Course Title:	Content Area:	Grade Level:	Credit (if applicable)
Pre-K Music	Music	**Pre-K**	NA

Course Description:
This classroom experience is a part of a sequential music curriculum, which offers each student the opportunity to engage in the art of music utilizing the Four Artistic Processes as outlined in the National Coalition for Core Arts Standards: Creating, Performing, Responding, and Connecting. This course provides an introduction to the musical concepts of Pitch Exploration, Movement Exploration, Melody, Expression, Rhythm, Literacy, and Technique. Students will explore these concepts through various musical activities including singing, performing on instruments, moving, improvising, listening, and evaluating.

Aligned Core Resources:	Connection to the BPS Vision of the Graduate
First Steps in Music for Preschool and Beyond - John Feierabend **The Book of Call and Response - John Feierabend** **The Book of Movement Exploration - John Feierabend** **The Book of Echo Songs - John Feierabend** **First Steps in Music for Early Elementary - John Feierabend**	COLLABORATION - Demonstrates ability to work effectively and respectfully with diverse teams - Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal - Assume shared responsibility for collaborative work and value the individual contributions made by each team member SOCIAL AND CROSS-CULTURAL SKILLS - Know when it is appropriate to listen and when to speak - Conduct themselves in a respectable, professional manner - Respect cultural differences and work effectively with people from a range of social and cultural backgrounds COMMUNICATIONS AND TECHNOLOGY LITERACY - Use digital technology, communication tools, and/or networks to access, manage, integrate, evaluate, and create information in order to function in a knowledge society GLOBAL AWARENESS - Learn from and work collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts EMPATHY - Demonstrating understanding of others perspectives and needs - Listen with an open mind to understand others' situations - Understand the concept of community as a means for supporting others in need COMMUNICATION - Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts - Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade)

-   Communicate effectively in diverse environments (including becoming multilingual)

GOAL DIRECTED
-   Set goals with tangible and intangible success criteria
-   Persist to accomplish difficult tasks and to overcome academic and personal barriers to meet goals

CONTENT MASTERY
-   Develop and draw from a baseline understanding of knowledge in academic disciplines from our Bristol curriculum

CRITICAL THINKING AND PROBLEM SOLVING
-   Make sound judgments and decisions. Identify, define and solve authentic problems and essential questions.
-   Reflect critically on learning experience, processes and solutions
-   Transfer knowledge to other situations

Additional Course Information: *Knowledge/Skill Dependent courses/prerequisites*	Link to Completed **Equity Audit**
	PreK Music - Equity Audit

Standard Matrix

District Learning Expectations and Standards	Pitch Exploration	Fragment Songs	Movement Exploration	Arioso	Song Tales
Creating The Basics					
MU:Cr1.1 Generate and conceptualize artistic ideas and work.		x	x		x
MU:Cr2.1 Organize and develop artistic ideas and work.				x	
MU:Cr3.1 Refine and complete artistic work.	x	x	x	x	
Performing					
MU:Pr4.1 Select, analyze and interpret artistic work for presentation.		x	x	x	x
MU:Pr5.1 Develop and refine artistic techniques and work for presentation.		x	x	x	
MU:Pr6.1 Convey meaning through the presentation of artistic work.	x	x			x
Responding					
MU:Re7.1 Perceive and analyze artistic work.					
MU:Re8.1 Interpret intent and meaning in artistic work.	x	x	x		

MU:Re9.1 Apply criteria to evaluate artistic work.					X
Connecting					
MU:Cn10.0 Synthesize and relate knowledge and personal experiences to make art.				X	
MU:Cn11.1 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.			X		X

Unit Links

Unit Title:

Pitch Exploration

Relevant Standards: Bold indicates priority

MA:Cr3.1.PK - With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.
MU:Pr6.1.PK - With substantial guidance, perform music with expression.
MU:Re8.1.PK - With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).

