU:  Cr3.1.E.5a -** Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.  **MU:  Cr3.2.E.5a -** Share personally developed melodic and rhythms ideas or motives-individually or as an ensemble-that demonstrate understanding of characteristics of music or texts studied in rehearsal. |  |  | **MU: Cn10.0.H.5a -** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing and responding to music |  |
| **8** | ·      technology  ·      electronic device  ·      musical ideas  ·      melody  ·      harmony  ·      form  ·      music evaluation  ·      notation  ·      rondo  ·      composition  ·      rubric  ·      criteria | ·      employ technology  ·    generate  ·      create  ·      score  ·      select | **Enduring Understanding(s):**  (CREATING) MU:Cr1.1.8a, **The** creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  MU:Cr2.1.8b, **Musicians’** creative choices are influenced by their expertise, context, and expressive intent.  MU:Cr3.1.8a, **Musicians** evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  (PERFORMING/PRESENTING)  MU:Pr4.1.8a, **Performers’** interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  MU:Pr5.1.8a, **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.  MuPr6.1.8a**, Musicians** judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.  (RESPONDING)  MU:Re7.1.8a, **Individuals’** selection of musical work is influenced by their interests, experiences, understandings, and purposes.  **Essential Questions:**  (CREATING)  MU:Cr1.1.8a, **How** do musicians generate creative ideas?  MU:Cr2.1.8b, **How** do musicians make creative decisions?  MU:Cr3.1.8a, **How** do musicians improve the quality of their creative work?  (PERFORMING/PRESENTING)  MU:Pr4.1.8a, **How** do performers select repertoire?  MU:Pr4.1.8a, **How** do musicians improve the quality of their performance?  MU:Pr5.1.8a, **When** is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?  (RESPONDING)  MU:Re7.1.8a, **How** do individuals choose music to experience? |  | Students will develop criteria for analyzing and scoring appropriate pieces for morning announcements.  Students will employ technology to generate, create, and record music displaying expressive intent.  Students will evaluate their pieces employing student generated performance criteria for use in a prescribed setting.  Students will select pieces employing student generated performance criteria for use in a prescribed setting. | ·      melody  ·      harmony  ·      bass line  ·      beats  ·      form  ·      style  ·      music evaluation  ·      notation  ·      rondo  ·      composition | Resources:  ·      Computer or Electronic Device  ·      Keyboard (either virtual or actual)  music writing software  Repertoire/Media & Materials  ·      Logic Express X Music Recording Software  ·      Korg Midi Keyboards  ·      Headphones  ·      Music Workstations  Teacher supplied melodies and rubrics | **MU:Cr1.1.8a**, The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  **MU:Cr2.1.8b,** Musicians**’** creative choices are influenced by their expertise, context, and expressive intent.  **MU:Cr3.1.8a,** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. | **MU:Pr4.1.8a,** Performers’interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  **MU:Pr5.1.8a,** **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.  **MuPr6.1.8a,** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. | **MU:Re7.1.8a**, Individuals’ selection of musical work is influenced by their interests, experiences, understandings, and purposes.  . |  |  |
| **HS Proficient** | Knowledge: Performance Standards  Arrangements  Criteria  Established Criteria  Purposes  Improvisation  Standard Notation  Performance  Context  Theoretical and structural aspects of musical works  Repertoire  Technical skill  Ensemble  Expressive qualities  Style  Genre  Personally and Collaboratively Developed Criteria  Analysis | Skills: Performance Standards  Explain  Compose  Improvise  Perform  Evaluate  Refine  Select  Develop  Demonstrate  Connect  Skills: Unit  Arrange  Rehearse  Independent part-singing  Plan (rehearsal strategies)  Choreograph (optional)  Analyze  Critique  Compare | Enduring Understanding(s):  Creating: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. Musicians’ creative choices are influenced by their expertise, context and expressive intent. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.  Musicians’ presentation of creative work is the culmination of a process of creation and communication.  Performing: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Performers make interpretive decisions based on their understanding of context and expressive intent.  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.  Responding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.  Essential Questions:  Creating: How do musicians generate creative decisions? How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  Performing: How do performers select repertoire?  How do performers interpret musical work?  How do performers improve the quality of their performance?  Responding: How do we judge the quality of musical works and performance? | Formative: Teacher observes and gives feedback during the arranging and rehearsal process and after the performance.  Summative: See attached rubric. | Students will…  1)     Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process.  