

# Unit Title: Music From Times and Places

Generalist Pathway

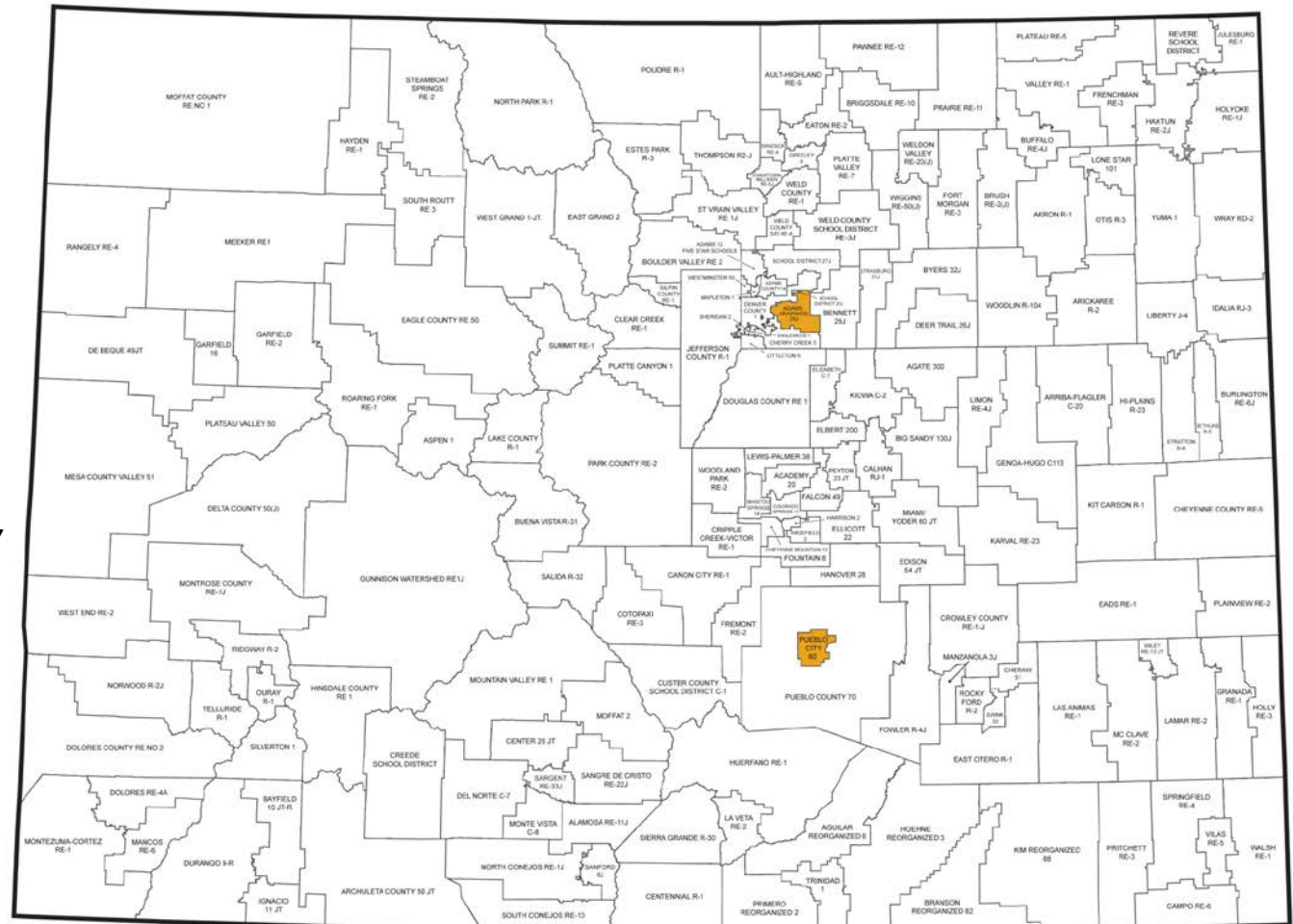
## INSTRUCTIONAL UNIT AUTHORS

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## BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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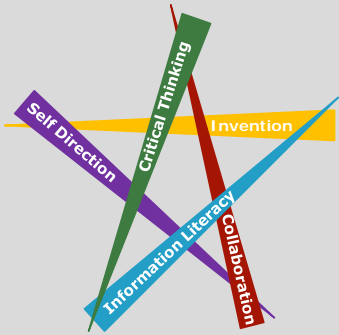


