

## Pembroke Public Schools - Visual & Performing Arts Department

### Concert Choir: Course # 611 UBD Unit Plans

Course Overarching Essential Questions:

- Why do I sing?
- How will learning to sing well enhance my life and my well-being?
- How do I sing well?
- How can I improve my own performance?
- What can I learn from listening to recordings of my own performances?
- What can I learn about the culture of society through music?

Subject: Music		Course: Concert Choir (CP1)		Grade level(s): 10-12		Last updated: July 2021 by Gwynne Chapman	
Unit Title/Topics	Time Required	Essential Questions	Knowledge  Students will know:	Enduring Understandings  Students will understand that:	Transfer Skills  Students will be able to independently apply:		
<b>Unit 1: Vocal Production</b>	Two weeks and on-going application.	What is proper vocal production?  What does diaphragmatic breathing entail?  What do vocal registers mean?  Why are vocalizes necessary?	Students will learn how to develop proper vocal production in all registers  Students will know the purpose of a proper vocalize routine.  Students will know all aspects of excellent vocal production and apply those skills to the ensemble choral literature: Vowel Production, Diction, Breath Support, Posture, Vocal Registers, Tone quality, Timbre, Dynamic range	Singing is a means of expressive communication that transcends the limitations of spoken language and is present in every culture.  Using appropriate vocal technique results in a more effective performance.  Through teacher demonstration and modeling, students will learn a variety of vocalizations that encompass all facets of proper vocal production.	Students will apply the vocal production techniques learned to all facets of their singing and the choir literature studied in class.  Self-evaluation assists the performer in developing strategies for improvement. Students will learn to use hand mirrors to self assess and understand the technical aspects of proper vocal production in the facial structures: jaw, lips, teeth, tongue, mouth vowel and consonant formation.		

Common Misunderstandings:  
Diaphragmatic Breathing - how to do it properly  
Vocal Registers - what they are and how to recognize the  
Tongue/Jaw Tension

**CEPA(S)** (*Curriculum Embedded Performance Assessments*): *Include information from assessment evidence and list/name any rubric or toolkit used*

**Formative:** Informal assessment of student attainment of vocal technique mastered through class performance.

Grading rubric: [Weekly Rehearsal Assessment Rubric](#)

**Summative:** Student records and submits Flipgrid recording of themselves singing (assignment varies and is differentiated)

Grading Rubric: [Individual Singing Assessment Rubric](#)

Student self-assessment: [Solo Singing Self-Assessment Form](#)

#### **RESOURCES:**

TEACHER COMPOSED VOCALIZES [CHAPMAN VOCALIZES](#)

TEXT: *SING LEGATO!* BY KENNETH JENNINGS

CHORAL REPERTOIRE CHOSEN BY TEACHER: (E.G. OSTINATOS, PARTNER SONGS, ROUNDS)

[Anatomy of the Larynx](#)

[Diagram of the Larynx](#)

[Picture of the larynx](#)

[The Human Voice - Moving Parts](#)

[Picture of Vocal Cords](#)

[The Musician Athlete](#)

#### **VOCABULARY BY TIER: (CCSS AND WIDA)**

Vocalizes, hard palette, soft palette, resonance, articulators, diaphragm, clavicular, posture, tone quality (timbre), diction, breath support.

#### **2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:**

(P.M.P.04), (P.M.P.05), (P.M.R.07)

