

**PITTSBURGH PUBLIC SCHOOLS**  
**Curriculum Design Framework**  
**Grade: Fifth Grade / USING FOR SIXTH GRADE**  
**Course: Music**

<b>Understandings (Standards) Learning Objectives</b>	<b>Acceptable Evidence for Assessment</b>	<b>Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)</b>	<b>Instructional Methods (Exemplars – SAS)</b>	<b>Materials/Resources</b>	<b>Ferrante Notes</b>
<p><b>1. Musicians experiment with instruments, voices, and technology.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• <b>9.1.5 A, B, J</b></li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will identify sharps, flats, and naturals as they occur, and describe their function.</li> <li>• Students will identify the key signatures of C, G, and F.</li> <li>• Students will identify the lowered third as the distinct characteristic of the minor tonality.</li> <li>• Students will describe the function of a key signature.</li> </ul>	<p>Identify sharps, flats, and naturals and describe their function.</p> <p>Notate a C,G, and F major scale including the key signature using traditional notation or notation software.</p> <p>Identify the lowered third third in the C, G, and F scale.</p> <p>Aurally identify major and minor tonalities through movement.</p> <p>Perform a tune using found objects.</p>	<p><b>Know:</b></p> <p>Sharps, flats, and naturals change the pitch of notes.</p> <p>Key signatures: C, G and F</p> <p>Major/minor tonality</p> <p>Key signatures indicate the key or tonality of a piece of music.</p> <p>Timbre is used to describe the characteristics of a particular sound.</p> <p><b>Do:</b></p> <p>Identify sharps, flats, and naturals as they occur and describe their function</p> <p>Identify key signatures in C, G and F</p> <p>Identify the lowered third as the distinct characteristic of the minor tonality.</p> <p>Explain the role a key signature plays in determining a major key (keeping the pattern of whole and half steps: W W H W W W H).</p>	<p>*Use technologies in example</p> <p><b>Example Lesson/Activity:</b></p> <p>Aurally and visually identify sharps, flats, and natural signs. Describe their function as to raising a pitch one half step, lowering the pitch one half step, etc.(keyboard,notation software)</p> <p><b>Example Lesson/Activity:</b></p> <p>Use notation software to build C,G, and F major scale, using the whole half formula. Transfer the sharps and flats to the key signature.</p> <p><b>Example Lesson/Activity:</b></p> <p>Listen to examples of major and minor tonalities. Use movement to show a change from major to minor. Build the scale to the third step,</p>	<p>Piano keyboard</p> <p>Various found objects to create instruments</p>	

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		<p>Experiment with timbre of found sounds, voices, and instruments, and create notation to illustrate these sounds.</p>	<p>lower it by one half step, and identify this change as minor.(notation software)</p> <p><i>Example Lesson/Activity:</i> Use found objects to approximate scale steps. Play the scale in new and different ways.</p>		
<p><b>2. Musicians can use their own experiences as inspiration for their work.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.1.5 A, E</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students read and perform music that utilizes eighth note/sixteenth note patterns and eighth note triplets.</li> <li>Students will tell how music expresses thoughts and feelings.</li> </ul>	<p>Write and perform rhythmic conversation with small group or partner</p> <p>Explain how musicians use music to express a thought or feeling</p>	<p><b>Know:</b> Written notation:</p> <ul style="list-style-type: none"> <li>Eighth note/sixteenth note patterns</li> <li>Eighth note triplets</li> </ul> <p>Thoughts and feelings can be expressed through music.</p> <p><b>Do:</b> Read and perform music that utilizes eighth note/sixteenth note patterns and eighth note triplets.</p> <p>Listen to music that expresses thoughts and feelings.</p>	<p><i>Example Lesson/Activity:</i> When given eighth note, sixteenth note, triplet patterns, create text to match the rhythm. Create a conversation with the rhythm patterns (rap)</p> <p><i>Example Lesson/Activity:</i> Talk about how you express ideas through music.</p> <p><i>Example Lesson/Activity:</i> Share an example of a piece of music that describes a thought or feeling.</p>	<p>This would work well in Noteflight</p>	<p>Critiques,</p>
<p><b>3. Ideas and emotions can be articulated through music.</b></p> <p><b>Standards:</b></p>	<p>Present and/or perform both the composition and the accompanying poem, drawing or story,</p>	<p><b>Know:</b> Music can be used to express ideas and emotions.</p> <p><b>Do:</b></p>	<p><i>Example Lesson/Activity:</i> Using classroom instruments create a short composition that</p>	<p>Classroom instruments</p>	