2)     Prepare a musical arrangement of selected song within a specific time frame.  The arrangement can be a previously existing arrangement, or an original one based on a pre-existing arrangement.  3)     Independently rehearse and perform group a cappella piece accurately and with appropriate interpretation.  4)     Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses. | Academic Vocabulary: Tone Quality, Intonation, Musicianship, Dynamics, Balance, Blend, Style, Tonic, Dominant, Voice Leading, Soloist, Melody, Harmony, Vocal Percussion, A Cappella | Resources, Media/Repertoire: YouTube, Noteflight or MuseScore (on student iPads), sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. | Creating:  MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.  MU: Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.  MU: Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes. | Performing/Presenting:  MU: Pr4.1.E.Ia Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.  MU: Pr4.3.E.Ia Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.  MU: Pr5.3.E.Ia Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. | Responding:  MU: Re9.1.E.Ia Evaluate works and performances based on personally- or collaboratively- developed criteria, including analysis of the structure and context. |  |  |
| **HS Accomplished** | Knowledge: Performance Standards  Arrangements  Sections  Compositions  Cultures  Criteria  Personally Developed Criteria  Purposes  Improvisation  Standard Notation  Performance  Context  Theoretical and structural aspects of musical works  Repertoire  Technical skill  Ensemble  Expressive qualities  Style  Genre  Personally and Collaboratively Developed Criteria  Analysis  Interpretation  Intent  Knowledge: Unit  Criteria for evaluating choral arrangements  Criteria for evaluating choral performances  Rehearsal technique/planning | Skills: Performance Standards  Compose  Improvise  Perform  Evaluate  Refine  Select  Develop  Apply  Demonstrate  Connect  Skills: Unit  Arrange  Rehearse  Independent part-singing  Plan (rehearsal strategies)  Choreograph (optional)  Analyze  Critique  Compare | Enduring Understanding(s):  Creating: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. Musicians’ creative choices are influenced by their expertise, context and expressive intent. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.  Musicians’ presentation of creative work is the culmination of a process of creation and communication.  Performing: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Performers make interpretive decisions based on their understanding of context and expressive intent.  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.  Responding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.  Essential Questions:  Creating: How do musicians generate creative decisions? How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  Performing: How do performers select repertoire?  How do performers interpret musical work?  How do performers improve the quality of their performance?  Responding: How do we judge the quality of musical works and performance? | Formative: Teacher observes and gives feedback during the arranging and rehearsal process and after the performance.  Summative: See attached rubric. | Learning Objectives:  Students will…  1)     Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process.  2)     Create and notate (i.e. through standard notation, a lead sheet or some combination) an original musical arrangement of selected song within a specific time frame and adhering to specific structural and (music) theoretical guidelines.  3)     Independently rehearse and perform group a cappella piece accurately and with appropriate interpretation.  4)     Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses. | Academic Vocabulary: Tone Quality, Intonation, Musicianship, Dynamics, Balance, Blend, Style, Tonic, Dominant, Voice Leading, Soloist, Melody, Harmony, Vocal Percussion, A Cappella | Resources/Repertoire/Media: YouTube, Noteflight (on student iPads), Sibelius, sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. | Creating:  MU:Cr1.1.E.IIa Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.  MU: Cr2.1.E.IIa Select and develop arrangements, sections and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.  MU: Cr3.1.E.IIa Evaluate and refine draft arrangements, sections of short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes. | Performing/Presenting:  MU: Pr4.1.E.IIa Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.  MU: Pr4.3.E.IIa Demonstrate how understanding of style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.  MU: Pr5.3.E.IIa Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. | Responding:  MU: Re9.1.E.IIa Evaluate works and performances based on research as well as personally- and collaboratively- developed criteria including analysis and interpretation of the structure and context. |  |  |
