## Curriculum Development Overview
### Unit Planning for 8th Grade Music

<table>
<thead>
<tr>
<th>Content Area</th>
<th>Course Name/Course Code</th>
<th>Grade Level</th>
<th>8th Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>Performance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Standard | Grade Level Expectations (GLE) | GLE Code |
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Expression of Music</td>
<td>1. Perform music in four or more parts accurately and expressively at a minimal level of 2 to 3 on the difficulty rating scale</td>
<td>MU09-GR.8-S.1-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Perform music accurately and expressively at the minimal level of 1 to 2 on the difficulty rating scale at the first reading</td>
<td>MU09-GR.8-S.1-GLE.2</td>
</tr>
<tr>
<td></td>
<td>3. Demonstrate contrasting modalities through performance</td>
<td>MU09-GR.8-S.1-GLE.3</td>
</tr>
<tr>
<td>2. Creation of Music</td>
<td>1. Create music using melodic and harmonic sequences</td>
<td>MU09-GR.8-S.2-GLE.1</td>
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<tr>
<td></td>
<td>2. Arrange a simple existing composition</td>
<td>MU09-GR.8-S.2-GLE.2</td>
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<tr>
<td></td>
<td>3. Improvise over simple harmonic progressions</td>
<td>MU09-GR.8-S.2-GLE.3</td>
</tr>
<tr>
<td>3. Theory of Music</td>
<td>1. Transcription, and rhythmic demonstration of, multiple and changing meter signatures</td>
<td>MU09-GR.8-S.3-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Notation of level 2 compositions</td>
<td>MU09-GR.8-S.3-GLE.2</td>
</tr>
<tr>
<td></td>
<td>3. Identification of musical elements in a level 2 composition or performance</td>
<td>MU09-GR.8-S.3-GLE.3</td>
</tr>
<tr>
<td>4. Aesthetic Valuation of Music</td>
<td>1. Evaluation of musical performances and compositions using advanced criteria</td>
<td>MU09-GR.8-S.4-GLE.1</td>
</tr>
<tr>
<td></td>
<td>2. Articulation of music’s role and cultural tradition in American history and society</td>
<td>MU09-GR.8-S.4-GLE.2</td>
</tr>
</tbody>
</table>

### Colorado 21st Century Skills

- **Critical Thinking and Reasoning:** Thinking Deeply, Thinking Differently
- **Information Literacy:** Untangling the Web
- **Collaboration:** Working Together, Learning Together
- **Self-Direction:** Own Your Learning
- **Invention:** Creating Solutions

The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
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</thead>
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<tr>
<td>Got Rhythm?</td>
<td>Quarter</td>
<td>Instructor’s Choice</td>
</tr>
<tr>
<td>Of Thee I Sing</td>
<td>Quarter</td>
<td>Instructor’s Choice</td>
</tr>
<tr>
<td>Jump, Jive and Wail</td>
<td>Quarter</td>
<td>Instructor’s Choice</td>
</tr>
<tr>
<td>Get It Together!: Synchronized Movement and Music</td>
<td>Instructor’s Choice</td>
<td>Instructor’s Choice</td>
</tr>
</tbody>
</table>

Authors of the Sample: Diane Klinkerfuse (Jefferson County R-1); Laurel Reckert (Boulder Valley RE-2); Kimberly Oyler (Jefferson County R-1); 8th Grade, Music

Complete Sample Curriculum – Posted: January 31, 2013
## Curriculum Development Overview

### Unit Planning for 8th Grade Music

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Length of Unit</th>
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</thead>
<tbody>
<tr>
<td>Got Rhythm?</td>
<td></td>
</tr>
</tbody>
</table>

### Focusing Lens(es)
- Structure/Function

### Standards and Grade Level Expectations Addressed in this Unit
- MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.2
- MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2
- MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3
- MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2, MU09-GR.8-S.4-GLE.3

### Inquiry Questions (Engaging-Debatable):
- How does the use of musical elements help a listener identify a piece of music as a particular genre? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1,2)
- What general criteria might be applied to music for all cultures and genres?
- What happens to music over time?
- Why is familiarity important to preference?