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<ul style="list-style-type: none"> <li>9.1.5 A, E</li> <li>9.4.5 B</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will create music that expresses ideas and emotions.</li> </ul>	<p>explaining the meaning of the composition.</p>	<p>Create music that expresses ideas and emotions</p>	<p>expresses an idea or emotion. Create a poem, drawing, story, etc. that explains their piece.</p>		
<p><b>4. Musicians can influence each other’s music.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.3.5 F</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will hypothesize how musicians, including composers and performers, may have influenced each other.</li> </ul>	<p>Select two musicians and give examples of their music that shows a past influence.</p>	<p><b>Know:</b> Musicians can learn from other musicians.</p> <p><b>Do:</b> Listen to a variety of music from musicians that have been influenced by others.</p>	<p><b>Example Lesson/Activity:</b> Listen to examples of music that shows influence of one artist to another. For example: Frank Sinatra/Michael Buble, Bach/Jerry Mulligan, Paul Desmond(Two of a Mind), Lionel Richie/Kenny Rodgers, George Michael/Carrie Underwood, Suger Hill Gang/Run DMC, Tina Turner/Beyonce</p>	<p>Various examples of recorded music</p>	
<p><b>5. People draw from personal experiences to determine quality and engage in intuitive criticism.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.3.5 E</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will use evidence to defend</li> </ul>	<p>Explain their opinion of a piece of music</p>	<p><b>Know:</b> People use personal experiences as a basis for intuitive criticism.</p> <p><b>Do:</b> Express and explain/defend opinions as part of intuitive criticism.</p> <p>Express opinions and provide evidence for a stated opinion.</p>	<p><b>Example Lesson/Activity:</b> Explain intuitive criticism as an opinion about music based on personal feeling or experience. Listen to a piece of music and give an opinion.</p>		

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their intuitive criticism.					
<p><b>6. People create music for many different reasons.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.3.5 D</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will list examples of the possible reasons why a piece of music was created.</li> </ul>	Perform a jingle for the group. Defend your musical choices.	<p><b>Know:</b> Music is created for a variety of reasons, e.g. to express ideas, to affect change, and for commercial use.</p> <p><b>Do:</b> Create music for a variety of reasons.</p>	<p><b>Example Lesson/Activity:</b> Create a commercial jingle for a product. Share the result with the class. Vote on the jingle that would best sell the product.</p>	Recorded examples of jingles	Jingle Project
6 <sup>th</sup> Grade Actual					
<p><b>1. Musicians learn, plan, and practice techniques.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.1 A, B, C</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will write, read, and/or perform a major scale beginning on a pitch other than C.</li> <li>Students will perform music with different stylistic markings.</li> <li>Students will describe the function of an accidental.</li> </ul>	<p>Write and/or perform a major scale beginning on a pitch other than C.</p> <p>Perform music using appropriate stylistic markings in small or large groups.</p> <p>Perform Minor third, major third, perfect fifth and octave using Curwen hand signs in small and large groups and identify and write intervals on a staff</p> <p>Raise fingers (I, IV, V) to point out chord</p>	<p><b>Know:</b> Major scales can begin on different pitches.</p> <p>Accidentals are used to indicate notes that are flat, sharp, and natural within a key signature.</p> <p>Intervals: Minor third, major third, perfect fourth, perfect fifth, octave</p> <p>I IV V chord progression</p> <p>Syncopated rhythms are patterns that utilize notes off the beat.</p> <p>Music is performed with different stylistic markings:</p>	<p><b>Example Lesson/Activity:</b> Using a representation of a keyboard and knowledge of whole and half steps, build major scales starting on notes other than C and notate them..</p> <p><b>Example Lesson/Activity:</b> Using a representation of a keyboard and a major scale, show how an accidental is used to change roles to change notes within the scale.</p> <p><b>Example</b></p>	Representation of a piano keyboard	I IV V project

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<ul style="list-style-type: none"> <li>• Students will identify, write and perform minor thirds, major, thirds, perfect fourths, perfect fifths and octaves.</li> <li>• Students will aurally identify a I, IV, V chord progression.</li> <li>• Students will perform syncopated rhythms.</li> <li>• Students will recognize and describe voice changes, including the Cambiata concept.</li> </ul>	<p>changes while listening to a musical selection based on that chord progression</p> <p>Perform syncopated rhythms in small and large groups</p>	<ul style="list-style-type: none"> <li>• Articulation</li> <li>• Tempo</li> <li>• Dynamics</li> </ul> <p>Changing voices (Cambiata Concept)</p> <p><b>Do:</b> Write, read, and/or perform a major scale beginning on a pitch other than C</p> <p>Recognize the function of accidentals Identify, write, and perform minor thirds, major, thirds, perfect fourths, perfect fifths, and octaves</p> <p>Recognize I IV V chord progressions I, IV, I; I, V, I</p> <p>Perform syncopated rhythms</p> <p>Distinguish and perform music with different stylistic markings</p> <p>Recognize changing voices</p>	<p><b>Lesson/Activity:</b> Use Curwin hand signs and solfege to perform minor 3<sup>rd</sup>, major 3<sup>rd</sup>, perfect 4<sup>th</sup>, perfect 5<sup>th</sup> and perfect 8<sup>th</sup> intervals.</p> <p><b>Example Lesson/Activity:</b> Sing familiar songs using minor 3<sup>rd</sup>, major 3<sup>rd</sup>, perfect 4<sup>th</sup>, perfect 5<sup>th</sup> and perfect 8<sup>th</sup> as the first interval of the melody.</p> <p><b>Example Lesson/Activity:</b> Compare and contrast a variety of songs and musical examples via the I, IV, V chord progression.</p> <p><b>Example Lesson/Activity:</b> Review strong beat and weak beat. Have ½ class play and accent the strong beat. Have ½ class play and accent the weak beat.</p> <p>Sing or play a familiar piece and experiment by changing stylistic markings</p>		