| **HS Advanced** | Knowledge: Performance Standards  Arrangements  Musical Ideas  Sections  Compositions  Cultures  Criteria  Personally Developed Criteria  Purposes  Improvisation  Standard Notation  Performance  Context  Theoretical and structural aspects of musical works  Repertoire  Technical skill  Ensemble  Expressive qualities  Style  Genre  Personally and Collaboratively Developed Criteria  Analysis | Skills: Performance Standards  Compose  Improvise  Perform  Evaluate  Refine  Select  Develop  Apply  Demonstrate  Connect  Justify  Synthesize  Examine | Enduring Understanding(s):  Creating: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. Musicians’ creative choices are influenced by their expertise, context and expressive intent. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.  Musicians’ presentation of creative work is the culmination of a process of creation and communication.  Performing: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.  Performers make interpretive decisions based on their understanding of context and expressive intent.  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.  Responding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.  Essential Questions:  Creating: How do musicians generate creative decisions? How do musicians make creative decisions?  How do musicians improve the quality of their creative work?  Performing: How do performers select repertoire?  How do performers interpret musical work?  How do performers improve the quality of their performance?  Responding: How do we judge the quality of musical works and performance? | Formative: Teacher observes and gives feedback during the arranging and rehearsal process and after the performance.  Summative: See attached rubric. | Students will…  1)     Analyze a variety of a cappella choral arrangements in order to be prepared to make decisions about their own groups, repertoire selection and composition process.  2)     Create and notate (i.e. through standard notation, a lead sheet or some combination) an original musical arrangement of selected song within a specific time frame and adhering to specific structural and (music) theoretical guidelines.  3)     Independently rehearse and perform group a cappella piece accurately and with appropriate interpretation.  4)     Evaluate the performances of peer groups, utilizing specific musical vocabulary and pointing out strengths and weaknesses. | Academic Vocabulary: Tone Quality, Intonation, Musicianship, Dynamics, Balance, Blend, Style, Tonic, Dominant, Voice Leading, Soloist, Melody, Harmony, Vocal Percussion, A Cappella | Resources/Repertoire/Media: YouTube, Noteflight (on student iPads), Sibelius, sheetmusic.com, jwpepper.com, keyboards (in practice rooms and ensemble rooms), staff paper. | Creating:  MU:Cr1.1.E.IIIa Compose and improvise musical ideas for a variety of purposes and contexts.  MU: Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.  MU: Cr3.1.E.IIIa Evaluate and refine draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. | Performing/Presenting:  MU: Pr4.1.E.IIIa Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purposes and context of the performance.  MU: Pr4.3.E.IIIa Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.  MU: Pr5.3.E.IIIa Develop and apply and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music. | Responding:  MU: Re9.1.E.IIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts. |  |  |
|  | Interpretation  Musical Works  Programs  Historical Periods  Knowledge: Unit  Criteria for evaluating choral arrangements  Criteria for evaluating choral performances  Rehearsal technique/planning  Ability | Skills: Unit  Arrange  Rehearse  Independent part-singing  Plan (rehearsal strategies)  Choreograph (optional)  Analyze  Critique  Compare |  |  |  |  |  |  |  |  |  |  |

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| **MUSIC - CONSOLIDATED SCHOOL DISTRICT OF NEW BRITIAN** **MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | | | **Knowledge** | **Skills** | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | | **Learning Objectives** | | **Content specific vocabulary** | | **Resources**  **Media**  **Repertoire** | | **CT ARTS STANDARDS** | | | | | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) | |
| **CREATING** | | **RESPONDING** | | **PRESENTING/**  **PRODUCING/**  **PERFORMING** | | **CONNECTING** | |
| K\* - n/a | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | | \*quarter notes, eighth notes, quarter rest  \*do, re, mi, so, la(drm-sl)  \*staff notation | | \*explore/experiment  \*sing/play  notate  \*combine | Enduring Understanding(s):  Musicians’ creative choices are influenced by their expertise, context and expressive intent.  Essential Questions:  How do musicians make creative decisions? | Formative Assessment Description:  Teacher reviews and provides feedback on work in progress in real time and work handed in | | Create and notate their own musical patterns in standard staff notation.  Synthesize their own musical ideas to compose a melody that is at least 8 measures in 2/4 time.  Perform their own music for a small group in their class. | | notation  quarter note  eighth note  quarter rest  half note  do, re, mi, so, la  staff  measure  bar line  meter  notehead  **stem** | | Known repertoire  melodic pattern/rhythmic pattern bank  staff paper  pencils  clipboards  keyboards/xylophones (or other melodic instrument)  ENO Board/ Smart Board | | MU: Cr. 1.1.2b Generate musical patterns and ideas within the context of a given tonality(such as major/minor) and meter(such as duple and triple).  MU: Cr 2.1.2b Use iconic or standard notation and/or recording technology, to combine, sequence, and document personal musical ideas. | |  | | MU: Pr 6.1.2b Perform appropriately for the audience and purpose. | | |  |  | |
