

Primary School Curriculum

Music (MU)



MINISTRY OF EDUCATION

Bermuda

2001

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Bermuda

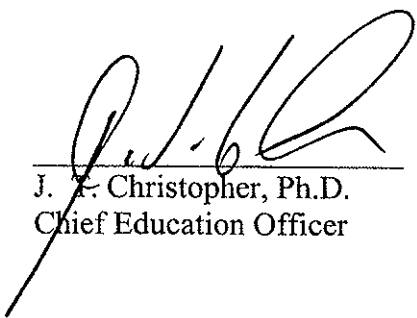
FOREWORD

Quality curriculum is basic to any educational programme. The written curriculum must provide the structure and substance of what is taught to all students. The written curriculum is a guide to teachers to ensure that the knowledge, skills, competencies and resources students need in order to learn are provided during instruction.

In particular, it is acknowledged that knowledge is virtually infinite in that it is continually changing and expanding as “new” knowledge is developed and “old” knowledge is refined. In addition the skills and competencies that students need change as the environment in the total community changes. It is important therefore that a school system has a structure for the instructional programme that provides direction, focus, flexibility and state-of-the-art thinking about each content area.

Because of its strategic geographical position, Bermuda has been influenced continuously by the changes in the relationship between the continents bordering the Atlantic -- North and South America, Africa and Europe. The current interest in the globalization of the world community allows Bermuda to build on its strength in international relations. It is essential that our students become accustomed to viewing the entire world as the area in which they must live and grow. They must integrate knowledge across all subjects in preparation for their adult life. Our curriculum guides must be viewed from this perspective.

A team of teachers, education officers and other persons within the school system and community, drawing from their collective experience in working with young people, has developed this curriculum guide. Input from community representatives on each Curriculum Advisory Committee has assisted us in Bermudianizing the curriculum. All of the contributors share both the pride and the responsibilities of authorship. This guide represents the essential elements of education in Bermuda’s primary schools.



J. F. Christopher, Ph.D.
Chief Education Officer

ACKNOWLEDGEMENTS

The Music pre/primary school curriculum was developed by teachers with the leadership and support of Shangi-la-Durham-Thompson, Education Officer, The Arts. This writing team was comprised of diligent and devoted teachers. Appreciation is extended to these teachers for their ability to collaborate amicably and collegially in the production of this professional document. The members of the writing team were:

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The restructured curriculum development process began in 1994 under the leadership of Dr. Helen Stemler, Restructuring Curriculum Coordinator. During 1994-1995, the writing teams in the various content areas developed the frameworks for the entire curriculum development process. From 1995-1997 the curricula for the middle level were created. Thanks also to Dr. Gina Tucker, Curriculum Coordinator 1998-1999. Special thanks to Mrs. Kalreta Conyers-Steede, Education Officer, Business Studies, who coordinated the final production of these curriculum documents 1999-2001.

These documents would not have been completed without the support of a very hardworking, dedicated group of people - the secretarial/support staff who typed and assisted with numerous tasks associated with completing these documents. This group includes the following persons:

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OVERVIEW

The aim of the primary school is to provide for the academic achievement, personal development and group citizenship of early adolescents. In keeping with this aim, the organizational patterns appropriate to the developmental needs of five to twelve year-old students need to be provided.

The curriculum is composed of a common body of knowledge with emphasis placed on mastery skills and achievement measured according to each student's abilities. The development of positive attitudes toward learning, self and others is a basic component of Bermuda's primary school programme. The programme is based on the belief that all students make every effort to succeed when in an environment that fosters and encourages success, regardless of their background or previous level of achievement. Educational development at the primary level should provide adequate preparation for continued experiences. To create an atmosphere of accomplishment in which each student has opportunities for growth, emphasis is placed on:

- opportunities for sharing enriching experiences, creative expressions and exposure to ideas
- enhancement of personal abilities with opportunities to pursue and express them through diversity and supportive activities
- development of a growing sense of responsibility, integrity, self-discipline, reliable judgement and self-respect in each student
- encouragement of acceptance of their roles and responsibilities in the educational process with confidence, enthusiasm and appropriate social and academic behaviours
- provisions of time and opportunity for ethical growth and for the development of responsible values and character

The curriculum guide contains three (3) sections beginning with the Introduction. The cited twelve goals of education direct instructional outcomes in all primary school subjects. Specifically, a curriculum framework has been approved for each subject and is to be used as the basis for the subject specific philosophy, goals and subgoals, performance indicators and scope and sequence. Effective utilization of this framework will establish continuity and progression of instruction throughout all year levels.

The second section of this guide delineates the primary school programme of instruction and contains an overview for Phase A and B that includes: primary rationale, year level requirements, adopted materials of instruction, phase outline, correlation matrix and modules. It is expected that all teachers will focus instruction on the established curriculum objectives outlined in the modules. The final section of this guide contains resources of valuable support for teachers.

GOALS OF EDUCATION

In Bermuda, the Goals of Education provide the direction for primary level education. These twelve (12) goals enable primary level students to:

- develop responsiveness to the dynamic process of learning
- develop resourcefulness, adaptability and creativity in learning and living
- acquire the basic knowledge and skills needed to comprehend and express ideas through words, numbers and other symbols
- develop a wellness approach to life
- gain satisfaction from participating in and appreciating the various forms of artistic expression
- develop a feeling of self-worth
- develop values related to personal and ethical beliefs and to the common welfare of society
- develop an understanding of the role of the individual within a family unit, the role of the family within society and the role of our society in a global context
- develop a sense of personal responsibility in society at the national and international levels
- acquire skills that contribute to self-reliance in solving practical problems in everyday life
- acquire skills and attitudes that will lead to satisfaction and productivity in a career
- develop respect for the environment and a commitment to the wise use of resources.

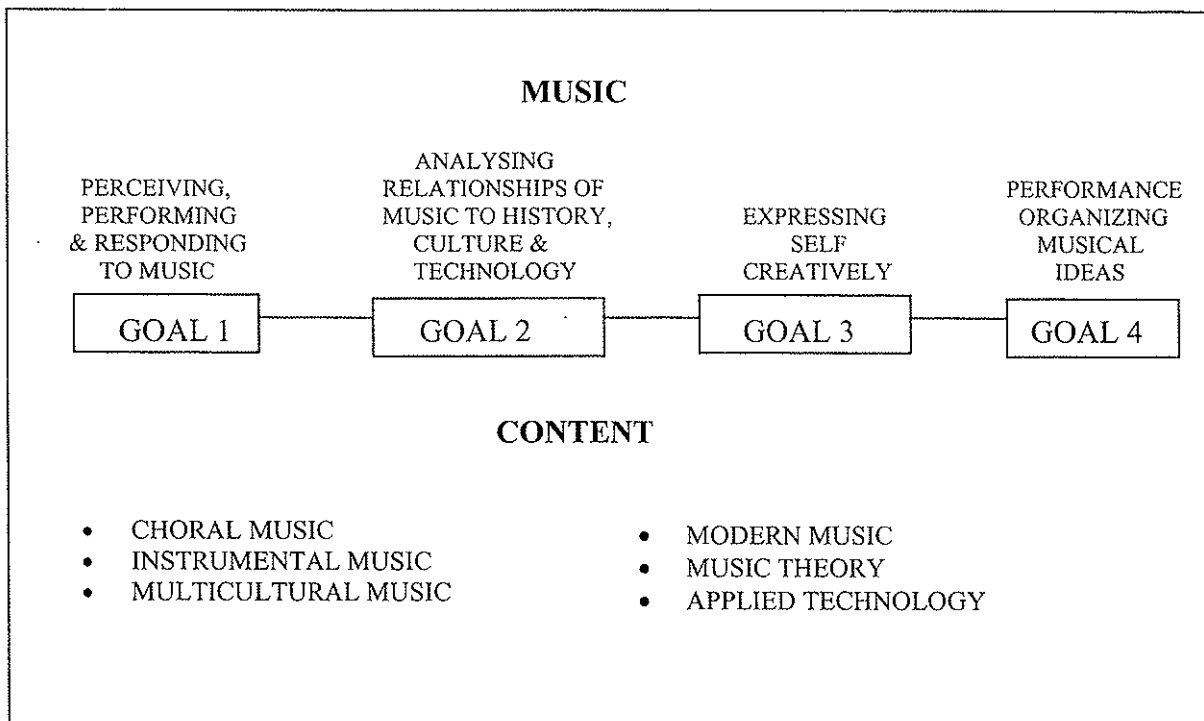
CURRICULUM AND INSTRUCTION FOR ALL STUDENTS

All primary schools will have common programmes designed to offer nine subjects to all students and to give them a knowledge base which will equip them with a foundation that will prepare them to move to the middle school level. There will be a basic core curriculum that will include English language arts, mathematics, science and social studies. These subjects will be supported by a variety of core subjects, such as health education, physical education, information technology, music and visual arts. Information technology will also be integrated into all subject areas. An integrated curriculum is a meaningful approach to primary instruction that assists students to transfer knowledge within and across all subjects and apply skills and processes developed in subjects to real life Bermuda issues.

It is expected that the implemented curriculum will be based on the premise that all students can learn and that instruction should be differentiated to meet the unique needs of the learner. Further, it is expected that the primary school curriculum will be implemented from a Bermudianized and multicultural perspective as much as is feasible.

MUSIC PHILOSOPHY

Through the study of music, students will learn to appreciate, perform and produce music. Music is often expressed for social, ritual, cultural and other purposes and is used to communicate inner feelings. Further, musical experiences sensitize our young people while increasing their aesthetic awareness. Singing, playing instruments and movement to music allow students to develop skills and knowledge in a creative and stimulating way. Students will also learn to read and notate music in cooperative groups and independently. Thus, learning through music will have the potential to enhance creative and critical thinking which can ultimately improve the quality of life in Bermuda.



MUSIC GOALS AND SUBGOALS

GOAL 1 PERCEIVING, PERFORMING AND RESPONDING TO MUSIC

STUDENTS WILL DEVELOP TECHNIQUES AND SKILLS THAT WILL ENHANCE THEIR ABILITY TO PERCEIVE, PERFORM AND RESPOND TO MUSIC.

- Subgoal 1.1** Synthesise an understanding of the language of music.
- Subgoal 1.2** Develop an understanding of music as a way to create and communicate meaning.
- Subgoal 1.3** Analyse music principles, processes and structures.
- Subgoal 1.4** Develop an acceptable level of physical conditioning for music.

GOAL 2 ANALYSING RELATIONSHIPS OF MUSIC TO HISTORY, CULTURE AND TECHNOLOGY

STUDENTS WILL ANALYSE THE INTERRELATIONSHIPS OF MUSIC HISTORY, CULTURE AND TECHNOLOGY.

- Subgoal 2.1** Recognise music as a form of individual and cultural expression.
- Subgoal 2.2** Categorise musical philosophies, styles and genres.
- Subgoal 2.3** Analyse the relationship between music and technology.
- Subgoal 2.4** Analyse interrelationships between music and other arts.
- Subgoal 2.5** Evaluate connections between music and other disciplines.

GOAL 3 EXPRESSING SELF CREATIVELY

STUDENTS WILL DEVELOP THE ABILITY TO CREATIVELY EXPRESS THEMSELVES, COMPOSE AND PERFORM MUSIC.

- Subgoal 3.1** Create music through improvisation.
- Subgoal 3.2** Perform interpretive music.
- Subgoal 3.3** Apply thinking skills in music.
- Subgoal 3.4** Design original music compositions.
- Subgoal 3.5** Enhance performance competencies for music.

GOAL 4 **PERFORMANCE ORGANIZING MUSICAL IDEAS**

STUDENTS WILL DEVELOP THE ABILITY TO MAKE AESTHETIC JUDGMENTS THROUGH MUSICAL EXPERIENCES.

- Subgoal 4.1** Apply criteria for assessment of musical performance.
- Subgoal 4.2** Display sensitivity in applying aesthetic criteria to one's own musical performance.
- Subgoal 4.3** Develop a continuing appreciation for the aesthetics of music.

GOAL 1 Students will develop techniques and skills that will enhance their ability to perceive, perform and respond to music.				
MUSIC				
Subgoals	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
1.1 Synthesize an understanding of the language of music.	sing nursery rhymes with expression, reproducing simple rhythmic patterns	identify and read basic notes and rests	define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression	synthesize an understanding of the language of music
1.2 Develop an understanding of music as a way to create and communicate meaning.	identify and label long and short rhythm symbols	identify symbols and traditional terms referring to dynamics, tempo and articulation	recognise and write simple scales, intervals and chords on the staff	develop an understanding of music as a way to create and communicate meaning
1.3 Analyse music principles, processes and structures.	identify even and uneven beat	identify music principles, processes and structures	analyse music principles, processes and structures	analyse music principles, processes and structures
1.4 Develop an acceptable level of physical conditioning for music.	demonstrate correct posture when singing	use appropriate breath control	utilize correct vocal techniques	develop an acceptable level of physical conditioning for music

Students will analyse the interrelationships of music history, culture and technology.				
PERFORMANCE INDICATORS				
GOAL 2				
MUSIC				
Subgoals	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
2.1 Recognise music as a form of individual and cultural expression.	perform music to related holidays and cultural events	perform music from various cultures	recognize music as a form of individual and cultural expression	recognise music as a form of individual and cultural expression
2.2 Categorise musical philosophies, styles and genres.	respond to different styles of music	distinguish between musical periods and musicians	analyse various musical styles	categorise musical philosophies, styles and genres
2.3 Analyse the relationship between music and technology.	observe a video taped musical performance	listen and respond to computer designed music	recognise the relationship between music and technology	analyse the relationship between music and technology
2.4 Analyse inter-relationships between music and other arts.	listen to music and view art, dance and theatre of various cultures	identify interrelationships among music, theatre, dance and art	identify interrelationships among music, theatre, dance and art	analyse interrelationships between music and other arts
2.5 Evaluate connections between music and other disciplines.	identify how music helps math and language comprehension	recognize connections between music and other disciplines	analyse music through societal contexts	evaluate connections between music and other disciplines

Students will develop the ability to creatively express themselves, compose and perform music.					
PERFORMANCE INDICATORS					
GOAL 3	MUSIC	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Subgoals					
3.1 Create music through improvisation.	improvise percussion instrument rhythms to accompany musical selections	improvise simple stepwise melodic phrases, independently and as accompaniment to musical selections	improvise longer and more contoured melodic phrases, both independently and in a group	create music through improvisation	
3.2 Perform interpretive music.	sing with appropriate dynamics and rhythmic interpretation	sing with appropriate dynamics, timbre, tempo and rhythmic interpretation	perform a musical selection with appropriate dynamics and timbre	perform interpretive music	
3.3 Apply thinking skills in music.	conceptualize differences among singing voices	compare own singing voice with others	use logic to analyse vocal technique of self and others	apply thinking skills in music	
3.4 Design original music compositions.	demonstrate the ability to dramatize songs and stories using musical sounds	create music around a mood or emotion	design and effect musical ideas, themes and compositions	design original music compositions	
3.5 Enhance performance competencies for music.	recognize the need for concentration and cooperation during performances	recognise performance standards	develop stage etiquette and concentration	enhance performance competencies for music	

GOAL 4 Students will develop the ability to make aesthetic judgments through musical experiences.				
MUSIC				
PERFORMANCE INDICATORS				
Subgoals	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
4.1 Apply criteria for assessment of musical performance.	listen attentively to a selected repertoire of music	listen attentively to an expanded repertoire of music	critique individual and group performances	apply criteria for assessment of musical performance
4.2 Display sensitivity in applying aesthetic criteria to one's own musical performance.	respond to constructive criticism	use a simple vocabulary of musical terms to describe one's own musical performance	design and rehearse one's own musical performance from given aesthetic criteria	display sensitivity in applying aesthetic criteria to one's own musical performance
4.3 Develop a continuing appreciation for the aesthetics of music.	enjoy listening to music and sounds of the environment	develop a sense of respect for music, its performance and creation	critique and enjoy musical performances	develop a continuing appreciation for the aesthetics of music

MUSIC									
SCOPE AND SEQUENCE									
CHORAL MUSIC									
Singing Activities	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%; text-align: center;">PS - P2 Learning Phase A</th> <th style="width: 25%; text-align: center;">P3 - P6 Learning Phase B</th> <th style="width: 25%; text-align: center;">M1 - M3 Learning Phase C</th> <th style="width: 25%; text-align: center;">S1 - S4 Learning Phase D</th> </tr> </thead> <tbody> <tr> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • singing voice versus speaking • games using singing voice • singing in tune • matching pitches • beat, tempo and dynamics </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • singing voice versus speaking • singing in tune • matching of pitches • beat, tempo and dynamics • singing with musical expression • singing: <ul style="list-style-type: none"> - ostinato - part songs - rounds - simple harmony </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • the voice as an expressive instrument • interpretive values: <ul style="list-style-type: none"> - mood - meaning of text - style - movement within phrase • tempo dynamics: <ul style="list-style-type: none"> - unison songs - unison with descant • rounds: <ul style="list-style-type: none"> - two, three and four part songs • self expression • permanent repertoire • major, minor and pentatonic scales • modes </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • interpretive values: <ul style="list-style-type: none"> - mood - meaning of text - style - movement within the phrase • tempo dynamics and articulation for self expression <ul style="list-style-type: none"> - sacred and secular song • permanent repertoire • sight singing • the voice as an expressive instrument • major, minor and pentatonic scales • modes </td> </tr> </tbody> </table>	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D	<ul style="list-style-type: none"> • singing voice versus speaking • games using singing voice • singing in tune • matching pitches • beat, tempo and dynamics 	<ul style="list-style-type: none"> • singing voice versus speaking • singing in tune • matching of pitches • beat, tempo and dynamics • singing with musical expression • singing: <ul style="list-style-type: none"> - ostinato - part songs - rounds - simple harmony 	<ul style="list-style-type: none"> • the voice as an expressive instrument • interpretive values: <ul style="list-style-type: none"> - mood - meaning of text - style - movement within phrase • tempo dynamics: <ul style="list-style-type: none"> - unison songs - unison with descant • rounds: <ul style="list-style-type: none"> - two, three and four part songs • self expression • permanent repertoire • major, minor and pentatonic scales • modes 	<ul style="list-style-type: none"> • interpretive values: <ul style="list-style-type: none"> - mood - meaning of text - style - movement within the phrase • tempo dynamics and articulation for self expression <ul style="list-style-type: none"> - sacred and secular song • permanent repertoire • sight singing • the voice as an expressive instrument • major, minor and pentatonic scales • modes
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MUSIC				
SCOPE AND SEQUENCE				
INSTRUMENTAL MUSIC (1 of 2)	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Technique	<ul style="list-style-type: none"> proper position: <ul style="list-style-type: none"> - hold instruments - handle instruments 	<ul style="list-style-type: none"> proper position: <ul style="list-style-type: none"> - hold instruments - handle instruments sound production on all families of instruments finger pitched instruments: <ul style="list-style-type: none"> - ascending melodic phrases - descending melodic phrases 	<ul style="list-style-type: none"> posture: <ul style="list-style-type: none"> - sitting - standing 	<ul style="list-style-type: none"> good posture embouchure breath control bowing
Tone and Balance	<ul style="list-style-type: none"> instrument combination to create new timbres 	<ul style="list-style-type: none"> instrument combination to create new timbres 	<ul style="list-style-type: none"> tone blending 	<ul style="list-style-type: none"> tone blending
Theory	<ul style="list-style-type: none"> picture interpretation into sound: <ul style="list-style-type: none"> - geometric shapes - symbols 	<ul style="list-style-type: none"> simple scales: <ul style="list-style-type: none"> - correlate pitch - notation - proper fingering 	<ul style="list-style-type: none"> instruments range: <ul style="list-style-type: none"> - correlated pitch - notation proper fingering major and minor scales arpeggios 	<ul style="list-style-type: none"> music notation and major and minor scales arpeggios interpretation: <ul style="list-style-type: none"> - pitches - rhythms - other notation symbols

MUSIC				
SCOPE AND SEQUENCE				
INSTRUMENTAL MUSIC (2 of 2)	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Interpretation	<ul style="list-style-type: none"> historical and cultural background of relevant music 	<ul style="list-style-type: none"> historical and cultural background of instruments of relevant music instrument choice: <ul style="list-style-type: none"> - appropriate timbre - set piece - accompaniment play correct phrasing: <ul style="list-style-type: none"> - appropriate expression 	<ul style="list-style-type: none"> pitch play: <ul style="list-style-type: none"> - correct phrasing - appropriate expression historical and cultural analysis music analysis structures and forms performance evaluation 	<ul style="list-style-type: none"> pitch play with correct phrasing and appropriate expression historical discussion music analysis structures and forms performance evaluation
Performance	<ul style="list-style-type: none"> rhythm instruments: <ul style="list-style-type: none"> - accompany songs - sound effects - introductions - codas 	<ul style="list-style-type: none"> rhythm instruments: <ul style="list-style-type: none"> - accompany songs - sound effects - introductions - codas 	<ul style="list-style-type: none"> sensitive response to the gestures of the conductor daily practice punctuality stage etiquette presentation 	<ul style="list-style-type: none"> sensitive response to the gestures of the conductor daily practice punctuality stage etiquette presentation

MULTICULTURAL MUSIC	MUSIC SCOPE AND SEQUENCE			
	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Bermudian Music	<ul style="list-style-type: none"> national songs cultural songs 	<ul style="list-style-type: none"> national cultural songs 	<ul style="list-style-type: none"> national songs cultural songs celebrations composers and musicians folk and classical repertoire 	<ul style="list-style-type: none"> national songs cultural songs celebrations composers and musicians folk and classical repertoire
Western Culture Music	<ul style="list-style-type: none"> folk and classical repertoire instrumentation 	<ul style="list-style-type: none"> folk and classical repertoire instrumentation costumes and dances 	<ul style="list-style-type: none"> instrumentation costumes and dances social context history 	<ul style="list-style-type: none"> instrumentation costumes and dances social context
Non-Western Music	<ul style="list-style-type: none"> folk and classical repertoire instrumentation 	<ul style="list-style-type: none"> folk and classical repertoire instrumentation composers and musicians social context 	<ul style="list-style-type: none"> folk and classical repertoire instrumental composers and musicians social context 	<ul style="list-style-type: none"> folk and classical repertoire instrumentation composers and musicians social context
Seasonal Music	<ul style="list-style-type: none"> holiday songs topical songs 	<ul style="list-style-type: none"> holiday songs topical songs 	<ul style="list-style-type: none"> holiday songs topical songs 	<ul style="list-style-type: none"> holiday songs topical songs

MUSIC				
SCOPE AND SEQUENCE				
MODERN MUSIC	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Contemporary Music	<ul style="list-style-type: none"> children's songs 	<ul style="list-style-type: none"> contemporary classical repertoire soundtrack and musical theatre repertoire simple productions 	<ul style="list-style-type: none"> contemporary classical repertoire soundtrack and musical theatre repertoire composers and musicians performance of percussion pieces performance of altered productions 	<ul style="list-style-type: none"> contemporary classical repertoire soundtrack and musical theatre repertoire composers and musicians performance of percussion pieces performance of altered productions
Popular Music	<ul style="list-style-type: none"> TV songs 	<ul style="list-style-type: none"> radio and TV repertoire composers and musicians choreographed songs 	<ul style="list-style-type: none"> radio and TV repertoire composers and musicians choreographed songs 	<ul style="list-style-type: none"> radio and TV repertoire composers and musicians choreographed songs
Jazz Music	<ul style="list-style-type: none"> listening experiences for identification 	<ul style="list-style-type: none"> listening experiences instrumentation musicians and composers history social context 	<ul style="list-style-type: none"> listening experiences instrumentation musicians and composers history social context 	<ul style="list-style-type: none"> listening experiences instrumentation musicians and composers history social context extemporize on a chart jazz band performance choral ensemble performance

MUSIC				
SCOPE AND SEQUENCE				
MUSIC THEORY	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Music Recognition	<ul style="list-style-type: none"> • printed music recognition • notation of printed music • musical contour: <ul style="list-style-type: none"> - up - down - repeat 	<ul style="list-style-type: none"> • identify and read basic notes and rests in 2/4, 3/4 and 4/4 meter signatures • use a system (e.g. number letters) to read simple pitch notation in the treble clef in major keys) 	<ul style="list-style-type: none"> • note identification • melody sight reading 	<ul style="list-style-type: none"> • demonstrate the ability to read an instrument or vocal score • read at sight simple melodies in treble and bass clefs
Music Symbols	<ul style="list-style-type: none"> • rhythm symbols: <ul style="list-style-type: none"> - long - short • pitch, duration and form representation: <ul style="list-style-type: none"> - pictures - geometric shapes - other symbols 	<ul style="list-style-type: none"> • symbols and traditional terms: <ul style="list-style-type: none"> - dynamics - tempo - articulation • standard symbols: <ul style="list-style-type: none"> - notate meter - rhythm - pitch - dynamics - simple scale - simple intervals in music - notation 	<ul style="list-style-type: none"> • standard notation symbols: <ul style="list-style-type: none"> - pitch - rhythm - dynamics - tempo - articulation - expression • standard notation: <ul style="list-style-type: none"> - record own musical ideas - musical ideas of others - simple scales - intervals - chords on the musical staff 	<ul style="list-style-type: none"> • standard notation symbols: <ul style="list-style-type: none"> - pitch - rhythm - dynamics - tempo - articulation - expression • standard notation: <ul style="list-style-type: none"> - record own musical ideas - musical ideas of others - major and minor scales - interval chord and chord progressions
Music Gestures	N/A	<ul style="list-style-type: none"> • conducting gestures: <ul style="list-style-type: none"> - follow - interpret 	<ul style="list-style-type: none"> • conducting gestures: <ul style="list-style-type: none"> - follow - interpret 	<ul style="list-style-type: none"> • conducting gestures: <ul style="list-style-type: none"> - follow - interpret

MUSIC				
SCOPE AND SEQUENCE				
APPLIED TECHNOLOGY (1 of 2)	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Computer Technology	<ul style="list-style-type: none"> • instructional software applications • sound generator • sound sources for reading and dramatizations 	<ul style="list-style-type: none"> • instructional software applications: <ul style="list-style-type: none"> - keyboard to notation - games - ear training software • sounds modules: <ul style="list-style-type: none"> - sources of readings and dramatizations • MIDI 	<ul style="list-style-type: none"> • instructional software programmes (original compositions) • sound modules: <ul style="list-style-type: none"> - arrange and rearrange given pieces of music • sound modules: <ul style="list-style-type: none"> - sources for readings and dramatization • MIDI • sequences to construct simple songs intelligent accompaniment software 	<ul style="list-style-type: none"> • advanced theory/notation software • sound modules: <ul style="list-style-type: none"> - rearrange music - reading/drama sources • MIDI • sequencer to construct music sound tracks • intelligent accompaniment software • digital audio recording: <ul style="list-style-type: none"> - altering capabilities - editing capabilities
Media (TV, Video and Radio)	<ul style="list-style-type: none"> • TV • Video 	<ul style="list-style-type: none"> • power supply • TV • Video: <ul style="list-style-type: none"> - focus - record - zoom 	<ul style="list-style-type: none"> • VCR recording • metering audio recording • stereo components 	<ul style="list-style-type: none"> • video mixer (audio to visual) • complete audio equipment: <ul style="list-style-type: none"> - amplifiers - mixing board - microphones/speakers - equalizers - limiters and compressors - multi-effects processors - playback units

MUSIC				
SCOPE AND SEQUENCE				
APPLIED TECHNOLOGY (2 of 2)	PS - P2 Learning Phase A	P3 - P6 Learning Phase B	M1 - M3 Learning Phase C	S1 - S4 Learning Phase D
Media (TV, Video and Radio) cont'd				<ul style="list-style-type: none"> • cable termination • power supply equipment • audio mixing board • VTC playback • video switch (prerecorder to live) • live remote camera • frontal and rearview screens • 8 mm and 16 mm cameras • complete lighting • production equipment use with stage productions

REFERENCES

American Alliance for Theatre and Education, National Standards for Arts Education,
Music Educators National Conference, Virginia, 1994

INTRODUCTION TO PRIMARY SCHOOL CURRICULUM

The primary school level continues to provide learning experiences that satisfy the natural curiosity of young children, stimulate their imagination and enhance their appetite for learning. The most important function of the primary level of education is the mastery of the fundamental skills necessary for the continued pursuit of learning.

Primary school education helps all children to:

- acquire permanent literacy and numeracy skills
- communicate effectively
- think scientifically and logically
- develop manipulative skills, artistic talents and physical skills
- cultivate good health habits
- develop spiritual, ethical and social values

The primary school curriculum is a written guide that identifies the goals and curriculum objectives that teachers establish for students to achieve. It makes visible the articulation necessary for preschool through senior level programmes so that students do not have large gaps in their understanding, skills and competencies. Its scope and sequence also allows teachers to plan linkages across the curriculum so those cross-curricular connections can be made more easily between and among various subjects.