*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.*

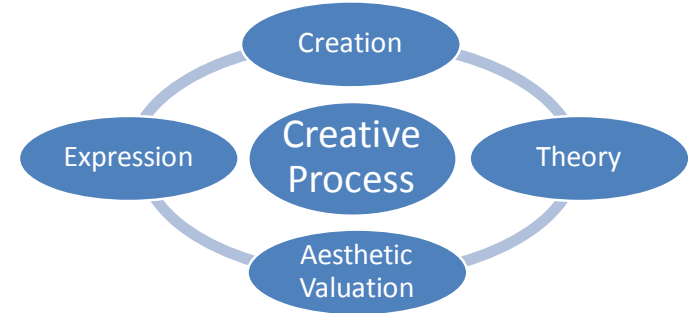
**Colorado Teacher-Authored Sample Instructional Unit**

Content Area	Music		Grade Level	9 <sup>th</sup> -12 <sup>th</sup> Grade	
Course Name/Course Code	Traditional High School Ensemble (i.e. Band, Orchestra Choir)				
Standard	Generalist Pathway Grade Level Expectations (GLE)		Performance Pathway Grade Level Expectations (GLE)		
1. Expression of Music	1. Present music expressively using appropriate technology	MU09-HSGP-S.1-GLE.1	1. Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.1	
	2. Demonstrate informed participation in music-making activities	MU09-HSGP-S.1-GLE.2	2. Perform music accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale	MU09-HSPP-S.1-GLE.2	
			3. Participate appropriately as an ensemble member while performing music at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.3	
			4. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits	MU09-HSPP-S.1-GLE.4	
2. Creation of Music	1. Extended improvisation over varied harmonic progressions	MU09-HSGP-S.2-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.2-GLE.1	
	2. Create original music, or arrange the music of others, using appropriate technology	MU09-HSGP-S.2-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.2-GLE.2	
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.2-GLE.3	
3. Theory of Music	1. Discernment of musical elements	MU09-HSGP-S.3-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.3-GLE.1	
	2. Classification by genre, style, historical period, or culture	MU09-HSGP-S.3-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.3-GLE.2	
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.3-GLE.3	
4. Aesthetic Valuation of Music	1. Practice of appropriate behavior during cultural activities	MU09-HSGP-S.4-GLE.1	1. Practice of appropriate behavior during cultural activities	MU09-HSPP-S.4-GLE.1	
	2. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSGP-S.4-GLE.2	2. Evaluation of the quality and effectiveness of musical performances	MU09-HSPP-S.4-GLE.2	
	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSGP-S.4-GLE.3	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSPP-S.4-GLE.3	
	4. Informed judgments through participation, performance, and the creative process	MU09-HSGP-S.4-GLE.4	4. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSPP-S.4-GLE.4	

## Colorado 21<sup>st</sup> 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.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Music from Times and Places	Instructor's Choice	Instructor's Choice

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<b>Unit Title</b>	Music from Times and Places		<b>Length of Unit</b>	Instructor Choice
<b>Focusing Lens(es)</b>	Beliefs/Values, Origins	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	MU09-GR.HSGP-S.1-GLE.2 MU09-GR.HSGP-S.2-GLE.2 MU09-GR.HSGP-S.3-GLE.2 MU09-GR.HSGP-S.4-GLE.1, MU09-GR.HSGP-S.4-GLE.3	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>Why should people examine music from cultures other than their own? (MU09-GR.HSGP-S.1-GLE.2-EO.b) and (MU09-GR.HSGP-S.3-GLE.2)and (MU09-GR.HSGP-S.4-GLE.1,3)</li> <li>What is the importance of examining music from different historical periods, cultures, and traditions?</li> <li>How do environmental and historical factors contribute to musical creation?</li> </ul>			
<b>Unit Strands</b>	Expression, Creation, Theory, Aesthetic Valuation			
<b>Concepts</b>	Culture, Investigate/Discovery, Tradition, Style, Historical, Cultural, Interaction, Innovation, Influence, Commonality, Value			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Tradition dictates style by including historical or cultural commonalities. (MU09-GR.HSGP-S.3-GLE.2-EO.a,b,c,d)	What are defining stylistic features of a particular historical period?	How do cultures determine what is valued in and through music? How do traditions change in musical styles?
Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications. (MU09-GR.HSGP-S.3-GLE.2) and (MU09-GR.HSG- S.4-GLE.3)	How do cultures determine what is valued in and through music? How do traditions change in musical styles?	How are influences combined to create distinctive style? What influences create distinctive style?
Cultural traditions influence meaningful musical expression. (MU09-GR.HSGP-S.3-GLE.2) and (MU09-GR.HSGP-S.4-GLE.1-EO.a)	What is a defining stylistic feature of a particular culture?	How do cultures develop musical style? In what ways do cultures interact to create new styles?