| **GR** | **Knowledge** | | | **Skills** | **EUs & EQs** | | **Assessments** | | **Learning Objectives** | | **Content specific vocabulary** | | **Resources** | | **CREATING** | | **RESPONDING** | | **PRESENTING**  **PRODUCING**  **PERFORMING** | | **CREATING** | | **\*Optional: Other Standards/ Goals** |
| 5 | musical ideas(original melody, recorded sounds, sounds from library)  form(ABA, ABACA, ABCA)  measures  instrument families  criteria  personal, peer, and teacher feedback/assessment  revision  soundscape, advertisement, entertainment  dynamics, balance, phrasing, mood,  reasons for changes  craftsmanship (balance of unity and variety) | | | explore  arrange  plan and make/arrange  explain connections  critique  evaluate and refine  apply feedback  explain changes(journal) | Enduring Understanding(s):  Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  The personal evaluation of musical work and performance is informed by analysis, interpretation, and established criteria.  Essential Questions  How do musicians make creative decisions?  How do we judge the quality of musical work and performances? | | Teacher and students complete a feedback form based on the requirements of the project. Students use the feedback to improve their final arrangement. | | Synthesize musical ideas into a form of their choice and demonstrate craftsmanship by applying expressive elements of music such as form, texture, dynamics, balance, phrasing, instrumentation.  Critique and refine work based on personal, peer and teacher feedback.  Explain the reasons or rationale for changes in writing through self-reflection. | | Form  Texture  measure  podcast  soundscape  instrument families(woodwind, brass, string, percussion)  dynamics-forte, mezzo forte, mezzo piano, piano  balance  phrasing | | Criteria/  Rubric  Student Journal  Sound Journal  Peer feedback form  Pencils  Clipboard  Garage Band | | MU: Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, and compositions to express intent, and explain connection to purpose and context.  MU: Cr3.1.5a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.  MU: Cr3.2.5a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent. | | MU:Re9.1.5a Evaluate musical works in performances applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music. | |  | | 10.0.5a (MU: Cr2.1.5a,)Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.  11.0.5a (MU:Re9.1.5a) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. | |  |
| 8 – n/a | | | | | | | | | | | | | | | | | | | | | | | |
| HS: Proficient n/a | | | | | | | | | | | | | | | | | | | | | | | |
| HS: Accomplished – n/a | | | | | | | | | | | | | | | | | | | | | | | |
| HS: Advanced –n/a | | | | | | | | | | | | | | | | | | | | | | | |

**MODEL DISTRICT CURRICULUM**

**TEMPLATES & RUBRICS**

|  |  |  |  |  |  |  |  |
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| |  |  |  | | --- | --- | --- | | Unit Title: | Subject: | Grade Level/Course: | | | | | |
| Brief Description of Unit:  **Summary/ abstract of what the unit is. Unit description clearly provides a summary of the main content, using a language that can be understood by other professionals and clearly includes content topics and a summary of what students will learn.** | | | | |
| **STANDARDS – 2016 CT ARTS STANDARDS [based on NCAS]** | | | | |
| **Artistic Processes**   |  | | --- | | Creating: | | Performing/Presenting: | | Responding: | | Connecting: | | **Process Components (Optional)** | **Performance Standards (From CT ARTS STANDARDS. These are Content-specific; grade level standards; represent at least 2 of the artistic processes)** | | |
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| **Enduring Understanding(s):** (directly from CT ARTS STANDARDS)  **List any District or school standards/goal s that are aligned with this EU, if applicable.** | | | **Essential Questions**: (directly from CT ARTS STANDARDS-  One or two EQs for each enduring understanding.) | |
| **Knowledge/ Performance Standards:** (“Students will know...” Explain what key knowledge students will acquire as a result of the unit. Think in terms of NOUNS and CONTENT.)  **List nouns directly from the Performance Standards:** | | | **Skills/Performance Standards:** (“Student will be able to...” Explain what key skills students will acquire as a result of the unit. Think in terms of VERBS.)    **List verbs directly from the Performance standards:** | |
| **Learning Objectives:** (“What do we want students to know and be able to do as a result of the unit?” Measurable, attainable outcomes.)  Example: “Students will be able to demonstrate investigation of a variety of painting techniques.” | | | | |
| **Learning Plan/Instructional Strategies :** | | | | |
| **Resources: (*Tools and items used in the classroom as part of instructional strategy, including technology*.)** | | | | **Repertoire or Media & Materials:** |
| **Academic Vocabulary** **(Content-specific vocabulary that students should know by the end of the unit.)** | | | | |
| **Differentiation/Modifications: In other words, how will you ensure that you meet the needs, interests and abilities of the students?** | | | | |
| |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (use Attached template) |   **Formative Assessment Description:** | | | | |
| Notes: | | | | |

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| |  |  |  | | --- | --- | --- | | Unit Title: | Subject: | Grade Level/Course: | | | |