### Unit Strands
- Expression, Creation, Theory, Aesthetic Valuation

### Concepts
- Style, Musical Elements (rhythm, timbre, form, pitch, dynamics, tempo), Musical Preference, Economics, Laws, Form, Time, Interaction

### Generalizations

<table>
<thead>
<tr>
<th>My students will Understand that...</th>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laws for publishing music create economic opportunities for developing musical styles. (MU09-GR.8-S.4-GLE.2)</td>
<td>What were the copyright laws of the early 20th century? How did music publishing companies attract patrons in Tin Pan Alley?</td>
<td>How do publishing factors influence the development of musical styles?</td>
</tr>
<tr>
<td>Musical forms shape individual preference through appealing to expectations. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.2)</td>
<td>What was the main musical form of music from Tin Pan Alley? What is the difference between arranging and composing?</td>
<td>Why is verse-refrain from appealing to listeners?</td>
</tr>
<tr>
<td>The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2)</td>
<td>What is the performance practice of music of Tin Pan Alley?</td>
<td>How does performance practice influence a performer or an audience member? How has performance practice evolved in musical performance?</td>
</tr>
<tr>
<td>The use musical elements reinforce how listeners recognize the genre. (MU09-GR.8-S.3-GLE.3)</td>
<td>What are the musical characteristics of the music of Tin Pan Alley? What are the musical characteristics of popular music?</td>
<td>How does the interaction of musical characteristics help the listener to identify the genre?</td>
</tr>
</tbody>
</table>
### Critical Content:

**My students will Know...**

- **Possible Musical Examples:** George Gershwin and Ira Gershwin, Stephen Foster, Scott Joplin, Hoagy Carmichael, Jerome Kern
  - A set of criteria to determine if music is written in the Tin Pan Alley style (MU09-GR.8-S.4-GLE.1)
  - The names of significant composers of Tin Pan Alley, such as George Gershwin, Jerome Kern, and Cole Porter. (MU09-GR.8-S.4-GLE.2)
  - The time of and places of prominence for the style of Tin Pan Alley. (MU09-GR.8-S.4-GLE.2)
  - The musical elements and form that define the musical style of Tin Pan Alley. (MU09-GR.8-S.3-GLE.1,2,3)
  - The performance practice of music of Tin Pan Alley (MU09-GR.8-S.4-GLE.2)

### Key Skills:

**My students will be able to (Do)...**

- Sing or play an instrument in different musical styles (MU09-GR.8-S.1-GLE.1)
- Sight-read in different musical styles (MU09-GR.8-S.1-GLE.2)
- Create an arrangement of existing compositions using different voices or instruments in a particular musical style. (MU09-GR.8-S.2-GLE.1,2)
- Read music and demonstrate rhythms in the assigned music. (MU09-GR.8-S.3-GLE.2)
- Identify the form of a composition. (MU09-GR.8-S.3-GLE.3)

### Critical Language:

**includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.**

**EXAMPLE:** A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: "Mark Twain exposes the hypocrisy of slavery through the use of satire."

A student in ______________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

- The timbre and form of the music of Tin Pan Alley created a unique opportunity for the music industry in the United States during the early 20th century.

<table>
<thead>
<tr>
<th><strong>Academic Vocabulary:</strong></th>
<th>Copyright, publishers, composers, characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Vocabulary:</strong></td>
<td>Timbre, verse-refrain form, sheet music, music industry</td>
</tr>
</tbody>
</table>
### Unit Planning for 8th Grade Music

**Unit Title**: Of Thee I Sing

<table>
<thead>
<tr>
<th>Focusing Lens(es)</th>
<th>Standards and Grade Level Expectations Addressed in this Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inspiration</td>
<td>MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.2</td>
</tr>
<tr>
<td></td>
<td>MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3</td>
</tr>
<tr>
<td></td>
<td>MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3</td>
</tr>
<tr>
<td></td>
<td>MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2</td>
</tr>
</tbody>
</table>

**Inquiry Questions (Engaging-Debatable):**
- How does a piece of music become “patriotic”? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.4-GLE.1,2)
- What message does music convey about historical events?
- Is text essential in conveying a patriotic message through music?
- What makes a piece of music “patriotic?”
- How much interpretation is acceptable when performing patriotic music?