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<p><b>2. Musicians use traditional and contemporary tools and resources to create work.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.1 B, C</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will compare various voice types, including contralto and baritone.</li> <li>Students will read and perform written notation, including eighth rests and single eighth notes.</li> <li>Students will improvise, perform, and notate music using instruments, voices, found sounds, environmental sounds, and/or electronic sounds.</li> </ul>	<p>Aurally identify and describe characteristics of various voice types</p> <p>Read and perform short rhythm excerpts 2 beats, 1 measure, 2 measures from flash cards.</p> <p>Perform short compositions or improvisation using found sounds and/or instruments available in the classroom (notated version is made available to listeners).</p>	<p><b>Know:</b> There are other low male and female voices:</p> <ul style="list-style-type: none"> <li>Contralto</li> <li>Baritone</li> </ul> <p>Written notation:</p> <ul style="list-style-type: none"> <li>Eighth rests and single eighth notes</li> </ul> <p>Composers combine instruments, voices, found sounds, environmental sounds, and/or electronic sounds to create works.</p> <p><b>Do:</b> Identify and compare various voice types, including contralto and baritone</p> <p>Read and perform rhythmic patterns with eighth rests and single eighth notes.</p> <p>Use instruments, voices, found sounds, environmental sounds, and/or electronic sounds to create music.</p>	<p><b>Example Lesson/Activity:</b> Listen to, compare and describe examples of various voice types including baritone and contralto.</p> <p><b>Example Lesson/Activity:</b> In small groups, (5 or less) students create compositions or improvisations using found sounds and instruments available in this environment (classroom).</p>	<p>Flash cards Rhythm charts Instrument texts Kodaly rhythm charts</p> <p>Instruments, sound making objects, computer and software to create music</p>	
<p><b>3. Music can represent a person’s inner self.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.1 E</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will select</li> </ul>	<p>Write about how the selected piece relates to the individual student and to the students’ life.</p>	<p><b>Know:</b> Music allows a person to express his inner self.</p> <p><b>Do:</b> Listen to a variety of music and identify a piece of music that allows a person to express his</p>	<p><b>Example Lesson/Activity:</b> Listen to musical selections from various genres and individually choose the piece that each student relates to the most and discuss</p>	<p>Recorded musical selections</p>	<p>Inner self Project</p>

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<p>and share a piece of music that expresses their inner selves.</p>		<p>inner self.</p>	<p>reasons.</p>		
<p><b>4. Similar themes occur across cultures and across time periods.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.3 F</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will compare music across cultures and across time periods and identify universal themes.</li> </ul>	<p>Write about a theme that is common to music of all or most cultures and time periods, providing specific evidence as to why.</p>	<p><b>Know:</b> There are universal themes that are reflected in music across cultures and across time periods.</p> <p><b>Do:</b> Compare music across cultures and across time periods and identify universal themes.</p>	<p><b>Example Lesson/Activity:</b> Discuss themes that are common to most cultures and time periods (e.g. love, comedy, rebellion, patriotism, religion or other possibilities discussed by students) and look for musical examples.</p>		<p>Unit on Reggae, Samba, Latin and S. African</p>
<p><b>5. People compare and contrast aspects of music when they engage in contextual criticism.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.3 E</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will read and evaluate critiques written by professional reviewers.</li> <li>• Students will write reviews for music.</li> </ul>	<p>Summarize a review created by a professional reviewer</p> <p>Write a review/critique of a performance by selves or others</p>	<p><b>Know:</b> There are professional reviewers who write about the quality of artistic works.</p> <p>People share their ideas and opinions about the quality of music/ performances by speaking, writing, and reading.</p> <p><b>Do:</b> Read and discuss critiques by professional reviewers</p> <p>Write reviews of music</p>	<p><b>Example Lesson/Activity:</b> Read and discuss reviews by professional reviewers and evaluate the critique</p> <p><b>Example Lesson/Activity:</b> Watch video of a performance of selves or others and pretend to be a critic (after having read and discussed reviews by professionals)</p> <p>Create a rubric to determine quality</p>	<p>Professional reviews of musical performances</p> <p>Video of musical performance</p>	<p>Critiques – not a separate unit</p>
<p><b>6. People think differently about the</b></p>	<p>Explain how music is</p>	<p><b>Know:</b> Music is important to people for</p>	<p><b>Example Lesson/Activity:</b></p>		<p>New Apps, Ring Tones project</p>

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<p><b>importance and value of music.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.4 B, C</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will explain why music is important.</li> <li>• Students will explain the degree to which music has value for them.</li> </ul>	<p>used in everyday life</p> <p>Describe how music is used in every day life. Explain</p>	<p>a variety of reasons.</p> <p>Music is valuable to people in varying degrees.</p> <p><b>Do:</b> Explain why music is important.</p> <p>Explain the degree to which music has value for you.</p>	<p>List ways music is used in everyday life (advertising, elevators, phone waiting, music therapy, general listening, etc.) Discuss.</p> <p><b>Example Lesson/Activity:</b> Talk about how students encounter/use music in their lives every day.</p>		