| Brief Description of Unit: | | |
| Standards:   |  | | --- | | Creating: | | Performing/Presenting: | | Responding: | | Connecting: | | | |
| Enduring Understanding(s): | Essential Questions: | |
| Knowledge: Performance Standards | Skills: Performance Standards | |
| Knowledge: Unit | Skills: Unit | |
| Learning Objectives: | | |
| Instructional Strategies: | | |
| Resources: | | Repertoire/Media & Materials: |
| Academic Vocabulary: | | |
| Differentiation/Modification: | | |
| |  | | --- | | Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?  Summative Assessment\*\* (use Attached template) |   Formative Assessment Description: | | |
| Notes: | | |

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| **CRITERIA/**  **OBJECTIVES** | **4**  **EXEMPLARY** | **3**  **PROFICIENT** | **2**  **EMERGING** | **1**  **DOES NOT MEET STANDARD** |
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| **CAST MODEL DISTRICT CURRICULUM SCOPE and SEQUENCE** | | | | | | | | | | | | |
| **Grade/ Proficiency Level** | **Knowledge** | **Skills** | **Enduring Understandings & Essential Questions** | **Assessments** (Formative & Summative) | **Learning Objectives** | **Content specific vocabulary** | **Resources**  **Media**  **Repertoire** | **CT ARTS STANDARDS** | | | | **\*Optional: Other Standards/Goals** (District Curriculum Standard or Goal/ /ELO /Idea/Theme/ Common Core…) |
| **CREATING** | **PRESENTING/PRODUCING/ PERFORMING** | **RESPONDING** | **CONNECTING** |
| K\* |  |  |  |  |  |  |  |  |  |  |  |  |
| 2 |  |  |  |  |  |  |  |  |  |  |  |  |
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| HS: Proficient |  |  |  |  |  |  |  |  |  |  |  |  |
| HS: Accomplished |  |  |  |  |  |  |  |  |  |  |  |  |
| HS: Advanced |  |  |  |  |  |  |  |  |  |  |  |  |

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| **Model District Curriculum Project: Peer Review Rubric - UNIT TEMPLATE**  (All references to CT ARTS STANDARDS are based on 2016 CT ARTS STANDARDS from NCAS) | | | | |
| **Criteria:** | **4-Exemplary** | **3-Proficient** | **2-Emerging** | **1-Does Not Meet Standards** |
| **Unit Description?**  *Concise overview of unit that includes topics within the subject area* | Unit description clearly provides a summary of the main content, using a language that can be understood by other professionals and clearly includes content topics, and a summary of what students will learn. | Unit description mostly provides a summary of the main content, using a language that can be understood by other professionals and mostly includes content topics, and a summary of what students will learn. | Unit description somewhat provides a summary of the main content, using a language that can be understood by other professionals and somewhat includes content topics, and a summary of what students will learn. | Unit description does not provide a summary of the main content, using a language that can be understood by other professionals and does not include content topics, and a summary of what students will learn. |
| **Standards** *Content-based goals* | Exemplary standards use a limited number, but a minimum of 2 artistic processes. They are written using CT ARTS Standards language. A limited number of Performance Standards have been selected so that deep knowledge is attainable. CT ARTS Standards Performance standards are referenced and written verbatim. | Proficient standards use too few artistic processes. They are written using CT ARTS Standards language. A limited number of Performance Standards have been selected so that deep knowledge is attainable. CT ARTS Standards Performance standards are referenced and written verbatim. | Emerging standards use too few artistic processes though they are written using CT ARTS Standards language. A limited number of Performance Standards have been selected so that deep knowledge is attainable. CT ARTS Standards Performance standards are referenced somewhat but not written verbatim. | Emerging standards use too few artistic processes, are not written using CT ARTS Standards language. A too many Performance Standards have been selected which prevents attainment of deep knowledge. CT ARTS Standards Performance standards are not referenced. |
| **Enduring Understandings?** *Major concepts, Important ideas and core processes* | The EUs are cited directly from the CT Arts Standards. Language is not altered, EUs are clear and concise. District EU is included in addition to CT ARTS STANDRDS EU and is clear and concise. | The EUs are cited directly from the CT Arts Standards. Language is not altered, EUs are clear and concise. No district EU is included. | The EUs are mostly cited from the CT Arts Standards. Language is altered, EUs are somewhat clear and concise. No district EU. | The EUs are not from the CT Arts Standards. Language is altered, EUs are neither clear nor concise. No district EU. |
| **Essential Questions?**  *“What should students think bout”*  *Related to EUs within the content* | The EQs are cited directly from the CT Arts Standards. Language is not altered, EQs are clear and concise. There are one or two EQs for each enduring understanding. | The EQs are cited directly from the CT Arts Standards. Language is not altered, EQs are clear and concise. There are too many EQs for each EU. | The EQs are cited partially from the CT Arts Standards. Language is altered, EQs are somewhat clear and concise. There are too many EQs for each EU. | The EQs are not cited from the CT Arts Standards. Language is completely altered, EQs are not clear and concise. There are too many EQs for each EU. |