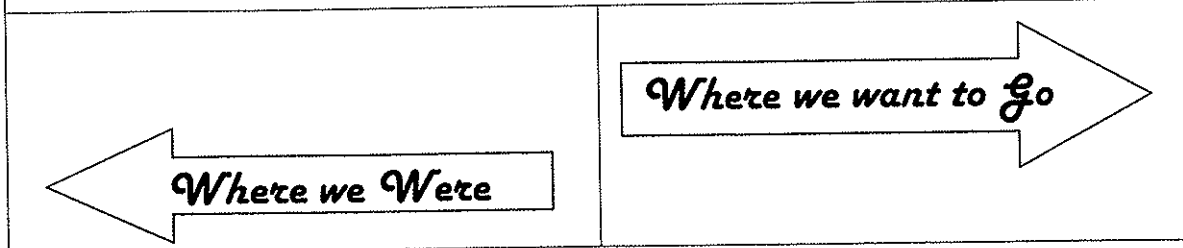
Given the above characteristics, the primary school curriculum is intended to provide students opportunities to:

- discuss, explore, investigate and hypothesize
- find solutions to real problems
- utilize both concrete and abstract reasoning skills
- process information at formal operations level

The following section outlines the curriculum to be taught in the following areas in Bermuda's primary schools.

- English Language Arts
- Mathematics
- Science
- Social Studies
- Health Education
- Information Technology
- Physical Education
- Music
- Visual Arts

BELIEFS ABOUT STUDENT LEARNING



CAUSES

External Luck Task	Internal Ability Effort
--------------------------	-------------------------------

BELIEFS

Ability defines achievements Ability is limited Intelligence cannot change Intelligence has one dimension Teachers transmit knowledge	Effort improves performance Ability can be acquired Intelligence can be learned There are many intelligent behaviours Learners construct their knowledge
---	--

SELF-EFFICACY

I can not do that I can not learn that	I can learn to do it I can learn the things that I need to know to enable me to do it
---	--

CONCEPTS

Other – referenced They are better than me	Self-referenced I am good at Mathematics
---	---

EMOTION

Negative or Neutral I hate school I do not care	Positive I like to do this Learning makes me happy
---	--

OUTCOME



CURRICULUM TIME ALLOTMENTS

Carroll's (1989) definition of instruction time is "opportunity to learn."

*"The amount of time spent on schoolwork influences school learning."
(Evans-Ardriss, 2000; Berliner, 1990)*

*Instructional time and quality together are one of the three main factors that influences students' educational outcomes.
(Young et. al., 1996)*

The Ministry of Education recognizes the importance of learning time and specifies the number of instructional days that government schools must provide. In addition to the number of days the Ministry also specifies the number of hours of instruction that should occur each school day. In order to determine the best way to apportion these hours, a review of literature was conducted to find exemplars, instances of learning times during school weeks in quality school systems. An assessment of current practices was also taken into consideration.

The Ministry of Education has four goals: literacy, numeracy, infusion of technology and staff development. As the Bermuda government schools introduce new curricula for primary education to support these goals, the curriculum allotment chart will provide guidance as to the optimum time that should be spent delivering each area of learning and also the optimum number of instructional hours that will best promote student literacy and numeracy.

The curriculum time allotment chart outlines the total of contact time between teachers and students at Learning Phase A summing to 1335. This figure is composed of 1300 contact minutes and 35 transition minutes. At Learning Phase B 1465 contact minutes plus 35 transition minutes sums to 1500 minutes per week.

Transition time is defined as the non-instructional time before and after some learning activity (Berliner, 1990). Recess and lunch allow for transitions that do not cut into instructional time. Other transitions occurs between subjects. The allocation of transitional time has been included to provide practical expectations.

It is important to note that transition minutes do not constitute lost time. The best-run classrooms require a short period of time to allow students to conclude their work, change their mind sets, put materials away and to prepare for the coming activity.

CURRICULUM TIME ALLOTMENT CHART

LEARNING PHASE A: PRESCHOOL- PRIMARY TWO* AND LEARNING PHASE B: PRIMARY THREE-PRIMARY SIX**

Subject	Learning Phase A PS-P2*		Learning Phase B P3-P6**	
	Minutes/Week (min/wk)	% Percentage of Time/Week	Minutes/Week (min/wk)	% Percentage of Time/Week
English Language Arts	450	34	450	30
Mathematics	330	24	330	22
Science	120	9	150	10
Social Studies	120	9	150	10
Health Education	60	4.5	60	4
Information Technology	60	4.5	90	6
Physical Education	90	7	120	8
Music	90/2	7	120/2	8
Visual Arts				
Transition Time	15	1	30	2
Totals	1335	100%	1500	100%

All subjects have been written with consideration of the allocated time for each discipline. Each subject is to be delivered as specified for the following duration:

Delivery Weeks/year: 34 weeks
 Optional Weeks: 4 weeks (school events and special projects)
 Total Weeks/year: 38 weeks
 =====

NB: For the purpose of this document, time allocations have not been assigned to subjects at the PreSchool level.

Music - PS
Level Code: PS MU



MINISTRY OF EDUCATION

Bermuda
2001

**PRIMARY SCHOOL
PHASE A OVERVIEW**

Subject Title: Music

Subject Code: PS MU

Time Allotted: 30 min/wk

RATIONALE

In the preschool and primary grades, the curriculum will assist students in the development of an appreciation of music as a lifelong process. An interesting and challenging musical programme will aid in the development of practical artistic skills, critical thinking skills and the opportunity for students to explore their emotional responses to music. It is therefore essential that a balanced musical programme be offered. In this regard, singing, playing instruments, moving, listening to music and exploring the music of a wide variety of cultures will promote musical understanding. Further, music education at the preschool level will build upon the preschool students' creativity and curiosity thus providing a strong foundation for increased musical skills and knowledge.

PRESCHOOL (PS) REQUIREMENTS

The requirements for this level are as follows:

<ul style="list-style-type: none"> • Performance Assessment <ul style="list-style-type: none"> - Demonstrate familiarity with (suggested) listening selections - Sing songs with accuracy of melody and pitch movement appropriate to music - Demonstrate knowledge of tempo, rhythm, notes and rest - Performance etiquette - Participate in musical games and discussions - Use basic computer applications 	100%
<ul style="list-style-type: none"> • Product Assessment 	N/A
<ul style="list-style-type: none"> • Written Assessment 	N/A
Total	100%

MATERIALS OF INSTRUCTION (Adopted Text)

Bond, Judy and Boyer-Alexander, René. Share the Music. NY: McGraw-Hill, 2001.

World of Music. NJ. Silver Burdette & Glinn Morrison, 2000.

The Music Connection. NJ: Silver Burdette & Glinn Morrison, 2000.

PHASE A OUTLINE

PS Module Titles A - F	P1 Modules Titles A - F	P2 Modules Titles A - F
<p>A. Modern Music</p> <ul style="list-style-type: none"> - listening experience - modern song - movement to music - improvisation - singing techniques - drawing - appreciation - critique 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - musical excerpts - movement - vocal repertoire - vocal development - performance etiquette 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - scat singing - aural comparisons - musical styles <ul style="list-style-type: none"> - jazz, calypso, rap, funk, rock - vocal development - percussion instruments terminology
<p>B. Choral Music</p> <ul style="list-style-type: none"> - singing simple songs in a natural voice - pitch - season and special occasion songs - listening experience - music identification - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - nursery rhymes - seasonal songs - creative movement - listening exercises - singing voice/speaking voice - audience behaviour - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - scales - singing songs - dynamics, tempo - listening exercises - vocal development - movement to music - folk games - performance etiquette
<p>C. Multicultural Music</p> <ul style="list-style-type: none"> - listening - multicultural song - so – mi patterns - movement to music - instrument identification - found sounds - appreciation - critique 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - singing with others - songs in various languages - listening and viewing - movement to music - vocal development - Bermuda’s musical heritage 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - singing with others - songs in various languages - listening and viewing - movement to music - vocal development - Bermuda’s musical heritage

D. Instrumental Music	D. Instrumental Music 6	D. Instrumental Music 6
- beat/rhythm	- music notation	- music notation
- tempo	- dynamics, tempo, beat	- dynamics, tempo, beat
- dynamics	- conduction	- conduction
- instrumental handling	- rhythmic pattern	- rhythmic pattern
- concert behaviour	- making string instruments	- making string instruments
- movement to music	- performance etiquette	- performance etiquette
- music improvisation		
- instrument name		
- appreciation		
- critique		
E. Music Technology	E. Applied Technology 4	E. Applied Technology 4
- keyboard skills	- introduction to computer software	- keyboarding skills
- computer applications	- music technology games/exercises	- computer application
- rhythm creations	- computer application	- software operation
- software exercises/games	- keyboarding skills	- fine note sequence
- repeated melodic patterns	- rhythm creations	- improvised rhythms
		- sound operation
		- percussion
F. Music Theory	F. Music Theory 6	F. Music Theory 6
- tempo	- printed music recognition	- printed music recognition
- whole note	- notation of music	- rhythm patterns
- half note	- dynamics	- musical contours
- rest	- tempo	- musical representation
- pitch		- musical games
- rhythm patterns/combinations		

Subtotal	Subtotal 34	Subtotal 34
Optional Weeks	Optional Weeks 4	Optional Weeks 4
Total Weeks	Total Weeks 38	Total Weeks 38

PRIMARY SCHOOL

check one: PS P1 P2 P3 P4 P5 P6

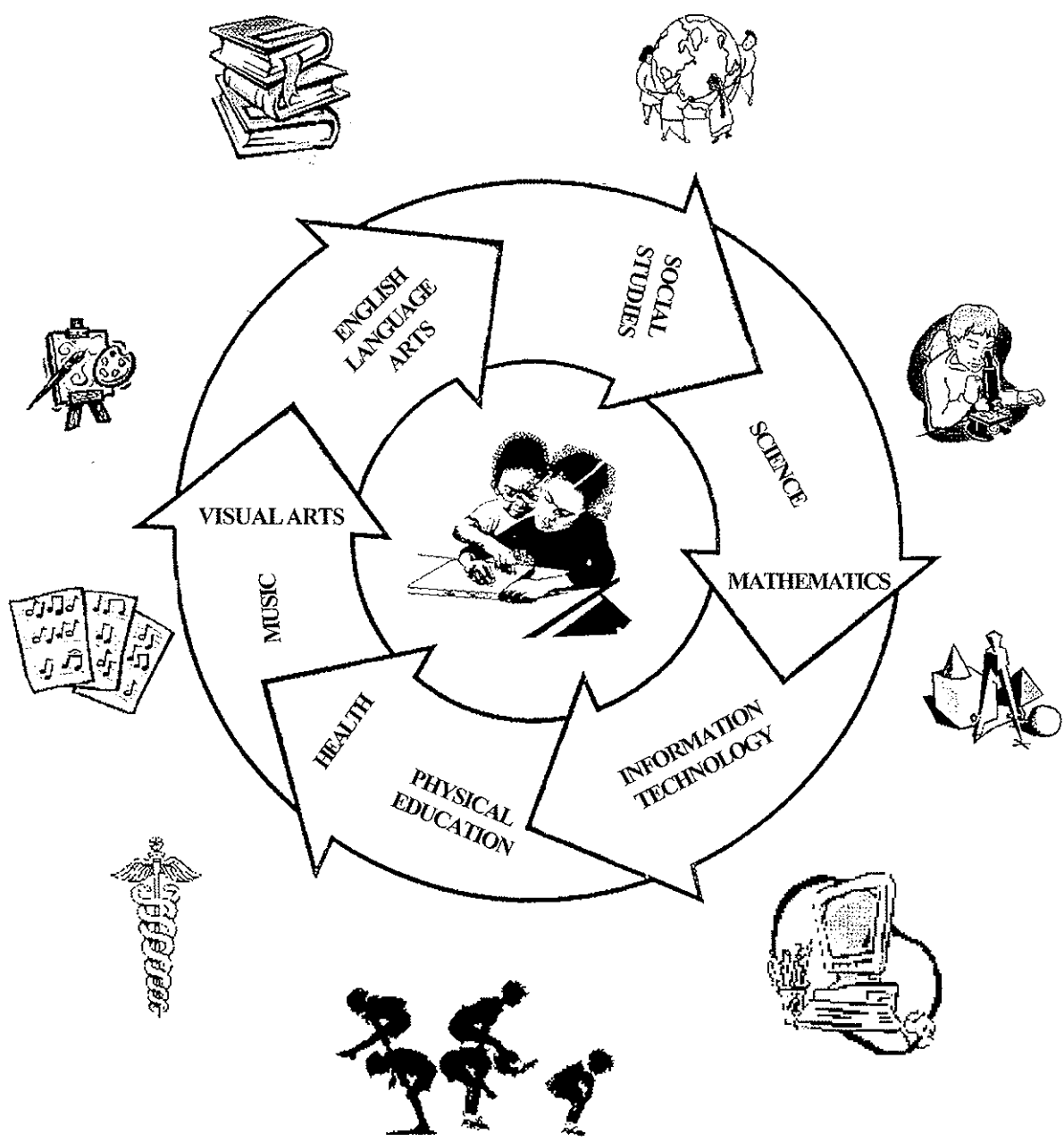
Music

GOALS		SUBGOALS		MODULE & CURRICULUM CORRELATION MATRIX					
1	Technique and Skill	1.1	Language of music	x	x		x	x	x
		1.2	Communicate meaning	x	x	x	x	x	x
		1.3	Principles, processes and structures		x	x	x	x	x
		1.4	Physical conditioning	x	x	x	x		x
		1.5	Skill		x		x		
2	History and Culture	2.1	Individual cultural expression	x	x	x	x	x	x
		2.2	Philosophy, styles and genres		x	x			x
		2.3	Technology relationships					x	
		2.4	Arts relationships	x	x	x	x		x
		2.5	Interdisciplinary connections				x		
3	Creativity Composition and Performance	3.1	Improvisation	x		x	x	x	
		3.2	Interpretation	x	x	x	x	x	
		3.3	Thinking skills application	x	x	x	x	x	x
		3.4	Original compositions	x	x	x		x	
		3.5	Performance competency	x	x	x	x	x	x
4	Aesthetic Judgement	4.1	Assessment criteria		x	x			x
		4.2	Self assessment	x	x	x	x		x
		4.3	Appreciation	x	x	x	x	x	x
CONTENT STRUCTURE	Choral music		x	x					x
	Instrumental music		x		x	x			x
	Multicultural music				x				
	Modern music		x						
	Music theory							x	x
	Applied technology							x	
MODULE				A	B	C	D	E	F

MODULE KEY

A - Modern Music
 B - Choral Music
 C - Multicultural Music

D - Instrumental Music
 E - Applied Technology
 F - Music Theory



Module A

MUSIC

Module Title: Modern Music	Sequence Reference: PS MU-A																					
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PS	P1	P2	P3	P4	P5	P6																
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Time allotted:	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top;"> Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1, 1.2, 1.4 Technique and Skill • 2.1, 2.4 History and Culture • 3.1 - 3.5 Creativity Composition and Performance • 4.2, 4.3 Aesthetic Judgement </td> <td style="width: 50%; vertical-align: top;"> Content Focus: <ul style="list-style-type: none"> • Modern Music • Choral Music • Instrumental Music </td> </tr> </table>	Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1, 1.2, 1.4 Technique and Skill • 2.1, 2.4 History and Culture • 3.1 - 3.5 Creativity Composition and Performance • 4.2, 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Modern Music • Choral Music • Instrumental Music 																			
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Curriculum Objectives:	Content Detail:
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<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • be able to sing at least two different styles of modern music suited for pre-school • use instruments to establish a steady beat • apply appropriate movements to music • begin to sing independently on pitch in range of one octave • begin to sing in rhythm • sing with proper vocal technique • begin to sing partner songs and rounds • begin to sing expressively with appropriate dynamics, phrasing and interpretation • create short songs and instrumental selections within specified guidelines • appreciate how to draw pictures revealing the mood in a song • play simple rhythms in the style of the music • exhibit appropriate performance etiquette 	<ul style="list-style-type: none"> • aural comparisons/listening experiences • musical excerpts of jazz, country, rap, rock or popular music etc. (identification of any two styles) • movement (associate appropriate actions or dance style with each style of music.) e.g. country music - square dance or clap, jazz - snap fingers on off-beat) • vocal repertoire (music of any of the following modern styles excluding folk or traditional jazz styles, calypso, pop, 50's or 60's, rock and roll, rock, rap, country, or contemporary gospel) • musical instruments – percussion, recorder • diction • breath control • posture • improvised playing four beat rhythms • pictures from songs • music appreciation • music terminology • simple rhythms • performance etiquette
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Module Title: Modern Music

Sequence Reference: PS MU-A

Recommended Instructional Strategies:

- play CD examples of different styles
- play recordings and listen to different modern styles of music
- play simple rhythms in the style of the music
- listening techniques
- demonstrations
- resource master books
- drawing
- question and answer
- movement to music
- teacher led discussions

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- listening tests should include identification of styles of music
- ability to clap a steady beat to the music
- oral quiz identifying musical styles
- drawing pictures from songs
- class participation

Module Title: Modern Music

Sequence Reference: PS MU-A

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Class participation in singing, listening and playing musical instruments
- Discussions using music terminology such as beat, posture and diction

Special Resources:

(materials, equipment & community involvement)

- piano
- CD's and CD player
- Orff instruments
- Share the Music listening map transparencies
- Share the Music, songs, to sing and read

References - Teacher:

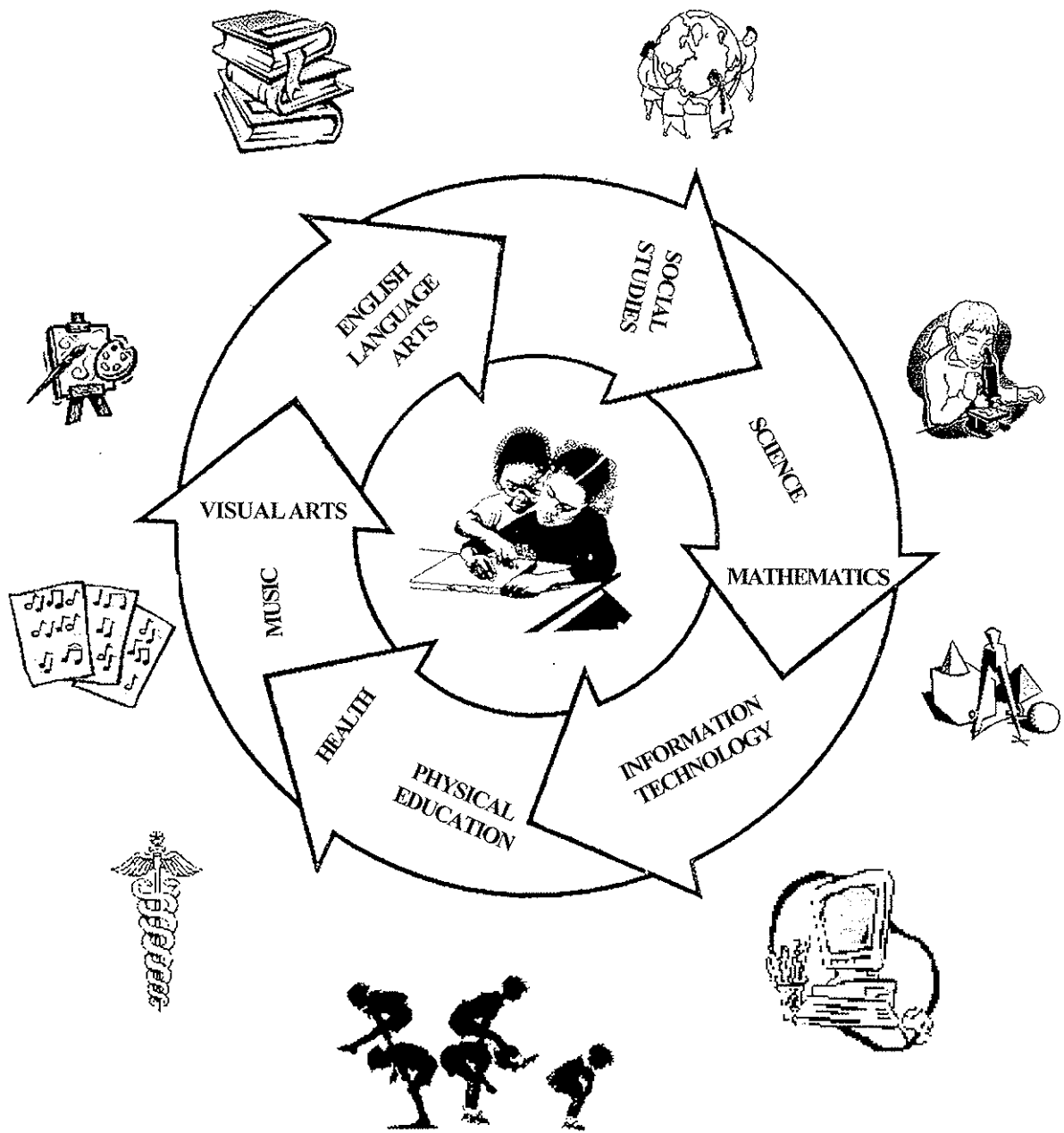
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- calypso: songs with an island/Caribbean beat
- country: first know as Hillbilly music. Folk music of rural south
- gospel: songs that sing of God's grace and the good news of Christ
- jazz: twentieth century music which grew out of ragtime and blues
- rock: popular 1955 music that uses amplified electric instruments, guitars and keyboards and a strong rhythmic beat



Module B

MUSIC

Module Title: Choral Music

Sequence Reference: PS MU-B

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted:



Subgoal Emphasis:

- 1.1 - 1.5 Technique and Skill
- 2.1, 2.2, 2.4 History and Culture
- 3.2 - 3.5 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Choral Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- be able to match pitches within a limited range
- sing short melodies
- differentiate between fast and slow, loud and soft
- sing and create music expressive of individual imaginations
- sing songs in entirety
- listen and identify musical selections
- sing a variety of music
- show respect for singing efforts of peers
- sing with correct posture
- respond to conductor's cues
- exhibit appropriate performance etiquette
- engage in appropriate audience behaviour
- explain which songs they like or dislike and why
- explain personal preferences for musical selections

- singing simple songs in natural voice
- text of song/meaning of song
- pitch
- long and short sounds
- nursery rhymes, songs
- bedtime and wake-up songs, helping songs, friends and animal songs
- seasons and special occasions songs
- listening exercises
- creative movement
- music identification
- performance etiquette
- audience behaviour
- criticism

Module Title: Choral Music

Sequence Reference: PS MU-B

Recommended Instructional Strategies:

The teacher will:

- teach by rote
- introduce song by explaining meaning
- demonstrate good posture when singing either standing or sitting
- demonstrate high and low pitch
- demonstrate difference between loud and soft
- demonstrate expression (facial) while singing
- have students initiate gestures and facial expression as in role play
- have students image they are the character in the song and act out the role of the spider as they sing, e.g. “eensy weensy” spider
- encourage memorization of repertoire
- use movement to demonstrate changes in pitch
- brainstorm songs enjoyed by family and friends
- encourage proper articulation

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- observe student presentations
- questions and answers on listening selections
- rate success in echoing short rhythm and pitch patterns accurately

Module Title: Choral Music

Sequence Reference: PS MU-B

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Students demonstrate ability by:
 - singing several short songs with accuracy of melody and pitch
 - appropriate movements and expressions of certain songs
 - demonstrate familiarity with suggested listening selections

Special Resources:

(materials, equipment & community involvement)

- CD player
- cassette player
- VCR and TV
- keyboard/piano
- suggested listening selections
- Vivaldi: Four Seasons
- Brahms: Lullaby
- Rimsky - Korskov: Flight of the Bumblebee
- Saint-Saens: Carnival of animals

References - Teacher:

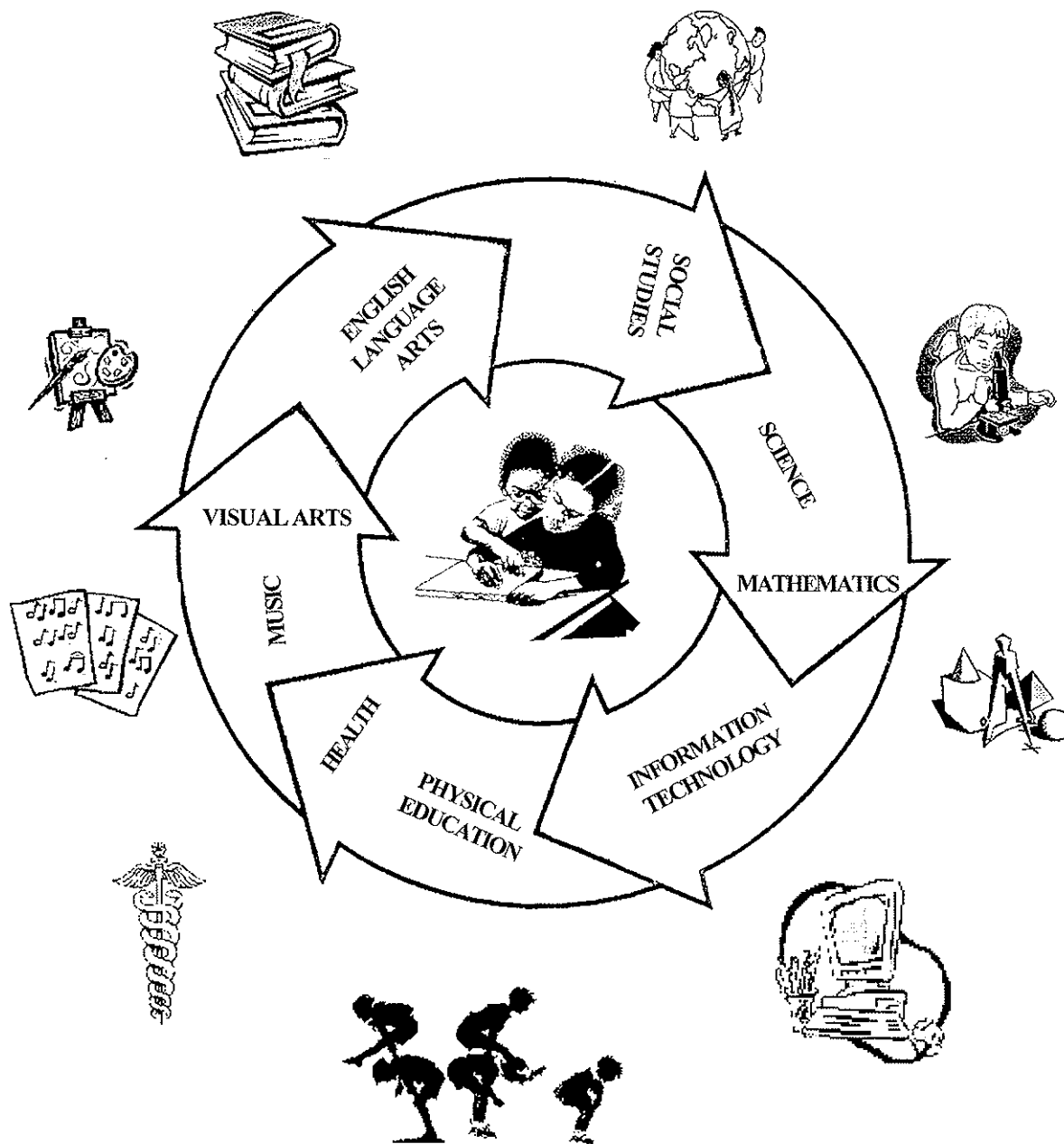
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- expressiveness: what the music "says" or conveys.
- pitch: the highness or lowness of a tone
- melody: representing the horizontal, linear aspect of music a melody is an organized succession of musical pitches
- rhythm: organized sounds and silences across time



Module C

MUSIC

Module Title: Multicultural	Sequence Reference: PS MU-C																					
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Time allotted:	Content Focus:
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.2 - 1.4 Technique and Skill • 2.1, 2.2, 2.4 History and Culture • 3.1 - 3.5 Creativity, Composition and Performance • 4.1 - 4.3 Aesthetic Judgement 	<ul style="list-style-type: none"> • Multicultural Music • Instrumental Music

Curriculum Objectives:	Content Detail:
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At the end of this module, students will: <ul style="list-style-type: none"> • listen and sing varied music of diverse cultures • sing in another language • sing expressing a variety of moods • perform songs, chants and rhymes • identify and become familiar with musical heritage • move to a steady beat • visually identify pictorial representation of 1 and 2 sounds to a beat • identify loud and soft • play instruments to accompany a rhyme • echo short rhymes and melodic patterns • identify sounds of various instruments in songs • interpret the mood in a musical selection • explain personal preferences for musical selections • engage in appropriate audience behaviour • exhibit appropriate performance etiquette 	<ul style="list-style-type: none"> • listening activities • multicultural songs • singing <u>so-mi</u> patterns in pitch • movement to music • pictorial representations • instrument identification • music interpretation • aesthetic appreciation • music criticism • music terminology • performance etiquette
---	---

Module Title: Multicultural	Sequence Reference: PS MU-C
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • teacher demonstrations • listening selections • student modelling • musical games • visual aids • pictorial drawings • teacher explanations • teacher led discussions about multicultural music 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • demonstrations • various musical behaviours including movement and singing • class participation • discussions • questions and answers

Module Title: Multicultural

Sequence Reference: PS MU-C

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Performance etiquette
- Class participation in musical games, discussions and movement to music

Special Resources:

(materials, equipment & community involvement)