Essential Question(s):	Enduring Understanding(s):
Cr3.1: How do musicians improve the quality of their creative work? **Pr6.1:** When is a performance judged ready to present? -How do context and the manner in which musical work is presented influence audience response? **Re8.1:** How do we discern the musical creators' and performers' expressive intent?	**Cr3:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. **Pr6:** 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. **Re8:** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
Demonstration of Learning:	**Pacing for Unit**

Correct use of head voice Follow a pattern (presented in various forms) with voice correctly Identify patterns that go up Identify patterns that go down	Year-Long
Family Overview (link below)	**Integration of Technology:**

Utilizing a repertoire of games, audio recordings, and exercises, students will be expected to create with, perform with, and respond to melodic contours and patterns.	Smartboard integration
	    ● Youtube videos
	    ● Feierabend Move It Videos
	    ● Google Docs/Slides
	CD Player/Speakers

Unit-specific Vocabulary:	**Aligned Unit Materials, Resources, and Technology (beyond core resources):**
Up Down Singing Voice Talking Voice Pathway	**Tech** Keeping the Beat CD - John Feierabend Old Joe Clark CD - John Feierabend There's a Hole in the Bucket CD - John Feierabend Had a Little Rooster CD - John Feierabend Finding Nemo Whale Scene - Disney Whale Noises Smartboard Speakers **Books** Roller Coaster - **Flashcards** Pitch Pathways - John Feierabend **Other** Puppets Pipe Cleaners Flashlight Pictures of Animals Slide Whistle
Opportunities for Interdisciplinary Connections:	**Anticipated misconceptions:**
Cognition Social and Emotional Development Mathematics	● Using chest voice instead of head voice ● Using a talking voice instead of a singing voice ● Lack of connection between the pathway they see and what the students vocalize ● Not singing anything when it's their turn
Connections to Prior Units:	**Connections to Future Units:**
NA	Fragment Songs - Use of head voice vs. chest or talking voice, ability to repeat after someone else, ability to respond to different melodies Movement Exploration - Ability to copy stimuli (Flashlight, puppet, voice, movement, etc.) Arioso - Use of head voice vs. chest or talking voice, ability to respond to a melody, ability to sing their own idea, singing when it's their turn Songtales - Ability to sit and listen to something, ability to respond appropriately
Differentiation through [Universal Design for Learning](#)	

UDL Indicator	Teacher Actions:
Physical Action 4.1 Vary the methods for response and navigation	• Provide alternatives in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies

Related CELP standards:	Learning Targets:
K.8 An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.	I can manipulate my voice to match the pictures and examples given to me.

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can use my voice to copy the teacher's movements.	Students follow the contour of the teacher's arms using head voice.	Feierabend - The Book of Pitch Exploration (Pg. 11)
2	I can follow a flashlight path with my voice.	Students follow the contour of the flashlight path using head voice.	Feierabend - The Book of Pitch Exploration (Pg. 12)
3, 8	I can match animals to their sounds.	Students identify which animal makes which sound.	Feierabend - The Book of Pitch Exploration (Pg 14)
3, 8	I can find people making the same sound as me.	Students group with others making the same animal noise as themself.	Feierabend - The Book of Pitch Exploration (Pg 14)
4, 9	I can follow a puppet's path with my voice.	Students follow the contour of the puppet's path using head voice.	Feierabend - The Book of Pitch Exploration (Pg 17)
4, 9	I can echo a puppet's voice.	Students follow the contour of the teacher's voice using head voice.	Feierabend - The Book of Pitch Exploration (Pg 17)
5	I can trace a line with my voice.	Students make a melodic line with a pipe cleaner. Students follow the contour of the pipe cleaner using head voice.	Feierabend - The Book of Pitch Exploration (Pg. 19)
6	I can use my voice to sound like a whale.	Students use head voice to imitate the sound of a whale.	Feierabend - The Book of Pitch Exploration (Pg. 23) Youtube clip of whale sounds
7	I can echo a slide whistle with my voice.	Students use head voice to echo a pathway made by a slide whistle.	Feierabend - The Book of Pitch Exploration (Pg. 9)