| **Knowledge?**  *“Students will know and understand…”*  *NOUNS and CONTENT* | Strong connection of ‘knowledge descriptions’ starting with nouns taken directly from the performance standards. Nouns explain what “students will be able to…” do as a result of the Unit. Unit nouns fully align to the nouns in the Performance standards. | Strong connection of ‘knowledge descriptions’ starting with nouns taken directly from the performance standards. Nouns explain what “students will be able to…” do as a result of the Unit. Unit nouns somewhat align to the nouns in the Performance standards. | Some connection of ‘knowledge descriptions’ starting with nouns taken from the performance standards. Most nouns explain what “students will be able to…” do as a result of the Unit. Unit nouns somewhat align to the nouns in the Performance standards. | No connection of ‘Knowledge descriptions’ starting with nouns taken from the performance standards. Nouns don’t clearly explain what “students will be able to…” do as a result of the Unit. Unit nouns do not align to the nouns in the Performance standards. |
| **Skills?**  *Students will be able to…”*  *VERBS* | Strong connection of “skill descriptions’ start with action verbs taken directly from the performance standards. Verbs explain what “students will be able to…” do as a result of the Unit. Unit verbs align to the verbs in the Performance standards. | Strong connection of ‘Skill descriptions’ start with action verbs taken directly from the performance standards. Verbs explain what “students will be able to…” do as a result of the Unit. Unit verbs loosely align to the verbs in the Performance standards. | Some connection of ‘Skill descriptions’ start with action verbs not taken from the performance standards. Verbs explain what “students will be able to…” do as a result of the Unit. Unit verbs somewhat align to the verbs in the Performance standards. | Strong connection of ‘skill descriptions’ starting with action verbs taken from the performance standards. Verbs explain what “students will be able to…” do as a result of the Unit. Unit verbs do not align to the verbs in the Performance standards. |
| **Learning Objectives?**  *Measurable utcomes* | Learning objectives are specific, measurable, attainable outcomes.  SPECIFIC–Each objective is distinct from the others, each highlights learning that will result by the end of the unit.  MEASURABLE - Each objective utilizes SKILLS/ VERBS from the Performance Standards that can be measured and KNOWLEDGE/ NOUNS from the Performance Standards that can be measured. All objectives can be linked to various levels of skill/knowledge on Bloom’s taxonomy and/or Webb’s Depth of Knowledge CLEAR - Taken together, the objectives present a very clear picture of the unit’s purpose and outline a set of actions that students would understand and could readily complete. The objectives answer the question: “What do we want students to KNOW and be able to DO as a result of this unit?” | Learning objectives are mostly specific, measurable, attainable outcomes.  SPECIFIC–Most objectives are distinct from the others, each highlights learning that will result by the end of the unit.  MEASURABLE – Most objectives utilize SKILLS/ VERBS from the Performance Standards that can be measured and KNOWLEDGE/ NOUNS from the Performance Standards that can be measured. Most objectives can be linked to various levels of skill/knowledge on Bloom’s taxonomy and/or Webb’s Depth of Knowledge  CLEAR - Taken together, the objectives present a mostly clear picture of the unit’s purpose and outline a set of actions that students would understand and could readily complete. The objectives answer the question: “What do we want students to KNOW and be able to DO as a result of this unit?” | Learning objectives are somewhat specific, measurable, attainable outcomes.  SPECIFIC–Some objectives are distinct from the others, each highlights learning that will result by the end of the unit.  MEASURABLE – Some objectives utilize SKILLS/ VERBS from the Performance Standards that can be measured and KNOWLEDGE/ NOUNS from the Performance Standards that can be measured. Some objectives can be linked to various levels of skill/knowledge on Bloom’s taxonomy and/or Webb’s Depth of Knowledge  CLEAR - Taken together, the objectives present a somewhat clear picture of the unit’s purpose and outline a set of actions that students would understand and could readily complete. The objectives answer the question: “What do we want students to KNOW and be able to DO as a result of this unit?” | Learning objectives are not specific, measurable, attainable outcomes.  SPECIFIC– Objectives are not distinct from the others, each highlights learning that will result by the end of the unit.  MEASURABLE – Few objectives utilize SKILLS/ VERBS from the Performance Standards that can be measured and KNOWLEDGE/ NOUNS from the Performance Standards that can be measured. Few objectives can be linked to various levels of skill/knowledge on Bloom’s taxonomy and/or Webb’s Depth of Knowledge  CLEAR - Taken together, the objectives do not present a clear picture of the unit’s purpose and outline a set of actions that students would understand and could readily complete. The objectives do not answer the question: “What do we want students to KNOW and be able to DO as a result of this unit?” |