- technology (Computer, VCR, T.V.)
- overhead projector
- piano
- rhythm instruments
- music programmes/events
- Orff instruments

References - Teacher:

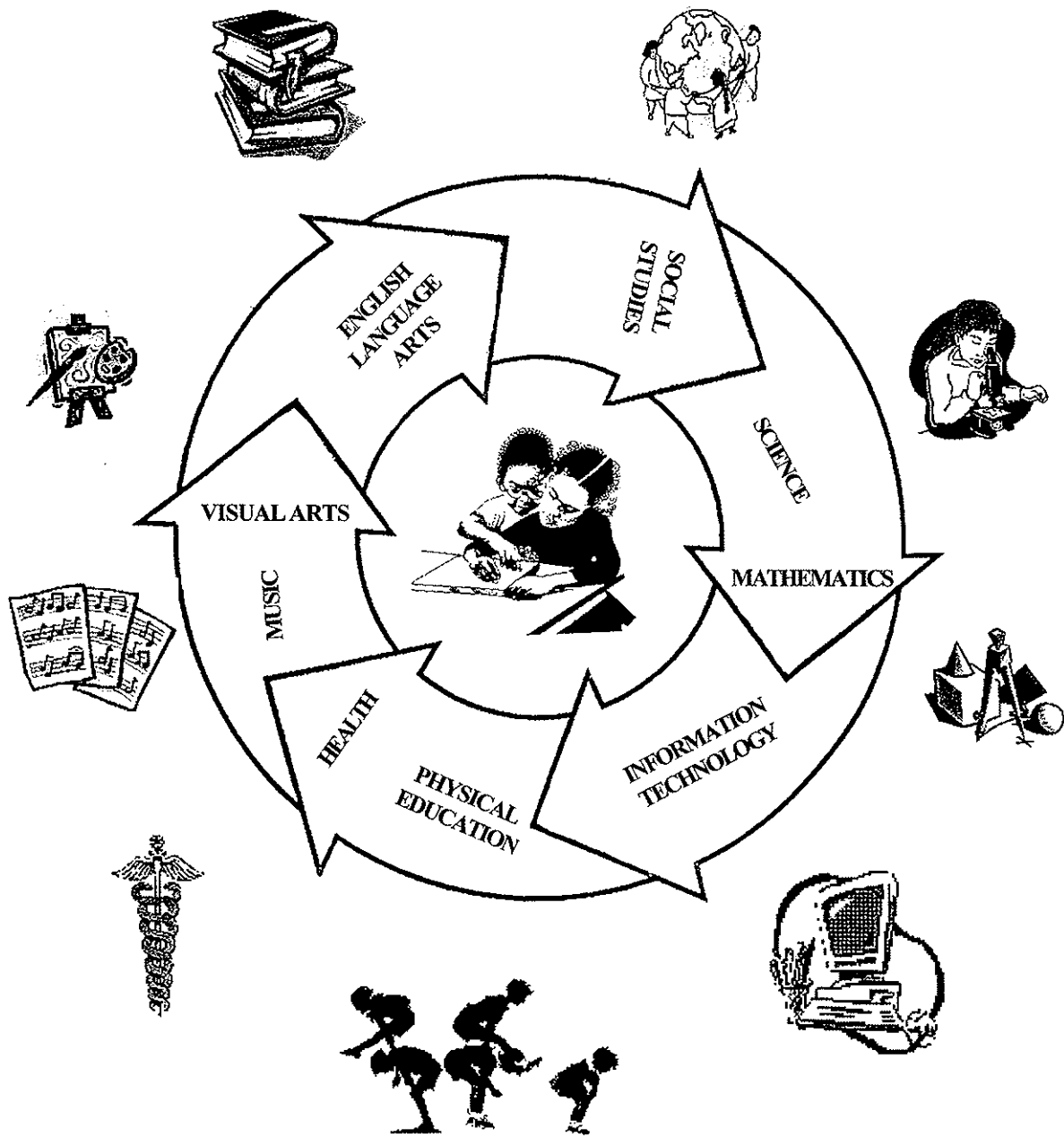
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- chants: plainsong, liturgical music
- rhymes: rhythm, the simultaneous use of two or more contrasting rhythms
- heritage: something that comes or belongs to a person by reason of birth



Module D

MUSIC

Module Title: Instrumental Music	Sequence Reference: PS MU-D																					
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PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Time allotted:																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.2 - 1.5 Technique and Skill • 2.1, 2.4, 2.5 History and Culture • 3.1 - 3.3, 3.5 Creativity, Composition and Performance • 4.2, 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Instrumental Music 																					

Curriculum Objectives:	Content Detail:
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<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • demonstrate basic performance using percussive instruments • demonstrate the correct way of holding an instrument [percussion] • demonstrate the steady beat using percussive instruments • demonstrate a basic rhythmic pattern using quarter notes and rest • create movement using tempo and dynamics • exhibit concert behaviour in performance or as an audience • add instrumental sounds to various instrumental selections • use body to demonstrate change in rhythm 	<ul style="list-style-type: none"> • beat • rhythm pattern • tempo • dynamics • instrument handling • performance/concert behaviour • metre • pitch • unpitched instruments • musical improvisations • movement to music • music appreciation • improvised music • music criticism • instrument identification
--	---

Module Title: Instrumental Music	Sequence Reference: PS MU-D
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<p>The teacher will demonstrate the rudiments of instrumental music</p> <p>The students will:</p> <ul style="list-style-type: none"> • use percussion instruments to maintain a steady beat • use tah system to perform a basic rhythm pattern using quarter notes and quarter rest • participation in musical games • demonstrations [drill] • use poetry to play pitched instruments • draw musical instruments 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • individual performance • class participation • oral quiz [test] • discuss music terminology

Module Title: Instrumental Music

Sequence Reference: PS MU-D

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Individual performance
- Class participation
- Oral test

Special Resources:

(materials, equipment & community involvement)

- rhythm instruments
- CD's
- audio tapes
- tape recorder, CD player

References - Teacher:

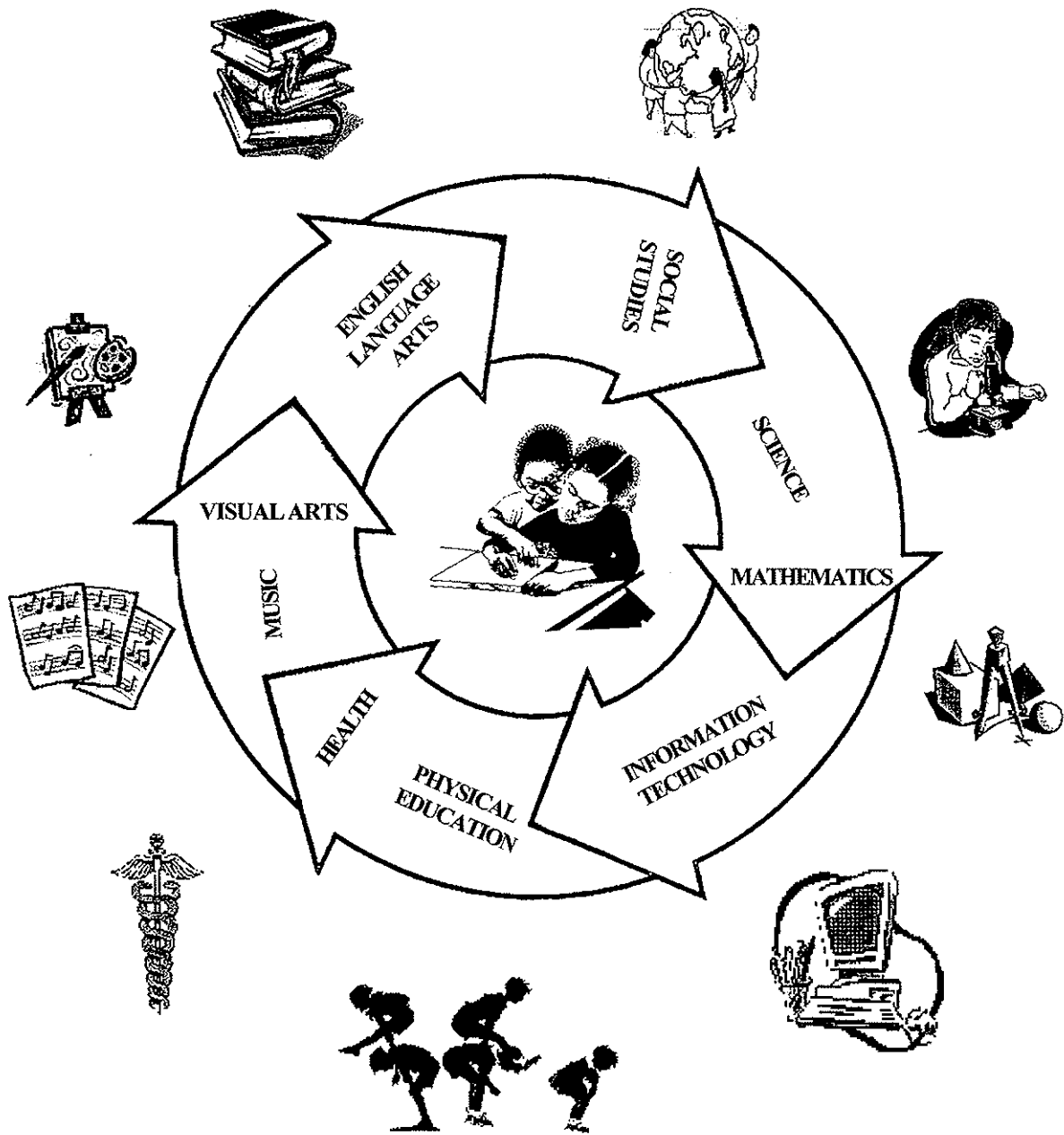
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module E

MUSIC

Module Title: Applied Technology

Sequence Reference: PS MU-E

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted:

Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.1, 2.3 History and Culture
- 3.1 - 3.5 Creativity, Composition and Performance
- 4.3 Aesthetic Judgement

Content Focus:

- Applied Technology
- Music Theory

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- repeat rhythmic patterns using computer software
- use the CD Rom to complete different exercises
- create repeated melodic patterns on CD Rom
- use basic keyboard skills

- keyboard skills
- computer application
- introduction to computer software
- software exercises/games
- rhythm creations
- repeated melodic patterns

Module Title: Applied Technology

Sequence Reference: PS MU-E

**Recommended
Instructional Strategies:**

- teacher demonstrations
- computer operations
- chalkboard
- discussions
- question and answer
- student recall
- experimentation

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- question and answer
- recall and retell
- keyboard skills

Module Title: Applied Technology

Sequence Reference: PS MU-E

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Create a melodic pattern
- Use basic computer applications

Special Resources:

(materials, equipment & community involvement)

- computer with CD Rom
- computer music programmes/software
- synthesizer - jump start music, CD
- thinking things #1
- CD player
- musical instruments

References - Teacher:

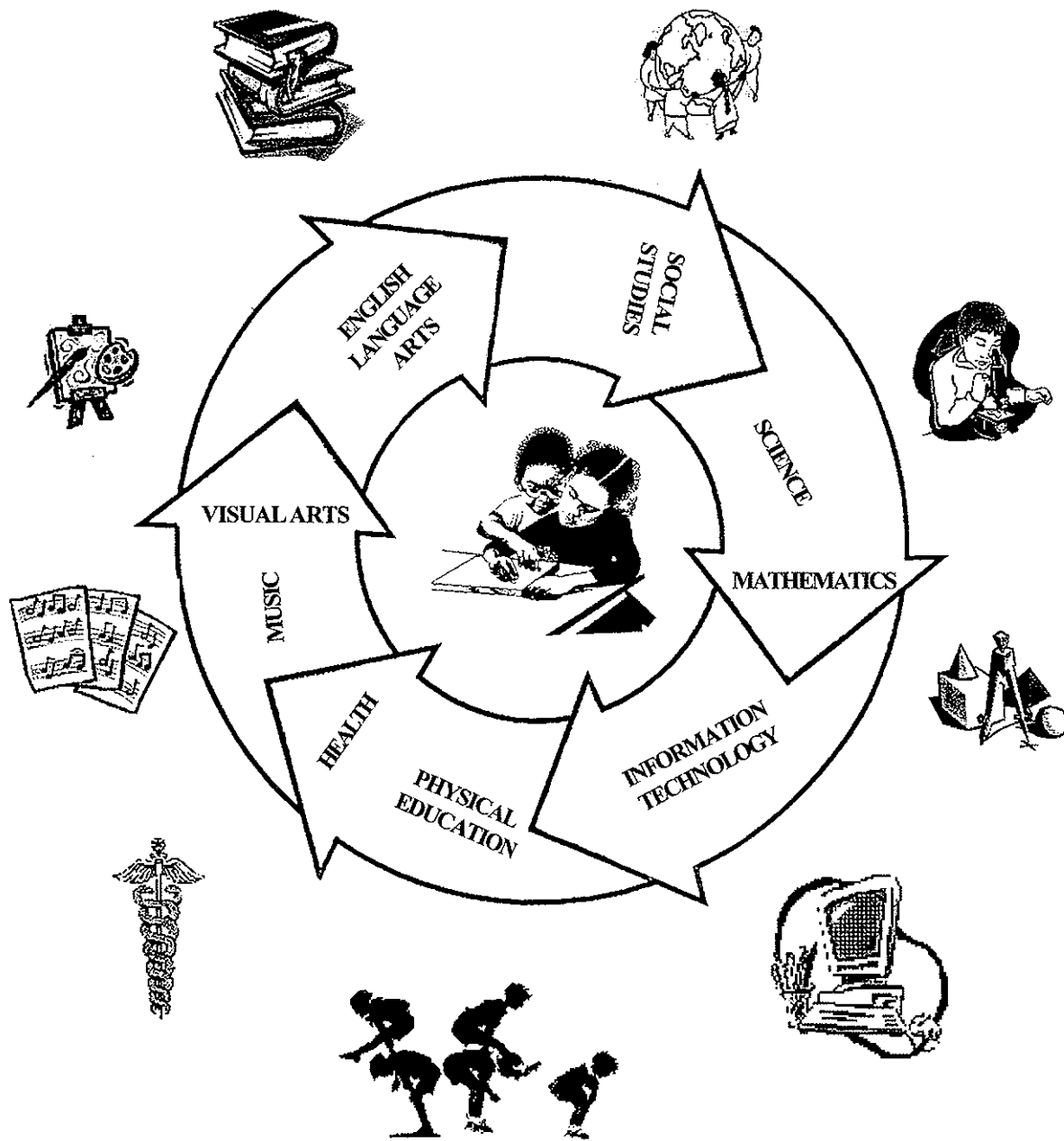
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module F

MUSIC

Module Title: Music Theory	Sequence Reference: PS MU-F																					
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td style="text-align: center;"><input checked="" type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Time allotted:	
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.4 Technique and Skill • 2.1, 2.2, 2.4 History and Culture • 3.3, 3.5 Creativity, Composition and Performance • 4.1 - 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Music Theory • Instrumental Music

Curriculum Objectives:	Content Detail:
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At the end of this module, students will: <ul style="list-style-type: none"> • identify a steady beat • perform a steady beat rhythm • have a basic understanding of musical notes (quarter notes) • have a basic knowledge of musical rest (quarter rest) • perform a basic rhythmic pattern • demonstrate an awareness of the high and low pitch • create rhythm combinations 	<ul style="list-style-type: none"> • tempo • notes (whole, half) • rest • pitch (high and low) • rhythm/rhythm patterns/combinations • dynamics • beats (long and short, fast and slow)
---	--

Module Title: Musical Theory

Sequence Reference: PS MU-F

Recommended Instructional Strategies:

- use tah system to teach music notation

For pitch, students can use voice to perform high and low pitch

- Tempo can be performed by playing musical games (musical chairs)
- Dynamics: performed with hands, feet, instruments, (Demonstrated in a fun way)
- musical games
- visual aids
- chalkboard
- handouts

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- individual oral quiz
- individual performance
- rhythm
- tempo
- notes
- rest
- demonstrate knowledge of tempo, rhythm, notes and rests

Module Title: Musical Theory

Sequence Reference: PS MU-F

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Class participation
- Demonstrate knowledge or rhythm, tempo, notes and rests

Special Resources:

(materials, equipment & community involvement)

- tape CD player
- tape CD's (for preschoolers)
- Orff instruments

References - Teacher:

- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- tempo: the speed of the music
- pitch: the highness or lowness of a tune
- rhythm: organization of sound and silence across time
- dynamics: degrees of loudness

Music - P1
Level Code: P1 MU



MINISTRY OF EDUCATION

Bermuda

2001

**PRIMARY SCHOOL
PHASE A OVERVIEW**

Subject Title: Music

Subject Code: P1 MU

Time Allotted: 45 min/wk

RATIONALE

In the primary grades, music will assist students in the development and appreciation of music as a lifelong process. An interesting and challenging musical programme will aid in the development of practical artistic skills, critical thinking skills and the opportunity for students to explore their emotional responses to music. It is therefore essential that a balanced musical programme be offered. In this regard, singing, playing instruments, moving, listening to music and exploring the music of a wide variety of cultures will promote musical understanding. Further, music education at the primary level will build upon the preschool students' creativity and curiosity thus providing a strong foundation for increased musical skills and knowledge.

PRIMARY ONE (P1) REQUIREMENTS

The requirements for this level are as follows:

<ul style="list-style-type: none"> • Performance Assessment <ul style="list-style-type: none"> - Aural quiz - Vocal development - posture, breathing, diction - Performance etiquette while singing - Participation in dramatic skits, discussions - Singing with accuracy of melody and pitch - Instrumental performance - Keyboarding skills 	50%
<ul style="list-style-type: none"> • Product Assessment <ul style="list-style-type: none"> - Portfolio: <ul style="list-style-type: none"> - poster project on the Bermuda Gombey - creation of a simple instrument - create a melodic pattern 	30%
<ul style="list-style-type: none"> • Written Assessment <ul style="list-style-type: none"> - Listening test - Music notation quiz - Simple music terminology quiz 	20%
Total	100%

MATERIALS OF INSTRUCTION (Adopted Text)

Bond, Judy and Boyer-Alexander, René. Share the Music. NY: McGraw-Hill, 2001.

World of Music. NJ: Silver Burdette & Glinn Morrison, 2000.

The Music Connection. NJ: Silver Burdette & Glinn Morrison, 2000.

PHASE A OUTLINE

P1	P2	P3
Module Titles A - F	Module Titles A - F	Module Titles A - F
<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - aural comparison - musical excerpts - movement - vocal repertoire - vocal development - performance etiquette 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - scat singing - aural comparisons - musical styles <ul style="list-style-type: none"> - jazz, calypso, rap, funk, rock - vocal development - percussion instruments' terminology 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - history - musicians and composers <ul style="list-style-type: none"> - Scott Joplin, James Scott, Joseph Lamb, Bermudian musicians - Art expressed music - Music technology - Music terminology
<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - nursery rhymes - seasonal songs - creative movement - listening exercises - singing voice/speaking voice - audience behaviour - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - scales - singing songs - dynamics, tempo - listening exercises - vocal development - movement to music - folk games - performance etiquette 	<p>B. Choral Music6</p> <ul style="list-style-type: none"> - scales - singing songs - simple harmony - listening exercises - echo singing - Appalachian folk songs - Acappella - simple ostinatos - vocal development - performance etiquette - audience behaviour
<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs - Caribbean, African, American - listening and viewing - vocal development - movement to music - singing in various languages - Bermuda's musical heritage - gombey's - artists 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - singing with others - songs in various languages - listening and viewing - movement to music - vocal development - Bermuda's musical heritage 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs <ul style="list-style-type: none"> - Asia, Europe, Canada, Bermuda's cultural heritage - musical style and culture - movement to music - cultural instruments - songs in various languages - vocal development - performance etiquette

D. Instrumental Music 6	D. Instrumental Music 6	D. Instrumental Music 6
- music notation	- music notation	- playing instruments
- tempo, dynamics, beat	- dynamics, tempo, beat	- simple scale
- instrument positions	- conduction	- making instruments
- instruments core	- rhythmic pattern	- musical expression
- rhythm instruments	- making string instruments	- performance etiquette
- making instruments	- performance etiquette	
- body percussion		
E. Applied Technology 4	E. Applied Technology 4	E. Applied Technology 4
- introduction to computer software	- keyboarding skills	- software loading
- music technology games/exercises	- computer application	- tempo value change
- computer application	- software operation	- C, D, E notation identification
- keyboarding skills	- fine note sequence	- melody and rhythm repetition
- rhythm creations	- improvised rhythms	- instrument recognition
	- sound operation	- sound creation techniques
	- percussion	- music criticism
F. Music Theory 6	F. Music Theory 6	F. Music Theory 6
- printed music recognition	- printed music recognition	- printed music recognition
- notation of music	- rhythm patterns	- notation of printed music
- dynamics	- musical contours	- rhythm patterns
- tempo	- musical representation	- tempo, pitch, dynamics
	- musical games	- conducting gestures
		- musical games

Subtotal 34	Subtotal 34	Subtotal 34
Optional Weeks <u>4</u>	Optional Weeks <u>4</u>	Optional Weeks <u>4</u>
Total Weeks 38	Total Weeks 38	Total Weeks 38

PRIMARY SCHOOL

check one: PS P1 P2 P3 P4 P5 P6

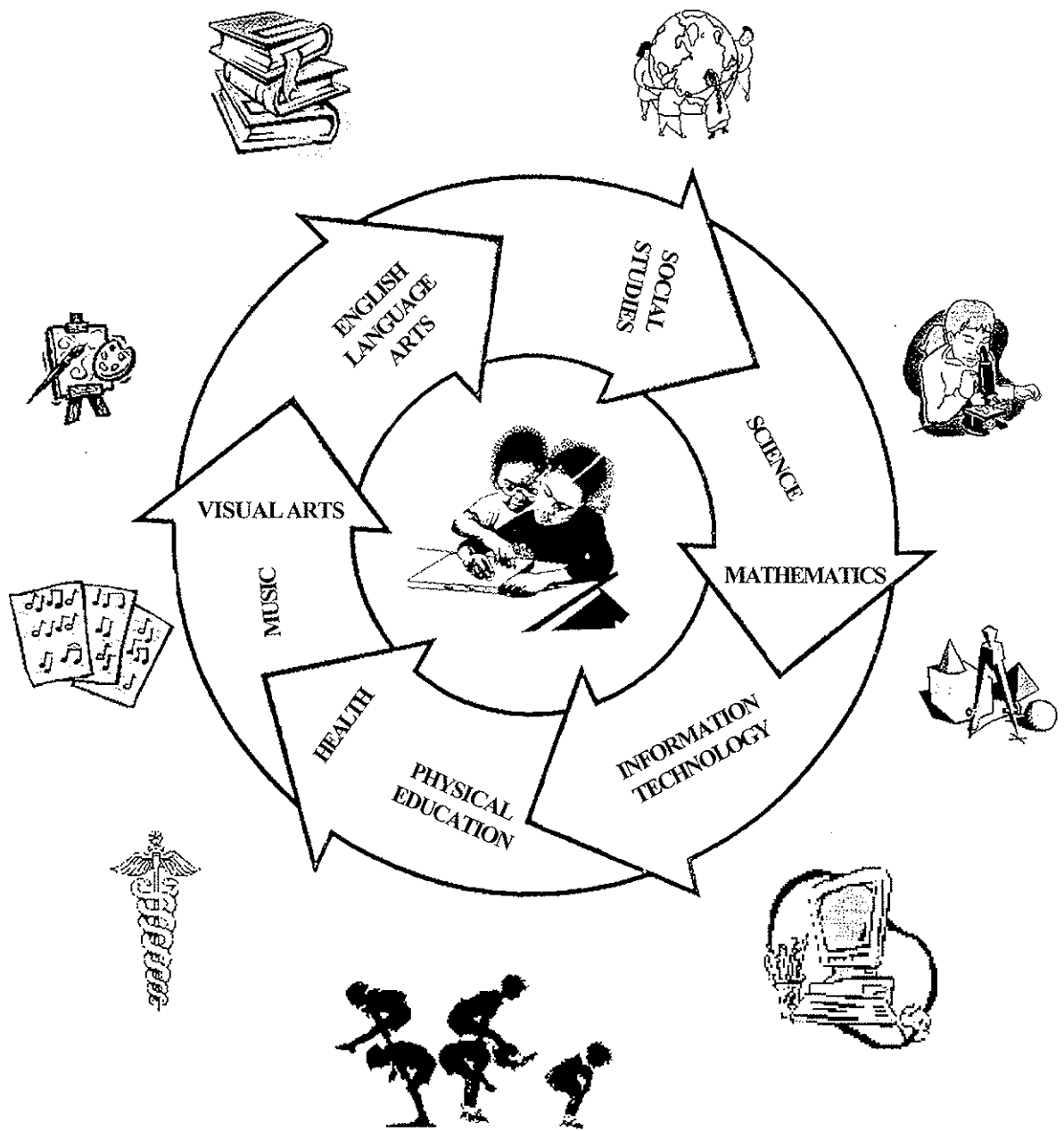
Music

GOALS		SUBGOALS		MODULE & CURRICULUM CORRELATION MATRIX					
1	Technique and Skill	1.1	Language of music	x	x	x	x	x	x
		1.2	Communicate meaning	x	x	x	x	x	x
		1.3	Principles, processes and structures	x	x	x	x	x	x
		1.4	Physical conditioning	x	x		x		
		1.5	Skill	x	x	x	x		
2	History and Culture	2.1	Individual cultural expression	x	x	x	x	x	
		2.2	Philosophy, styles and genres	x		x		x	
		2.3	Technology relationships				x	x	x
		2.4	Arts relationships		x	x			
		2.5	Interdisciplinary connections			x			
3	Creativity Composition and Performance	3.1	Improvisation		x		x	x	
		3.2	Interpretation		x	x		x	
		3.3	Thinking skills application	x	x	x	x	x	x
		3.4	Original compositions				x	x	x
		3.5	Performance competency	x		x	x	x	x
4	Aesthetic Judgement	4.1	Assessment criteria						
		4.2	Self assessment	x	x		x		x
		4.3	Appreciation	x	x	x	x	x	x
CONTENT STRUCTURE	Choral music		x	x					
	Instrumental music					x			
	Multicultural music				x				
	Modern music		x			x			
	Music theory					x	x	x	
	Applied technology					x	x		
MODULE				A	B	C	D	E	F

MODULE KEY

A - Modern Music
B - Choral Music
C - Multicultural Music

D - Instrumental Music
E - Applied Technology
F - Music Theory



Module A

MUSIC

Module Title: Modern Music	Sequence Reference: P1 MU-A																					
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Time allotted: 6 weeks																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.5 Technique and Skill • 2.1, 2.2 History and Cultural • 3.3, 3.5 Creativity, Composition and Performance • 4.2, 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Modern Music • Choral Music 																					

Curriculum Objectives:	Content Detail:
At the end of this module, students will: <ul style="list-style-type: none"> • sing different styles of modern music suited for young children. (e.g. rock, rap, jazz, gospel, calypso, country, pop) • use instruments to establish a steady beat during performance • match pitch within a limited range • sing in rhythm • create and identify one and two sounds to a beat • identify singing, speaking, calling, whispering voices 	<ul style="list-style-type: none"> • aural comparisons • musical styles <ul style="list-style-type: none"> - jazz - country - rap - rock • movement (associate appropriate actions or dance style with each style of modern music performed.) • vocal repertoire <ul style="list-style-type: none"> - simple songs that exemplify the characteristics of jazz, rock, country, or calypso • rhythm • beat • vocal development <ul style="list-style-type: none"> - types of voices - breathing - posture - diction • performance etiquette • dramatic skit (musical styles)

Module Title: Modern Music

Sequence Reference: P1 MU-A

Recommended Instructional Strategies

- compare and contrast various styles of modern music by having children listen to appropriate CD's or recordings (STM, CDS)
- have students differentiate between styles of music using their own words
- have students play simple rhythms to the music
- dramatic skit
- group discussions
- have students sing in small groups

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- listening tests (should include identification of various styles of music studied)
- show a steady pulse on the appropriate beat of the bar. e.g.