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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• Elements of musical style related to various genres, styles, historical periods, and cultures (MU09-GR.HSGP-S.3-GLE.2)</li> <li>• Elements of music (rhythm, melody, harmony, form, etc.) that assist in making aesthetic judgments (MU09-GR.HSGP-S.4-GLE.3-EO.a,b)</li> <li>• The importance of respect for preferences of others (MU09-GR.HSGP-S.4-GLE.1-EO.a)</li> <li>• Melodic and rhythmic patterns that correspond with a given style and harmonic progression (MU09-GR.HSGP-S.2-GLE.1-EO.b)</li> <li>• Examples of benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b)</li> </ul>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music from designated musical genres, styles, historical periods and cultures (MU09-GR.HSGP-S.3-GLE.2)</li> <li>• Develop criteria and make aesthetic judgments about music based on the criteria (MU09-GR.HSGP-S.4-GLE.3-EO.a,b)</li> <li>• Demonstrate respect for the music preferences of others (MU09-GR.HSGP-S.4-GLE.1-EO.a)</li> <li>• Improvise a vocal solo over a harmonic progression (MU09-GR.HSGP-S.2-GLE.1-EO.b)</li> <li>• Articulate the benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b)</li> </ul>

<p><b>Critical Language:</b> 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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>Knowledge of historical periods (such as Baroque, Classical, Romantic, and 20<sup>th</sup> Century music), combined with knowledge of various cultures and musical elements, creates a basis for effective aesthetic judgments.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Culture, style, historical period, aesthetic, judgments, improvisation</p>
<p><b>Technical Vocabulary:</b></p>	<p>Genre, harmonic progression, Baroque, Classical, Romantic, 20<sup>th</sup> Century music</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Description:</b>	This unit focuses on understanding how people in a variety of cultures engage with music and music making. The emphasis of this unit is on analyzing and describing music, focusing on the elements of music (rhythm, pitch, beat, tempo, dynamics, form). Across the unit’s duration, students will consider several different cultures and the music associated with that culture. They will compare and contrast these cultures and present an analysis of these similarities and differences.
<b>Considerations:</b>	This unit starts with students gaining and understanding of basic music concepts and using these concepts to analyze music that they encounter in the future. From there, the unit moves into particular cultures that are chosen by the teacher, the students, or both the teacher and the student. The cultural choices can be inside or outside the students’ lives and understanding. Greater understanding of any of the cultures would be expanded if the teacher has access to a culture-bearer who can interact with students (either in person or by Skype, etc.). The unit concludes with a presentation of a culture by the students the demonstrates their understanding of the music and how people in that culture engage with music.
<b>Unit Generalizations</b>	
<b>Key Generalization:</b>	Cultural traditions influence meaningful musical expression. (MU09-GR.HSGP-S.3.GLE.2) and (MU09-GR.HSGP-S.4-GLE.1-EO.a)
<b>Supporting Generalizations:</b>	Tradition dictates style by including historical or cultural commonalities. (MU09-GR.HSGP-S.3-GLE.2-EO.a, b, c,d) Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications. (MU09-GR.HSGP-S.3-GLE.2) and MU09-GR.HSG-S.4-GLE.3)

<b>Performance Assessment: <i>The capstone/summative assessment for this unit.</i></b>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Cultural traditions influence meaningful musical expression. (MU09-GR.HSGP-S.3.GLE.2) and (MU09-GR.HSGP-S.4-GLE.1-EO.a)
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As a recently hired audio personality, you will be in charge of a one-hour podcast program called “Music from Times and Places” for the people in your community. The content of the program, which will include music and verbal content, will provide the listener with insight into musical cultures with a focus on how the cultural traditions influence musical expression.
<b>Product/Evidence:</b> (Expected product from students)	Students will identify a culture that they want to investigate. They will collect a predetermined number of musical samples/examples and provide researched information about these musical samples related to the music’s tradition within the culture. Images and other written content will be organized into a website to help support the information they have collected through research.
<b>Differentiation:</b> (Multiple modes for student expression)	Assignment could be completed individually or in a small group  The program may take the form of: <ul style="list-style-type: none"> <li>• Written Podcast Program Notes</li> <li>• Website</li> <li>• Blog</li> <li>• An audio recording</li> <li>• A video/iMovie</li> </ul>