**PITTSBURGH PUBLIC SCHOOLS**  
**Curriculum Design Framework**  
**Grade: Seventh Grade**  
**Course: Music**

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<p><b>1. Musicians refine their work to communicate their ideas more clearly.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• <b>9.1 B, E</b></li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will perform stylistically accurate syncopated rhythms.</li> <li>• Students will improvise, perform, notate and revise their own musical work.</li> <li>• Students will construct intervals within the octave.</li> <li>• Students will perform, and/or improvise over a 12- bar blues form.</li> <li>• Students will compose, perform and analyze them and variations.</li> </ul>	<p>Perform syncopated rhythms to music of varied styles in small groups</p> <p>Compose original rhythm piece and notate</p> <p>Create and notate intervals on staff paper</p> <p>Perform student compositions over a 12 bar blues form in small groups</p> <p>Identify the theme and its variations in a variety of (Theme and Variation) musical selections (worksheet)</p>	<p><b>Know:</b></p> <p>Syncopated rhythms appropriate to style</p> <p>Musicians create and refine musical works.</p> <p>Intervals</p> <p>12-bar blues</p> <p>Theme and variations</p> <p><b>Do:</b></p> <p>Perform stylistically accurate syncopated rhythms.</p> <p>Create and refine musical works.</p> <p>Construct intervals within the octave.</p> <p>Identify, perform, and/or improvise over a 12-bar blues form.</p> <p>Analyze and compose theme and variations.</p>	<p><b>Example Lesson/Activity:</b></p> <p>Listen to examples of Jazz, Blues, etc. and discover the rhythm (syncopations) in each. Replay examples and accompany with rhythm sticks or other rhythm instruments.</p> <p><b>Example Lesson/Activity:</b></p> <p>Improve a simple rhythm composition based on rhythms learned and notate.</p> <p><b>Example Lesson/Activity:</b></p> <p>Remind students to count lines and spaces when figuring out intervals and practice labeling intervals written on blackboard</p> <p><b>Example Lesson/Activity:</b></p> <p>Use a variety of available instruments to improvise over a 12 bar blues form.</p> <p>Break into groups and</p>	<p>Recorded examples of music</p> <p>Classroom rhythm instruments</p> <p>Staff paper</p>	<p>Rhythm piece in GB</p> <p>Theme and Var. Mozart Video – Twinkle Variations</p> <p>Blues</p>

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			improvise, compose and create music over 12 bar blues form. <b>Example</b> <b>Lesson/Activity:</b> Discuss the meaning of “Theme and Variations” Listen to several examples of Theme and Variations compositions and find the main theme and the variations on that theme.		
<p><b>2. A musical work is a blend and balance of a musician’s skill, choice of tools, choice of resources, and inspiration.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.1 B, H</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will read and perform written notation including quarter note triplets.</li> <li>Students will analyze how musicians use skills, tools, resources, and inspiration in their works.</li> </ul>	<p>Perform rhythm compositions that include quarter note triplets (small group)</p> <p>Compare and contrast instrumentation from various countries (groups of people) (in writing)</p>	<p><b>Know:</b> Written notation</p> <ul style="list-style-type: none"> <li>Quarter note triplets</li> </ul> <p>Role of skills, tools, resources, inspiration</p> <p><b>Do:</b> Read and perform music with quarter note triplets.</p> <p>Analyze how musicians use skills, tools, resources, and inspiration in their works.</p>	<p><b>Example</b>  <b>Lesson/Activity:</b>            Review and perform rhythms from Kodaly rhythm chart (or other rhythm system) and practice playing rhythms.            Continue by using the system to write rhythm compositions in small groups.  <b>Example</b>  <b>Lesson/Activity:</b>            Watch videos of performance groups from various countries and discuss instruments used (World Music)</p>	<p>Kodaly rhythm chart</p> <p>Videos of music performances</p>	<p>Clave Beat works well for quarter note triplet</p> <p>Movie with Latin feel?</p>
<p><b>3. Music allows people to discuss and consider opinions and ideas different from their</b></p>	<p>Write a rap with lyrics that reflect students opinions and ideas and/or interpret the</p>	<p><b>Know:</b> Music can reflect and help us understand different values and beliefs.</p>	<p><b>Example</b>  <b>Lesson/Activity:</b>            Listen to and compare messages found in older</p>	<p>Recorded musical selections</p>	<p>Critiques – “Imagine”</p>

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<p>own.</p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.4 B, D</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will explain values and beliefs reflected in music.</li> </ul>	<p>meanings found in lyrics (written)</p>	<p><b>Do:</b></p> <p>Describe different values and beliefs reflected in music.</p>	<p>rap music to newer rap music of today. E.g. of older rap: That’s Why We Pray- M.C. Hammer</p>		
<p><b>4. A musician’s style is unique to the individual.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.4 D</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will analyze and describe characteristics of a musician’s individual style.</li> </ul>	<p>Compare/contrast (in writing) the stylistic characteristics of (two) different musicians</p>	<p><b>Know:</b></p> <p>Through their music, musicians can exhibit an individual style.</p> <p><b>Do:</b></p> <p>Describe characteristics of a musician’s individual style.</p>	<p><i>Example Lesson/Activity:</i></p> <p>Watch a variety of individual performances of a single piece and discuss differences in performance styles.</p>	<p>Video of musical performances</p>	<p>Crossroads – Blues</p>
<p><b>5. People use intuitive, formal, and contextual criticism to determine quality.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.3 E</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will give examples of intuitive, formal, and contextual criticism.</li> </ul>	<p>Label a variety of statements telling if the criticism is intuitive, formal or contextual</p>	<p><b>Know:</b></p> <p>Intuitive, formal, and contextual criticism have distinct characteristics.</p> <p><b>Do:</b></p> <p>Give examples of intuitive, formal, and contextual criticism.</p>	<p><i>Example Lesson/Activity:</i></p> <p>Define and explain the difference between intuitive, formal and contextual criticism. Have students listen to musical selections and critique according to each.</p>		<p>Share outs</p>
<p><b>6. Music is meaningful to people for many</b></p>	<p>Written Assignment: Why is your chosen</p>	<p><b>Know:</b></p> <p>Ideas about the meaning of</p>	<p><i>Example Lesson/Activity:</i></p>		<p>Warm Up</p>