10	I can follow a pathway using my voice.	Students use head voice to follow the contour of a pathway.	Feierabend Pitch Pathway Flashcards

Unit Title:
Fragment Songs

Relevant Standards: Bold indicates priority
MU:Cr1.1.PK - With substantial guidance, explore and experience a variety of music. **MA:Cr3.1.PK -** With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas. **MU:Pr4.2.PK -** With substantial guidance, explore and demonstrate awareness of musical contrasts. **MU:Pr5.1.PK** - With substantial guidance, apply personal, peer, and teacher feedback to refine performances. **MU:Pr6.1.PK** - With substantial guidance, perform music with expression. **MU:Re8.1.PK** - With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).

Essential Question(s):	Enduring Understanding(s):
Cr 1: How do musicians generate creative ideas? **Cr3:** How do musicians improve the quality of their creative work? **Pr4:** How does understanding the structure and context of musical works inform performance? **Pr5:** How do musicians improve the quality of their performance? **Pr6:** When is a performance judged ready to present? - How do context and the manner in which musical work is presented influence audience response? **Re8:** How do we discern the musical creators' and performers' expressive intent?	**Cr 1:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. **Cr3:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. **Pr4:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. **Pr5:** 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. **Pr6:** 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. **Re8:** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Demonstration of Learning:	Pacing for Unit
● Correct use of head voice ● Ability to repeat after teacher (Echo Songs) ● Ability to respond to teacher (Call and Response) ● Students can sing in a group	Year-Long

Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to create with, perform with, and respond to melodic	CD Player/Speakers ● Feierabend CDs Smartboard

contours and patterns.	• Youtube Videos • Google Docs/Slides Electric Piano
Unit-specific Vocabulary:	**Aligned Unit Materials, Resources, and Technology (beyond core resources):**
Repeat Singing Voice Respond Echo	**Tech** Old Joe Clark CD - John Feierabend There's a Hole in the Bucket CD - John Feierabend Had a Little Rooster CD - John Feierabend Smartboard Speakers **Books** My Aunt Came Back - John Feierabend **Flashcards** Oh, In the Woods - John Feierabend Down By the Bay - John Feierabend **Other** Piano Ukulele
Opportunities for Interdisciplinary Connections:	**Anticipated misconceptions:**
Cognition Social and Emotional Development Language and Literacy	• Singing when it's not their turn • Using a talking voice instead of singing voice • Repeating what the teacher says when they should sing something else (Call and Response) • Not singing anything when it's their turn
Connections to Prior Units:	**Connections to Future Units:**
Pitch Exploration - Use of head voice vs. chest or talking voice, ability to repeat after someone else, ability to respond to different melodies	Movement Exploration - Ability to copy the teacher, ability to respond to a stimuli appropriately Arioso - Use of head voice vs. chest or talking voice, ability to respond to a melody, singing when it's their turn, singing their own idea Songtales - Ability to sit and listen to something, ability to respond appropriately
Differentiation through Universal Design for Learning	
UDL Indicator	**Teacher Actions:**
Perception 1.2 Offer alternatives for auditory information	• Provide visual diagrams, charts, notations of music or sound • Provide visual or tactile (e.g., vibrations) equivalents for sound effects or alerts
Physical Action 4.1 Vary the methods for response and navigation	• Provide alternatives in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies
Self Regulation 9.2 Facilitate personal coping skills and strategies	• Develop internal controls and coping skills

Related [CELP standards:](#)	Learning Targets:
K.9 An EL can create clear and coherent grade appropriate speech and text.	• I can use my singing voice appropriately.