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Thinking Musically</i> by Bonnie C. Wade <i>Tonal Harmony</i> by Kostka and Payne	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think like an ethnomusicologist – use previous knowledge of music to classify and understand new types of music	Teacher Resources:	Music Theory Textbooks <i>Thinking Musically</i> by Bonnie C. Wade
			Student Resources:	Music Theory Textbooks <i>Thinking Musically</i> by Bonnie C. Wade
	Skills:	Analyze music to understand the elements of rhythm, pitch, beat, tempo, dynamics, and form.	Assessment:	Collaborative Glossary Students will contribute to a glossary of musical terms (hard copy or electronic copy) to continue to clarify and understand musical terminology that can be used in all cultural settings.
2.	Description:	Think like an ethnomusicologist – compare and contrast how different cultures engage with music	Teacher Resources:	<i>Thinking Musically</i> by Bonnie C. Wade Global Music Series (Oxford University Press) <a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures)
			Student Resources:	<i>Thinking Musically</i> by Bonnie C. Wade Global Music Series (Oxford University Press) <a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures)
	Skills:	Analyze how cultures engage with music to determine similarities and differences.	Assessment:	Podcast Presentation Students will create a podcast program that will present information about a chosen culture engaged with music and includes analysis of musical examples

Prior Knowledge and Experiences
N/A

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<b>Learning Experience #1</b>		
The teacher may have students brainstorm a list of influences on music so that the students may consider the ways in which music is used throughout our culture.		
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities	
<b>Teacher Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <i>Teaching Music Globally</i> by Patricia Shehan Campbell <i>Cultural Diversity in Music Education</i> edited by Campbell, Drummond, Dunbar-Hall, Howard, Schippers, and Wiggins <i>Facing the Music</i> by Huib Schippers <i>World Musics and Music Education</i> edited by Bennett Reimer <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)	
<b>Student Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)	
<b>Assessment:</b>	Students generate a classroom list of influences on music, including the understanding of the influences that are culturally driven and understanding those influences that might be considered outside of the culture	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or small group to determine possible musical influences Students may use print or online sources to determine possible musical influences	Students may (individually or in a small group) write a list of influences on music Students may provide examples of influences using illustrations or pictures Students may orally provide a list of influences on music
<b>Extensions for depth and complexity:</b>	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	<a href="https://www.google.com/maps">https://www.google.com/maps</a> (Google Maps) <a href="https://maps.yahoo.com/b/">https://maps.yahoo.com/b/</a> (Yahoo Maps) Other hard copy or electronic copy maps	Create a map or chart of places that students have experienced music and its influences in their own culture



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<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Events that include music (religion, time period, politics, etc.)</li> <li>• People who make music (professionals, amateurs, apprentice, group, individual)</li> <li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li> <li>• Live music versus recorded music (technology, instruments, voices)</li> <li>• Popularity of music (well known, not well known)</li> <li>• Familiarity with music (specific purpose)</li> <li>• Influences of other cultures' music</li> </ul>
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music based on genre, style, historical period, and culture</li> <li>• Develop criteria and make aesthetic judgments about music based on criteria</li> </ul>
<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre

<b>Learning Experience #2</b>		
The teacher may present the basic elements of music (rhythm, pitch, beat, tempo, dynamics) so that they students have a context for how to listen and describe music.		
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities	
<b>Teacher Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)	
<b>Student Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)	
<b>Assessment:</b>	Students will generate a set of classroom definitions of the basic elements of music to be used as a basis for describing new musical sounds that they encounter	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or small group to assist in understanding the basic elements of music Students may use print or online sources to determine definitions of the basic elements of music	Students may (individually or in a small group) generate a written dictionary of the basic elements of music Students may (individually or in a small group) generate a pictorial dictionary of the basic elements of music Students may (individually or in a small group) orally present definitions of the basic elements of music

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<b>Extensions for depth and complexity:</b>	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	<a href="http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/">http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/</a> (Electronic Glossary) <a href="https://www.google.com/docs/about/">https://www.google.com/docs/about/</a> (Google Docs) <a href="https://www.wikispaces.com/content/classroom/about">https://www.wikispaces.com/content/classroom/about</a> (Classroom Wiki)	Students may generate a hard copy or electronic copy of a glossary with the basic elements of music Students may generate a wiki with the basic elements of music Students may create a presentation on the basic elements of music
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Familiar music that uses rhythm, pitch, beat, tempo, dynamics</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Classify and describe aural examples of music with rhythm, pitch, beat, tempo, and dynamics</li> </ul>	
<b>Critical Language:</b>	Rhythm, Beat, Pitch, Tempo, Dynamics, Familiar, Recorded, Aural	

<b>Learning Experience #3</b>		
The teacher may present the element of musical <i>form</i> so that they students can explore how and why music is structured in the way that it is.		
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities	
<b>Teacher Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound))	
<b>Student Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)	
<b>Assessment:</b>	Students will generate a set of classroom definitions of the form of music to be used as a basis for describing new musical structures that they encounter	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or small group to assist in understanding the form of music Students may use print or online sources to determine definitions of the form of music	Students may (individually or in a small group) generate a written dictionary of the form of music Students may (individually or in a small group) generate a pictorial dictionary of the form of music Students may (individually or in a small group) orally present definitions of the form of music