| **Learning Plan?**  *Instructional Strategies and Activities* | An “Exemplary” Learning Plan includes key teacher – generated instructional strategies and learning experiences that ensure students will meet learning objectives:  Learning plan STRONGLY engages prior knowledge or interest to engage students in learning (provides a “hook”).  Content **directly** addresses CT ARTS STANDARDS and is designed to help students achieve learning objectives.  Plans for anticipation of misconceptions, ambiguities or challenges.  Content is sequential and supports an appropriate level of challenge.  Instructional strategies and activities promote student cognitive engagement in the artistic processes of creating, presenting/producing/performing, responding, connecting. | Most instructional strategies and related student learning experiences ensure students will meet learning objectives:  Content directly addresses CT ARTS STANDARDS and is designed to help students achieve learning objectives.  Content is sequential and supports an appropriate level of challenge.  Instructional strategies and activities promote student cognitive engagement in the artistic processes of creating, presenting/producing/performing, responding, connecting.  Learning plan SOMEWHAT engages prior knowledge with a hook and/or plans for SOME anticipation of misconceptions, ambiguities, or challenges. | Some instructional strategies and related student learning experiences ensure students will meet learning objectives:  Content directly addresses CT ARTS STANDARDS and is designed to help students achieve learning objectives.  Instructional strategies and activities promote student cognitive engagement in the artistic processes of creating, presenting/producing/performing, responding, connecting.  Learning plan DOES NOT engage prior knowledge with a hook. There are NO plans for anticipation of misconceptions, ambiguities, or challenges.  Content is sequential but doesn’t support an appropriate level of challenge for students. | Instructional strategies and related student learning experiences do not ensure students will meet learning objectives:  Content doesn’t directly address CT ARTS STANDARDS nor the learning objectives.  Content is not sequential nor supports the appropriate level of challenge.  Instructional strategies are primarily task-based and don’t promote student cognitive engagement in the four artistic processes of creating, presenting/producing/performing, responding, connecting  . Learning plan DOES NOT engage prior knowledge with a hook. There are NO plans for anticipation of misconceptions, ambiguities, or challenges. Differentiation is NOT evident. |
| **Resources?**  *Communication tools used in the classroom including technology* | Explored numerous resources for artistic solutions. Multiple evidence of inventive use of communication tools, technology and bias-free resources as part of instructional strategies. | Explored some resources for artistic solutions. Some evidence of inventive use of communication tools, technology and bias-free resources as part of instructional strategies. | Explored few resources for artistic solutions. Little evidence of inventive use of communication tools, technology and bias-free resources as part of instructional strategies. | Explored no resources for artistic solutions. No evidence of inventive use of communication tools, technology and bias-free resources as part of instructional strategies. |
| **Repertoire (Music)?**  *Music, songs, composers*  **Media and Materials (Art)?**  *What is used to make the art* | A vast and inventive use of **repertoire** is utilized for instruction. Repertoire is highly appropriate, important and relevant to the standards/objectives.  -OR-  A vast and inventive use of **media and materials** is utilized for instruction. Media and materials are highly appropriate, important and relevant to the standards/objectives. | An inventive use of repertoire is utilized for instruction. Repertoire is mostly appropriate, important and relevant to the standards/objectives.  -OR-  An inventive use of media and materials is utilized for instruction. Media and materials are mostly appropriate, important and relevant to the standards/objectives. | A moderate use of repertoire is utilized for instruction. Repertoire is somewhat appropriate, important and relevant to the standards/objectives.  -OR-  A moderate use of media and materials is utilized for instruction. Media and materials are somewhat appropriate, important and relevant to the standards/objectives. | There is no use of repertoire for instruction. Repertoire is not appropriate, important and relevant to the standards/objectives.  -OR-  There is no use of media and materials is utilized for instruction. Media and materials are not appropriate, important and relevant to the standards/objectives. |
| **Vocabulary?**  *Content-specific links to standards/objectives* | Key content-specific vocabulary fully links to the standards/objectives along with the information embedded in the EUs and EQs. | Key content-specific vocabulary mostly links to the standards/objectives along with the information embedded in the EUs and EQs. | Key content-specific vocabulary somewhat links to the standards/objectives along with the information embedded in the EUs and EQs. | Key content-specific vocabulary does not link to the standards/objectives along with the information embedded in the EUs and EQs. |