**Unit Strands**: Expression, Creation, Theory, Aesthetic Valuation

**Concepts**: Tradition, Value, Musical Elements (rhythm, timbre, form, pitch, dynamics, tempo), Culture, Emotions

### Generalizations

**My students will Understand that...**

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical traditions unite disparate cultural groups. (MU09-GR.8-S.1-GLE.1 and (MU09-GR.8-S.4-GLE.2)</td>
<td>What are the musical traditions of the American culture? Are all American musical traditions patriotic?</td>
</tr>
<tr>
<td></td>
<td>How does music become a tradition?</td>
</tr>
<tr>
<td>Musical elements express values known throughout a culture. (MU09-GR.8-S.1-GLE.1; MU09-GR.8-S.4-GLE.2)</td>
<td>How is patriotism displayed in American culture? What are some of the key patriotic music of the United States?</td>
</tr>
<tr>
<td></td>
<td>What makes music ‘patriotic’?</td>
</tr>
<tr>
<td>The cultural impact of musical values transforms music’s emotional influence. (MU09-GR.8-S.1-GLE.1-EO) and (MU09-GR.8-S.4-GLE.1,2)</td>
<td>What emotional response does patriotic music aim to arouse? Who decides how and what emotions are being aroused through music?</td>
</tr>
<tr>
<td>The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2)</td>
<td>When are specific instances when patriotic music is performed? How much interpretation is acceptable when performing patriotic music? How does performance practice influence a performer or an audience member?</td>
</tr>
</tbody>
</table>
## Curriculum Development Overview
### Unit Planning for 8th Grade Music

### Critical Content:

**My students will Know...**

- **Possible Musical Examples:** Star-Spangled Banner; Grand Old Flag; Yankee Doodle; Chester; Stars and Stripes Forever; Civil War Era Selections
  - The names of several patriotic tunes of the American culture. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)
  - The melody and text of the Star-Spangled Banner. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.1, 2, 3) and (MU09-GR.8-S.4-GLE.2)
  - Emotions are connected with patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)
  - Culture can define what is considered patriotic. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.4-GLE.2)
  - The time and place of prominence for patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)
  - The performance practice of patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)

### Key Skills:

**My students will be able to (Do)...**

- Sing or play selected patriotic pieces. (MU09-GR.8-S.1-GLE.1)
- Sight read patriotic music (MU09-GR.8-S.1-GLE.2)
- Create a simple patriotic tune. (MU09-GR.8-S.2-GLE.1)
- Read music and demonstrate rhythms in the assigned music (MU09-GR.8-S.3-GLE.1,2,3)
- Develop criteria for evaluating music. (MU09-GR.8-S.4-GLE.1)
- Describe the role of music in relation to patriotism. (MU09-GR.8-S.4-GLE.2)

### Critical Language:

*includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.*

**EXAMPLE:** A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”*

**A student in _____________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**

*The musical interpretation of American patriotic music conveys emotions and values of the American culture.*

<table>
<thead>
<tr>
<th><strong>Academic Vocabulary:</strong></th>
<th>Patriotic, Tradition, Value, Culture, Emotion, Lyrics, Inspiration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Vocabulary:</strong></td>
<td>Musical interpretation, Performance practice</td>
</tr>
</tbody>
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Authors of the Sample: Diane Kilnkerfuse (Jefferson County R-1); Laurel Reckert (Boulder Valley RE-2); Kimberly Oyler (Jefferson County R-1); Carla Aguilar (District)
# Curriculum Development Overview
## Unit Planning for 8th Grade Music

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Jump, Jive, and Wail</th>
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<tbody>
<tr>
<td><strong>Focusing Lens(es)</strong></td>
<td>Collaboration</td>
</tr>
<tr>
<td><strong>Standards and Grade Level Expectations Addressed in this Unit</strong></td>
<td>MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.3 MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2</td>
</tr>
<tr>
<td><strong>Quarter</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Length of Unit</strong></td>
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</tr>
</tbody>
</table>

### Inquiry Questions (Engaging-Debatable):
- How is music integral to cultural activities and traditions? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1, 2, 3) and (MU09-GR.8-S.4-GLE.2-EO)
- How do the musical elements form a style of music?
- How does improvisation promote creativity?