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<b>Extensions for depth and complexity:</b>	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	<a href="http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/">http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/</a> (Electronic Glossary) <a href="https://www.google.com/docs/about/">https://www.google.com/docs/about/</a> (Google Docs) <a href="https://www.wikispaces.com/content/classroom/about">https://www.wikispaces.com/content/classroom/about</a> (Classroom Wiki)	Students may generate a hard copy or electronic copy of a glossary with a variety of forms of music Students may generate a wiki with a variety of forms of music Students may create a presentation on musical forms
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Familiar music that has clear form that students can identify</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Classify and describe aural examples of form</li> </ul>	
<b>Critical Language:</b>	Form, Call and Response, Through-Composed Form, Strophic Form, ABA Form, Familiar, Recorded, Aural	

<b>Learning Experience #4</b>	
The teacher may review list of influences from Learning Experience #1 so that students may revise the list on the ways in which music is used.	
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications
<b>Teacher Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <i>Teaching Music Globally</i> by Patricia Shehan Campbell <i>Cultural Diversity in Music Education</i> edited by Campbell, Drummond, Dunbar-Hall, Howard, Schippers, and Wiggins <i>Facing the Music</i> by Huib Schippers <i>World Musics and Music Education</i> edited by Bennett Reimer <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)
<b>Student Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)
<b>Assessment:</b>	Students revise previously generated classroom list of influences on music to include the newly learned understandings of the influences that are culturally driven and understanding those influences that might be considered outside of the culture In addition, students will begin to investigate individually chosen musical cultures for their podcast program

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or small group to revise previous list of possible musical influences. Students may use print or online sources to revise previous list of possible musical influences.	Students may (individually or in a small group) write a list of influences on music. Students may provide examples of influences using illustrations or pictures. Students may orally provide a list of influences on music.
<b>Extensions for depth and complexity:</b>	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	<a href="http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/">http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/</a> (Electronic Glossary) <a href="https://www.google.com/docs/about/">https://www.google.com/docs/about/</a> (Google Docs) <a href="https://www.wikispaces.com/content/classroom/about">https://www.wikispaces.com/content/classroom/about</a> (Classroom Wiki) <a href="https://www.google.com/maps">https://www.google.com/maps</a> (Google Maps) <a href="https://maps.yahoo.com/b/">https://maps.yahoo.com/b/</a> (Yahoo Maps) Other hard copy or electronic copy maps	Students may be the editors and revisers of the information included in the glossaries and/or websites Students may be the editors and revisers of information on the maps
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Events that include music (religion, time period, politics, etc.)</li> <li>• People who make music (professionals, amateurs, apprentice, group, individual)</li> <li>• Live music versus recorded music (technology, instruments, voices)</li> <li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li> <li>• Popularity of music (well known, not well known)</li> <li>• Familiarity with music (specific purpose)</li> <li>• Familiar music that uses rhythm, pitch, beat, tempo, dynamics</li> <li>• Familiar music that has clear form that students can identify</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music based on genre, style, historical period, and culture</li> <li>• Develop criteria and make aesthetic judgments about music based on criteria</li> <li>• Classify and describe aural examples of music with rhythm, pitch, beat, tempo, and dynamics</li> <li>• Classify and describe aural examples of form</li> </ul>	
<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre, Preference, Criteria, Aesthetic Judgment	

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<b>Learning Experience #5</b>		
The teacher may use documentation (print and/or online) of a particular musical culture (teacher or student chosen) to have students examine the influences, basic elements, and structure of the music.		
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications	
<b>Teacher Resources:</b>	<a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures) <i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)	
<b>Student Resources:</b>	<a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures) <i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)	
<b>Assessment:</b>	Students will use textbook and online sources to synthesize information about the influences, basic elements, and structure of music of the given culture (See Global Music Series chosen textbook and Smithsonian Folkways website for supporting information) In addition, students will continue to investigate individually chosen musical cultures for their podcast program See “Ongoing” experiences for a full description of these ongoing assessments	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or small group to generate a document of information about the emotional or values responses, basic elements, and structure of the given music	Students may (individually or in a small group) generate written information including the emotional or values responses, basic elements, and structure of music on the given musical culture Students may (individually or in a small group) generate pictorial information including the emotional or values responses, basic elements, and structure of music on the given musical culture Students may (individually or in a small group) orally present information including the emotional or values responses, basic elements, and structure of music on the given musical culture