- Country (Hoe Down)

$\frac{4}{4}$								
4	x	x	x	x	x	x	x	
	1	2	3	4	1	2	3	4
	clap, clap, clap, clap				clap, clap, clap, clap			

- Jazz

$\frac{4}{4}$								
4	x	x	x	x	x	x	x	
	1	2	3	4	1	2	3	4
	↓		↓		↓		↓	
	rest,		rest,	clap	rest,		rest,	clap

- dramatic skit

Module Title: Modern Music

Sequence Reference: P1 MU-A

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Class participation - discussion, debate, skits

Special Resources:

(materials, equipment & community involvement)

- Share the Music CD
- CD's, CD player

References - Teacher:

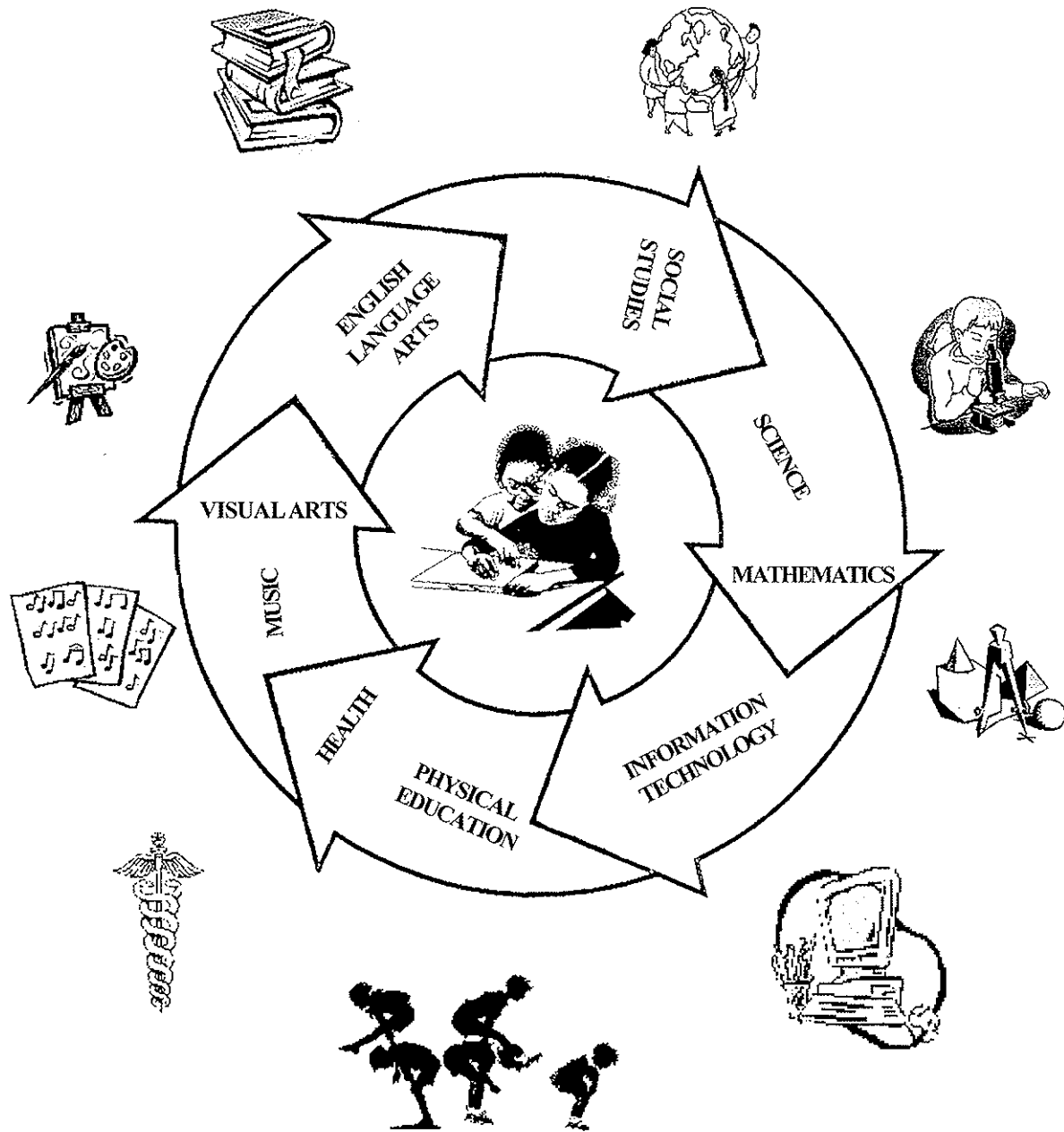
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module B

MUSIC

Module Title: Choral Music

Sequence Reference: P1 MU-B

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.5 Technique and Skill
- 2.1, 2.4 History and Culture
- 3.1 - 3.3 Creativity Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Choral Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- produce vocal/ mouth sounds
- produce high and low sounds
- be able to match pitches within a limited range
- sing short melodies
- differentiate between fast and slow
- differentiate between loud and soft
- respond to expressive qualities through movement
- sing and create music expressive of individual imagination
- display performance etiquette while singing
- demonstrate appropriate audience behaviour

- seasonal songs
- rhythm games
- listening exercises
- text of song/meaning of song
- pitch
- long and short sounds
- creative movement
- nursery rhymes
- helping and animal songs
- singing scales
- soft naptime songs
- dynamics, tempo, beat
- performance etiquette
- audience behaviour
- beat
- singing voice/speaking voice

Module Title: Choral Music

Sequence Reference: P1 MU-B

**Recommended
Instructional Strategies:**

- teach by rote
- demonstrations (e.g. proper diction, posture,
- singing loud and soft (over exaggerate differences)
using hand gestures to signal high sign for “loud”
and low sign for “soft”)
- teach concepts by referring to familiar songs or events
- use facial and body expressions to relate feelings
- teach songs appropriate to age level

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- student presentations
- students demonstrate accuracy in pitch and rhythm of a learned song
- singing with appropriate expression and movement

Module Title: Choral Music

Sequence Reference: P1 MU-B

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Students demonstrate ability by:
 - singing several short songs with accuracy of melody and pitch
 - appropriate movements and expressions of certain songs

Special Resources:

(materials, equipment & community involvement)

- CD player
- cassette player
- VCR and TV
- keyboard/piano

References - Teacher:

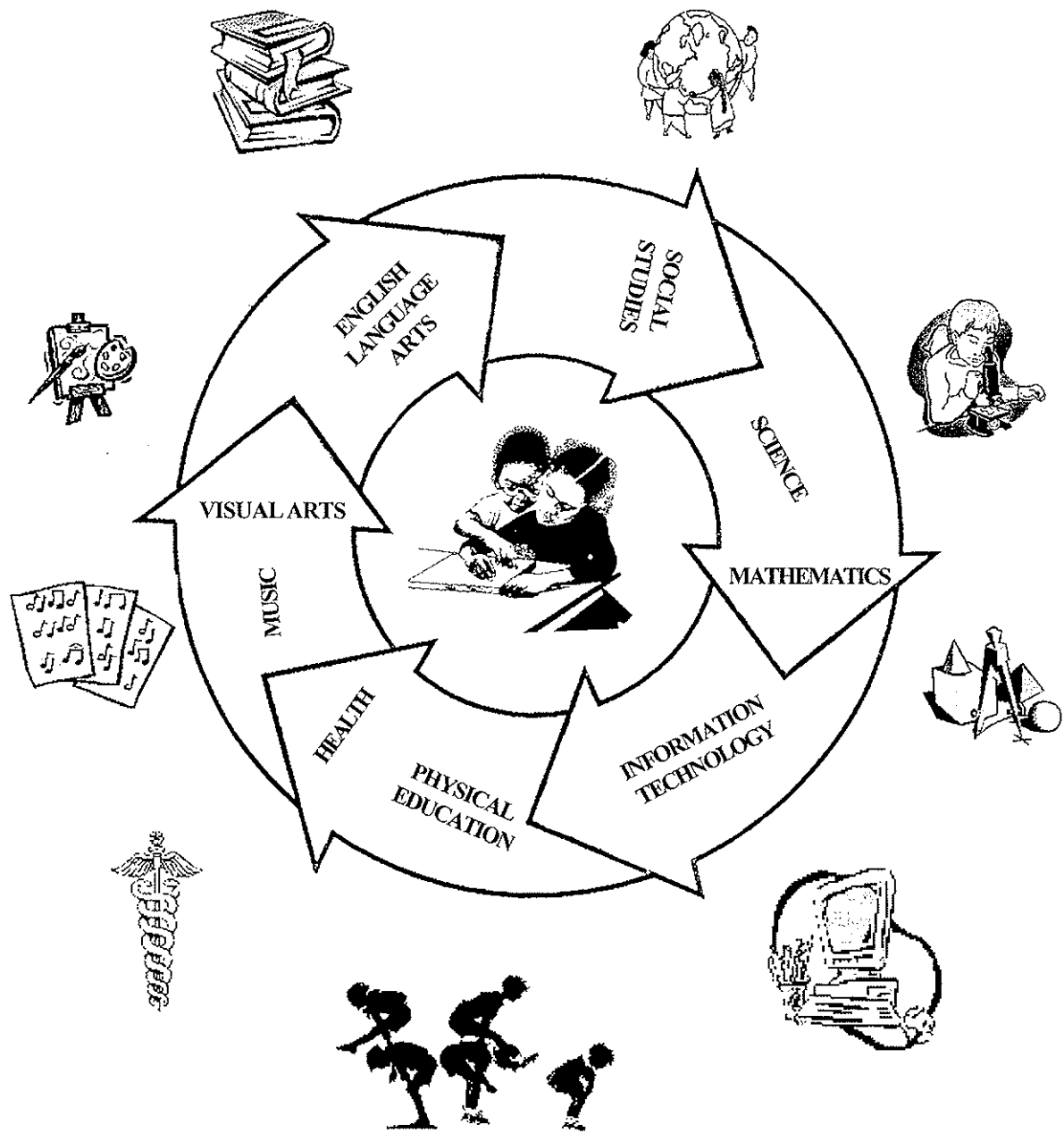
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- pitch: the highness or lowness of a tone
- refer to text



Module C

MUSIC

Module Title: Multicultural Music	Sequence Reference: P1 MU-C																					
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PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>																
Time allotted: 6 weeks																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.3, 1.5 Technique and Skill • 2.1, 2.2, 2.4, 2.5 History and Culture • 3.2, 3.3, 3.5 Creativity, Composition and Performance • 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Multicultural Music 																					
Curriculum Objectives:	Content Detail:																					
At the end of this module, students will: <ul style="list-style-type: none"> • sing in another language • perform songs representing diverse cultures • sing cultural songs of repeated rhythms, rounds, chants and rhymes • listen to music attentively, analyze, describe and respond appropriately • utilize voice and body to respond to pitch, rhythm and beat • perform and attend musical programmes 	<ul style="list-style-type: none"> • singing with others • songs in various languages • multicultural songs - Caribbean, African American • listening and viewing • rhythm • beat • perform • movement to music • simple instruments • vocal development <ul style="list-style-type: none"> - correct posture - breathing - diction • Bermuda's musical heritage <ul style="list-style-type: none"> - gombeys - artists 																					

Module Title: Multicultural Music

Sequence Reference: P1 MU-C

Recommended Instructional Strategies:

- teacher demonstrations
- rote learning
- listening selections
- play musical games
- visual aids
- posters
- move to music
- drawing to music
- think, pair, share activities

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- classroom participation
- demonstrate various musical behaviours including movement and singing
- project

Module Title: Multicultural

Sequence Reference: P1 MU-C

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Portfolio piece - poster project on the Bermuda Gombey
- Performance, multicultural songs (general and classroom)

Special Resources:

(materials, equipment & community involvement)

- technology (computer, VCR, TV)
- overhead projector
- piano
- rhythm instruments
- music programmes/events
- music educator

References - Teacher:

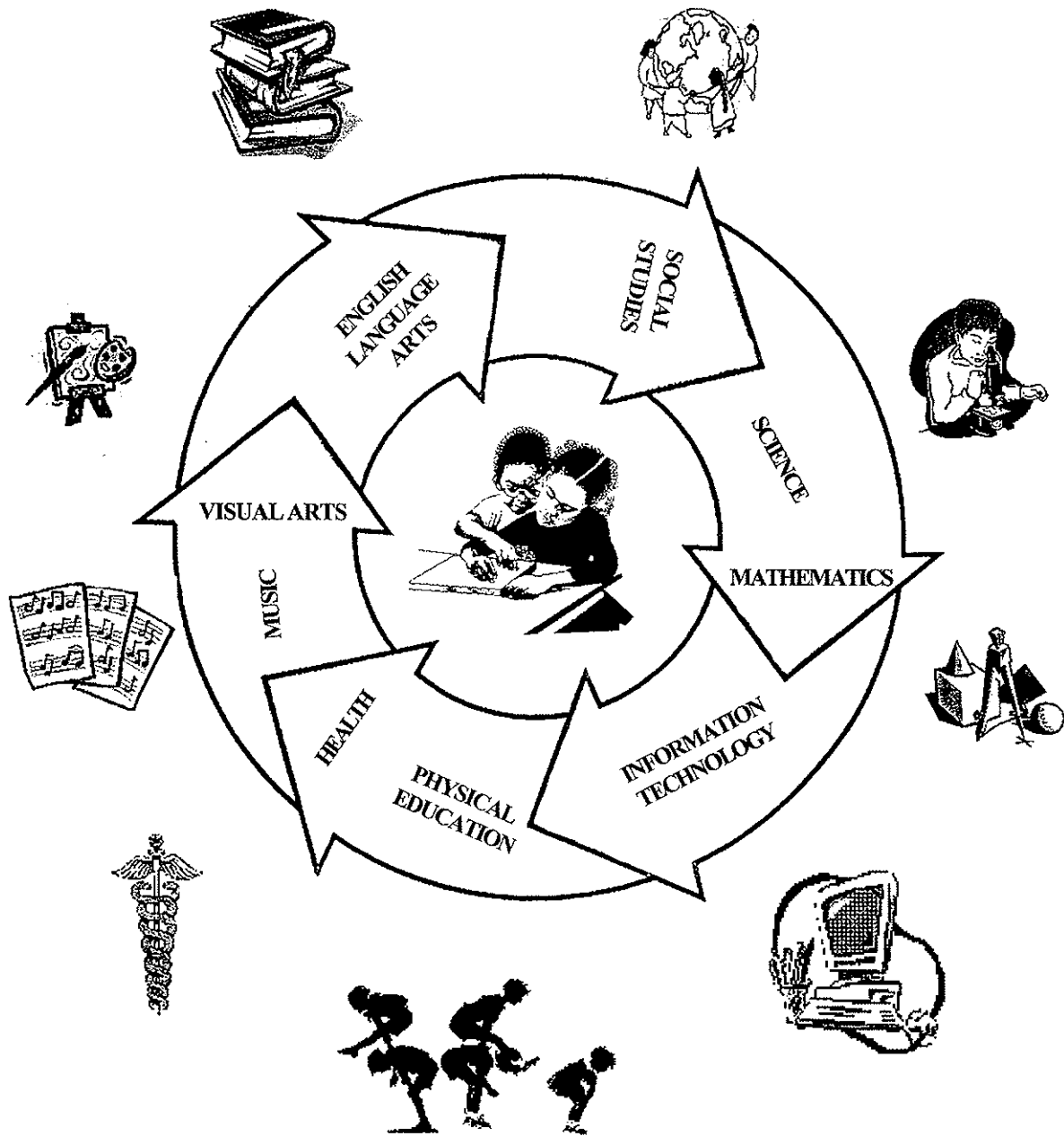
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- perform: to present (a play, musical work) before an audience
to do a job or task in the proper or established manner
- sing: to use the voice to produce musical sounds, to tell about or praise in verse or song
- listen: to give attention for the purpose of hearing (to heed or pay attention)
- language: a body of words and systems for their use common to a people of the same community or nation



Module D

MUSIC

Module Title: Instrumental Music	Sequence Reference: P1 MU-D																					
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input checked="" type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Time allotted: 6 weeks																						

<p style="text-align: center;">Subgoal Emphasis:</p> <ul style="list-style-type: none"> • 1.1 - 1.5 Technique and Skill • 2.1, 2.3 History and Culture • 3.1, 3.3 - 3.5 Creativity, Composition and Performance • 4.2, 4.3 Aesthetic Judgement 	<p style="text-align: center;">Content Focus:</p> <ul style="list-style-type: none"> • Instrumental Music • Modern Music • Music Theory • Applied Technology
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Curriculum Objectives:	Content Detail:
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<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • play percussion instruments • demonstrate the correct way of holding an instrument • perform a steady beat • perform a basic rhythm pattern [collectively and solo] • perform a basic rhythm pattern using notes and rest [quarter notes and rest, half notes and rest] • have a basic knowledge of tempo [fast slow] • have a basic knowledge of dynamics [loud soft] • understand the body as an instrument 	<ul style="list-style-type: none"> • etiquette • rhythmic pattern • rhythm instruments <ul style="list-style-type: none"> - accompany songs - sound effects - introductions - codas - note value - rest value • tempo, dynamics, beat • instrument position <ul style="list-style-type: none"> - holding instruments - handling instruments • making simple instruments <ul style="list-style-type: none"> - rain sticks - percussion instruments • mouth instruments • body percussion • performance
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Module Title: Instrumental Music

Sequence Reference: P1 MU-D

Recommended Instructional Strategies:

The teacher will demonstrate the rudiments of instrumental music

The students will:

- demonstrate the steady beat using percussion instruments [may use as accompaniment music of class melodic instrument]
- demonstrate the correct way to hold the instrument
- use TA system to teach rhythm
- perform a solo rhythm pattern [call and response]
- play musical games

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- individual performance
- class participation
- oral quiz
- making instruments
- instrumental performance

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Instrumental performance
- Classroom participation
- Oral test

Special Resources:

(materials, equipment & community involvement)

- rhythm instruments
- CD, tape player
- keyboard/piano

References - Teacher:

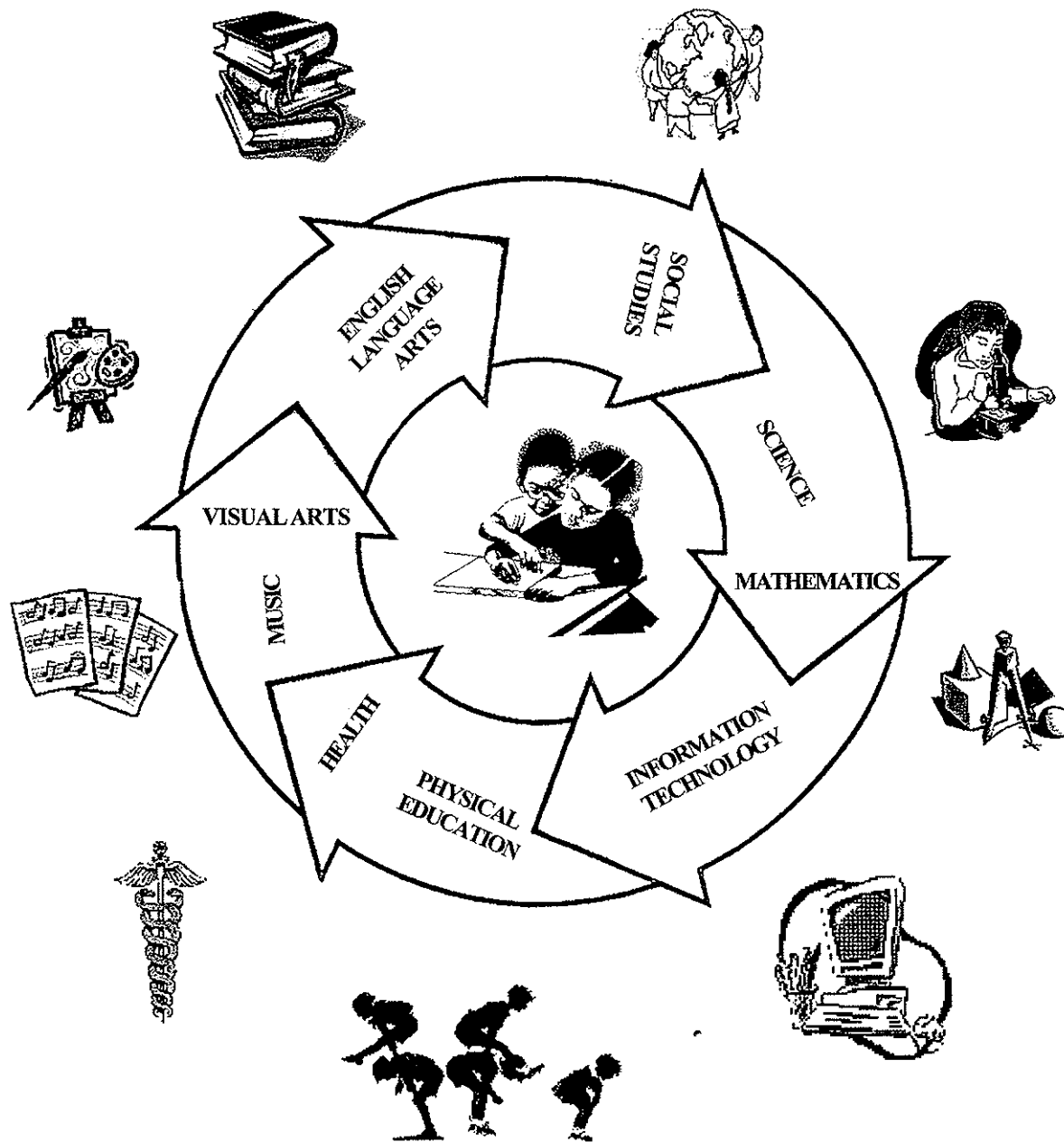
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- refer to text



Module E

MUSIC

Module Title: Applied Technology Time allotted: 4 weeks	Sequence Reference: P1 MU-E <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td><input type="checkbox"/></td> <td><input checked="" type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.3 Technique and Skill • 2.1 - 2.3 History and Culture • 3.1 - 3.5 Creativity, Composition and Performance • 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Applied Technology • Music Theory 																					

Curriculum Objectives:	Content Detail:
<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • use CD Rom software to develop ability to repeat rhythms and associate sounds with the various percussion instruments used in the patterns • use CD Rom software to develop ability to repeat short melodies played on simple instruments like the xylophone 	<ul style="list-style-type: none"> • computer applications • keyboard skills • introduction to computer software • percussion notes • rhythm creations • technology music games/exercises • melody recreations

Module Title: Applied Technology

Sequence Reference: P1 MU-E

**Recommended
Instructional Strategies:**

- teacher demonstrations
- computer operations
- chalkboard
- teacher led discussions
- question and answer
- student recall
- experimentation

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- question and answer
- recall and retell

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Repeat rhythmic patterns
- Class participation
- Terminology quiz

Special Resources:

(materials, equipment & community involvement)

- computer with CD Rom
- computer software/programs
- CD player
- instruments (percussion)
- piano/mini keyboard
- sequencer
- synthesizer

References - Teacher:

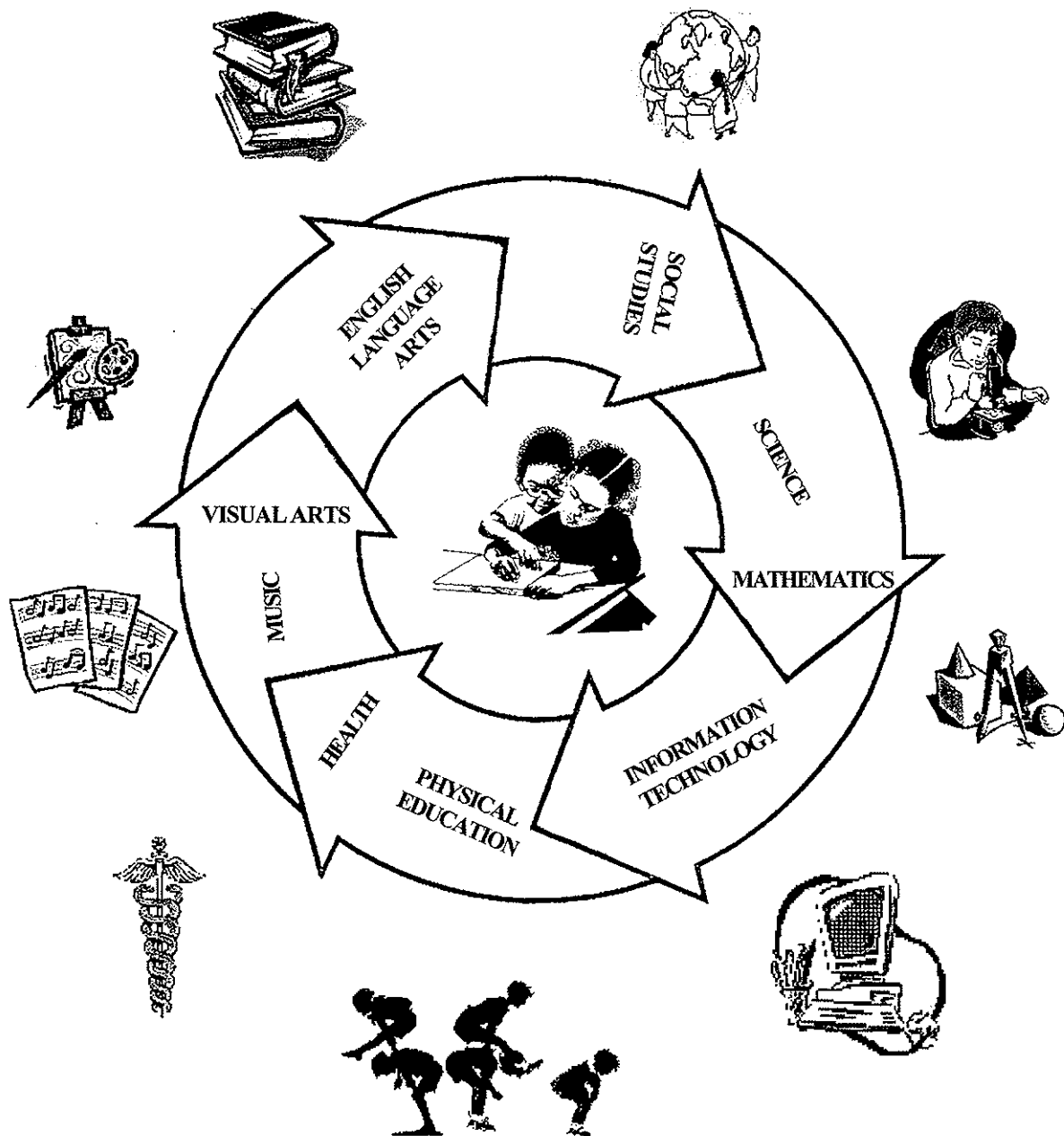
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module F

MUSIC

Module Title: Music Theory

Sequence Reference: P1 MU-F

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.3 History and Culture
- 3.3 - 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Music Theory

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- perform a basic rhythm pattern using notes
- identify the staff, the treble and bass clef
- have an understanding of musical notes (whole, half, quarter) notes and musical rest
- identify high and low pitches
- demonstrate a knowledge of dynamics (loud, soft, medium)
- recognize the staff, treble and bass clef and notes (whole and half)

- printed music recognition
- notation of music
 - the staff - lines and spaces
 - treble clef
 - bass clef
 - notes
 - whole note
 - rest - half notes - quarter notes
 - pitch
 - high
 - low
- dynamics
 - loud
 - soft
 - medium
- tempo
 - fast
 - slow

Module Title: Musical Theory

Sequence Reference: P1 MU-F

**Recommended
Instructional Strategies:**

1. The teacher will demonstrate the rudiments of theory
2. The student will
 - use Tah system to teach notation
 - play musical games
 - speak the words while clapping the rhythm pattern

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

Rudiments of music theory

- note value and rest
- the staff
- the clef (treble and bass)
- fast and slow (tempo)
- high and low (pitch)

Rhythm pattern test

Oral Quiz

- rhythm
- tempo
- note
- rest

Module Title: Musical Theory

Sequence Reference: P1 MU-F

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Oral test
- Performance
- Class participation

Special Resources:

(materials, equipment & community involvement)

- keyboard or piano
- tape, CD player
- musical programmes (CD's, tapes, VCR, DVD)
- percussion instruments

References - Teacher:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- note: a musical symbol that indicates pitch and duration
- notation: a system of writing music that indicates pitch and duration
- refer to text

Music - P2
Level Code: P2 MU



MINISTRY OF EDUCATION

Bermuda

2001

**PRIMARY SCHOOL
PHASE A OVERVIEW**

Subject Title: Music

Subject Code: P2 MU

Time Allotted: 45 min/wk

RATIONALE

In the primary grades, music will assist students in the development and appreciation of music as a lifelong process. An interesting and challenging musical programme will aid in the development of practical artistic skills, critical thinking skills and the opportunity for students to explore their emotional responses to music. It is therefore essential that a balanced musical programme be offered. In this regard, singing, playing instruments, moving, listening to music and exploring the music of a wide variety of cultures will promote musical understanding. Further, music education at the primary level will build upon the preschool students' creativity and curiosity thus providing a strong foundation for increased musical skills and knowledge.

PRIMARY TWO (P2) REQUIREMENTS

The requirements for this level are as follows:

<ul style="list-style-type: none"> • Performance Assessment <ul style="list-style-type: none"> - Class participation in scat singing - Performance etiquette - Singing scales with correct posture, breath control and pitch - Singing songs on pitch - Audience behaviour - Using computers to develop rhythms - Appropriate movement to music 	50%
<ul style="list-style-type: none"> • Product Assessment <ul style="list-style-type: none"> - 1 page biography on a Bermudian musician - Create own rhythm 	30%
<ul style="list-style-type: none"> • Written Assessment <ul style="list-style-type: none"> - Quiz on: <ul style="list-style-type: none"> - music terminology - music notation - listening quiz 	20%
Total	100%

MATERIALS OF INSTRUCTION (Adopted Text)

Bond, Judy and Boyer-Alexander, René. Share the Music. NY: McGraw-Hill, 2001.

World of Music. NJ: Silver Burdette & Glinn Morrison, 2000.

The Music Connection. NJ: Silver Burdette & Glinn Morrison, 2000.

