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| Course Title – Chorus | |
| Implement start year – 2014-2015 | |
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| Unit #2, topic – Sight Singing Students will be able to independently use their learning to analyze and perform a piece of music for rhythm and pitch thus enabling them to learn choral music more efficiently and effectively. | |
| Stage 1 – Desired Results | |
| <p style="text-align: center;"><u>Established Goals</u></p> <p style="text-align: center;">2009 NJCCC Standard(s), Strand(s)/CPI # (http://www.nj.gov/education/cccs/2009/final.htm)</p> <p style="text-align: center;">Common Core Curriculum Standards for Math and English (http://www.corestandards.org/)</p> <p>1.1.12.B.1 - Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.</p> <p>1.1.12.B.2 - Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.</p> <p>1.3.12.B.2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> | <p style="text-align: center;"><u>21st Century Themes</u> (www.21stcenturyskills.org)</p> <p><input type="checkbox"/> Global Awareness</p> <p><input type="checkbox"/> Financial, Economic, Business and Entrepreneurial Literacy</p> <p><input type="checkbox"/> Civic Literacy</p> <p><input type="checkbox"/> Health Literacy</p> <p><input type="checkbox"/> Environmental Literacy</p> <hr/> <p style="text-align: center;"><u>21st Century Skills</u></p> <p><i>Learning and Innovation Skills:</i></p> <p><input checked="" type="checkbox"/> Creativity and Innovation</p> <p><input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input checked="" type="checkbox"/> Communication and Collaboration</p> <p><i>Information, Media and Technology Skills:</i></p> <p><input type="checkbox"/> Information Literacy</p> <p><input type="checkbox"/> Media Literacy</p> <p><input type="checkbox"/> ICT (Information, Communications and Technology) Literacy</p> <p><i>Life and Career Skills:</i></p> <p><input checked="" type="checkbox"/> Flexibility and Adaptability</p> |

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| | <input checked="" type="checkbox"/> Initiative and Self-Direction <input checked="" type="checkbox"/> Social and Cross-Cultural Skills <input checked="" type="checkbox"/> Productivity and Accountability <input checked="" type="checkbox"/> Leadership and Responsibility |
| <p><u>Enduring Understandings:</u> <i>Students will understand that . . .</i></p> <p><i>EU 1</i> There is a hierarchy of note values that remain consistent regardless of meter.</p> <p><i>EU 2</i> Each pitch correlates with a distinct solfege syllable and hand sign.</p> <p><i>EU 3</i> The central tone can be discovered by analyzing the pitch relationships within a melodic line.</p> <p><i>EU 4</i> Through the use of movable "do", the interval names and sound recognition remain the same from one key to another.</p> | <p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • How does each note relate to one another rhythmically and mathematically? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • How does each hand signal represent the change in pitch for the voice? <p><i>EU 3</i></p> <ul style="list-style-type: none"> • How do you determine the tonality of a piece of music? <p><i>EU 4</i></p> <ul style="list-style-type: none"> • What two solfege syllables are strongly connected in any given major key? |
| <p><u>Knowledge:</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • how to recognize each rhythmic note. | <p><u>Skills:</u> <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • write out the rhythmic notation under each note. |

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| <p><i>EU 2</i></p> <ul style="list-style-type: none"> the essential aspects of the Kodaly Method (solfege syllable and Curwen handsigns). <p><i>EU 3</i></p> <ul style="list-style-type: none"> how to find "do" and "la" and determine which is the central tone in the melody. <p><i>EU 4</i></p> <ul style="list-style-type: none"> how to internalize each solfege syllable and interval recognition. | <p><i>EU 2</i></p> <ul style="list-style-type: none"> audiate and match each tone with its correlating solfege syllable. <p><i>EU 3</i></p> <ul style="list-style-type: none"> write the solfege syllable under each note to discover the central tone and key. <p><i>EU 4</i></p> <ul style="list-style-type: none"> sing solfege syllables as the teacher demonstrates each Curwen handsign. |
| <p>Stage 2 – Assessment Evidence</p> | |
| <p>Recommended Performance Tasks:</p> | |
| <p>Other Recommended Evidence: <i>Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.</i></p> <ul style="list-style-type: none"> Students will individually sing a melodic line using solfege syllables. | |

Stage 3 – Learning Plan

Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: *Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.*

- The teacher will discuss the historical and musical importance of the Kodaly method. (A)
- The teacher will model and sing the individual Curwen handsigns and solfege syllables. (A)
- Students will observe the conductor's modeling Curwen hand signs and sing the correlating pitches. (M)
- Students will analyze a melody from the "Sight Singing for SSA" book by finding "do" then write the rhythm and solfege syllable names under each note. (M)
- Students will break into groups and learn a song together from "The King's Singers Book of Rounds, Canons and Partsongs" by counting the rhythm, singing the solfege syllables and finally adding the lyrics. The groups will then perform their individual songs for the other groups. (T)