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)	Students may choose a subculture of the main culture being discussed to examine the influences, basic elements, and structure of music (i.e. region of a country, particular tribe, particular part of the culture).
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Events that include music (religion, time period, politics, etc.)</li> <li>• People who make music (professionals, amateurs, apprentice, group, individual)</li> <li>• Live music versus recorded music (technology, instruments, voices)</li> <li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li> <li>• Influences of other cultures' music</li> <li>• Music that uses rhythm, pitch, beat, tempo, dynamics</li> <li>• Music that has clear form that students can identify</li> <li>• Creating music that is influenced from culture</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music from designated musical genres, styles, and historical periods</li> <li>• Develop criteria and make aesthetic judgments about music based on the criteria</li> <li>• Articulate the benefits of participation in music-related activities</li> <li>• Improvise a solo over a harmonic progression</li> <li>• Demonstrate respect for the music preferences of others</li> </ul>	
<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre, Preference, Criteria, Aesthetic Judgment	

<b>Learning Experience #6</b>	
The teacher may use documentation (print and/or online) of a particular musical culture (teacher or student chosen) to have students examine the influences, basic elements, and structure of the music.	
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications
<b>Teacher Resources:</b>	<a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures) <i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)

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<b>Student Resources:</b>	<p><a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures)  <i>Thinking Musically</i> by Bonnie C. Wade  <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)</p>	
<b>Assessment:</b>	<p>Students will use textbook and online sources to synthesize information about the influences, basic elements, and structure of music of the given culture. (See Global Music Series chosen textbook and Smithsonian Folkways website for supporting information.) In addition, students will continue to investigate individually chosen musical cultures for their podcast program. See “Ongoing” experiences for a full description of these ongoing assessments.</p>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	<p>Students may work with a partner or small group to generate a document of information about the influences, basic elements, and structure of the given musical culture.</p>	<p>Students may (individually or in a small group) generate written information including the emotional or values responses, basic elements, and structure of music on the given musical culture            Students may (individually or in a small group) generate pictorial information including the emotional or values responses, basic elements, and structure of music on the given musical culture            Students may (individually or in a small group) orally present information including the emotional or values responses, basic elements, and structure of music on the given musical culture</p>
<b>Extensions for depth and complexity:</b>	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	<p><a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a>            (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)</p>	<p>Students may choose a subculture of the main culture being discussed to examine the influences, basic elements, and structure of music (i.e. region of a country, particular tribe, particular part of the culture).</p>
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Events that include music (religion, time period, politics, etc.)</li> <li>• People who make music (professionals, amateurs, apprentice, group, individual)</li> <li>• Live music versus recorded music (technology, instruments, voices)</li> <li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li> <li>• Influences of other cultures’ music</li> <li>• Music that uses rhythm, pitch, beat, tempo, dynamics</li> <li>• Music that has clear form that students can identify</li> <li>• Creating music that is influenced from culture</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music from designated musical genres, styles, and historical periods</li> <li>• Develop criteria and make aesthetic judgments about music based on the criteria</li> <li>• Articulate the benefits of participation in music-related activities</li> <li>• Improvise a solo over a harmonic progression</li> <li>• Demonstrate respect for the music preferences of others</li> </ul>	

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<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre, Preference, Criteria, Aesthetic Judgment
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<b>Learning Experience #7</b>		
The teacher may use documentation (print and/or online) of a particular musical culture (teacher or student chosen) to have students examine the influences, basic elements, and structure of the music.		
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications	
<b>Teacher Resources:</b>	<a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures) <i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)	
<b>Student Resources:</b>	<a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures) <i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)	
<b>Assessment:</b>	Students will use textbook and online sources to synthesize information about the influences, basic elements, and structure of music of the given culture. (See Global Music Series chosen textbook and Smithsonian Folkways website for supporting information.) In addition, students will continue to investigate individually chosen musical cultures for their podcast program. See “Ongoing” experiences for a full description of these ongoing assessments.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or small group to generate a document of information about the influences, basic elements, and structure of the given musical culture.	Students may (individually or in a small group) generate written information including the emotional or values responses, basic elements, and structure of music on the given musical culture Students may (individually or in a small group) generate pictorial information including the emotional or values responses, basic elements, and structure of music on the given musical culture Students may (individually or in a small group) orally present information including the emotional or values responses, basic elements, and structure of music on the given musical culture



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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)	Students may choose a subculture of the main culture being discussed to examine the influences, basic elements, and structure of music (i.e. region of a country, particular tribe, particular part of the culture)
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Events that include music (religion, time period, politics, etc.)</li> <li>• People who make music (professionals, amateurs, apprentice, group, individual)</li> <li>• Live music versus recorded music (technology, instruments, voices)</li> <li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li> <li>• Influences of other cultures' music</li> <li>• Music that uses rhythm, pitch, beat, tempo, dynamics</li> <li>• Music that has clear form that students can identify</li> <li>• Creating music that is influenced from culture</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music from designated musical genres, styles, and historical periods</li> <li>• Develop criteria and make aesthetic judgments about music based on the criteria</li> <li>• Articulate the benefits of participation in music-related activities</li> <li>• Improvise a solo over a harmonic progression</li> <li>• Demonstrate respect for the music preferences of others</li> </ul>	
<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre, Preference, Criteria, Aesthetic Judgment	