Understandings (Standards) Learning Objectives	Acceptable Evidence for Assessment	Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)	Instructional Methods (Exemplars – SAS)	Materials/Resources	Ferrante Notes
<p>different reasons.</p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.4 B, C</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will explain why a piece of music meaningful.</li> <li>Students will relate different opinions about the meaning of music.</li> </ul>	<p>piece meaningful to you?</p> <p>List opinions about what can make music meaningful (small group)</p>	<p>music vary based on an individual's experiences and preferences.</p> <p><b>Do:</b></p> <p>Explain why a piece of music is meaningful.</p> <p>Discuss and respond to different opinions about the meaning of music.</p>	<p>Choose a song that is a 'student favorite' and discuss why that piece is meaningful to them.</p> <p>Class Discussion: What give music meaning? (lyrics, life situations, etc.)</p>		

**PITTSBURGH PUBLIC SCHOOLS**  
**Curriculum Design Framework**  
**Grade: Seventh Grade**  
**Course: Band**

Understandings (Standards) Learning Objectives	Acceptable Evidence for Assessment	Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)	Instructional Methods (Exemplars – SAS)	Materials/Resources
***All of the knowledge and skills learned in music (ALL BIG IDEAS), plus these additional pieces for Big Idea 1:				
<p><b>1. Musicians refine their work to communicate their ideas more clearly.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>9.1 B, C</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will perform within their section, using appropriate tone quality,</li> </ul>	<p>Analyze and refine group performances by demonstrating musical growth.</p>	<p><b>Know:</b></p> <p>Section blend – the individual's role within the section</p> <p><b>Do:</b></p> <p>Perform within the section with appropriate tone quality, dynamics, intonation, and articulation.</p>	<p><b>Example Lesson/Activity:</b></p> <p>Perform a familiar etude/excerpt with focus on appropriate tone quality, dynamics, intonation and articulation. Students work together to improve their performance.</p>	<p>Band instrument</p> <p>Band music</p>

Understandings (Standards) Learning Objectives	Acceptable Evidence for Assessment	Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)	Instructional Methods (Exemplars – SAS)	Materials/Resources
dynamics, intonation and articulation.				

**PITTSBURGH PUBLIC SCHOOLS**  
Curriculum Design Framework  
Grade: Seventh Grade  
Course: Strings

Understandings (Standards) Learning Objectives	Acceptable Evidence for Assessment	Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)	Instructional Methods (Exemplars – SAS)	Materials/Resources
***All of the knowledge and skills learned in music (ALL BIG IDEAS), plus these additional pieces for Big Idea 1:				
<p><b>1. Musicians refine their work to communicate their ideas more clearly.</b></p> <p><b>Standards: 9.1A,B</b></p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Students will perform within the section using appropriate tone quality, dynamics, intonation, and articulation.</li> <li>Students will perform musical selections with alternate positioning of fingers.</li> </ul>	<p>Group and individual performance</p> <p>Orally analyze groups performances</p> <p>Group and individual performance</p> <p>State reasons for alternative fingers</p>	<p><b>Know:</b> Section blend</p> <p>Alternate positioning of fingers: Bb, C#, F natural, other notes as appropriate</p> <p><b>Do:</b> Perform within the section with appropriate tone quality, dynamics, intonation, and articulation.</p> <p>Play Bb, C#, F natural, and other notes as appropriate using alternate positioning of fingers.</p>	<p><i>Example Lesson/Activity:</i> Rehearse and perform a familiar etude/excerpt with focus on appropriate tone quality, dynamics, intonation and articulation. Students work together to improve their performance.</p> <p><i>Example Lesson/Activity:</i> Perform an etude/excerpt that requires alternate finger positions. Rehearse in more than one way to show why the alternate fingering is required.</p>	<p>String instrument</p> <p>String music</p>

**Curriculum Design Framework**  
**Grade: Seventh Grade**  
**Course: Chorus**

Understandings (Standards) Learning Objectives	Acceptable Evidence for Assessment	Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)	Instructional Methods (Exemplars – SAS)	Materials/Resources
<p>***All of the knowledge and skills learned in music (ALL BIG IDEAS), plus these additional pieces for Big Idea 1:</p>				
<p><b>1. Musicians refine their work to communicate their ideas more clearly.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.1 B, C, H</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will perform within the section using appropriate tone quality, dynamics, intonation, and articulation.</li> <li>• Students will perform exercises and pieces of music using appropriate head, middle and chest voice with correct blend.</li> </ul>	<p>Describe ways to achieve blend and balance of individual students within the group</p> <p>Perform exercises and sections of music using appropriate head, middle and chest voice.</p>	<p><b>Know:</b></p> <p>Section blend</p> <p>Head and chest voice</p> <p><b>Do:</b></p> <p>Perform within the section using appropriate tone quality, dynamics, intonation, and articulation.</p> <p>Perform exercises and pieces of music using appropriate head, middle and chest voice with correct blend.</p>	<p><i>Example Lesson/Activity:</i></p> <p>Review ways to achieve blend and balance within a section with focus on tone quality, dynamics intonation and articulation.</p> <p><i>Example Lesson/Activity:</i></p> <p>Discuss range for head, middle and chest voice and sing vocalizes moving between the three. Apply to particular sections of music from the repertoire.</p>	