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1, 2, 4	I can sing when it's my turn.	Students listen to the teacher singing, then respond appropriately with the lyrics provided to them.	Feierabend - The Book of Call and Response
3, 5, 6, 7, 8, 9, 10	I can echo after the teacher.	Students listen to the teacher singing, then echo the lyrics sung by the teacher.	Feierabend - The Book of Echo Songs

Unit Title:

Movement Exploration

Relevant Standards: Bold indicates priority

MU:Cr1.1.PK - With substantial guidance, explore and experience a variety of music.
MA:Cr3.1.PK - With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.
MU:Pr4.2.PK - With substantial guidance, explore and demonstrate awareness of musical contrasts.
MU:Pr5.1.PK - With substantial guidance, apply personal, peer, and teacher feedback to refine performances.
MU:Re8.1.PK - With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).
MU:Cn11.1.PK - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Question(s):	Enduring Understanding(s):
CR1: How do musicians generate creative ideas? **CR3:** How do musicians improve the quality of their creative work? **PR4:** How does understanding the structure and context of musical works inform performance? **PR5:** How do musicians improve the quality of their performance? **PR8:** How do we discern the musical creators' and performers' expressive intent? **CN11:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	**CR1:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. **CR3:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. **PR4:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. **PR5:** 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. **PR8:** Through their use of elements and structures of music, creators and performers provide clues to their

	expressive intent. **CN11:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Demonstration of Learning:	**Pacing for Unit**
• Using appropriate body movements • Able to copy movement with their body • Moves their body appropriately to the music (speed, size of movements, etc.)	Year-Long
Family Overview (link below)	**Integration of Technology:**
Utilizing a repertoire of games, video recordings, and move it videos, students will be expected to move to, perform with, and respond to music and solo/unison timbres.	Smartboard • Move It DVDs • GoNoodle Videos • Movement Videos, other CD Player/Speakers Electric Piano
Unit-specific Vocabulary:	**Aligned Unit Materials, Resources, and Technology (beyond core resources):**
Move Freeze Safe Body Fast Slow Loud Quiet Beat Steady Beat	**Tech** Move It! Volumes 1 + 2 - John Feierabend Keeping the Beat CD - John Feierabend Old Joe Clark CD - John Feierabend There's a Hole in the Bucket CD - John Feierabend Had a Little Rooster CD - John Feierabend Smartboard Speakers **Other** Piano Ukulele
Opportunities for Interdisciplinary Connections:	**Anticipated misconceptions:**
Social and Emotional Development Physical Health and Development	• Students move any way they like • Students don't move • Students don't know how to make their own movement • Students make movements that aren't appropriate to the music being played
Connections to Prior Units:	**Connections to Future Units:**
Pitch Exploration - Ability to copy stimuli (Flashlight, puppet, voice, movement, etc.) Fragment Songs - Ability to copy the teacher, ability to respond to a stimuli appropriately	Arioso - Ability to respond to a melody, moving when it's their turn, responding appropriately to a stimuli Songtales - Ability to sit and listen/watch something, ability to respond appropriately
Differentiation through Universal Design for Learning	
UDL Indicator	**Teacher Actions:**
Physical Action 4.1 Vary the methods for response and navigation	• Provide alternatives in the requirements for rate, timing, speed, and range of motor action

Self Regulation 9.3 Develop self-assessment and reflection	required to interact with instructional materials, physical manipulatives, and technologies • Use activities that include a means by which learners get feedback and have access to alternative scaffolds (e.g., charts, templates, feedback displays) that support understanding progress in a manner that is understandable and timely.

Related CELP standards:	Learning Targets:
K2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	• I can appropriately participate in movement activities

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1, 8, 9	I can move my body safely to the music.	Students move their bodies appropriately to music.	Feierabend - The Book of Movement Exploration Feierabend Move It DVDs
2	I can name a body part to move to music.	Students pick one body part and move only that body part to music.	Feierabend - The Book of Movement Exploration Feierabend Move It DVDs
3	I can move my body to the speed of the music.	Students keep a steady beat with their body as they move to the music.	Feierabend - The Book of Movement Exploration Feierabend Move It DVDs
4, 10	I can move my body safely while keeping one part still.	Students pick one body part and move their whole body except for that body part.	Feierabend - The Book of Movement Exploration Feierabend Move It DVDs
5	I can move my body safely in different directions.	Students listen to the direction they're to move and appropriately move in that direction (up, down, left, right, etc.)	Feierabend - The Book of Movement Exploration Feierabend Move It DVDs
6	I can move my body safely at different speeds.	Students move their bodies at different speeds as they listen to different pieces of music.	Feierabend - The Book of Movement Exploration Feierabend Move It DVDs
7	I can move my body safely inside my personal bubble.	Students stay inside their own space while moving appropriately to the music.	Feierabend - The Book of Movement Exploration Feierabend Move It DVDs