<b>Learning Experience #8</b>	
The teacher may use documentation (print and/or online) of the musics of various cultures to help students to analyze and compare the influences, basic elements, and structures of each different kind of music.	
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications
<b>Teacher Resources:</b>	<a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures) <i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)

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<b>Student Resources:</b>	<p><a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures)  <i>Thinking Musically</i> by Bonnie C. Wade  <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)</p>	
<b>Assessment:</b>	<p>Students will use textbook and online sources to compare and contrast information about the influences, basic elements, and structure of music of the given cultures (See Global Music Series chosen textbook and Smithsonian Folkways website for supporting information)            In addition, students will continue to investigate individually chosen musical cultures for their podcast program            See “Ongoing” experiences for a full description of these ongoing assessments</p>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or small group to generate a document/representation comparing and contrasting information about the influences, basic elements, and structure of the given musical cultures.	Students may (individually or in a small group) generate written information including the influences, basic elements, and structure of music on the given musical culture Students may (individually or in a small group) generate pictorial information including the influences, basic elements, and structure of music on the given musical culture Students may (individually or in a small group) orally present information including the influences, basic elements, and structure of music on the given musical culture
<b>Extensions for depth and complexity:</b>	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	<p><a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a>            (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)</p>	Students may choose a subculture of the main culture being discussed to examine the influences, basic elements, and structure of music (i.e. region of a country, particular tribe, particular part of the culture).
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Events that include music (religion, time period, politics, etc.)</li> <li>• People who make music (professionals, amateurs, apprentice, group, individual)</li> <li>• Live music versus recorded music (technology, instruments, voices)</li> <li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li> <li>• Influences of other cultures’ music</li> <li>• Music that uses rhythm, pitch, beat, tempo, dynamics</li> <li>• Music that has clear form that students can identify</li> <li>• Creating music that is influenced from culture</li> </ul>	

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<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music from designated musical genres, styles, and historical periods</li> <li>• Develop criteria and make aesthetic judgments about music based on the criteria</li> <li>• Articulate the benefits of participation in music-related activities</li> <li>• Improvise a solo over a harmonic progression</li> <li>• Demonstrate respect for the music preferences of others</li> </ul>
<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre, Preference, Criteria, Aesthetic Judgment

<b>Learning Experience #9</b>		
The teacher may use musical artists and culture-bearers to enable students to comprehend the different influences, basic elements and structure of each different kind of music.		
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications	
<b>Teacher Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade Community cultural artists and culture-bearers	
<b>Student Resources:</b>	<i>Thinking Musically</i> by Bonnie C. Wade Community cultural artists and culture-bearers	
<b>Assessment:</b>	Students will draft interview questions to ask of the musical artists and culture-bearers based on the information that they have learned about influences, basic elements, and structures of music. Following the interviews, students will write a paper synthesizing the information learned from the culture bearers Students will use textbook and online sources to synthesize information about the influences, basic elements, and structure of music of the given culture (See Global Music Series chosen textbook and Smithsonian Folkways website for supporting information) In addition, students will conclude the investigation of their individually chosen musical cultures for their podcast program. See “Ongoing” experiences for a full description of these ongoing assessments	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access (Resources and/or Process)</b>	<b>Expression (Products and/or Performance)</b>
	Students may work with a partner or a small group to generate interview questions for musical artists and/or culture bearers.	Students may write questions and have musical artists and/or culture bearers address the questions individually. Students may ask questions verbally and have musical artists and/or culture bearers respond to questions. Students may generate an electronic form and have musical artists and/or culture bearers respond to questions electronically.

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<a href="http://www.studygs.net/interview.htm">http://www.studygs.net/interview.htm</a> <a href="http://www.studygs.net/interview.htm">http://www.studygs.net/interview.htm</a> (Interview Strategies) Local Arts and Cultural Affairs Websites <a href="http://desktopvideo.about.com/od/homevideoprojects/ht/video-interview.htm">http://desktopvideo.about.com/od/homevideoprojects/ht/video-interview.htm</a> (Recording a Video)	Students may be the interviewers of those who come to talk about their culture Students could be the individuals who contact the culture bearers and organize a visit to their classroom Students could be the note taker/videographer/audio recorder of the interview for archival and review purposes
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Events that include music (religion, time period, politics, etc.)</li> <li>• People who make music (professionals, amateurs, apprentice, group, individual)</li> <li>• Live music versus recorded music (technology, instruments, voices)</li> <li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li> <li>• Influences of other cultures' music</li> <li>• Creating music that is influenced from culture</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Classify and describe aural examples of music from designated musical genres, styles, and historical periods</li> <li>• Develop criteria and make aesthetic judgments about music based on the criteria</li> <li>• Articulate the benefits of participation in music-related activities</li> <li>• Improvise a solo over a harmonic progression</li> <li>• Demonstrate respect for the music preferences of others</li> </ul>	
<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre, Preference, Criteria, Aesthetic Judgment	