### Unit Strands
- Expression, Creation, Theory, Aesthetic Valuation

### Concepts
- Style, Culture, Improvisation, Tradition, Collaboration, Expression, Innovation, Musical Understanding, Relevance, Appreciation, Recognition, Band

### Generalizations
**My students will Understand that...**

<table>
<thead>
<tr>
<th><strong>Factual</strong></th>
<th><strong>Guiding Questions</strong></th>
<th><strong>Conceptual</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The creation/innovation of a musical style enhances its relevance to the culture as a whole. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)</td>
<td>When was swing music the prominent popular music in the United States? Where did jazz originate? What are some of the different types of jazz</td>
<td>How can we determine if a musical style is culturally relevant?</td>
</tr>
<tr>
<td>Collaboration enhances musical expression because it builds a sense of teamwork to successfully complete a complex task. (MU09-GR.8-S.1-GLE.2-EO) and (MU09-GR.8-S.4-GLE.2)</td>
<td>How do musicians in a swing band collaborate?</td>
<td>How can musicians work together to make decisions for performance Why is collaboration an essential part of music performance?</td>
</tr>
<tr>
<td>Improvisation influences creative music traditions helping musicians to use multiple musical understanding at the same time. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.4-GLE.2)</td>
<td>What is musical improvisation? How do swing musicians use improvisation?</td>
<td>How does the development of listening skills enhance your ability to appreciate music</td>
</tr>
<tr>
<td>The use of musical elements reinforces how listeners recognize the genre. (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.3)</td>
<td>How do you recognize a piece of music as “swing”? How could we change a piece of traditional music into swing?</td>
<td>How does the development of listening skills enhance your ability to appreciate music?</td>
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</table>
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<table>
<thead>
<tr>
<th>Critical Content:</th>
<th>Key Skills:</th>
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<td><strong>Key Skills:</strong></td>
</tr>
<tr>
<td><strong>My students will Know...</strong></td>
<td><strong>My students will be able to (Do)...</strong></td>
</tr>
</tbody>
</table>

**Possible Musical Examples:** Duke Ellington, Benny Goodman, Louis Armstrong, Brian Setzer, Big Bad Voodoo Daddy

- The names of several swing performers, composers, and arrangers of the original swing era and the more modern era. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)
- The way to trade solos in an improvised piece of music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1)
- Collaboration is essential in performing music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3)
- Culture can develop a new style of music. (MU09-GR.8-S.4-GLE.1,2)
- The time and place of prominence of swing music. (MU09-GR.8-S.4-GLE.2)
- The performance practice of swing music. (MU09-GR.8-S.4-GLE.2)

- Sing or play selected swing pieces. (MU09-GR.8-S.1-GLE.1, 2, 3)
- Improvise a 12-bar solo. (MU09-GR.8-S.2-GLE.3)
- Transcribe a 12-bar solo. (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.3-GLE.1)
- Read music and demonstrate rhythms in the assigned music (MU09-GR.8-S.3-GLE.1,2,3)
- Develop criteria for evaluating swing music. (MU09-GR.8-S.4-GLE.1)
- Describe the role of improvisation in relation to swing music. (MU09-GR.8-S.4-GLE.2)

**Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.

**EXAMPLE:** A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*

**A student in ______________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**

*The performance practice of swing, including improvisation and trading solos, develops a sense of collaboration amongst musicians.*