PITTSBURGH PUBLIC SCHOOLS  
Curriculum Design Framework  
Grade: Eighth Grade  
Course: Music

Understandings (Standards) Learning Objectives	Acceptable Evidence for Assessment	Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)	Instructional Methods (Exemplars – SAS)	Materials/Resources	Ferrante Notes
<p><b>1. The skills, techniques, elements, and principles of music can be learned, studied, refined, and practiced.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.1 B, C</li> <li>• 9.3 A</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will analyze sonata allegro form.</li> <li>• Students will explain the physiological changes that lead to the changing voices.</li> <li>• Students will point out and perform D.S., D.C., Fine, Coda.</li> </ul>	<p>Mark and label sections within a musical selection in Sonata Allegro form</p> <p>Answer questions about changes in the voice during puberty – worksheet</p> <p>Perform a simple student-written rhythm pieces (in small groups) that include D.S, D.C., Fine and Coda</p>	<p><b>Know:</b></p> <p>Sonata allegro form</p> <p>Physiological changes that lead to (Cambiata) voices</p> <p>Endings: D.S., D.C., Fine, Coda</p> <p><b>Do:</b></p> <p>Analyze sonata allegro form.</p> <p>Discuss the physiological changes that contribute to changing voices.</p> <p>Independently apply D.S., D.C., Fine, and Coda markings.</p>	<p><b>Example Lesson/Activity:</b></p> <p>Listen to examples of Sonata form and have students raise hands when they hear the sections change. From a chart, circle the sections of Sonata Allegro form while listening to corresponding musical selections</p> <p><b>Example Lesson/Activity:</b></p> <p>Read and discuss changes that take place during puberty and how it plays a part in the changing voice.</p> <p><b>Example Lesson/Activity:</b></p> <p>Play a variety of musical selections and have students follow the score and watch for D.S., D.C., Fine and Coda. Discuss. Write a simple rhythm composition that incorporates markings.</p>	Recorded music examples	? Modify for GB
<p><b>2. Musicians use tools and resources, as well as their own experiences and skills, to create music.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.2 B</li> </ul>	<p>Identify and label instruments according to a system of classification that is non-Western</p> <p>Write about the similarities between Western instrument</p>	<p><b>Know:</b></p> <p>Other classifications of instruments</p> <p>Tools, resources, experiences and skills are used to create music.</p> <p><b>Do:</b></p>	<p><b>Example Lesson/Activity:</b></p> <p>Look at, name and discuss characteristics of instruments from the Hornbostel-Sachs Classification System</p> <ul style="list-style-type: none"> <li>• Idiophones</li> <li>• Membranophones</li> <li>• Chordophones</li> </ul>	Instrument photographs Instrument recordings	Classification Project – in GB



8 -Music

<b>Understandings (Standards) Learning Objectives</b>	<b>Acceptable Evidence for Assessment</b>	<b>Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)</b>	<b>Instructional Methods (Exemplars – SAS)</b>	<b>Materials/Resources</b>	<b>Ferrante Notes</b>
<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will aurally and visually classify instruments from around the world.</li> <li>• Students will compare classifications to Western instrument families.</li> <li>• Students use tools, resources, individual experiences, and skills to create music.</li> </ul>	<p>classification and another classification system.</p> <p>Written Assignment: Reflect on how a person’s environment can influence their choices for creating music</p>	<p>Aurally and visually classify instruments from around the world.</p> <p>Compare classifications to Western instrument families</p> <p>Use tools, resources, individual experiences, and skills to create music.</p>	<ul style="list-style-type: none"> <li>• Aerophones</li> <li>• Electrophones</li> </ul> <p><i>Example Lesson/Activity:</i> Identify and describe characteristics of above instruments and compare to Western instrument classifications.</p> <p><i>Example Lesson/Activity:</i> Discuss how people can create music without traditional instruments or formal training, etc. Have students list all the things around them that could become potential instruments.</p>		
<p><b>3. Music provides a medium to understand and exchange ideas.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.2 A, B, C, D, E</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will analyze and describe styles of music that are written to communicate themes and ideas.</li> </ul>	<p>Write lyrics with secret meanings to exchange ideas and include a code for deciphering the messages</p>	<p><b>Know:</b> There are styles of music that are specifically written to communicate themes and ideas.</p> <p><b>Do:</b> Identify and describe styles of music that are written to communicate themes and ideas.</p>	<p><i>Example Lesson/Activity:</i> Listen to and examine Gospel and slave songs that contain lyrics with hidden meanings and discuss how they were used to send messages to help slaves escape to freedom.</p>	<p>Recorded musical examples</p>	<p>Music with secret code needs to be developed.</p> <p>Use past examples</p>
<p><b>4. Music of the past can influence music of the present.</b></p>	<p>Write an essay about how one particular artist of the past has greatly impacted</p>	<p><b>Know:</b> Music of the past can influence music of the present.</p>	<p><i>Example Lesson/Activity:</i> Listen to early rock, jazz and blues artist, etc. and discuss how the early music and</p>	<p>Recorded musical examples</p>	<p>I Feel Good Project on Live</p> <p>Beat It project</p>