<p><b>Unit 2</b></p> <p><b>Ensemble Singing</b></p>	<p>One month and on-going application</p>	<p>How does ensemble singing differ from solo singing?</p> <p>Why is communication between conductor and singers fundamental?</p> <p>What defines successful ensemble singing?</p>	<p>Students will learn and demonstrate ensemble singing skills.</p> <p>Students will be introduced to the vocabulary that defines the characteristics of ensemble singing.</p> <p>Students will know all aspects of excellent vocal production and apply those skills to singing ensemble choral literature.</p>	<p>Students will understand how to use critical listening skills to enhance choral sound and use eyes to communicate with the conductor.</p>	<p>Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.</p> <p>Demonstrate well-developed ensemble skills.</p> <p>Sing music written in four parts or more with and without accompaniment.</p> <p>Sing in small ensembles with one student on a part.</p>
<p>Common Misunderstandings: Solo singing vs. choral blend Responding to conducting gestures and what they mean</p> <p>Vocabulary: Intonation, blend, balance, tone, timbre ,diction, dynamics</p> <p>Assessments: <a href="#">Choir Performance Evaluation Rubric</a> Flipgrid solo recording assessments</p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b> (P.M.P.04), (P.M.P.05), (P.M.P.06), (P.M.R.07), (P.M.R.08) , (P.M.R.09)</p>					
<p><b>Unit 3:</b></p> <p><b>Solfege and Curwen Hand Signs</b></p>	<p>Two weeks and on-going application</p>	<p>What is solfege?</p> <p>What are the Curwen hand signs?</p> <p>How do we increase aural sensitivity to promote better listening skills and sight-reading?</p>	<p>Students will learn how to demonstrate the Curwen hand signs that represent the steps of the diatonic scale.</p> <p>Students will know how to use a system of assigned syllables to sing the notes</p>	<p>Students will demonstrate how to use solfege and apply that understanding to sight-read music</p>	<p>Read and sing at sight simple melodies and intervals in treble and bass clef using solfege.</p>

		Why is it important to learn solfege and how does this help a musician?	of the diatonic scale A Cappella.		
<p>Common Misunderstandings:  How solfege represents specific pitches of the diatonic scale on the musical staff  Interval relationships</p> <p>Vocabulary:  Solfege Syllables: Do, Re, Mi, Fa, Sol, La, Ti Do  Curwen  Intervals  Treble Clef, Bass Clef</p> <p>Assessments:  Assigned assignments using the technology software <i>The Sight-Reading Factory</i>  Flipgrid scale assessment video recording</p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b>  (P.M.Cr.01), (P.M.P.05)</p>					
<b>Unit 4</b>  <b>Diatonic scale</b>	One week and on-going application	What is the diatonic scale?  What are the sound properties of the diatonic scale?  Why is this scale the basis of Kodaly ear-training?	Students will know how to sing the diatonic scale from memory and from Curwen hand signs ascending and descending.	Students will demonstrate understanding of the diatonic scale both written and aurally (perform).	Students will understand and identify the vocabulary associated with the diatonic scale.  Students will be able to recognize scale passages in the repertoire they are studying.

	<p>Common Misunderstandings: Not knowing there are many different types of scales</p> <p>Vocabulary: Tier 1: Kodaly, Curwen, Solfege, Diatonic Tier 2: Interval relationships; half-step vs. whole step</p> <p>Assessments: <a href="#">Diatonic Scale Assessment Rubric</a> Flipgrid scale assessment video recording</p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b> (P.M.P.04),(P.M.R.07)</p>				
Midyear Exam					
<p><b>Unit 5</b></p> <p><b>Introduction to written notation: How to read a choral score</b></p>	<p>Two weeks and on-going application</p>	<p>What is musical notation and why do we need to use it?</p> <p>How do I read a choral score...what do all these black lines and symbols mean?</p>	<p>Students will recognize and accurately respond to basic musical symbols and terminology.</p> <p>Students will learn appropriate musical vocabulary.</p>	<p>Students will demonstrate the ability to read a choral score of four staves or more by describing how the elements of music are used.</p>	<p>Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly.</p> <p>Demonstrate the ability to read a choral score of up to four staves by describing how the elements of music are used.</p>
	<p>Common Misunderstandings: Choral scores are all the same Bracket vs. Brace</p> <p>Vocabulary: Tier 1: Score, Staff, Staves, Notes, Soprano, Alto, Tenor, Bass Tier 2: Brace, Bracket, System, Composer, Lyricist, Text Tier 3: Time Signature, Key Signature, Metronome marking, Rehearsal Markers</p> <p>Assessments: Worksheet outlining musical terms and symbols Aural assessment of students reading choral ensemble music and correctly identifying musical terms and symbols</p>				