PHASE A OUTLINE

P1 Module Titles A - F	P2 Module Titles A - F	P3 Module Titles A - F
<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - aural comparison - musical excerpts - movement - vocal repertoire - vocal development - performance etiquette 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - scat singing - aural comparisons - musical styles <ul style="list-style-type: none"> - jazz, calypso, rap, funk, rock - vocal development - percussion instruments' terminology 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - history - musicians and composers <ul style="list-style-type: none"> - Scott Joplin, James Scott, Joseph Lamb, Bermudian musicians - Art expressed music - Music technology - Music terminology
<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - nursery rhymes - seasonal songs - creative movement - listening exercises - singing voice/speaking voice - audience behaviour - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - scales - singing songs - dynamics, tempo - listening exercises - vocal development - movement to music - folk games - performance etiquette 	<p>B. Choral Music6</p> <ul style="list-style-type: none"> - scales - singing songs - simple harmony - listening exercises - echo singing - Appalachian folk songs - Acappella - simple ostinatos - vocal development - performance etiquette - audience behaviour
<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs - Caribbean, African, American - listening and viewing - vocal development - movement to music - singing in various languages - Bermuda's musical heritage - gombey - artists 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - singing with others - songs in various languages - listening and viewing - movement to music - vocal development - Bermuda's musical heritage 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs <ul style="list-style-type: none"> - Asia, Europe, Canada, Bermuda's cultural heritage - musical style and culture - movement to music - cultural instruments - songs in various languages - vocal development - performance etiquette

D. Instrumental Music 6	D. Instrumental Music 6	D. Instrumental Music 6
- music notation	- music notation	- playing instruments
- tempo, dynamics, beat	- dynamics, tempo, beat	- simple scale
- instrument positions	- conduction	- making instruments
- instruments core	- rhythmic pattern	- musical expression
- rhythm instruments	- making string instruments	- performance etiquette
- making instruments	- performance etiquette	
- body percussion		
E. Applied Technology 4	E. Applied Technology 4	E. Applied Technology 4
- introduction to computer software	- keyboarding skills	- software loading
- music technology games/exercises	- computer application	- tempo value change
- computer application	- software operation	- C, D, E notation identification
- keyboarding skills	- fine note sequence	- melody and rhythm repetition
- rhythm creations	- improvised rhythms	- instrument recognition
	- sound operation	- sound creation techniques
	- percussion	- music criticism
F. Music Theory 6	F. Music Theory 6	F. Music Theory 6
- printed music recognition	- printed music recognition	- printed music recognition
- notation of music	- rhythm patterns	- notation of printed music
- dynamics	- musical contours	- rhythm patterns
- tempo	- musical representation	- tempo, pitch, dynamics
	- musical games	- conducting gestures
		- musical games

Subtotal 34	Subtotal 34	Subtotal 34
Optional Weeks <u>4</u>	Optional Weeks <u>4</u>	Optional Weeks <u>4</u>
Total Weeks 38	Total Weeks 38	Total Weeks 38

PRIMARY SCHOOL

check one: PS P1 P2 P3 P4 P5 P6

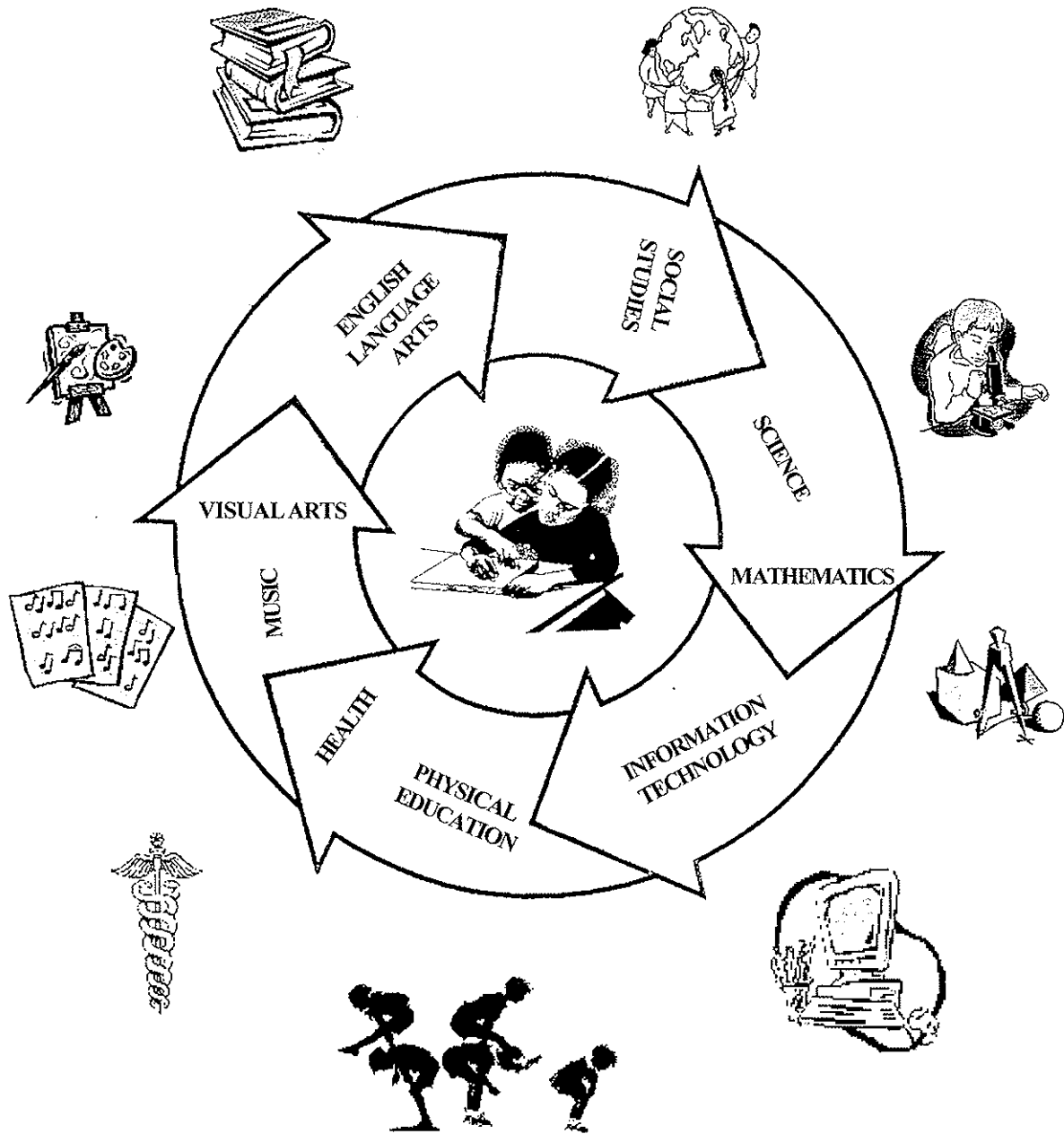
Music

GOALS		SUBGOALS		MODULE & CURRICULUM CORRELATION MATRIX					
1	Technique and Skill	1.1	Language of music	x	x	x	x	x	x
		1.2	Communicate meaning	x	x	x	x	x	x
		1.3	Principles, processes and structures	x	x	x	x	x	x
		1.4	Physical conditioning	x	x		x		
		1.5	Skill	x	x	x		x	
2	History and Culture	2.1	Individual cultural expression	x	x	x	x	x	
		2.2	Philosophy, styles and genres	x		x			
		2.3	Technology relationships				x	x	x
		2.4	Arts relationships		x	x			
		2.5	Interdisciplinary connections			x		x	x
3	Creativity Composition and Performance	3.1	Improvisation	x	x		x	x	
		3.2	Interpretation			x		x	
		3.3	Thinking skills application	x	x	x	x	x	x
		3.4	Original compositions					x	x
		3.5	Performance competency	x	x		x	x	x
4	Aesthetic Judgement	4.1	Assessment criteria						
		4.2	Self assessment	x	x	x	x	x	x
		4.3	Appreciation	x		x	x	x	x
CONTENT STRUCTURE	Choral music		x	x					
	Instrumental music					x			
	Multicultural music				x				
	Modern music		x			x			
	Music theory							x	
	Applied technology						x		
MODULE				A	B	C	D	E	F

MODULE KEY

A - Modern Music
 B - Choral Music
 C - Multicultural Music

D - Instrumental Music
 E - Applied Technology
 F - Music Theory



Module A

MUSIC

Module Title: Modern Music

Sequence Reference: P2 MU-A

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.5 Teaching and Skill
- 2.1 - 2.2 History and Culture
- 3.1, 3.3, 3.5 Creativity, Composition and Performance
- 4.2 - 4.3 Aesthetic Judgement

Content Focus:

- Modern Music
- Choral Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- sing or perform different styles of modern music
- understand how to use percussion instruments for each style of modern music
- match pitch within a limited range
- sing in rhythm
- demonstrate breath control, correct posture and diction while singing
- be familiar with Calypso, rap, funk, jazz and rock music
- participate scat singing
- use music terminology in discussion

- scat singing
- aural comparisons
- musical styles: jazz, country, rap, rock (identification of any three styles)
- scat improve
- movement (associate appropriate actions or dance style which each style of modern music performed)
- vocal repertoire - simple songs that exemplify the characteristics of jazz, rock and calypso.
 - jazz repertoire
 - scat song
 - What a Wonderful World sung by Louis Armstrong
 - Calypso repertoire
 - (STM) Yellow Bird
 - Tinga Layo
 - Jam
 - Rap
 - Funk
 - Rock
- vocal development
- percussion instruments
- music terminology

Module Title: Modern Music

Sequence Reference: P2 MU-A

Recommended Instructional Strategies:

- use overhead projector to display songs
- compare and contrast various styles of modern music by having children listen to appropriate CD's or recordings. e.g. (STM) CD
- discuss styles of music
- play simple rhythms to music

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- listening test should include identification of various styles of music studied
- show a steady pulse on the correct beat of the bar as is required by the style of music
- singing

Module Title: Modern Music

Sequence Reference: P2 MU-A

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Class participation in scat singing and other types of musical styles, including jazz, country, rap and rock
- Demonstration of breath control, correct posture and diction while singing
- Use percussion instruments for each style of modern music

Special Resources:

(materials, equipment & community involvement)

- CD player
- overhead projector
- instruments
- keyboard/piano

References - Teacher:

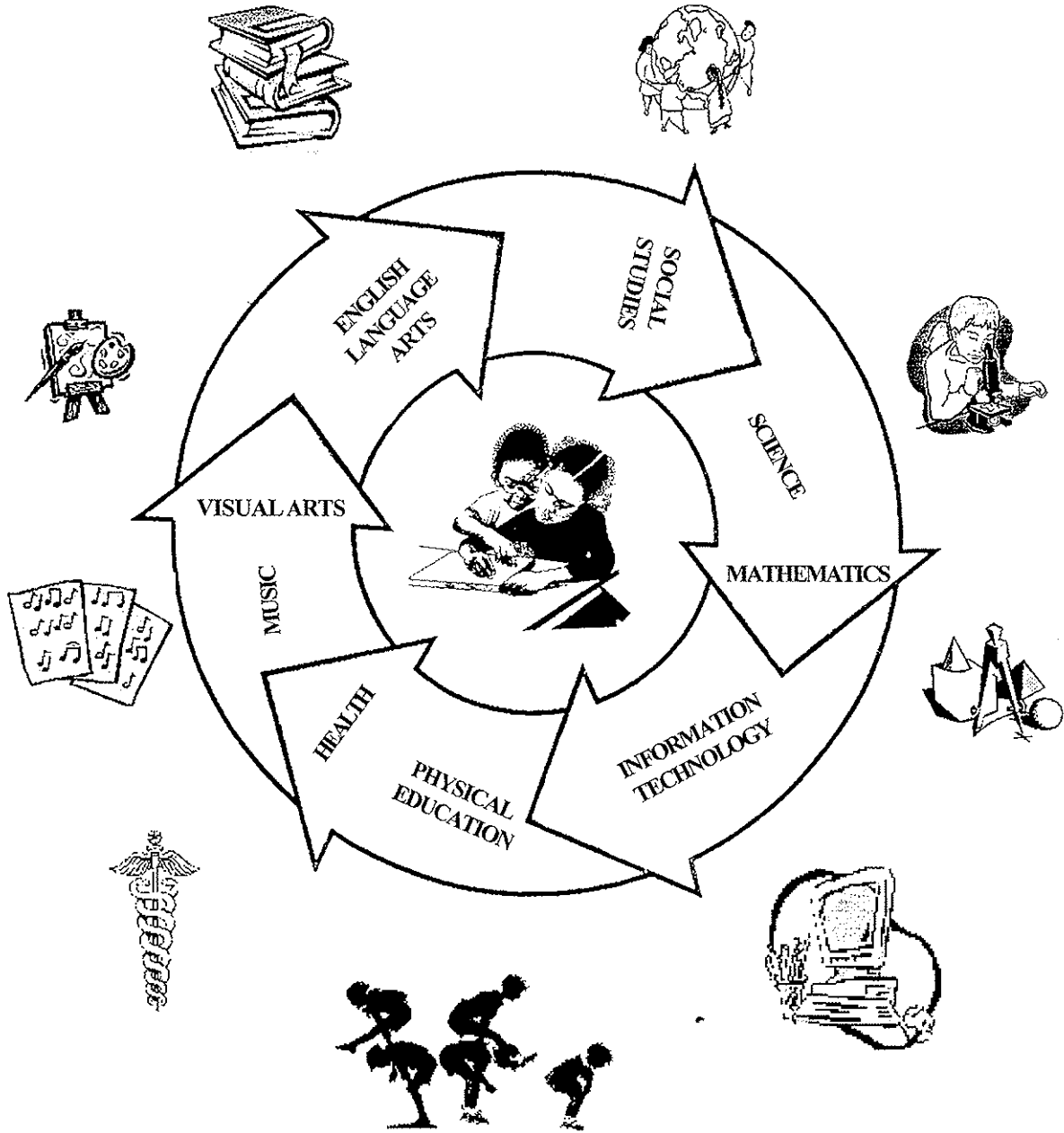
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module B

MUSIC

Module Title: Choral Music	Sequence Reference: P2 MU-B																					
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PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Time allotted: 6 weeks																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.5 Technique and Skill • 2.1, 2.4 History and Culture • 3.1, 3.3, 3.5 Creativity, Composition and Per Performance • 4.2 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Choral Music 																					
Curriculum Objectives:	Content Detail:																					
At the end of this module, students will: <ul style="list-style-type: none"> • differentiate between speaking and singing voice • match pitches (range C-G) • sing short melodies in tune • distinguish between high/low, fast and slow • expand vocal range • sing with expression and creative movement • sing with the awareness of steady beat • sing with appropriate tone quality, diction, posture and breathing • sing loudly and softly • sing entire songs with or without simple accompaniment • display performance etiquette while singing • demonstrate appropriate audience behaviour 	<ul style="list-style-type: none"> • text (meaning of songs) • singing scales (matching pitches) • singing songs about: animals, community, friends, action (with movement or creative motions) holiday songs/special occasions • dynamics, tempo, beat • listening exercises • speaking and singing voices • pitch (range C-G) • movement to music • vocal development <ul style="list-style-type: none"> - tone quality - posture - breathing - diction • folk games • audience behaviour • performance etiquette 																					

Module Title: Choral Music	Sequence Reference: P2 MU-B
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<p>The teacher will:</p> <ul style="list-style-type: none"> • teach by rote • demonstrate by example: proper diction, posture • demonstrate dynamics by singing loud and soft (over exaggerate differences) using hand gestures to signal high sign for “loud” and low sign for “soft” • demonstrate tempo by showing differences in fast and slow songs using body or percussion instruments • use appropriate facial expressions and body movements to relate feelings 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • observe student performance • observe students ability to sing with accuracy of pitch, rhythm, melody • student knowledge of posture • ability to enunciate words with clarity

Module Title: Choral Music

Sequence Reference: P2 MU-B

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Students demonstrate ability by:
 - singing several short songs with accuracy of melody and pitch
 - using appropriate movements and expressions of certain songs

Special Resources:

(materials, equipment & community involvement)

- CD player
- cassette player
- VCR and TV
- piano/keyboard

References - Teacher:

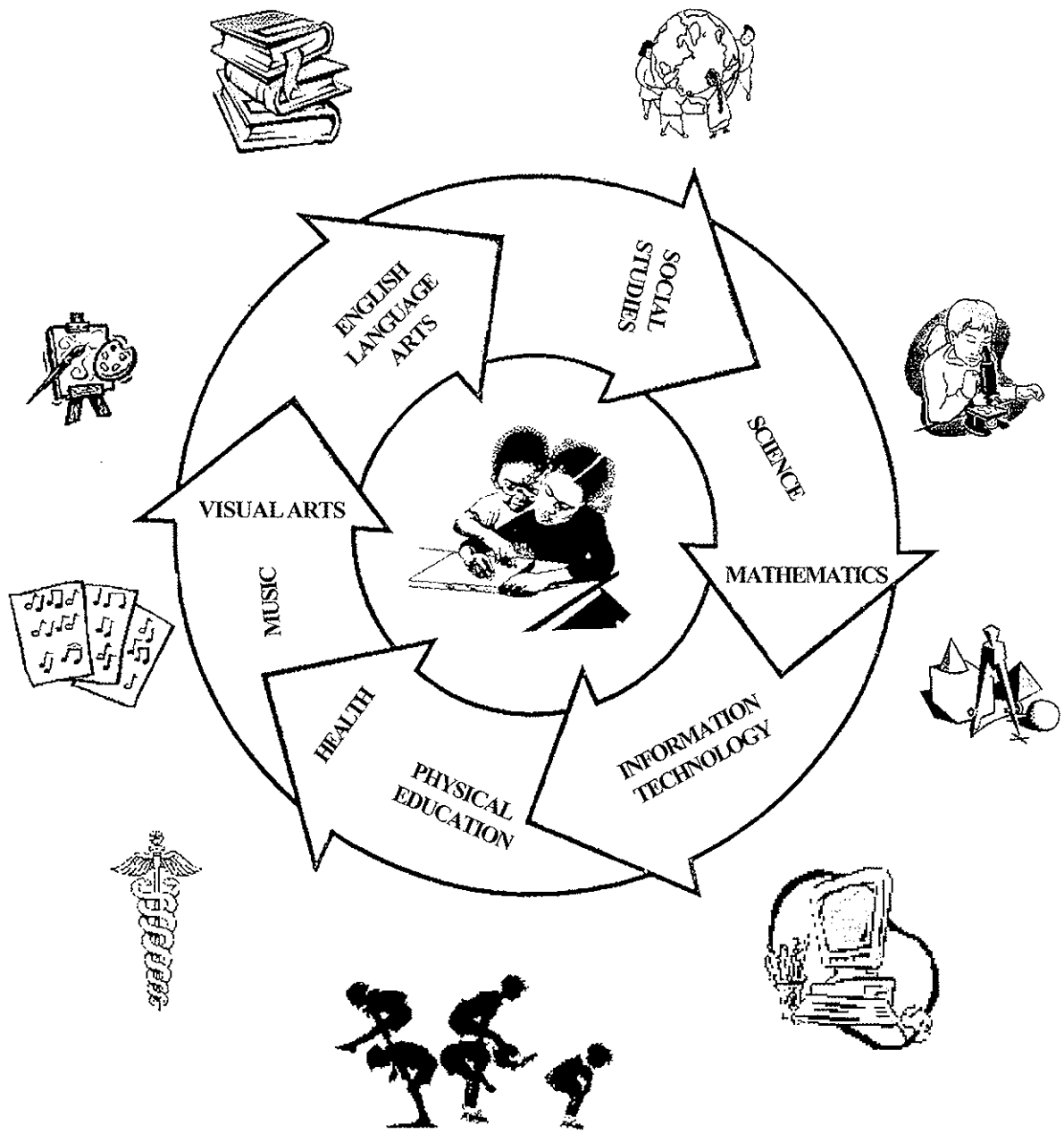
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- pitch: the highness or lowness of a tone
- round: a song in which two or more parts sing the same melody, starting at different points, often two measures apart
- scales: a succession of ascending and descending tones



Module C

MUSIC

Module Title: Multicultural

Sequence Reference: P2 MU-C

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.3, 1.5 Technique and Skill
- 2.1, 2.2, 2.4, 2.5 History and Culture
- 3.2, 3.3 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Multicultural Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- understand and appreciate cultural diversity
- sing in various languages
- perform songs representing diverse styles and cultures
- sing cultural songs of repeated rhythms, rounds, chants and rhymes
- recognize multicultural song style differences determined by tempo, rhythm, melody dynamics and phrasing while singing
- appreciate songs from various cultures
- perform and attend musical programmes
- listen to music attentively, analyze, describe and respond appropriately
- identify and become familiar with Bermuda's musical heritage

- singing with others
- songs in various languages
- multicultural songs
- listening and viewing
- performance
- movement to music
- vocal development
 - posture
 - breath control
 - diction
- Bermuda's musical heritage
 - two local artists
 - musical style

Module Title: Multicultural

Sequence Reference: P2 MU-C

Recommended Instructional Strategies:

- demonstrate by modelling
- teacher examples
- CD player for listening selections
- musical games
- classroom discussions
- visual aids

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- group presentations
- aural presentations
- classroom participation
- project on different cultural music selections
- research papers
- musical performers
- demonstrate various musical behaviours including movement and singing
- simple written test
- biography of a Bermudian artist
- student written reviews 1 paragraph (critique)

Module Title: Multicultural

Sequence Reference: P2 MU-C

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Portfolio piece on a Bermudian musician (one page)
- Performance (general and classroom)

Special Resources:

(materials, equipment & community involvement)

- technology (computer, VCR, TV)
- overhead projector
- piano
- rhythm instruments
- music programmes/events
- music educator/teacher
- method books
- visits from local musicians

References - Teacher:

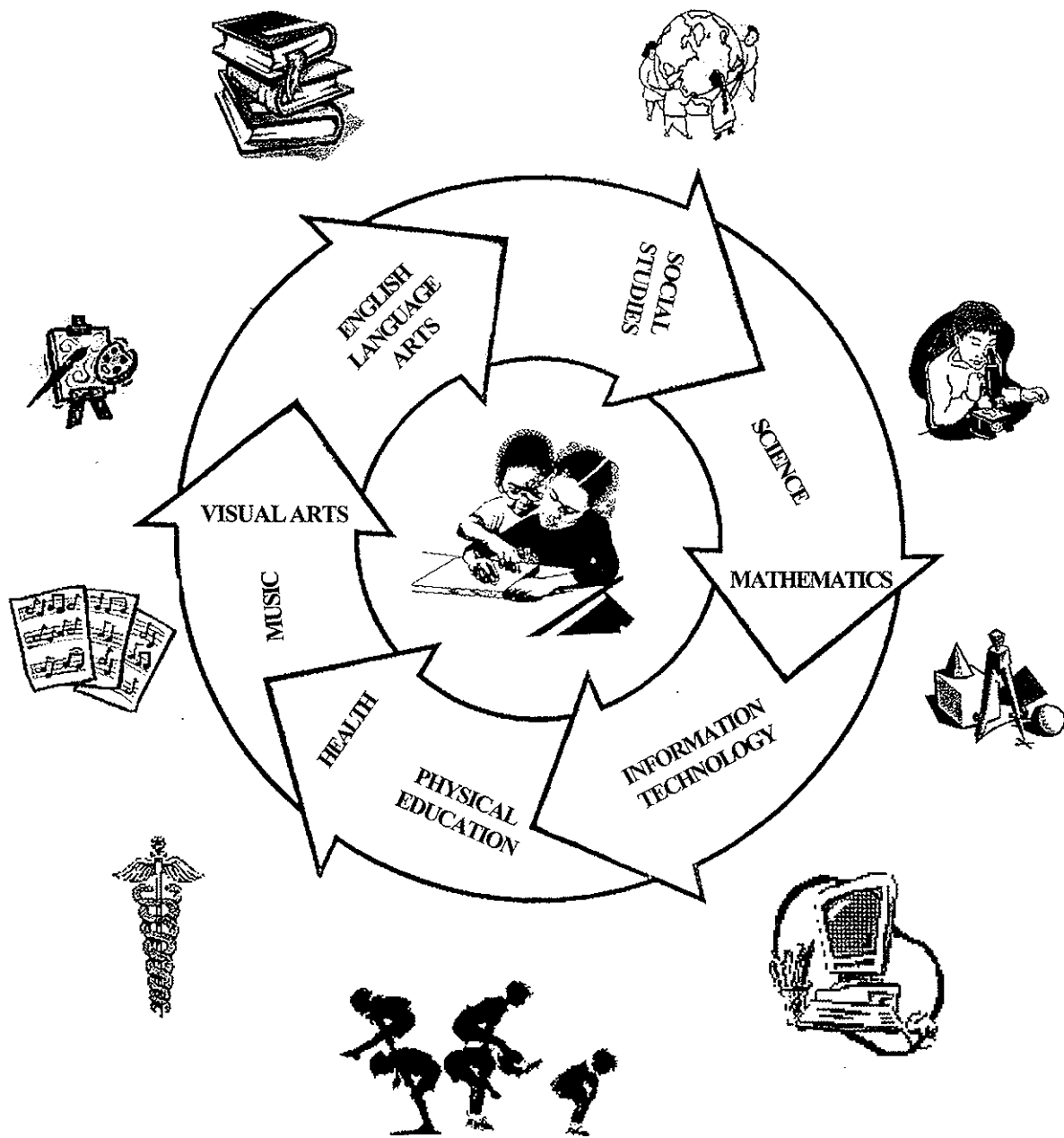
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module D

MUSIC

Module Title: Instrumental Music

Sequence Reference: P2 MU-D

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.4 Technique and Skills
- 2.1,2,3 History and Culture
- 3.1, 3.3, 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Instrumental Music
- Modern Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- demonstrate a knowledge of instrumental performance using percussions instruments
- perform collectively a basic rhythm pattern using whole, half, quarter notes and quarter, half, whole rest
- demonstrate the correct way to hold an instrument
- perform a steady beat
- perform a solo rhythm pattern using notes and rest
- have a basic knowledge of instrumental timbres [percussion], dynamics, loud, medium, soft, tempo, fast, medium, slow
- demonstrate a basic knowledge to follow conductor
- perform selection using class created string instruments
- demonstrate performance etiquette while playing the instrument

- music notation
 - note value
 - rest value
- dynamics, tempo, beat
- conducting [basic]
- rhythmic pattern
- making string instruments
- performance etiquette
- string, percussion instruments

Module Title: Instrumental Music	Sequence Reference: P2 MU-D
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • play musical games • use resonator bells to match pitch 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • individual performance • classroom performance • oral quiz

Module Title: Instrumental Music

Sequence Reference: P2 MU-D

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Individual performance
- Classroom participation
- Oral test

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- piano or keyboard
- rhythm instruments
- string instruments
- resonator bells

References - Teacher:

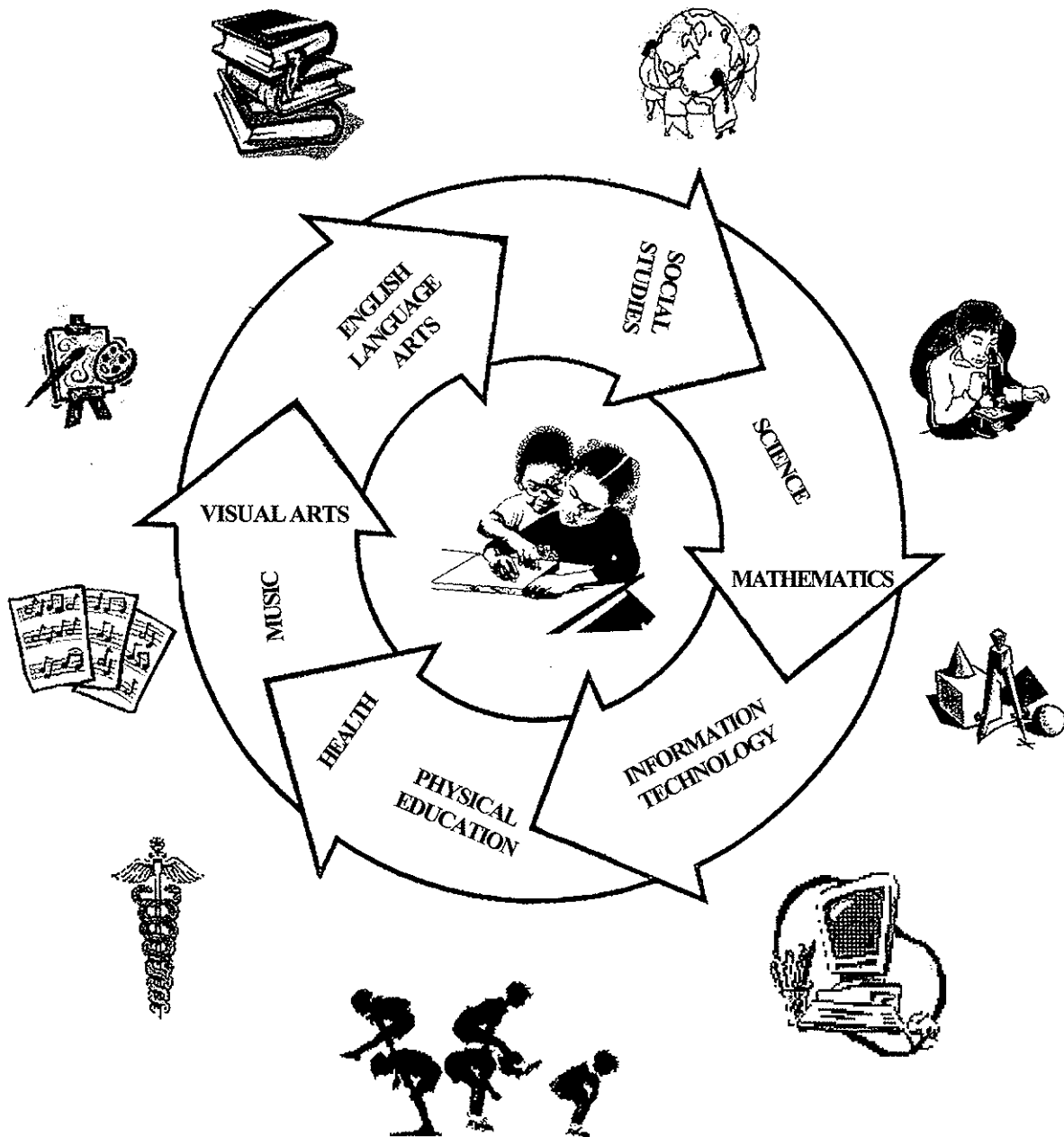
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module E