8 -Music

<b>Understandings (Standards) Learning Objectives</b>	<b>Acceptable Evidence for Assessment</b>	<b>Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)</b>	<b>Instructional Methods (Exemplars – SAS)</b>	<b>Materials/Resources</b>	<b>Ferrante Notes</b>
<b>Standards:</b> <ul style="list-style-type: none"> <li>9.2 A, B, C, D</li> </ul> <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will describe how music of the past has influenced music of today.</li> </ul>	music of today.	<b>Do:</b>  Describe how music of the past has influenced music of today.	musicians influenced music and musicians of today. Listen to Music of today in above styles and compare.		
<b>5. There are formal and informal processes used to assess the quality of works in the arts.</b>  <b>Standards:</b> <ul style="list-style-type: none"> <li>9.3 E</li> </ul> <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will identify differences between intuitive, formal, and contextual criticism.</li> </ul>	Debate the value and/or quality of a performance. One group will orally debate another. Prepare (in writing) one side of a debate as to whether or not a given performance has value/quality using intuitive, formal and contextual forms of criticism as a guide. Give evidence for each assertion.	<b>Know:</b> There are differences between intuitive, formal, and contextual criticism.  <b>Do:</b> Identify differences between intuitive, formal, and contextual criticism.	<b>Example Lesson/Activity:</b> Review the meanings of intuitive, formal and contextual forms of criticism and apply to a variety of musical performances as a class.  Debate teams: divide into small groups and have groups debate whether or not a performance was “good,” using the three styles of criticism. Give reasons for your assertions.	Recorded musical examples	Critiques and share outs
<b>6. There are characteristics that make music enduring for both individuals and groups of people.</b>  <b>Standards:</b> <ul style="list-style-type: none"> <li>9.4 A, B, C</li> </ul> <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will list characteristics that</li> </ul>	Write about how people of color have always relied on faith (Gospel Music) for strength in times of struggle	<b>Know:</b> Music has enduring qualities that differ among individuals and groups of people. <b>Do:</b> Critically examine music for its enduring qualities.	<b>Example Lesson/Activity:</b> Discuss why Gospel Music would be enduring for people of color: slavery, civil rights, etc.		MLK project

8 -Music

<b>Understandings (Standards) Learning Objectives</b>	<b>Acceptable Evidence for Assessment</b>	<b>Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)</b>	<b>Instructional Methods (Exemplars – SAS)</b>	<b>Materials/Resources</b>	<b>Ferrante Notes</b>
make music enduring for both individuals and groups of people.					



PITTSBURGH PUBLIC SCHOOLS  
Curriculum Design Framework  
Grade: High School  
Course: Music

Understandings (Standards) Learning Objectives	Acceptable Evidence for Assessment	Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)	Instructional Methods (Exemplars – SAS)	Materials/Resources	Ferrante Notes
<p><b>1. The skills, techniques, elements, and principles of music can be learned, studied, refined, and practiced.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.1 B, C</li> <li>• 9.3 A</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will analyze sonata allegro form.</li> <li>• Students will explain the physiological changes that lead to the changing voices.</li> <li>• Students will point out and perform D.S., D.C., Fine, Coda.</li> </ul>	<p>Mark and label sections within a musical selection in Sonata Allegro form</p> <p>Answer questions about changes in the voice during puberty – worksheet</p> <p>Perform a simple student-written rhythm pieces (in small groups) that include D.S, D.C., Fine and Coda</p>	<p><b>Know:</b></p> <p>Sonata allegro form</p> <p>Physiological changes that lead to (Cambiata) voices</p> <p>Endings: D.S., D.C., Fine, Coda</p> <p><b>Do:</b></p> <p>Analyze sonata allegro form.</p> <p>Discuss the physiological changes that contribute to changing voices.</p> <p>Independently apply D.S., D.C., Fine, and Coda markings.</p>	<p><b>Example Lesson/Activity:</b></p> <p>Listen to examples of Sonata form and have students raise hands when they hear the sections change. From a chart, circle the sections of Sonata Allegro form while listening to corresponding musical selections</p> <p><b>Example Lesson/Activity:</b></p> <p>Read and discuss changes that take place during puberty and how it plays a part in the changing voice.</p> <p><b>Example Lesson/Activity:</b></p> <p>Play a variety of musical selections and have students follow the score and watch for D.S., D.C., Fine and Coda. Discuss. Write a simple rhythm composition that incorporates markings.</p>	<p>Recorded music examples</p>	<p>? Modify for GB</p>
<p><b>2. Musicians use tools and resources, as well as their own experiences and skills, to create music.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.2 B</li> </ul>	<p>Identify and label instruments according to a system of classification that is non-Western</p> <p>Write about the similarities between Western instrument</p>	<p><b>Know:</b></p> <p>Other classifications of instruments</p> <p>Tools, resources, experiences and skills are used to create music.</p> <p><b>Do:</b></p>	<p><b>Example Lesson/Activity:</b></p> <p>Look at, name and discuss characteristics of instruments from the Hornbostel-Sachs Classification System</p> <ul style="list-style-type: none"> <li>• Idiophones</li> <li>• Membranophones</li> <li>• Chordophones</li> </ul>	<p>Instrument photographs Instrument recordings</p>	<p>Classification Project – in GB</p>