	<p>Kahoot Musical Game: "What's my name...what's my function?"  <a href="#">Score Reading Assessment #1</a>  <a href="#">Score Reading Assessment #2</a>  <a href="#">dynamics Worksheet</a></p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b>  (P.M.P.04), (P.M.P.06), (P.M.P.07), (P.M.R.08)</p>				
<p><b>Unit 6</b></p> <p><b>Rhythmic Readiness: Understanding rhythmic notation</b></p>	<p>3 weeks and on-going application</p>	<p>What is rhythm?</p> <p>How are beats organized?</p> <p>What is a time signature?</p> <p>What are measures?</p> <p>How do bar lines differ?</p>	<p>Students will understand how music is organized according to the principles of rhythmic concepts.</p> <p>Students will be able to read and perform whole, half, quarter, eighth, sixteenth and dotted notes and rests in 2/4, 4/4, ¾, 6/8, 3/8, and 9/8.</p>	<p>Students will accurately notate rhythmic dictation.</p> <p>Students will know how to determine macro vs. micro of the tempo/time signature.</p>	<p>Ability to echo rhythmic patterns using voice</p> <p>Ability to analyze and assign beats to various rhythmic examples</p> <p>Ability to echo teachers' rhythmic patterns while maintaining steady beat</p>
<p>Common Misunderstandings:  Counting is 4 vs. 2 vs. 8</p> <p>Vocabulary:  Tier 1: Measure, bar line, rhythm, quarter, eighth, half, whole, note, rest, tempo  Tier 2: Time Signature, macro beat, micro beat, metronome marking, sixteenth and dotted notes and rests  Tier 3: Subdivision, mixed-meter</p> <p>Assessments:  <a href="#">Note and Rest Values</a>  <a href="#">Rhythmic Dictation Template</a>  <a href="#">Refillable Rhythm Book Exercises</a>  <a href="#">Evaluate Rhythms Counting Assessment</a>  <a href="#">CC Rhythmic Assessment #2</a>  <a href="#">CC Rhythmic Assessment #3</a>  <a href="#">CC Sixteenth Note Rhythm Assessment</a>  <a href="#">CC Mid Year Exam Rhythm Assessment</a></p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b>  (P.M.P.04), (P.M.P.06), (P.M.P.07), (P.M.R.08) (P.M.Co.11)</p>					

<p><b>Unit 7 Critical Listening and Response</b></p>	<p>3 weeks and ongoing application</p>	<p>What do you hear?</p> <p>What is the appropriate vocabulary and terminology used to describe musical performances?</p> <p>How do you identify what instrument you hear?</p> <p>How is music perceived and what are the elements that contribute to the overall composition?</p> <p>What are the protocols of audience behavior in various genres of musical performance?</p>	<p>Students will learn appropriate terminology and vocabulary to describe aural examples of music.</p> <p>Students will listen to and identify the sounds of a variety of instruments including voice.</p> <p>Students will maintain a "listening journal" in which they write responses from teacher directed prompts to examples of music of various styles, genres, cultures and historical periods, using appropriate terminology and vocabulary.</p>	<p>Students will know how to appropriately respond and demonstrate proper audience protocol at informal and formal musical presentations. (both onstage and backstage)</p> <p>Students will demonstrate understanding of how musical elements interact to create expressiveness in music. Using a vocabulary worksheet outlining expressive elements of music and choral music criteria (e.g. blend, balance, pitch, interpretation and style), students will maintain a listening journal where they will write/describe/reflect on music</p>	<p><b>Application:</b></p> <p>Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context. Use appropriate terminology in describing music, music instruments and voices, and music performances.</p> <p>Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.</p> <p>Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings.</p> <p>Listen to performances of extended length and complexity with proper attention and audience protocol.</p> <p>Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.</p>
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<p>Common Misunderstandings:  Audience etiquette at “classical” vs. popular concerts  Backstage etiquette as a performer  Aural recognition and identification of instrument by sound</p> <p>Vocabulary:  Tier 1: concert etiquette, protocol, instrumentation  Tier 2: mood, texture, form, tempo, Style, composition, major, minor, dynamics, articulation  Tier 3: Time Periods: Renaissance, Baroque, Classical, Romantic, 20th Century, Contemporary</p> <p>Assessments:  <a href="#">Listening Journal Criteria</a></p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b>  (P.M.P.04), (P.M.P.06),(P.M.P.07), (P.M.R.08), (P.M.R.09)</p>					
<p><b>Unit 8</b>  <b>Choral Performance:</b></p> <p><b>Choral singing to express ideas and emotions</b></p>	<p>On-going application</p>	<p>What is the ideal choral sound and how do we achieve it?</p> <p>How do we develop a criteria for assessing our performances and that of others?</p> <p>That sounds good to me but not to you? How do we explain personal preferences for specific</p>	<p>Students will learn appropriate terminology for describing choral blend, balance, pitch, and interpretation.</p> <p>Students will devise criteria for evaluating personal performances and the performances of others.</p> <p>Students will explore the expression of ideas and emotions through the</p>	<p>Collectively develop criteria to assess the elements of choral performance and watch numerous choral performances and critique using the developed criteria.</p> <p>Students will know how to self-assess their own performances.</p>	<p>Demonstrate an understanding of how musical elements interact to create expressiveness in music.</p> <p><u>Connections Strands:</u></p> <p>Purposes and meanings in the arts.</p> <p>Roles of Artists in Communities</p>