| **Differentiation and/or Modification?**  *Ability to adapt instruction in order to meet all students needs* | All learning styles and/or multiple needs, interests and abilities of students are addressed. All students have choices in performance tasks, backgrounds and interests of students are considered. | Most learning styles and/or multiple needs, interests and abilities of students are addressed. Most students have choices in performance tasks, backgrounds and interests of students mostly are considered. | Some learning styles and/or multiple needs, interests and abilities of students are addressed. Some students have choices in performance tasks, backgrounds and interests of students are somewhat considered. | Learning styles and/or multiple needs, interests and abilities of students are not addressed. Students do not have choices in performance tasks, backgrounds and interests of students are not considered. |
| **Assessments?**  *Linked to unit standards and objectives* | Pre-, formative and summative assessments are used throughout instruction and STRONLY LINK to unit standards and learning objectives. Strong evidence used to determine students have met the standards and achieved learning objectives. | Formative and Summative assessments are used throughout instruction and STRONGLY link to unit standards and learning objectives. Strong evidence used to determine students have met the standards and achieved learning objectives. There is no evidence of preassessment. | Formative and Summative assessments are used throughout instruction and SOMEWHAT link to unit standards and learning objectives. SOME evidence used to determine students have met the standards and achieved learning objectives. There is no evidence of preassessment. | Formative and summative assessments are not used throughout instruction and/or do not link to unit standards and learning objectives. No evidence used to determine students have met the standards and achieved learning objectives. |

**TOTAL POINTS: \_\_\_\_ out of 52 points**

Comments\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **Model District Curriculum Project: Peer Review Rubric – SCOPE & SEQUENCE**  (All references to CT ARTS STANDARDS are based on 2016 CT ARTS STANDARDS from NCAS) | | | | |
| **Criteria:** | **4-Exemplary** | **3-Proficient** | **2-Emerging** | **1-Does Not Meet Standards** |
| **Alignment to the CT ARTS STANDARDS?** | The language used is taken directly from the Model Units and is aligned with the CT Arts Standards. Scope covers all artistic processes of creating, performing/presenting/producing, responding and connecting. | Exhibits proficient alignment with the CT ARTS STANDARDS. Proficient scope and sequence in terms of creating, performing/presenting/producing, responding and connecting. | Exhibits some alignment with the CT ARTS STANDARDS. Scope and sequence is emerging in terms of creating, performing/presenting/producing, responding and connecting. | Exhibits limited to no alignment with the CT ARTS STANDARDS. Scope and sequence does not meet standards in terms of creating, performing/presenting/producing, responding and connecting. |
| **Sequence?** | Units demonstrate scaffolded, sequential progress along each grade and proficiency level, using a variety of performance standards and learning objectives for each. | Units demonstrate a proficient scaffolded, sequential progress along each grade and proficiency level, using a variety of performance standards and learning objectives for each. | Units demonstrate an emerging scaffolded, sequential progress along each grade and proficiency level, using a variety of performance standards and learning objectives for each. | Units demonstrate no scaffolded, sequential progress along each grade and proficiency level, using a variety of performance standards and learning objectives for each. |
| **Completion of Scope and Sequence categories?** | All Scope and Sequence categories are completed for each grade level and proficiency level. | Most Scope and Sequence categories are completed for each grade level and proficiency level. | Some Scope and Sequence categories are completed for each grade level and proficiency level. | No Scope and Sequence categories are completed for each grade level and proficiency level. |
| **Enduring Understandings, Essential Questions, Knowledge, Skills, Learning Objectives, Resources/Repertoire/**  **Media/Materials, CT ARTS STANDARDS, Content-Specific Vocabulary, Assessments?** | Scope category descriptions directly link to corresponding Model District Unit categories for each grade and proficiency level. | Scope category descriptions mostly link to corresponding Model District Unit categories for each grade and proficiency level. | Scope category descriptions somewhat link to corresponding Model District Unit categories for each grade and proficiency level. | Scope category descriptions do not link to corresponding Model District Unit categories for each grade and proficiency level. |

**TOTAL POINTS: \_\_\_\_ out of 16 points**

Comments:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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