Unit Title:
Arioso

Relevant Standards: Bold indicates priority
MU:Cr2.1.PK - With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments). **MA:Cr3.1.PK** - With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas. **MU:Cr3.2.PK** - With substantial guidance, share revised personal musical ideas with peers. **MU:Pr4.3.PK** - With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo). **MU:Pr5.1.PK** - With substantial guidance, apply personal, peer, and teacher feedback to refine performances. **MU:Cn10.1.PK** - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Essential Question(s):	Enduring Understanding(s):
CR2.1: How do musicians make creative decisions? **CR3.1:** How do musicians improve the quality of their creative work? Create 3.2: When is creative work ready to share? Performing 4.3: How do performers interpret musical works? Performing 5: How do musicians improve the quality of their performance? Connecting 10: How do musicians make meaningful connections to creating, performing, and responding?	Create 2.1: Musicians' creative choices are influenced by their expertise, context, and expressive intent. Create 3.1: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Create 3.2 Musicians' presentation of creative work is the culmination of a process of creation and communication Performing 4.3: Performers make interpretive decisions based on their understanding of context and expressive intent. Performing 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. Connecting 10: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Demonstration of Learning:	Pacing for Unit
● Students can respond to a question using a singing voice ● Students can sing by themselves and in a group	Year-long

Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to create with, perform with, and respond to the four voice types and solo/unison timbres.	Electric Piano Smartboard ● Google Docs/Slides ● Youtube Videos

Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology

	(beyond core resources):
Singing Voice Talking Voice	**Flashcards** Pitch Pathways - John Feierabend **Other** Puppets Pipe Cleaners Flashlight Slide Whistle
Opportunities for Interdisciplinary Connections:	**Anticipated misconceptions:**
Cognition Social and Emotional Development Language and Literacy Social Studies	• Students use a talking or chest voice instead of a singing/head voice • Students don't respond • Students use a silly voice when unexpected
Connections to Prior Units:	**Connections to Future Units:**
Pitch Exploration - Use of head voice vs. chest or talking voice, ability to respond to a melody, ability to sing their own idea, singing when it's their turn Fragment Songs - Use of head voice vs. chest or talking voice, ability to respond to a melody, singing when it's their turn, singing their own idea Movement Exploration - Ability to respond to a melody, moving when it's their turn, responding appropriately to a stimuli	Songtales - Ability to sit and listen to something, ability to respond appropriately

Differentiation through Universal Design for Learning

UDL Indicator	Teacher Actions:
Physical Action 4.1 Vary the methods for response and navigation	• Provide alternatives in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies

Supporting Multilingual/English Learners

Related CELP standards:	Learning Targets:
K.8 An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.	• I can appropriately use my singing voice to create simple phrases.

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can identify the difference between talking and singing.	Students identify a talking voice, a singing voice, and different situations you would use each for.	Youtube - Whisper, Talk, Shout and Sing
2	I can sing my favorite color.	Students use head voice to sing an answer to a question.	Electric Piano Ukulele

3	I can sing my favorite candy/treat.	Students use head voice to sing an answer to a question.	Electric Piano Ukulele
4	I can sing my favorite holiday.	Students use head voice to sing an answer to a question.	Electric Piano Ukulele
5	I can sing my favorite ice cream.	Students use head voice to sing an answer to a question.	Electric Piano Ukulele
6	I can sing my favorite animal.	Students use head voice to sing an answer to a question.	Electric Piano Ukulele
7	I can sing my favorite fruit.	Students use head voice to sing an answer to a question.	Electric Piano Ukulele
8	I can sing my favorite dessert.	Students use head voice to sing an answer to a question.	Electric Piano Ukulele
9, 10	I can sing and use an egg shaker the way I'm supposed to.	Students use head voice to sing an answer to a question. Students use appropriate technique while playing an egg shaker.	Electric Piano Ukulele Egg Shakers