		musical works and styles?	performance of choral music.		
<p>Common Misunderstandings:  composer/arranger intent  Music vs. lyrics  “Good” music vs. “bad” music - what makes quality literature?</p> <p>Vocabulary:  Tier 1: Composer, lyricist, arranger, balance, blend  Tier 2: Interpretation, emotions, timbre, effectiveness, intent</p> <p>Assessment:  Student participation in all required concert performances  Written student self-reflection after a concert  Verbal and written reflection on viewing professional choral ensemble performances  <a href="#">Choir Performance Evaluation Rubric</a>  <a href="#">Listening Journal Criteria</a></p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b>  (P.M.P.04), (P.M.P.06), (P.M.P.07), (P.M.R.08) (P.M.Co.11)</p>					
<b>Unit 9</b>  <b>Beyond the classroom:  Choral music in relationships to other arts disciplines</b>	Three weeks and on-going application	How do cultural traditions influence musical compositions?  In what ways do the principles and subject matter of other disciplines taught in school relate to music?	Students will interpret music in relation to historical events.  Students will interpret music in relation to cultural events.	Students will describe the relationship between music and other arts disciplines.	Demonstrate an understanding of how musical elements interact to create expressiveness in music.  <u>Connections Strands:</u> Purposes and meanings in the arts.  Roles of Artists in Communities

		<p>How does music relate to other art disciplines?</p> <p>What is the role of choir in the community?</p>			<p>Concepts of Style, Stylistic Influence, and Stylistic</p> <p> HCS: Social Justice Music Pr...</p> <p> Copy of Social Justice Histo...</p> <p> Copy of SocialJusticeRubric...</p> <p> Mood meter Graph</p>
<p>Common Misunderstandings: Equality vs. Equity</p> <p>Vocabulary: Social Justice, Equality, Equity, Racial discrimination, mood, cultural differences, cultural context, historical context</p> <p>Assessment:  HSC: Social Justice Assignment.docx</p> <p><b>2019 MA STATE ARTS CURRICULUM FRAMEWORKS ADDRESSED IN THIS UNIT ARE:</b> (P.M.Co.10), (P.M.Co.11)</p> <p><b>Social Justice:</b> (ID.3.5.2) (DI.3-5.7) (JU.3-5.12) (AC.3-5.1)</p> <ul style="list-style-type: none"> <li>• Social Justice Standard ID.3.5.2: I know about my family history and culture and about current and past contributions of people in my main identity group.</li> <li>• Social Justice Standard DI.3-5.7: I have accurate, respectful words to describe how I am similar to and different from people who share my identities and those who have different identities.</li> <li>• Social Justice Standard JU.3-5.12: I know when people are treated unfairly, and I can give examples of prejudiced words, pictures, and rules.</li> <li>• Social Justice Standard AC.3-5.18: I know some ways to interfere if someone is being hurtful or unfair and will do my part to show respect even if I disagree with someone's words or behavior.</li> </ul>					
Final Exam					