<b>Learning Experience #10</b>	
The teacher may have students present and discuss information about the music of various cultures in order to facilitate a comparison and discussion of the studied cultures.	
<b>Generalization Connection(s):</b>	Cultural traditions influence meaningful musical expression Tradition dictates style by including historical or cultural commonalities Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications
<b>Teacher Resources:</b>	<a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures) <i>Thinking Musically</i> by Bonnie C. Wade <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free)

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<p><b>Student Resources:</b></p>	<p><a href="http://global.oup.com/us/companion.websites/umbrella/globalmusic/">http://global.oup.com/us/companion.websites/umbrella/globalmusic/</a> (Global Music Series: Oxford University Press) a collection of short text books, written by ethnomusicologists, that provide details on musics from other cultures)  <i>Thinking Musically</i> by Bonnie C. Wade  <a href="http://www.folkways.si.edu/folkways-recordings/smithsonian">http://www.folkways.si.edu/folkways-recordings/smithsonian</a> (Smithsonian Folkways (Smithsonian Institution):a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)  <a href="http://www.folkways.si.edu/tools-for-teaching/smithsonian">http://www.folkways.si.edu/tools-for-teaching/smithsonian</a> (Tools for Teaching (Smithsonian Folkways): includes curricular samples, activities, streaming videos, liner notes, music samples available for free).)</p>	
<p><b>Assessment:</b></p>	<p>Students will present their podcast program. The program will include specific musical examples of the chosen culture, and highlight the cultural influences, basic elements of music, and the structure of the music examples.</p>	
<p><b>Differentiation:</b>          (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p><b>Access (Resources and/or Process)</b></p> <p>Students may work with a partner or small group to present information about the culture that was chosen for research.</p>	<p><b>Expression (Products and/or Performance)</b></p> <p>Students may present a written script of a podcast program that includes information about the musical culture that they have researched.</p> <p>Students may present a presentation of a podcast program that includes information about the musical culture that they have researched.</p> <p>Students may present a video presentation of a podcast program that includes information about the musical cultures that they have researched.</p> <p>Students may present an audio recording of a podcast program that includes information about the musical culture that they have researched</p>
<p><b>Extensions for depth and complexity:</b></p>	<p><b>Access (Resources and/or Process)</b></p> <p><a href="http://www.digitaltrends.com/how-to/how-to-make-a-podcast/">http://www.digitaltrends.com/how-to/how-to-make-a-podcast/</a> (How to Make a Podcast)  <a href="http://www.blogtalkradio.com/planningcommittee/2012/08/07/crash-course-in-planning-and-producing-your-radio-show">http://www.blogtalkradio.com/planningcommittee/2012/08/07/crash-course-in-planning-and-producing-your-radio-show</a>          (Producing a Radio Program)  <a href="http://www.weebly.com/">http://www.weebly.com/</a> (Weebly: free website builder)  <a href="http://www.wix.com">http://www.wix.com</a> (Wix: free website builder)</p>	<p><b>Expression (Products and/or Performance)</b></p> <p>Students may be the podcast program producers          Students may be the podcast program editors          Students may create a website for information presented</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Critical Content:</b>	<ul style="list-style-type: none"><li>• Events that include music (religion, time period, politics, etc.)</li><li>• People who make music (professionals, amateurs, apprentice, group, individual)</li><li>• Genres of cultural music (folk, popular, religious, electronic, etc.)</li><li>• Influences of other cultures' music</li><li>• Music from the culture that includes rhythm, pitch, beat, tempo, dynamics</li><li>• Music that has clear form</li><li>• Creating music that is influenced from culture</li></ul>
<b>Key Skills:</b>	<ul style="list-style-type: none"><li>• Classify and describe aural examples of music from designated musical genres, styles, and historical periods</li><li>• Develop criteria and make aesthetic judgments about music based on the criteria</li><li>• Articulate the benefits of participation in music-related activities</li><li>• Improvise a solo over a harmonic progression</li><li>• Demonstrate respect for the music preferences of others</li></ul>
<b>Critical Language:</b>	Music, Culture, Influence, Religion, Politics, Instruments, Performer, Musician, Amateur, Time Period, Live Performance, Recording, Genre, Preference, Criteria, Aesthetic Judgment