Unit Title:

Song Tales

Relevant Standards: Bold indicates priority

MU:Cr1.1.PK - With substantial guidance, explore and experience a variety of music.
MU:Pr4.1.PK - With substantial guidance, demonstrate and state preference for varied musical selections.
MU:Pr4.3.PK - With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).
MU:Pr6.1.PK - With substantial guidance, perform music with expression.
MU:Re9.1.PK - With substantial guidance, talk about personal and expressive preferences in music.
MU:Cn11.1.PK - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Question(s):	**Enduring Understanding(s):**
CR1: How do musicians generate creative ideas? **PR4.1:** How do performers select repertoire? **PR4.3:** How do performers interpret musical works? **PR6:** When is a performance judged ready to present?	**CR1:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. **PR4.1:** Performers' interest in and knowledge of

How do context and the manner in which musical work is presented influence audience response? **RE9:** How do we judge the quality of musical work(s) and performance(s)? **CN11:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. **PR4.3:** Performers make interpretive decisions based on their understanding of context and expressive intent. **PR6:** 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. **RE9:** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. **CN11:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Demonstration of Learning:	**Pacing for Unit**
- Students sit quietly listening - Students respond to the story - Students connect to the story using experience from their own lives	Year-Long
Family Overview (link below)	**Integration of Technology:**
Utilizing a repertoire of simple songs, video recordings, songtales and tunes, students will be expected to respond to and connect with a story.	Smartboard Songtale Videos Electric Piano
Unit-specific Vocabulary:	**Aligned Unit Materials, Resources, and Technology (beyond core resources):**
Songtale Repeat-After-Me Song Add-on song (Cumulative Song)	**Books** The Derby Ram - John Feierabend There Was a Man and He Was Mad - John Feierabend The Tailor and the Mouse - John Feierabend Old Joe Clark - John Feierabend Momma, Buy Me a China Doll - John Feierabend Jennie Jenkins - John Feierabend The Crabfish - John Feierabend The Frog and the Mouse - John Feierabend Over in the Meadow - John Feierabend My Aunt Came Back - John Feierabend Kitty Alone - John Feierabend Had a Little Rooster - John Feierabend Risseldy, Rosseldy - John Feierabend **Tech** Smartboard Speakers **Other** Piano Ukulele
Opportunities for Interdisciplinary Connections:	**Anticipated misconceptions:**
Cognition Language and Literacy	Students interrupt the story

Mathematics Science	

Connections to Prior Units:	Connections to Future Units:
Pitch Exploration - Ability to sit and listen to something, ability to respond appropriately Fragment Songs - Ability to sit and listen to something, ability to respond appropriately Movement Exploration - Ability to sit and listen/move to something, ability to respond appropriately Arioso - Ability to sit and listen to something, ability to respond appropriately	NA

Differentiation through Universal Design for Learning

UDL Indicator	Teacher Actions:

Perception
  1.2 Offer alternatives for auditory information
 	
Language and Symbols
  2.4 Promote understanding across languages
	• Provide visual or tactile (e.g., vibrations) equivalents for sound effects or alerts
	• Provide visual and/or emotional description for musical interpretation
	• Embed visual, non-linguistic supports for vocabulary clarification (pictures, videos, etc)

Supporting Multilingual/English Learners

Related CELP standards:	Learning Targets:
K.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	I can identify some key words, attributes, and phrases.

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1-10	I can use whole body listening.	Students can sit and listen to a story being sung to them.	Feierabend Songtales
1, 2, 5, 8	I can actively participate with the story.	Students can help count, identify colors, make animal noises, or echo the story to connect what they know to the story.	Feierabend Songtales