HS Music

<b>Understandings (Standards) Learning Objectives</b>	<b>Acceptable Evidence for Assessment</b>	<b>Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)</b>	<b>Instructional Methods (Exemplars – SAS)</b>	<b>Materials/Resources</b>	<b>Ferrante Notes</b>
<p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will aurally and visually classify instruments from around the world.</li> <li>• Students will compare classifications to Western instrument families.</li> <li>• Students use tools, resources, individual experiences, and skills to create music.</li> </ul>	<p>classification and another classification system.</p> <p>Written Assignment: Reflect on how a person’s environment can influence their choices for creating music</p>	<p>Aurally and visually classify instruments from around the world.</p> <p>Compare classifications to Western instrument families</p> <p>Use tools, resources, individual experiences, and skills to create music.</p>	<ul style="list-style-type: none"> <li>• Aerophones</li> <li>• Electrophones</li> </ul> <p><i>Example Lesson/Activity:</i> Identify and describe characteristics of above instruments and compare to Western instrument classifications.</p> <p><i>Example Lesson/Activity:</i> Discuss how people can create music without traditional instruments or formal training, etc. Have students list all the things around them that could become potential instruments.</p>		
<p><b>3. Music provides a medium to understand and exchange ideas.</b></p> <p><b>Standards:</b></p> <ul style="list-style-type: none"> <li>• 9.2 A, B, C, D, E</li> </ul> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students will analyze and describe styles of music that are written to communicate themes and ideas.</li> </ul>	<p>Write lyrics with secret meanings to exchange ideas and include a code for deciphering the messages</p>	<p><b>Know:</b> There are styles of music that are specifically written to communicate themes and ideas.</p> <p><b>Do:</b> Identify and describe styles of music that are written to communicate themes and ideas.</p>	<p><i>Example Lesson/Activity:</i> Listen to and examine Gospel and slave songs that contain lyrics with hidden meanings and discuss how they were used to send messages to help slaves escape to freedom.</p>	<p>Recorded musical examples</p>	<p>Music with secret code needs to be developed.</p> <p>Use past examples</p>
<p><b>4. Music of the past can influence music of the present.</b></p>	<p>Write an essay about how one particular artist of the past has greatly impacted</p>	<p><b>Know:</b> Music of the past can influence music of the present.</p>	<p><i>Example Lesson/Activity:</i> Listen to early rock, jazz and blues artist, etc. and discuss how the early music and</p>	<p>Recorded musical examples</p>	<p>I Feel Good Project on Live</p> <p>Beat It project</p>

HS Music

<b>Understandings (Standards) Learning Objectives</b>	<b>Acceptable Evidence for Assessment</b>	<b>Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)</b>	<b>Instructional Methods (Exemplars – SAS)</b>	<b>Materials/Resources</b>	<b>Ferrante Notes</b>
<b>Standards:</b> <ul style="list-style-type: none"> <li>9.2 A, B, C, D</li> </ul> <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will describe how music of the past has influenced music of today.</li> </ul>	music of today.	<b>Do:</b>  Describe how music of the past has influenced music of today.	musicians influenced music and musicians of today. Listen to Music of today in above styles and compare.		
<b>5. There are formal and informal processes used to assess the quality of works in the arts.</b>  <b>Standards:</b> <ul style="list-style-type: none"> <li>9.3 E</li> </ul> <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will identify differences between intuitive, formal, and contextual criticism.</li> </ul>	Debate the value and/or quality of a performance. One group will orally debate another. Prepare (in writing) one side of a debate as to whether or not a given performance has value/quality using intuitive, formal and contextual forms of criticism as a guide. Give evidence for each assertion.	<b>Know:</b> There are differences between intuitive, formal, and contextual criticism.  <b>Do:</b> Identify differences between intuitive, formal, and contextual criticism.	<b>Example Lesson/Activity:</b> Review the meanings of intuitive, formal and contextual forms of criticism and apply to a variety of musical performances as a class.  Debate teams: divide into small groups and have groups debate whether or not a performance was “good,” using the three styles of criticism. Give reasons for your assertions.	Recorded musical examples	Critiques and share outs
<b>6. There are characteristics that make music enduring for both individuals and groups of people.</b>  <b>Standards:</b> <ul style="list-style-type: none"> <li>9.4 A, B, C</li> </ul> <b>Objectives:</b> <ul style="list-style-type: none"> <li>Students will list characteristics that</li> </ul>	Write about how people of color have always relied on faith (Gospel Music) for strength in times of struggle	<b>Know:</b> Music has enduring qualities that differ among individuals and groups of people. <b>Do:</b> Critically examine music for its enduring qualities.	<b>Example Lesson/Activity:</b> Discuss why Gospel Music would be enduring for people of color: slavery, civil rights, etc.		MLK project

HS Music

<b>Understandings (Standards) Learning Objectives</b>	<b>Acceptable Evidence for Assessment</b>	<b>Knowledge/Skills Needed to Demonstrate Understandings (Know/Do from KUDs)</b>	<b>Instructional Methods (Exemplars – SAS)</b>	<b>Materials/Resources</b>	<b>Ferrante Notes</b>
make music enduring for both individuals and groups of people.					