MUSIC

Module Title: Applied Technology

Sequence Reference: P2 MU-E

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 4 weeks

Subgoal Emphasis:

- 1.1 - 1.3, 1.5 Technique and Skill
- 2.1, 2.3, 2.5 History and Culture
- 3.1 - 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Applied Technology
- Music Theory

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- use CD Rom software to repeat rhythms
 - associate sound with various percussion instruments
- create own rhythms
- use CD Rom software to repeat short melodies played on an xylophone
- understand how high and low sounds are produced on keyboard like percussive instruments

- keyboard skills
- computer applications
- software operation
- percussion instruments
- fine note sequence
- tempo, rhythm, beat
- improvised rhythms
- computer games
- sound association
- critique

Module Title: Applied Technology	Sequence Reference: P2 MU-E
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • teacher demonstrations • computer operations • chalkboard • teacher led discussions • question and answer • student recall • experimentation with computer software applications 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • question and answer • recall and retell

Module Title: Applied Technology

Sequence Reference: P2 MU-E

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Create own rhythm

Special Resources:

(materials, equipment & community involvement)

- keyboard
- computer with CD Rom
- computer games
- percussion instruments (including xylophones)

References - Teacher:

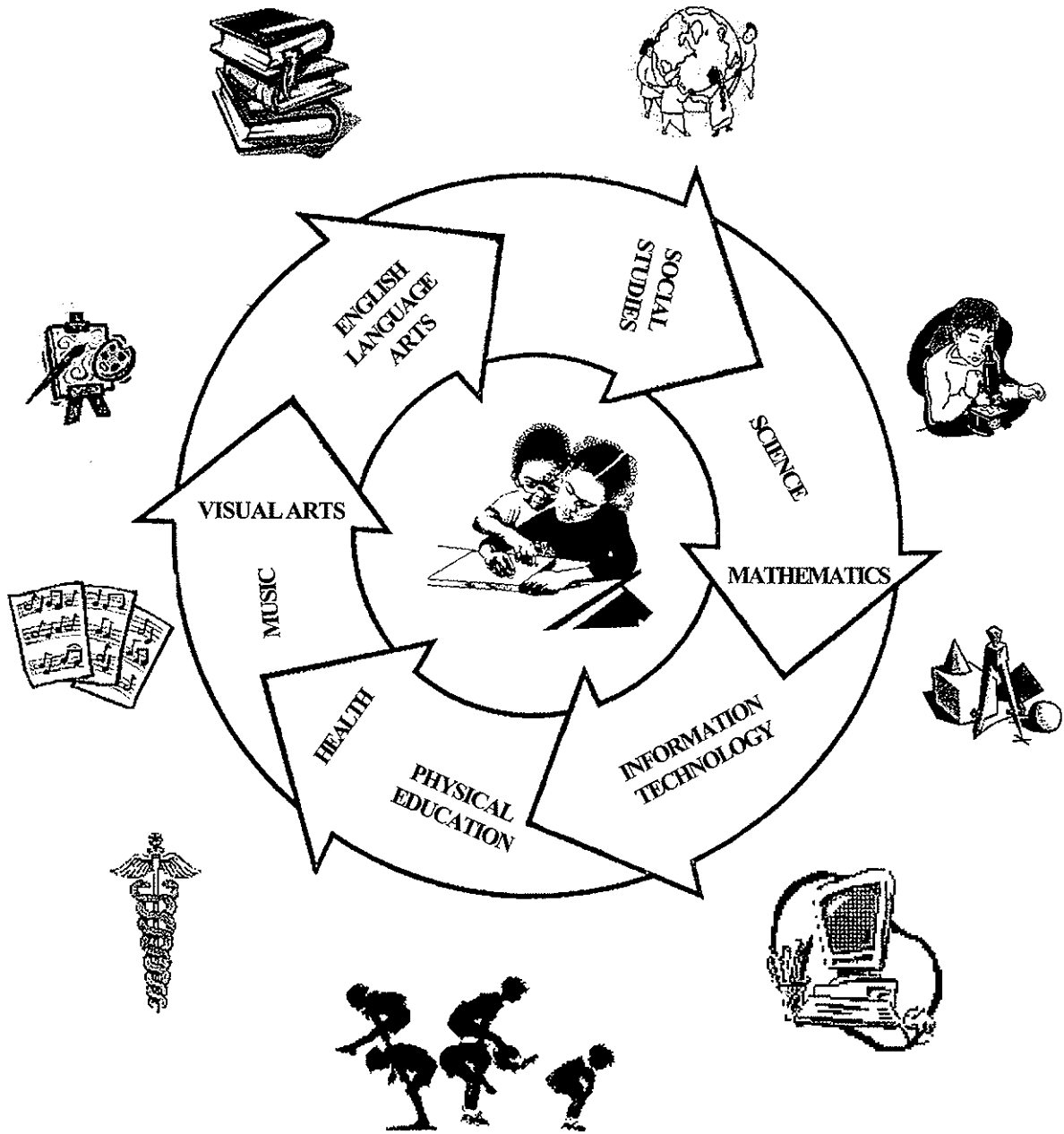
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- refer to text



Module F

MUSIC

Module Title: Music Theory	Sequence Reference: P2 MU-F																					
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input checked="" type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Time allotted: 6 weeks																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.4 Technique and Skill • 2.3, 2.5 History and Culture • 3.3 - 3.5 Creativity, Composition and Performance • 4.2, 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Music Theory 																					

Curriculum Objectives:	Content Detail:
<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • perform a rhythm pattern • identify the staff and bar line, the treble and bass clef • identify musical notes (whole, half, quarter) notes • have an understanding of musical rest (whole, half, quarter rest) • differentiate between high and low pitch • demonstrate a knowledge of tempo (fast, slow) • demonstrate a knowledge of dynamics (loud, soft) 	<ul style="list-style-type: none"> • printed music recognition • notation of printed music • notes <ul style="list-style-type: none"> - quarter note - eight note • rest • staff • bass and treble clefs • tempo • pitch, duration, form • dynamics • bar lines • rhythm patterns • musical contour <ul style="list-style-type: none"> - up - down - repeat • representation <ul style="list-style-type: none"> - pictures - geometric shapes - other symbols • musical games

Module Title: Music Theory	Sequence Reference: P2 MU-F
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<p>1. The teacher will demonstrate the rudiments of theory</p> <p>2. The student will</p> <ul style="list-style-type: none"> • demonstrate note values using the rudiments system • identify treble and bass clef • demonstrate knowledge of rest using tah system • differentiate between fast and slow tempo by playing a musical game) • differentiate between high and low pitch using instruments and voice • play musical games • visual aids • use four different coloured cards with musical notation. Have students raise cards when certain notes are played 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <p>Rudiments of music theory</p> <ul style="list-style-type: none"> • quiz on <ul style="list-style-type: none"> - note value and rest - loud and soft dynamics - the staff - the clef (treble and bass) - fast and slow (tempo) - bar lines - rhythm pattern - oral quiz • classroom participation

Module Title: Music Theory

Sequence Reference: P2 MU-F

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Oral test
- Performance
- Class participation
- Quiz

Special Resources:

(materials, equipment & community involvement)

- keyboard or piano
- CD player/tape
- musical programmes (CD's, tapes, VCR, DVD)
- percussion instruments

References - Teacher:

- [Share The Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- refer to text

Music - P3
Level Code: P3 MU



MINISTRY OF EDUCATION

Bermuda
2001

**PRIMARY SCHOOL
PHASE A OVERVIEW**

Subject Title: Music

Subject Code: P3 MU

Time Allotted: 45 min/wk

RATIONALE

In the primary grades, music will assist students in the development and appreciation of music as a lifelong process. An interesting and challenging musical programme will aid in the development of practical artistic skills, critical thinking skills and the opportunity for students to explore their emotional responses to music. It is therefore essential that a balanced musical programme be offered. In this regard, singing, playing instruments, moving, listening to music and exploring the music of a wide variety of cultures will promote musical understanding. Further, music education at the primary level will build upon the preschool students' creativity and curiosity thus providing a strong foundation for increased musical skills and knowledge.

PRIMARY THREE (P3) REQUIREMENTS

The requirements for this level are as follows:

<ul style="list-style-type: none"> • Performance Assessment <ul style="list-style-type: none"> - One minute oral presentation on a modern music composer - Expressive singing - Performance etiquette - Audience behaviour - Class participation in dramatic skits, discussions - Story-telling - Playing instruments - Identify notes, C, D, E, - Use notation software 	50%
<ul style="list-style-type: none"> • Product Assessment <ul style="list-style-type: none"> - Portfolio: <ul style="list-style-type: none"> - optional selection - a drawing influenced by different types of music - two page project on modern music - a one page story of a musical instrument - one page critique of a Bermudian musician - one created instrument 	30%
<ul style="list-style-type: none"> • Written Assessment <ul style="list-style-type: none"> - Quiz on: <ul style="list-style-type: none"> - music terminology - music notation 	20%
Total	100%

MATERIALS OF INSTRUCTION (Adopted Text)

Bond, Judy and Boyer-Alexander, René. Share the Music. NY: McGraw-Hill, 2001.

World of Music. NJ: Silver Burdette & Glinn Morrison, 2000.

The Music Connection. NJ: Silver Burdette & Glinn Morrison, 2000.

PHASE A OUTLINE

P1	P2	P3
Module Titles A - F	Module Titles A - F	Module Titles A - F
<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - aural comparison - musical excerpts - movement - vocal repertoire - vocal development - performance etiquette 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - scat singing - aural comparisons - musical styles <ul style="list-style-type: none"> - jazz, calypso, rap, funk, rock - vocal development - percussion instruments' terminology 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - history - musicians and composers <ul style="list-style-type: none"> - Scott Joplin, James Scott, Joseph Lamb, Bermudian musicians - Art expressed music - Music technology - Music terminology
<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - nursery rhymes - seasonal songs - creative movement - listening exercises - singing voice/speaking voice - audience behaviour - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - scales - singing songs - dynamics, tempo - listening exercises - vocal development - movement to music - folk games - performance etiquette 	<p>B. Choral Music6</p> <ul style="list-style-type: none"> - scales - singing songs - simple harmony - listening exercises - echo singing - Appalachian folk songs - Acappella - simple ostinatos - vocal development - performance etiquette - audience behaviour
<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs - Caribbean, African, American - listening and viewing - vocal development - movement to music - singing in various languages - Bermuda's musical heritage - gombey - artists 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - singing with others - songs in various languages - listening and viewing - movement to music - vocal development - Bermuda's musical heritage 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs <ul style="list-style-type: none"> - Asia, Europe, Canada, Bermuda's cultural heritage - musical style and culture - movement to music - cultural instruments - songs in various languages - vocal development - performance etiquette

- | | | |
|--|---|---|
| <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - music notation - tempo, dynamics, beat - instrument positions - instruments core - rhythm instruments - making instruments - body percussion | <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - music notation - dynamics, tempo, beat - conduction - rhythmic pattern - making string instruments - performance etiquette | <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - playing instruments - simple scale - making instruments - musical expression - performance etiquette |
| <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - introduction to computer software - music technology games/exercises - computer application - keyboarding skills - rhythm creations | <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - keyboarding skills - computer application - software operation - fine note sequence - improvised rhythms - sound operation - percussion | <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - software loading - tempo value change - C, D, E notation identification - melody and rhythm repetition - instrument recognition - sound creation techniques - music criticism |
| <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - notation of music - dynamics - tempo | <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - rhythm patterns - musical contours - musical representation - musical games | <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - notation of printed music - rhythm patterns - tempo, pitch, dynamics - conducting gestures - musical games |

Subtotal 34	Subtotal 34	Subtotal 34
Optional Weeks <u>4</u>	Optional Weeks <u>4</u>	Optional Weeks <u>4</u>
Total Weeks 38	Total Weeks 38	Total Weeks 38

PRIMARY SCHOOL

check one: PS P1 P2 P3 P4 P5 P6

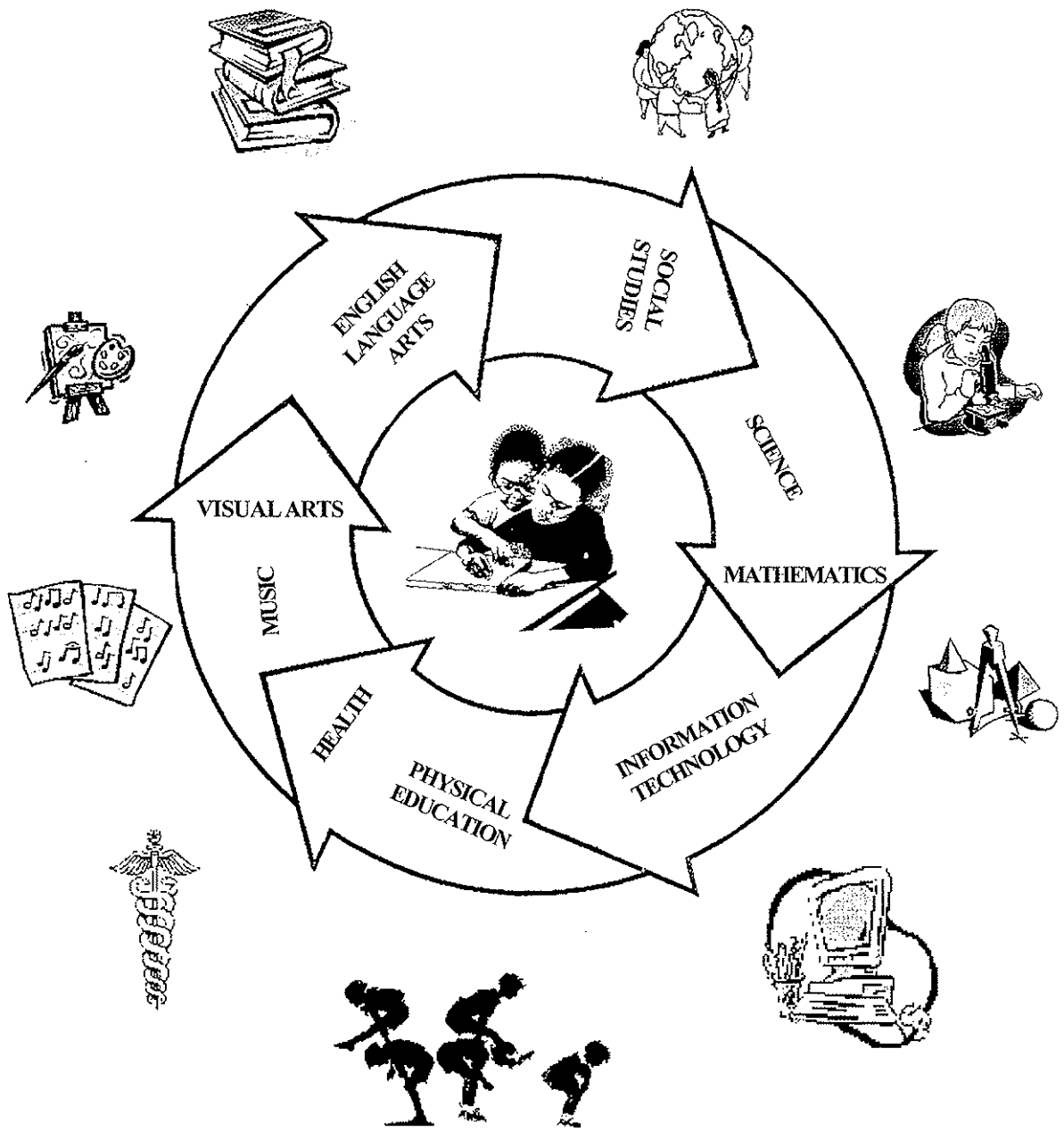
Music

GOALS		SUBGOALS		MODULE & CURRICULUM CORRELATION MATRIX					
1	Technique and Skill	1.1	Language of music	x	x	x	x	x	x
		1.2	Communicate meaning	x	x	x	x	x	x
		1.3	Principles, processes and structures	x	x	x	x	x	x
		1.4	Physical conditioning		x	x	x		
		1.5	Skill		x		x		
2	History and Culture	2.1	Individual cultural expression	x	x	x	x	x	
		2.2	Philosophy, styles and genres	x	x	x	x	x	
		2.3	Technology relationships	x			x	x	x
		2.4	Arts relationships	x	x	x			x
		2.5	Interdisciplinary connections	x		x			x
3	Creativity Composition and Performance	3.1	Improvisation	x	x	x	x	x	
		3.2	Interpretation		x	x	x		
		3.3	Thinking skills application	x	x	x	x	x	x
		3.4	Original compositions				x	x	x
		3.5	Performance competency	x	x	x	x	x	x
4	Aesthetic Judgement	4.1	Assessment criteria					x	x
		4.2	Self assessment	x	x	x			x
		4.3	Appreciation	x		x	x	x	x
CONTENT STRUCTURE	Choral music			x	x			x	
	Instrumental music		x		x				
	Multicultural music				x			x	
	Modern music		x			x			
	Music theory					x	x		x
	Applied technology					x	x		
MODULE				A	B	C	D	E	F

MODULE KEY

A - Modern Music
B - Choral Music
C - Multicultural Music

D - Instrumental Music
E - Applied Technology
F - Music Theory



Module A

MUSIC

Module Title: Modern Music

Sequence Reference: P3 MU-A

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.1 - 2.4, 2.5 History and Culture
- 3.1, 3.3, 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Modern Music
- Instrumental Music

Curriculum Objectives:

At the end of this module, students will:

- have a knowledge of the origins of ragtime music, tin pan alley era
- identify the style characteristics of Rag, i.e. (metre, typical left hand 'stride' up and down on the piano) syncopated melodies
- identify at least two of the great ragtime composers of the 20th century i.e.(James Scott, Scott Joplin or Joseph Lamb, Scott Joplin is required)
- identify a work, written by each one of the composers studied
- have a knowledge of the instrumentation used in Ragtime music
- have a basic knowledge of Scott Joplin's opera "Treemonisha" opera
- create a drawing influenced by listening to different types of music

Content Detail:

- modern music history
- metres used in ragtime
- musicians and composers
 - Scott Joplin, 'Maple Leaf Rag' 'The Entertainer'
 - James Scott, 'Evergreen Rag' 'Frog Legs Rag'
 - Joseph F. Lamb 'Ethiopia Rag'
- instrument names and timbres used in ragtime
 - Joplin's opera "Treemonisha"
- Ragtime Repertoire
- "Stride" L.H. Ragtime technique
- Bermudian musicians
- Ragtime music and dress styles
- art expressed music
- music terminology
- music and technology

Module Title: Modern Music

Sequence Reference: P3 MU-A

Recommended Instructional Strategies:

- have students listen to the required Ragtime pieces
- have students identify each jazz artist from large pictures
- show a video of Scott Joplin "Treemonisha" opera
- give an aural presentation of each jazz artist's life
- have a guest come in to talk about the composers and demonstrate their musical style
- use role play to explain the 'stride' L.H. technique characteristic of ragtime
- create a drawing of the mood of modern music
- debate the importance of modern music

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- listening tests
- circle the correct composer test
- fill in the blanks quiz
- audio comparisons
- play different types of jazz and have students circle true or false if the music is ragtime or not
- two page project on modern music
- one minute oral presentation on a modern music composer
- create a drawing(s) influenced by different types of music for portfolio

Module Title: Modern Music

Sequence Reference: P3 MU-A

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Two page project on modern music
- One minute oral presentation on a musical composer
- Quiz on terminology

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- video recorder

References - Teacher:

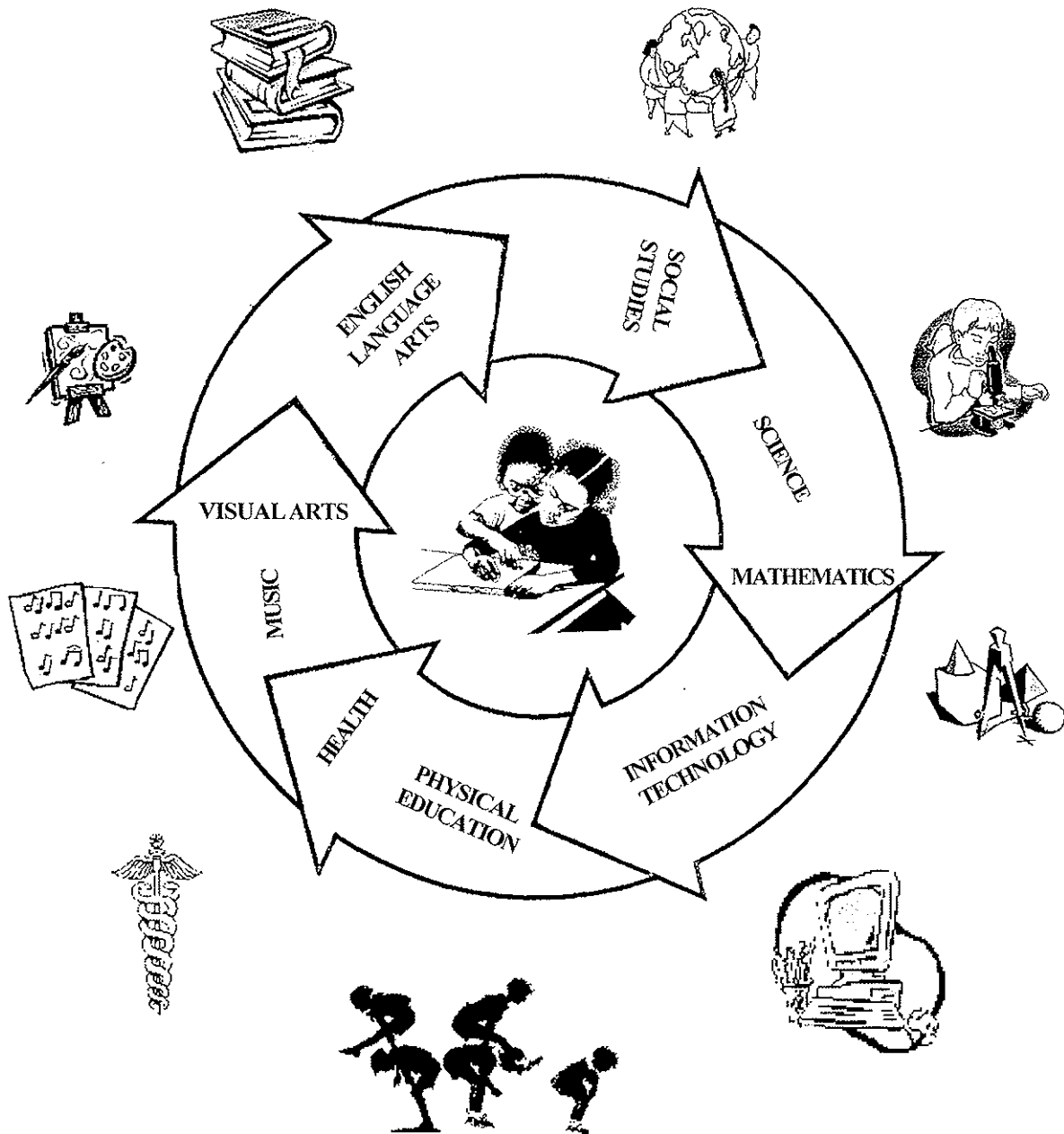
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- metre: beats per bar
- 'stride': left hand bass to chord action that is constant through ragtime music
- timbre: instrument's sound characteristics
- Tin Pan Alley Era: early twenties when ragtime music was hot across America and Europe



Module B

MUSIC

Module Title: Choral Music

Sequence Reference: P3 MU-B

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.4, 1.5 Technique and Skill Creativity
- 2.1, 2.2, 2.4 History and Culture
- 3.1 - 3.3, 3.5 Creativity, Composition and Performance
- 4.2 Aesthetic Judgement

Content Focus:

- Choral Music

Curriculum Objectives:

At the end of this module, students will:

- sing in tune (range C-E)
- sing melodies in major and minor scales
- sing call and response songs, also songs in two - or three - part form
- sing and maintain simple ostinatos
- sing with appropriate tone quality, posture, diction and breathing
- increase control of expressive singing (tempo/dynamics/style phrases)
- sing alone and in a group
- sing with attention to dynamics, and changes in tempo
- echo sing melodic patterns songs from diverse cultures
- identify the tonal centre of a song
- move appropriately to music
- improvise melodies with so and la
- improvise scale wise melodies
- display performance etiquette while singing
- display appropriate audience behaviour

Content Detail:

- text (meaning of songs)
- singing scales (ascending, descending, matching pitches)
- songs about: animals, community, friends, action (with movement or creative motions) family, self-esteem songs, helping songs
- dynamics, tempo, beat
- simple harmony
- listening exercises
- vocal development
 - posture
 - diction
 - breathing (producing good tone quality/voice projection)
- Appalachian folk songs
- tonal centre
- movement to music
- improvised melodies
- scale wise melodies
- singing acappella
- simple ostinatos
- expressive singing
- echo singing
- performance etiquette
- audience behaviour

Module Title: Choral Music	Sequence Reference: P3 MU-B
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • teach by rote • allow students to read words from overhead projector, board or sheets • demonstrate by example e.g. proper diction, posture, breathing tone etc. • demonstrate differences between singing loudly and softly N.B. there is a big difference between singing loudly and screaming) NEVER substitute screaming for increased volume • refer to familiar songs to teach concepts e.g. “rounds”, “row, row, row your boat” • use appropriate facial expression to convey feeling of a song • story-telling • drawing: create a stamp relating to a song subject • create a skit to dramatize a song • class performance 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • student performance • sing with accuracy of pitch, rhythm, melody • student posture, clarity of words, (diction) and breathing • create a one page story (written) about a musical instrument for portfolio

Module Title: Choral Music

Sequence Reference: P3 MU-B

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Students demonstrate ability by:
 - singing songs with accuracy of melody, pitch, diction, posture and breathing
 - creating a one page story of a musical instrument
 - class participation

Special Resources:

(materials, equipment & community involvement)

- CD player
- cassette player
- VCR and TV
- piano/keyboard

References - Teacher:

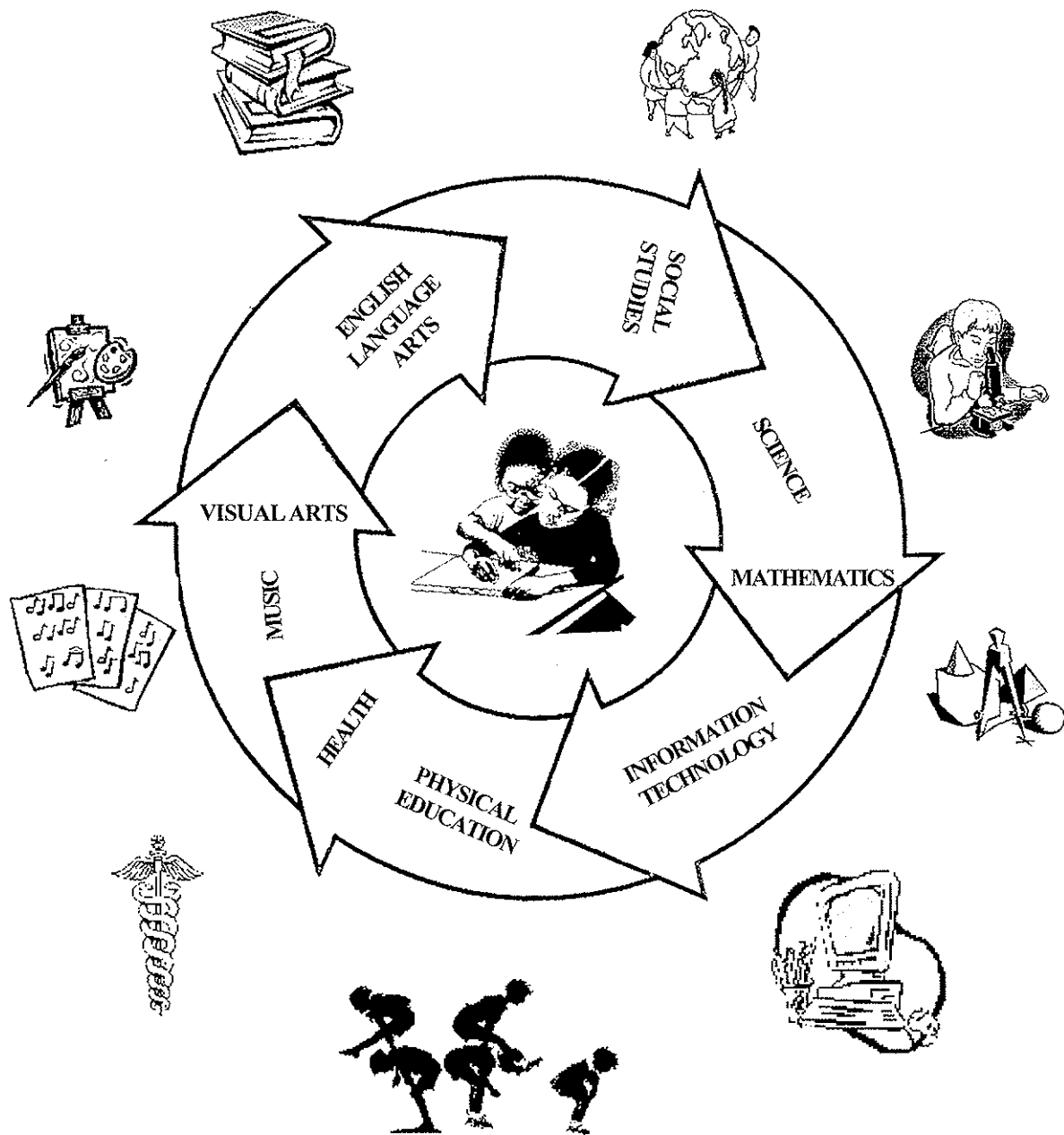
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- dynamics degrees of volume from very soft to very loud
- ostinatos: a repeated melody or rhythmic pattern, often occurring in the bass part
- tempo: speed of composition
- harmony: the singing of two or more pitches simultaneously
- crescendo: gradually getting louder
- decrescendo: gradually getting softer
- acappella: singing without music
- tonal centre: the last pitch of a melody



Module C

MUSIC

Module Title: Multicultural

Sequence Reference: P3 MU-C

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 6 weeks

Subgoal Emphasis:

Content Focus:

- 1.1 - 1.4 Technique and Skill
- 2.1, 2.2, 2.4, 2.5 History and Culture
- 3.1 - 3.3, 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

- Multicultural Music
- Choral Music
- Instrumental Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- understand and appreciate cultural diversity
- perform songs with others that represent diverse styles and cultures
- sing cultural songs of repeated rhythms rounds, chants and rhymes
- recognize multicultural song style differences and phrasing
- interpret the relationship of words and music, on musical style and culture
- attentively listen to music and analyze, describe and respond appropriately
- perform and attend musical programmes
- identify and become familiar with individual musical heritage
- appreciate local musical artists

- multicultural songs (African, American, Caribbean, Asian, European, Canadian)
- mixed style and culture
- movement to music
- instruments form various cultures
- African American call and response
- songs in various languages
- critique
- vocal development (posture and breathing)
- Bermuda's musical heritage
 - local musicians
 - local musical style
 - artist encounter
 - gombeys
- performance etiquette

Module Title: Multicultural

Sequence Reference: P3 MU-C

Recommended Instructional Strategies:

- demonstrate by modelling
- teach by rote/example
- use CD player to listen to musical selections
- play musical games
- classroom discussions
- visual aids
- picture story of a song
- artist encounters

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- group presentation
- aural presentations
- classroom participation
- project on different cultural music
- musical performers
- demonstrate various musical behaviours including movement and singing
- simple written test
- student written reviews (critique) to put in portfolio

Module Title: Multicultural

Sequence Reference: P3 MU-C

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- One page critique of a Bermudian musician
- Performance (general and classroom)
- Project on cultural music

Special Resources:

(materials, equipment & community involvement)

- technology (computer, VCR, TV)
- overhead projector
- piano
- rhythm instruments
- music programmes/events
- music educator/teacher
- method books
- visits from local musicians

References - Teacher:

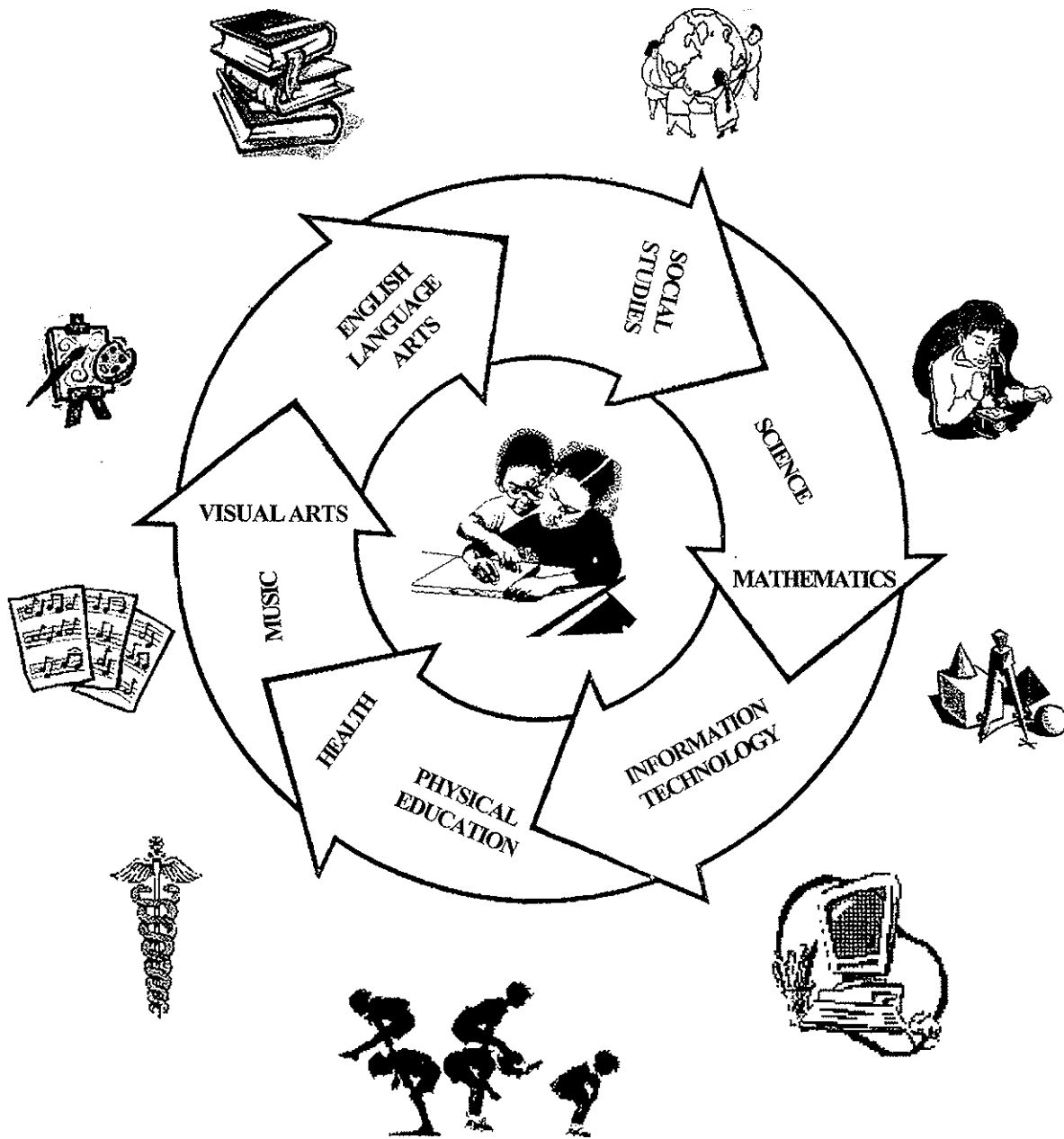
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- perform: to present (a play, musical work) before an audience and to perform a job or task in the proper or established manner
- sing: to use the voice to produce musical sounds, to tell about or praise in verse or song
- repertoire: the list of dramas, operas, or pieces that a company, actor or singer is prepared to perform
- genres: a class or category of artistic endeavour having a particular form or content
- styles: a particular manner of writing music when it is characteristic of a person, group or period
- listen: to give attention for the purpose of hearing (to heed or pay attention)
- recognize: to identify from knowledge of appearance and characteristics
- compare: to examine for similarities and differences
- contrast: to compare to show differences
- language: a body of words and systems for use common to a people of the same community or nation



Module D

MUSIC

Module Title: Instrumental Music

Sequence Reference: P3 MU-D

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.5 Technique and Skill
- 2.1 - 2.4 History and Culture
- 3.1 - 3.5 Creativity, Composition and Performance
- 4.1, 4.3 Aesthetic Judgement

Content Focus:

- Instrumental Music
- Modern Music
- Music Theory
- Applied Technology

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- perform rhythm patterns [using whole, half, quarter, dotted half, eight notes and whole half, quarter rest]
- perform a melodic musical phrase, solo or collectively
- have a basic knowledge of the notes of the treble clef
- have a knowledge of the correct holding an instrument
- have a basic knowledge of instrument timbres [percussion, recorder]
- have a basic knowledge of dynamic [low, medium soft]
- have a basic knowledge of tempo [fast medium slow]
- have a basic knowledge of conducting 423
444
- use made instruments and create a melody
- identify instruments from Asia
- name orchestral instrument families
- play with correct phrasing
- demonstrate performance etiquette while playing an instrument
- critique individual performance

- playing instruments
- simple scales
 - correlate pitch
 - notation
 - proper fingering
- note value
- rest value
- dynamics, tempo, beat
- position [instrument, body]
- conducting
- rhythm patterns
- treble clef notes [lines and spaces]
- instrument timbres
- making instruments
- instruments from Asia
- mouth music
- body percussion
- families of instruments
- musical expression
- performance etiquette
- critique

Module Title: Instrumental Music	Sequence Reference: P3 MU-D
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • play musical games • use a CD player and listen and identify musical instruments • use the parts of the body as a percussion instrument • show video of Asian musicians • use music charts to teach notations 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • classroom performance with made instruments • oral quiz on treble clef notes • written report on instruments from Asia (optional for portfolio)

Module Title: Instrumental Music

Sequence Reference: P3 MU-D

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Individual performance
- Classroom performance
- Oral test
- One page report on instruments from Asia

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- piano and or keyboard
- rhythm instruments
- melodic instrument [Orff, recorder (sound)]
- video of Asian musicians

References – Teacher:

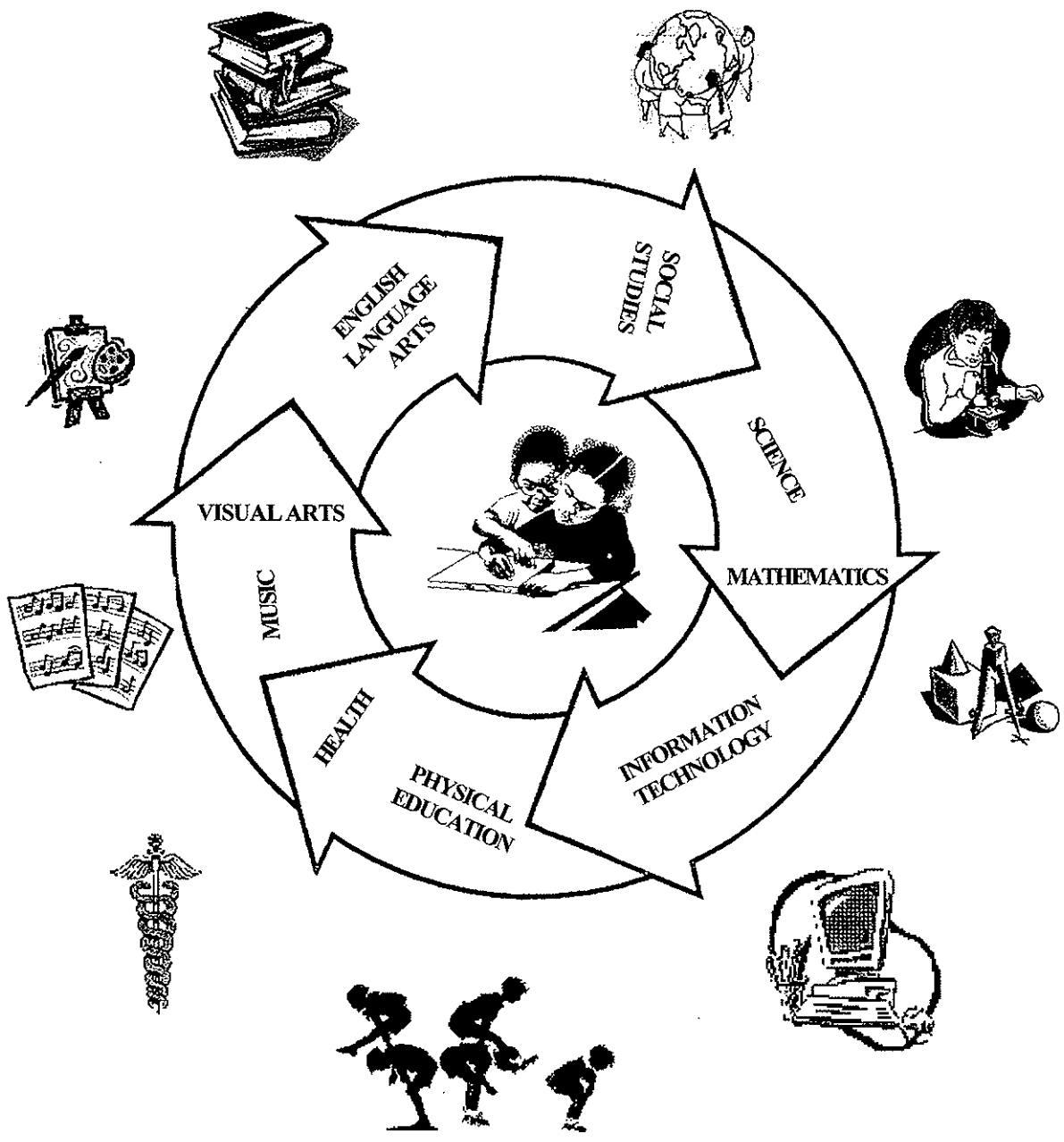
- Share the Music
- World of Music
- The Music Connections

References – Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module E

MUSIC

Module Title: Applied Technology

Sequence Reference: P3 MU-E

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 4 weeks

Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.1 - 2.3 History and Culture
- 3.1 - 3.5 Creativity, Composition and Performance
- 4.1, 4.3 Aesthetic Judgement

Content Focus:

- Applied Technology
- Music Theory
- Instrumental Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- be able to manipulate a song sequence by setting different tempos and changing the sounds as the song is playing
- be able to put the notes on the lines and in the spaces using notation software
- identify the notes C, D, and E on the piano keyboard
- master the CD Rom level 3 which includes
 - melody repetition
 - rhythmic
 - instrument recognition
- critique own performance

- computer applications
- software loading
- tempo values changes
- C, D, E notation identification
- melody and rhythmic repetition
- instrument recognition
- sound creation techniques
- criticism

Module Title: Applied Technology

Sequence Reference: P3 MU-E

**Recommended
Instructional Strategies:**

- teacher demonstrations of computer operations
- teacher led discussions
- questions and answer
- computer experimentation

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- class participation in
 - discussions
 - questions and answers
 - experimentation
 - computer operations

Module Title: Applied Technology

Sequence Reference: P3 MU-E

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Note identification - “C”, “D”, “E”
- Use notation software

Special Resources:

(materials, equipment & community involvement)

- computers with CD Rom
- software

References – Teacher:

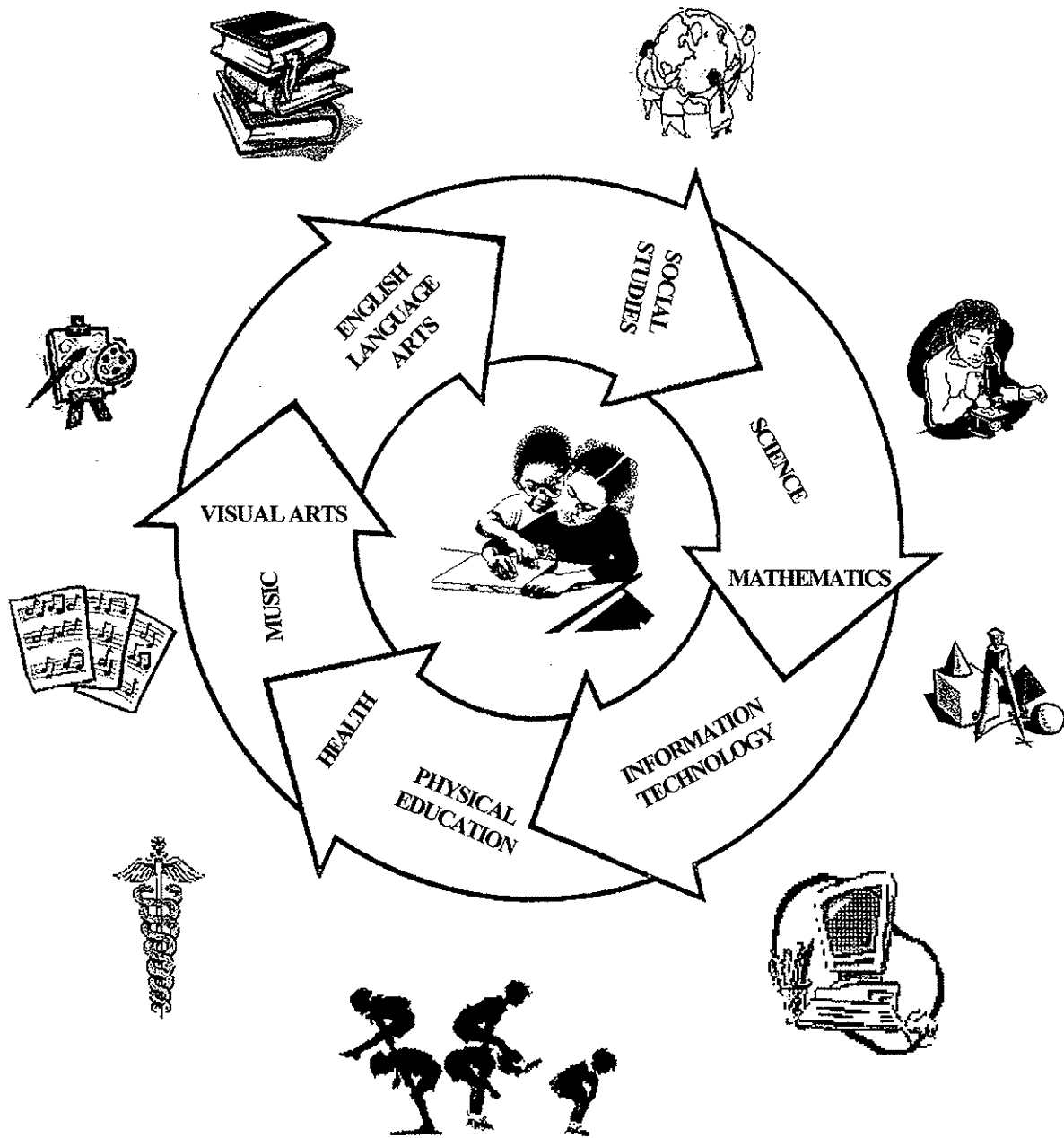
- Share the Music
- World of Music
- The Music Connections

References – Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module F

MUSIC

Module Title: Music Theory

Sequence Reference: P3 MU-F

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.3, 2.5 History and Culture
- 3.2 - 3.5 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Music Theory
- Instrumental Music

Curriculum Objectives:

At the end of this module, students will:

- perform a rhythmic pattern (reading musical notes)
- identify the staff, treble and bass clef
- know the function of musical notes (whole, half, quarter, eighth)
- have an understanding of the lines and spaces of the treble clef (pitch)
- recognize the different tempos (fast, medium, slow) in traditional terms
- recognize the different dynamics (loud, medium, soft) and the equivalent musical symbols
- have knowledge of staff, bar lines and measures
- have a knowledge of time signature
2 4 3
4 4 4
- be able to write musical notes (whole, half, quarter, eighth)
- use instruments to play musical notations
- critique own and peer performance

Content Detail:

- printed music recognition
- notation of printed music
 - notes
 - rest - 2/4, 3/4, 4/4 meter signature
 - the staff
 - the clef
 - lines and spaces
 - notes on the treble clef
 - measures
 - bar lines
 - time signature
 - basic form
- rhythm patterns
- tempo, pitch, dynamics
- conducting gestures
 - follow
 - interpret
- musical games
- playing music notation
- criticism

Module Title: Musical Theory	Sequence Reference: P3 MU-F
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<p>The teacher will demonstrate the rudiments of theory by using the overhead projector to teach bar line measures, staff, clef, etc.</p> <ul style="list-style-type: none"> • teach the musical notes (using the tah system) • teach the musical rest (using the tah system) • use a CD player to: <ul style="list-style-type: none"> - recognize tempo - recognize dynamics - know the function of the time signature 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • classroom participation • rhythm pattern test • oral quiz • simple written test

Module Title: Musical Theory

Sequence Reference: P3 MU-F

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Aural testing
- Individual and classroom performance

Special Resources:

(materials, equipment & community involvement)

- keyboard or piano
- CD player/tape
- overhead projection
- rhythm instruments
- musical programmes (CD's, tapes, VCR, DVD)
- music education teacher
- computer

References - Teacher:

- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text

Music - P4
Level Code: P4 MU



MINISTRY OF EDUCATION

Bermuda
2001

**PRIMARY SCHOOL
PHASE B OVERVIEW**

Subject Title: Music

Subject Code: P4 MU

Time Allotted: 60 min/wk

RATIONALE

In the primary grades, music will assist students in the development and appreciation of music as a lifelong process. An interesting and challenging musical programme will aid in the development of practical artistic skills, critical thinking skills and the opportunity for students to explore their emotional responses to music. It is therefore essential that a balanced musical programme be offered. In this regard, singing, playing instruments, moving, listening to music and exploring the music of a wide variety of cultures will promote musical understanding. Further, music education at the primary level will build upon the preschool students' creativity and curiosity thus providing a strong foundation for increased musical skills and knowledge.

PRIMARY FOUR (P4) REQUIREMENTS

The requirements for this level are as follows:

<ul style="list-style-type: none"> • Performance Assessment <ul style="list-style-type: none"> - Singing, displaying vocal development - Performance etiquette - Playing an instrument - Adjust song tempo 	50%
<ul style="list-style-type: none"> • Product Assessment <ul style="list-style-type: none"> - Portfolio: <ul style="list-style-type: none"> - two page project on the life and music of one jazz artist - one original song (lyrics and music) - two page interview of a Bermudian artist - compose a simple rhythmic pattern with quarter and eight notes 	30%
<ul style="list-style-type: none"> • Written Assessment <ul style="list-style-type: none"> - Listening text - Rhythm pattern test - Quiz, music notation, music history, scales, terminology etc. 	20%
Total	100%

MATERIALS OF INSTRUCTION (Adopted Text)

Bond, Judy and Boyer-Alexander, René. Share the Music. NY: McGraw-Hill, 2001.

World of Music. NJ: Silver Burdette & Glinn Morrison, 2000.

The Music Connection. NJ: Silver Burdette & Glinn Morrison, 2000.

PHASE B OUTLINE

P4	P5	P6
Module Titles A - F	Module Titles A - F	Module Titles A - F
<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - history of modern music - characteristics of swing - rhythm change - musicians and composers <ul style="list-style-type: none"> - Duke Ellington - George Gershwin - Benny Goodman - Ella Fitzgerald - movement to music - criticism - music terminology 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - contemporary classical repertoire - modern music history - instrumentation - composers and musicians - listening - music technology - terminology - criticism/original analysis 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - modern composition styles - minimalist music, modern twentieth century, classical, Bebop, popular - musician and composers <ul style="list-style-type: none"> - John Adams - Igor Stravinsky - Leonard Bernstein - Charlie Parker - Thelonius Monk - Aaron Copland - listening experiences - sound tracks and musicals - theatre repertoire - choreographed songs - music terminology
<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - song text - scales - dynamics, tempo, beat - listening exercises - vocal development - diction - posture - breathing - ostinato - counter melodies - two part and rounds - partner songs - original songs - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - choral music history - song text - singing <ul style="list-style-type: none"> - scales - seasonal songs - sight singing - expressive singing - original songs - listening exercises - performance etiquette - audience behaviour - criticism 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - song text - listening experience - singing <ul style="list-style-type: none"> - counter melodies - partner songs - two and three part rounds - music identification - performance etiquette - critical analysis

<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs <ul style="list-style-type: none"> - Mexican Folk songs - musical style and culture - instruments from various lands - songs in different languages - Bermuda's musical heritage - folk dances - criticism 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural music <ul style="list-style-type: none"> - Bermuda's music - Western music - non Western music - seasonal music - songs in different languages - musical styles and cultures - instruments from various lands - movement to music - artist encounter - performance etiquette 	<p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - Bermuda's music - Western music - non Western music - criticism - performance etiquette - terminology
<p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - music notation - dynamics, tempo, beat - instrument timbres - conducting - orchestration - 3 beat rhythm patterns in $\frac{3}{4}$ - performance etiquette 	<p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - history and culture of instruments - instrument care - instruments of the orchestra - double reed instruments - music notation - body percussion - improvisation - performance etiquette 	<p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - history and culture of instruments - instrument choice - musical charts - improvisation - conducting - performance etiquette
<p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - software application - computer features - sequence loading - recorded rhythms - unscrambling sounds 	<p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - computer application - notation identification - orchestra instruments - sound creation techniques - music composition - music criticism 	<p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - eight bar melody composition - music notation - music sequencing - midi and computer operations - sound manipulations - sound creation techniques - music criticism
<p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - notation of printed music - simple pitch notations - tempo dynamics - originated musical creation - musical games - theory and instrumentation 	<p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - music notation - original music - music games - theory and instrumentation - critical analysis 	<p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printer music recognition - music notation - rhythmic patterns - original music creation - theory and instrumentation - musical games - critical analyze

Subtotal 34	Subtotal 34	Subtotal 34
Optional Weeks <u>4</u>	Optional Weeks <u>4</u>	Optional Weeks <u>4</u>
Total Weeks 38	Total Weeks 38	Total Weeks 38

PRIMARY SCHOOL

check one: PS P1 P2 P3 P4 P5 P6

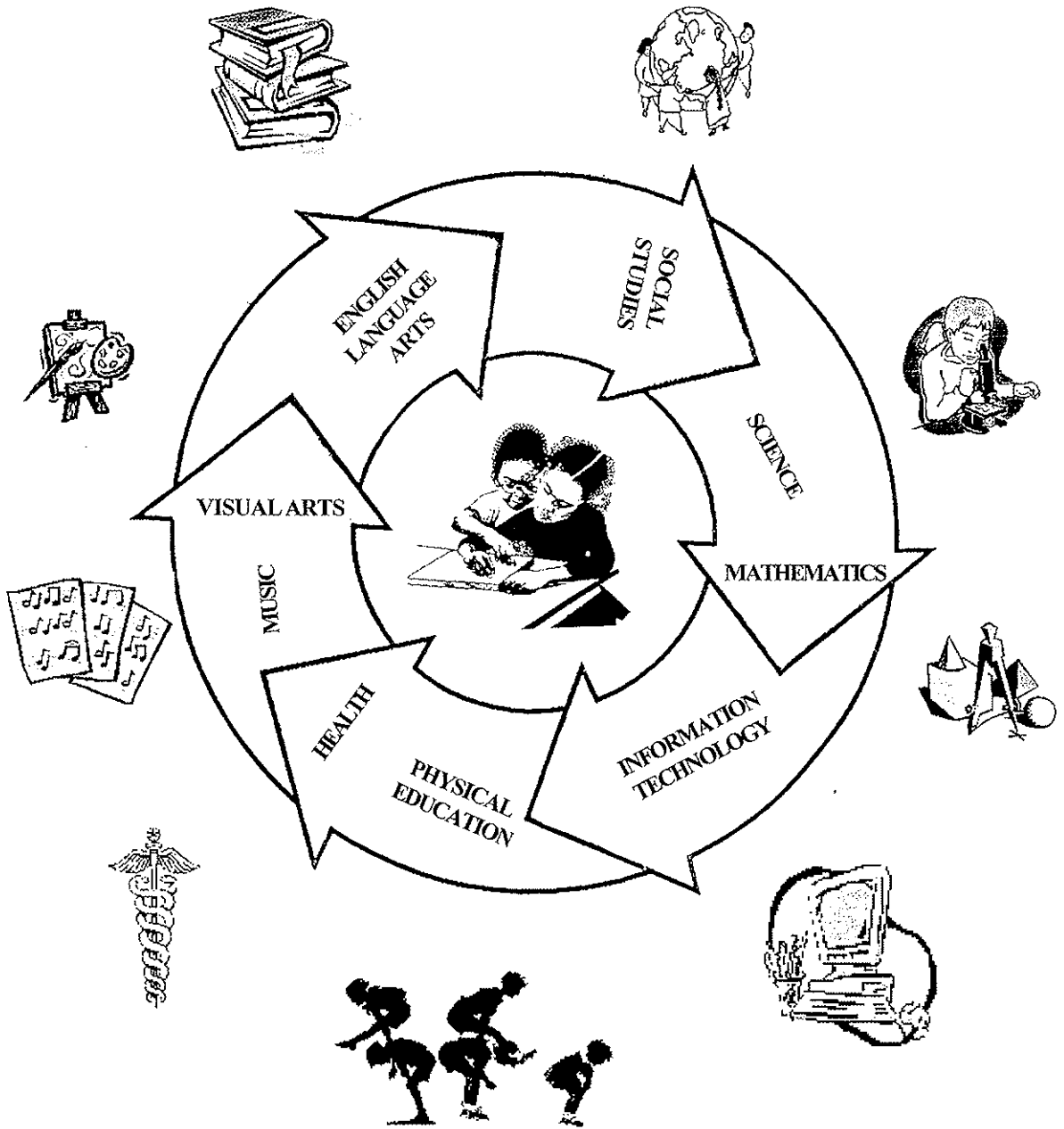
Music

GOALS		SUBGOALS		MODULE & CURRICULUM CORRELATION MATRIX					
1	Technique and Skill	1.1	Language of music	x	x	x		x	x
		1.2	Communicate meaning	x	x	x	x	x	x
		1.3	Principles, processes and structures	x	x	x	x	x	x
		1.4	Physical conditioning	x					x
		1.5	Skill			x			x
2	History and Culture	2.1	Individual cultural expression	x	x	x	x	x	
		2.2	Philosophy, styles and genres	x	x	x	x		
		2.3	Technology relationships	x	x			x	x
		2.4	Arts relationships	x	x	x			
		2.5	Interdisciplinary connections			x			
3	Creativity Composition and Performance	3.1	Improvisation	x				x	
		3.2	Interpretation			x			x
		3.3	Thinking skills application	x	x	x		x	x
		3.4	Original compositions					x	x
		3.5	Performance competency	x		x		x	x
4	Aesthetic Judgement	4.1	Assessment criteria			x			
		4.2	Self assessment	x	x	x			x
		4.3	Appreciation	x		x	x	x	x
CONTENT STRUCTURE		Choral music			x	x			
		Instrumental music					x		x
		Multicultural music				x			
		Modern music		x			x		
		Music theory					x	x	x
		Applied technology					x	x	
MODULE				A	B	C	D	E	F

