

Spring Lake High School
 Curriculum Map
 9th-12th Grade Vocal Music

	<p>ASSESSMENTS</p> <ul style="list-style-type: none"> • Exams - given three times per year • Music Theory/Music History quizzes - bimonthly • Sight Reading evaluations - three times per year • Music Vocabulary quizzes - bimonthly • Public Performances every 6-8 weeks • Formally Adjudicated Festivals 2-4 times per year 				
	<p>The following NCCAS (National Coalition for Core Arts Standards) are embedded throughout the year, and are present in all units applicable:</p> <p>Creating: Imagine, Evaluate & Refine, Present, Performing: Select, Analyze, Interpret, Rehearse, Evaluate & Refine, Present Responding: Select, Analyze, Interpret, Evaluate Connecting: Synthesize & Relate</p>				
Essential Questions:	NCCA/Standard	Learning Targets	Resources/ Mentors/ Texts	Assessment Levels *Emergent *Proficient *Advanced	Enduring Understanding
How do musicians	NCCAS #1: Generate and conceptualize artistic ideas	I can ask and answer questions about the music	Peters & Yoder Book 1 & 2	Bimonthly quizzes on the material covered	*The creative ideas, concepts, and feelings that

<p>generate creative ideas?</p> <p>How do musicians make creative choices?</p> <p>How do musicians improve the quality of their creative work?</p> <p>When is creative work ready to share?</p> <p>How do performers select</p>	<p>and work.</p> <p>NCCAS #2: Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>NCCAS #3 & #5: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>NCCAS #4: Musicians' presentation of creative work is the culmination of a process of creation and communication.</p> <p>NCCAS #4: Performers' interest in and knowledge of musical works,</p>	<p>staff, lines and spaces, note names in treble and bass clef.</p> <p>I can ask and answer questions about notes above or below the staff using ledger lines.</p> <p>I can ask and answer questions about rhythm, bar lines, measures and time signatures.</p> <p>I can recognize the key signatures up to 3bs or 3#s.</p> <p>I can use solfeggio to figure out the pitches when I sight read. I can demonstrate the solfeggio hand signs in diatonic keys.</p> <p>I know and can write the chromatic scale.</p> <p>I can take</p>	<p>Theory Workbooks</p> <p>Sight Reading Examples and Ear Training & Dictation Exercises by Thomas Stokes/Cherry Express</p> <p>Choral Music selected and rehearsed daily for upcoming Performances.</p>	<p>in music theory and music history lessons.</p> <p>Music Vocabulary introduced and assessed regularly throughout the school year.</p> <p>Public Performance @ every 6-8 weeks. (Internal Assessment)</p> <p>Written exam at the end of each trimester.</p>	<p>influence musicians' work emerges from a variety of sources.</p> <p>*Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>*Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>*Musicians' presentation of creative work is the culmination of a process of creation and communication.</p> <p>*Performers' interest</p>
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<p>repertoire? How does understanding the structure and context of musical works inform performance?</p> <p>How do musicians improve the quality of their performance?</p> <p>How do context and the manner in which musical work is presented influence audience</p>	<p>understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p> <p>NCCAS #4: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>NCCAS #5: 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.</p> <p>NCCAS #6: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience</p>	<p>rhythmic dictation using eighth, quarter, half, dotted half and whole notes with corresponding rests in 2/4, 3/4, 4/4, 3/8 and 6/8 time.</p> <p>I can create my own rhythms and melodies.</p> <p>I can ask and answer questions about eighth notes, sixteenth notes, eighth rests and sixteenth rests.</p> <p>I can identify and count in 3/8 and 6/8 time.</p> <p>I can ask and answer questions about dotted notes and rhythms.</p> <p>I can determine and interpret the dynamic markings in music.</p> <p>I can identify the</p>	<p>Listening Repertoire that demonstrates music of different historical eras, genres, cultures, purposes and technical skills.</p> <p>Instrument study and review.</p>	<p>Students critique the listening lessons based on their understanding of structure, form, instruments, meter, tempo, voice quality using musical vocabulary. (Internal Assessment)</p> <p>2nd Trimester. Students choose their own repertoire for Solo & Ensemble Festival. (External Assessment)</p>	<p>in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p> <p>*Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>*Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>*To express their musical ideas, musicians analyze, evaluate, and refine</p>
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<p>response? How do individuals choose music to experience?</p> <p>How do we discern the musical creators' and performers expressive intent?</p> <p>How do we judge the quality of musical works and performances?</p>	<p>response.</p> <p>NCCAS #7: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</p> <p>NCCAS #7B: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p>NCCAS #8: Through the use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>NCCAS#9: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<p>language and interpret the text of the musical work I am singing.</p> <p>I can perform my music expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</p> <p>I can select music appropriate for a specific purpose or context.</p> <p>I can select music that is best suited for my voice and musical preference.</p> <p>Through our listening lessons & logs, I can evaluate a performance using musical vocabulary and terms.</p>	<p>Understand and Apply the MSVMA Adjudication Rubric to Solo and Choral Performances.</p>	<p>Sight Singing evaluation at the beginning of each new trimester. (Internal Assessment)</p> <p>Festival Performance in 3rd Trimester. Adjudicated Event. (External Assessment)</p>	<p>their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>*Musicians judge performance based on criteria that vary across time, place and cultures.</p>
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