**Academic Vocabulary:** Culture, Collaboration, Tradition, Style

**Technical Vocabulary:** Improvisation, Performance Practice, Transcribe, Trade solos, Swing
## Unit Title
Get It Together!: Synchronized Movement and Music

### Focusing Lens(es)
- Synergy/Flow

### Standards and Grade Level Expectations
- MU09-GR.8-S.1-GLE.1
- MU09-GR.8-S.2-GLE.1
- MU09-GR.8-S.2-GLE.2
- MU09-GR.8-S.2-GLE.3
- MU09-GR.8-S.3-GLE.1
- MU09-GR.8-S.3-GLE.2
- MU09-GR.8-S.3-GLE.3
- MU09-GR.8-S.4-GLE.2

### Inquiry Questions (Engaging-Debatable):
- How can the energy, force, and mood of various kinds of music be translated into movement? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)
- How can patterns and rhythms be described in both music and movement?
- How does movement enhance an audience’s experience of music?

### Unit Strands
- Expression, Creation, Theory, Aesthetic Valuation

### Concepts
- Pattern, Technique, Rhythm, Style, Energy, Force, Expressions, Emotions, Shape, Improvisation, Movement, Relevance

### Generalizations

**My students will Understand that...**
- The energy, force, and flow of music expressed through synchronized movement enhance the musical expression. (MU09-GR.8-S.1-GLE.1,2,3)
- Musical and movement technique demonstrate structured or improvised pattern, rhythms, and shapes. (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1,3)
- The style and emotion of music directs corresponding movements to create a cohesive performance. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.4-GLE.1,2)
- Particular techniques utilize both playing/singing music and making expressive, synchronized movement. (MU09-GR.8-S.1-GLE.1,2,3) and (MU09-GR.8-S.3-GLE.3)

### Guiding Questions

#### Factual
- What movements are appropriate and correspond to a marching band/jazz choir performance?
- At what types of performances would it be appropriate to pair music and movement?
- What vocabulary can be used to describe the patterns, rhythms, and shapes of both music and movement?
- What patterns, rhythms and shapes of movement can (insert ensemble type) use?
- What style is this music and what corresponding movements can be created?
- What musical skills/techniques are required to play this music?

#### Conceptual
- What kind of energy and force is present in this music and how can they be translated to movement?
- What are the considerations of improvising movement for a soloist versus an ensemble?
- What sounds and patterns can we improvise for various kinds of music that will be relevant to an audience?
- What patterns, rhythms, and shapes (forms) can be found in this music that correlate to movement?
- Why is improvisation important to know, both in music and movement?
- How is improvisation a form of problem-solving?
- What criteria can we apply to the correlation of music and movement?
- How can different techniques of playing music and movement affect the impact of the performance?
### Critical Content:

My students will **know**...

#### Possible Musical Examples: 8th Grade Ensemble with Movement
- Vocabulary terms for describing the style and mood of a piece of music and for movements (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1)
- Kinds of movements appropriate to the music, ensemble, and performance setting. (MU09-GR.8-S.4-GLE.2)
- Techniques required for performing different music effectively. (MU09-GR.8-S.1-GLE.1,2,3)
- Techniques required for performing movements effectively. (MU09-GR.8-S.4-GLE.2)

### Key Skills:

My students will be able to **do**...

- Describe using appropriate vocabulary the style and content of a piece of music. (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1)
- Create movements by responding to the style and mood of a piece of music. (MU09-GR.8-S.4-GLE.2)
- Perform movements using appropriate technique synchronized with the ensemble. (MU09-GR.8-S.4-GLE.2)

### Critical Language:

Includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. Example: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: "Mark Twain exposes the hypocrisy of slavery through the use of satire."

A student in ______ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

- Describing, creating, and performing music with appropriate corresponding movements generates an effective and relevant performance for an audience.

### Academic Vocabulary:

- Movement, technique, emotion, mood, criteria, ensemble, performance, correspond, relevant

### Technical Vocabulary:

- Pattern, rhythm, style, space, time, energy, force, expression, emotions, order, form, line, shape, improvisation