MODULE KEY

A - Modern Music
B - Choral Music
C - Multicultural Music

D - Instrumental Music
E - Applied Technology
F - Music Theory



Module A

MUSIC

Module Title: Modern Music

Sequence Reference: P4 MU-A

PHASE A

PHASE B

PS	P1	P2	P3	P4	P5	P6
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Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.4 Technique and Skill
- 2.1 - 2.4 History and Culture
- 3.1 – 3.3, 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Modern Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- have a understanding of Jazz, Swing, Big Band and classic jazz
- understand the basic concept of swing
- understand the concept of rhythm changes
- know the characteristics of swing and what differentiated it from previous music
- have a general knowledge of great composers and performances of the swing era. The following are required, Duke Ellington, Benny Goodman, Art Tatum, Gershwin, Ella Fitzgerald – performer
- identify at least one work from each: Gershwin, Duke Ellington, Benny Goodman, Art Tatum
- know the instrumentation used in Big Bands that perform Jazz, Swing
- compare and contrast the work of two modern musicians

- History of modern music
- characteristics of swing
- rhythm changes (32 bar jazz form)
- instruments in Big bands and formation
- musicians and composers
 - Duke Ellington - It Don't Mean A Thing If It Ain't Got That Swing. (required)
 - George Gershwin - I've Got Rhythm (required) other selection
- Benny Goodman - Sweet Georgia Brown, Mission to Moscow
- Art Tatum - 'Tiger Rag', 'To Marvellous for Words'
- Ella Fitzgerald - A Tisket a Tasket, Jack the Knife Singing Repertoire
- social concept
- movement fo music
- criticism
- music terminology

Module Title: Modern Music	Sequence Reference: P4 MU-A
<p style="text-align: center;">Recommended Instructional Strategies:</p>	<p style="text-align: center;">Recommended Formative Assessment Strategies:</p>
<ul style="list-style-type: none"> • have students listen to songs written in the swing style of the 30's and 40's, e.g. Duke Ellington "Do Nothing Till You Hear From Me" • give students a basic background of how swing music evolved • talk about Benny Goodman's first big U.S. tour that stopped in L.A. • have students interview some Bermudian Jazz artists focusing questions on influences of the swing era • contrast and compare other styles of jazz music to the swing jazz of the 30's and 40's • show overhead projector transparencies of a typical big band layout used for swing music of the 30's and 40's era (Duke Ellington or Benny Goodman Band layout) • photocopy pictures of each great artist of the swing era • crossword puzzles • drawing to music • use Multi-media to teach objectives • use Art to apply concepts taught 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • quizzes and worksheets <ul style="list-style-type: none"> - listening tests using multiple choice answers - match the artist's face to the name - fill in the blanks quiz - a crossword puzzle test • two page written project on the life and music of one of the great jazz artists of the swing era • projects <ul style="list-style-type: none"> - checklist at appropriate points • games and puzzles • teacher observation • questions • discussions

Module Title: Modern Music

Sequence Reference: P4 MU-A

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Two page project on the life and music of one jazz artist of the swing era
- Listening test
- Performance Assessment:
 - listening
 - completion of project

Special Resources:

(materials, equipment & community involvement)

- CD recordings of jazz recordings can be ordered from Amazon.com

References - Teacher:

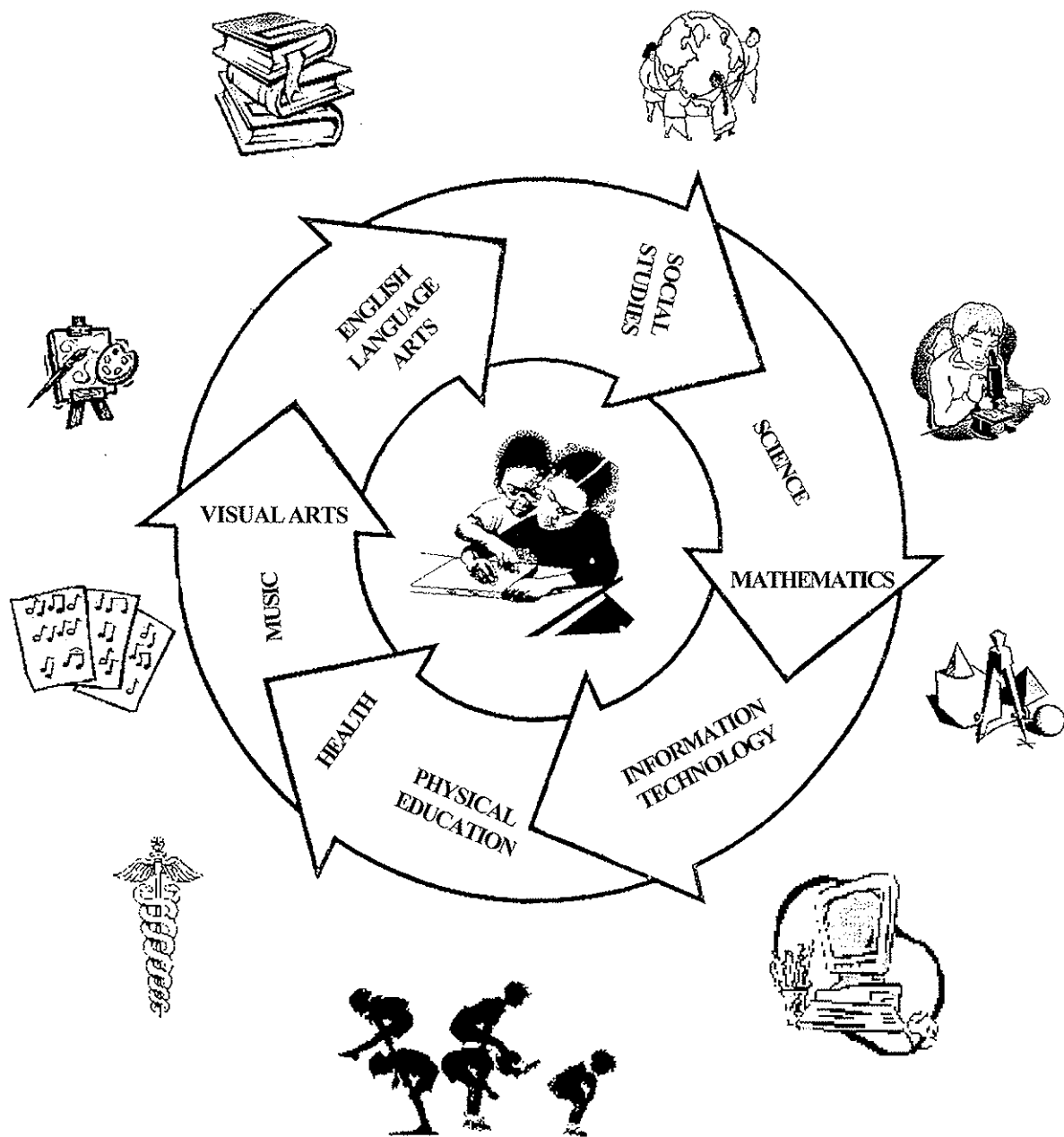
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- rhythm changes: 32 bar jazz form commonly used that consists of the same chords or accompaniment developed and first used by Gershwin in his "I've got Rhythm", hence the name rhythm changes
- swing: a style of jazz developed and made popular from 1930-1945. Characteristic is it's interpretation of straight eighth notes () which are played swing ()



Module B

MUSIC

Module Title: Choral Music

Sequence Reference: P4 MU-B

Time allotted: 6 weeks

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.1 - 2.4 History and Culture
- 3.3 Creativity, Composition and Performance
- 4.2 Aesthetic Judgement

Content Focus:

- Choral Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- sing in tune
- expand vocal range
- increase confidence in solo singing
- sing with attention to dynamics and changes in tempo
- identify changes in dynamics and tempo
- sing ostinatos, counter melodies, 2-part rounds, canons, partner songs
- sing rhythmically, accenting strong beats
- sing with improve tone quality, posture, diction and breathing
- sing alone and in groups
- create original songs
- sing celebration songs
- critically analyze individual performance
- display performance etiquette while singing
- demonstrate appropriate audience behaviour

- song text
- scales (matching pitches)
- songs about: animals, friends, family, self esteem songs, helping songs popular songs (e.g. Walt Disney Songs)/screen/play/sound track
- celebration songs
- dynamics, tempo, beat, celebration songs
- listening exercises
- posture, diction, breathing
- ostinatos
- counter melodies
- two part rounds
- partner songs
- expressive singing
- original songs
- performance etiquette
- audience behaviour
- critical analysis

Module Title: Choral Music	Sequence Reference: P4 MU-B
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • use an overhead projector to project music notation songs, etc. • use hand gestures to signal dynamics and tempo changes • encourage memorization of words so students can focus on the direction given by the teacher or conductor • use technology to put original song to music • use piano or keyboard to facilitate students to match pitch 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • Observation: <ul style="list-style-type: none"> - observe student performance - observe student's ability to sing with accuracy of pitch, rhythm, melody - student posture, clarity of words, (diction) and breathing - student's ability to sing with confidence • write an original song

Module Title: Choral Music

Sequence Reference: P4 MU-B

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Students demonstrate ability by:
 - singing songs with accuracy of melody, pitch, clarity of words, using good posture and proper breathing

Special Resources:

(materials, equipment & community involvement)

- CD player
- cassette player
- VCR and TV
- overhead projector
- piano/keyboard
- attending vocal recitals and concerts

References - Teacher:

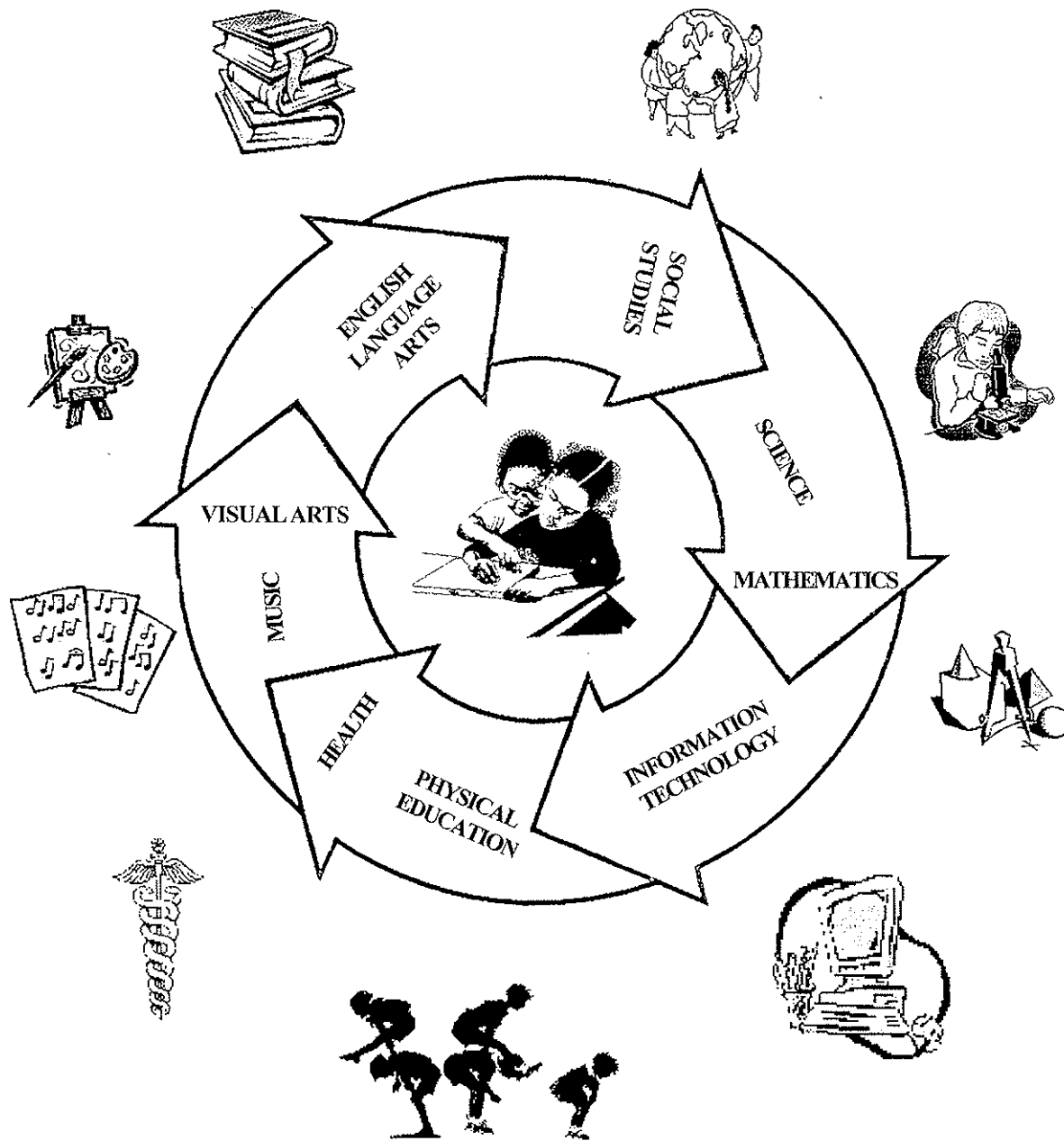
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- countermelodies: melody added to the original melody
- performance etiquette: behaviour while performing
- ostinatos: a repeated melody or rhythmic pattern, often occurring in the bass part
- crescendo: gradually getting louder
- decrescendo: gradually getting softer
- acappella: singing without music
- tonal Centre: the last pitch of a melody



Module C

MUSIC

Module Title: Multicultural

Sequence Reference: P4 MU-C

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.3, 1.5 Technique and Skill
- 2.1, 2.2, 2.4, 2.5 History and Culture
- 3.2, 3.3, 3.5 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Multicultural Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- understand and appreciate cultural diversity and genres
- sing in varied languages
- perform expressively a varied repertoire of songs/music representing diverse genres and styles from different cultures
- sing cultural songs of repeated rhythms, rounds, chants and rhymes
- recognize multicultural song style differences determined by tempo, rhythm, melody, tone, colour, dynamics and phrasing
- interpret the relationship of words and music on musical style and culture
- listen to music and analyze, describe and respond appropriately
- perform and attend musical programmes
- recognize to instruments from various cultures
- identify the expressive elements in the music of different cultures and ethnic groups
- name four Bermudian musical artists
- perform multicultural music demonstrating performance etiquette

- multicultural songs
 - Mexican folk music
- musical style and culture
- instruments from various lands
- songs in different languages
- movement to music
- Bermuda's musical heritage
 - local musicians
 - local music style
 - artist encounter
- performance etiquette
- folk dances
- criticism

Module Title: Multicultural

Sequence Reference: P4 MU-C

**Recommended
Instructional Strategies:**

- demonstrate by modelling
- teach by rote/example
- classroom discussions
- interview techniques
- role play
- brainstorm information about
 - Mexican folk music
 - Bermuda's musical heritage

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- Teacher Observation of:
 - group presentation
 - musical performance
- simple written test
- student written reviews (critique) on a local musical performance

Module Title: Multicultural

Sequence Reference: P4 MU-C

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Two-page interview of a Bermudian musician
- Performance (general and classroom)
- Listening
- Written test (state and departmental)

Special Resources:

(materials, equipment & community involvement)

- technology (computer, VCR, TV)
- overhead projector
- piano
- rhythm instruments
- music programmes/events
- music educator/teacher
- method books
- visits from local musicians

References - Teacher:

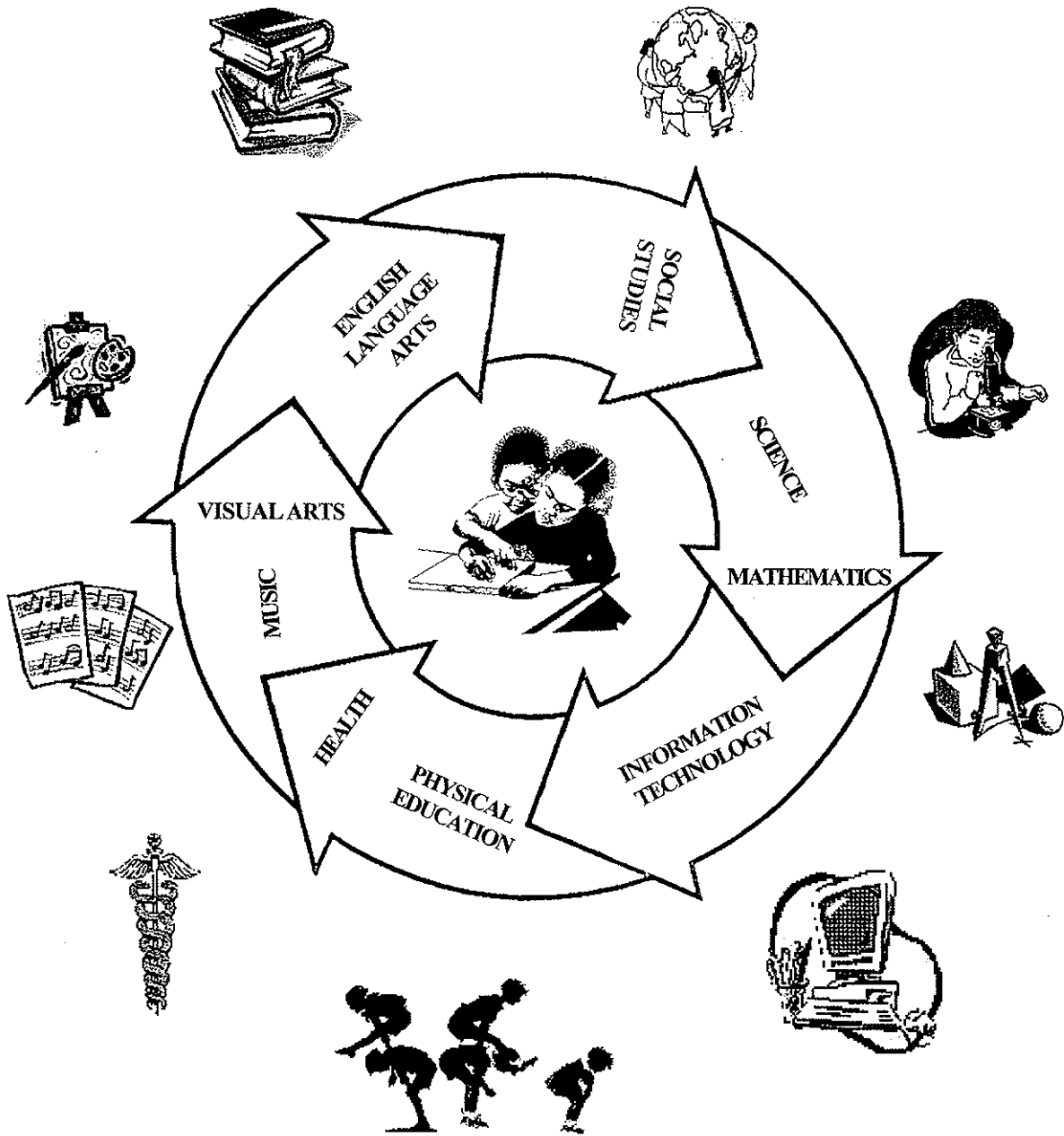
- Share the Music
- World of Music
- Music Connections

References - Student:

- Share the Music
- World of Music
- Music Connections

Glossary:

- perform: to present (a play, musical work) before an audience, to do a job or task in the proper or established manner
- repertoire: the list of dramas, operas, or pieces that a company, actor or singer is prepared to perform
- genres: a class or category of artistic endeavour having a particular form or content
- styles: a particular manner of writing music when it is characteristic of a person, group or period
- language: a body of words and systems for their use common to a people of the same community or nation



Module D

MUSIC

Module Title: Instrumental Music	Sequence Reference: P4 MU-D																					
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input checked="" type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>																
Time allotted: 6 weeks																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.4 Technique and Skill • 2.1, 2.2 History and Culture • 3.1 - 3.5 Creativity, Composition • 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Instrumental Music 																					
Curriculum Objectives:	Content Detail:																					
At the end of this module, students will; <ul style="list-style-type: none"> • perform a rhythmic pattern using whole, half dotted half, quarter, dotted quarter, eighth, and sixteenth notes and whole, half, quarter and eighth rest • have a knowledge of the notes of the treble clef • demonstrate a knowledge of the correct way to hold an instrument • perform a solo rhythm pattern using notes and rest • have a knowledge of instrumental timbres • have a knowledge of tempo • have a basic knowledge of the instruments of the orchestra • have a basic knowledge of conducting 	<ul style="list-style-type: none"> • performance • steady beat • note value • rest value • dynamics • tempo • instrument timbres • position [instrument, body] • conducting • rhythmic pattern • treble clef [line and spaces] • instruments [orchestra] • timbres 																					

Module Title: Instrumental Music	Sequence Reference: P4 MU-D
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • musical games • individual performance • classroom performance • demonstrations [by example] • drill • brainstorming what is known about instruments of the orchestra • use the body to step or clap out the beat • listening exercises 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • individual performance • classroom performance • oral quizzes • questioning for understanding of concepts • teacher observations of individual and group performance

Module Title: Instrumental Music

Sequence Reference: P4 MU-D

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Individual performance
- Classroom performance
- Oral test

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- piano/keyboard
- rhythm instruments
- melodic instrument [Orffs or recorder (band)]

References - Teacher:

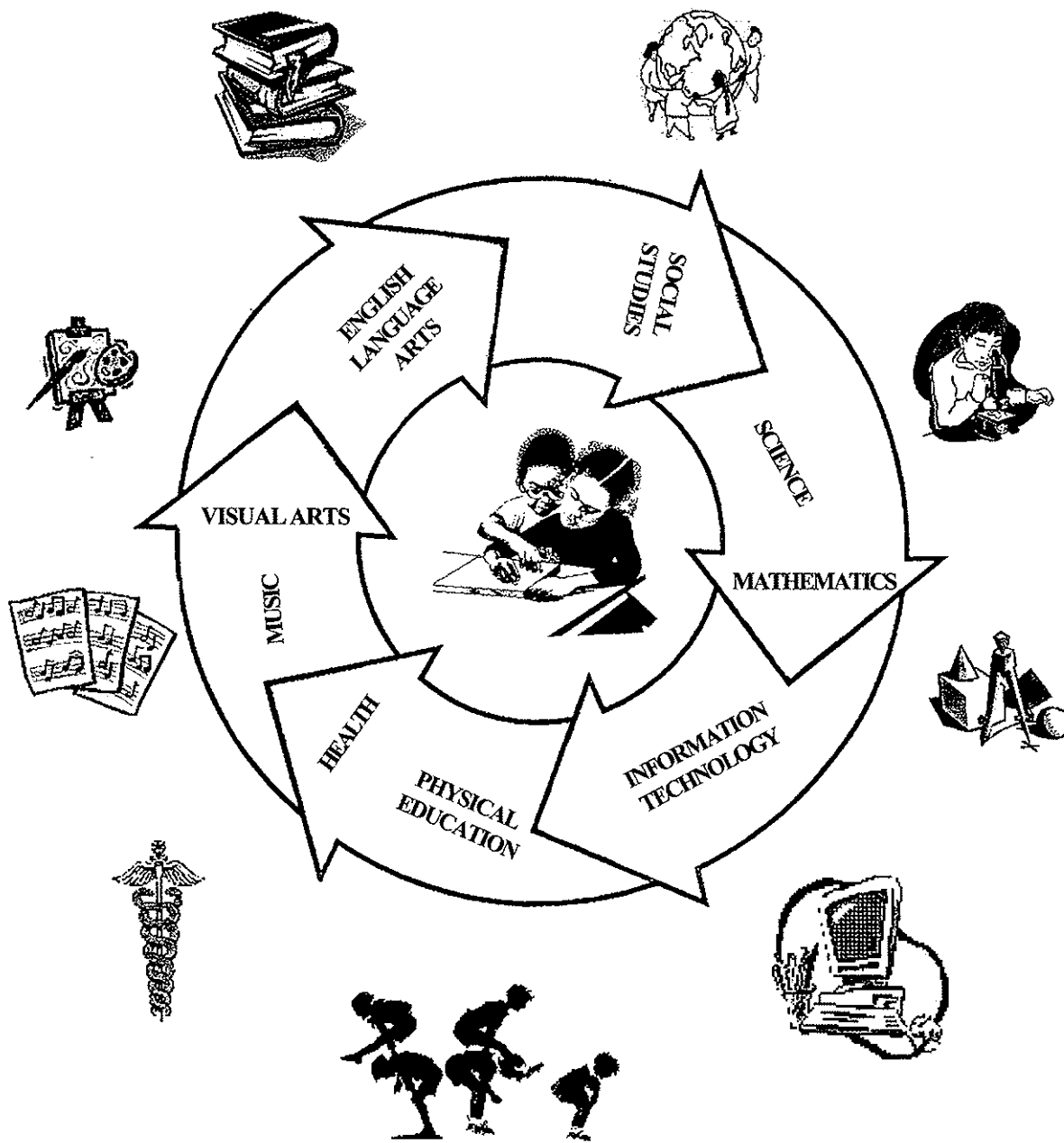
- Share the Music
- The Music Connections
- World of Music

References - Student:

- Share the Music
- The Music Connections
- World of Music

Glossary:

- refer to text



Module E

MUSIC

Module Title: Applied Technology

Sequence Reference: P4 MU-E

Time allotted: 4 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.1, 2.3 History and Culture
- 3.1 - 3.3 - 3.5 Creativity, Composition and Performance
- 4.3 Aesthetic Judgement

Content Focus:

- Applied Technology
- Music Theory

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- be able to operate the basic play, pause, stop, fast forward and rewind functions on the computer sequencer
- adjust the tempo of a song and change the sounds on each track on a computer software sequencer
- record simple rhythmic accompaniment to a short simple tune 8 - 16 bars long (teacher assisted)
- arrange alternative sounds for a song sequence
- be able to identify computer parts
- compose a simple rhythmic pattern using quarter and eighth notes
- demonstrate respect for the composing and arranging efforts of others

- computer applications
- computer features
- software operation
- cubasis/cubase
- sequence loading
- recorded rhythms/melodies
- programme changes
- mood creations
- tempo changes

Module Title: Applied Technology

Sequence Reference: P4 MU-E

**Recommended
Instructional Strategies:**

- teacher demonstrations
- computer operations
- discussions
- question and answer
- experimentation
- Cooperative learning:
 - have students work in groups to compose simple rhythmic patterns

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- composing simple musical arrangements
- teacher observation of students working in groups
- quiz on basic functions of a computer sequence

Module Title: Applied Technology

Sequence Reference: P4 MU-E

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Adjust song tempo
- Quiz on identification of the parts of the computer

Special Resources:

(materials, equipment & community involvement)

- computer with CD Rom
- sequencer
- CD player
- keyboard/piano
- computer software

References - Teacher:

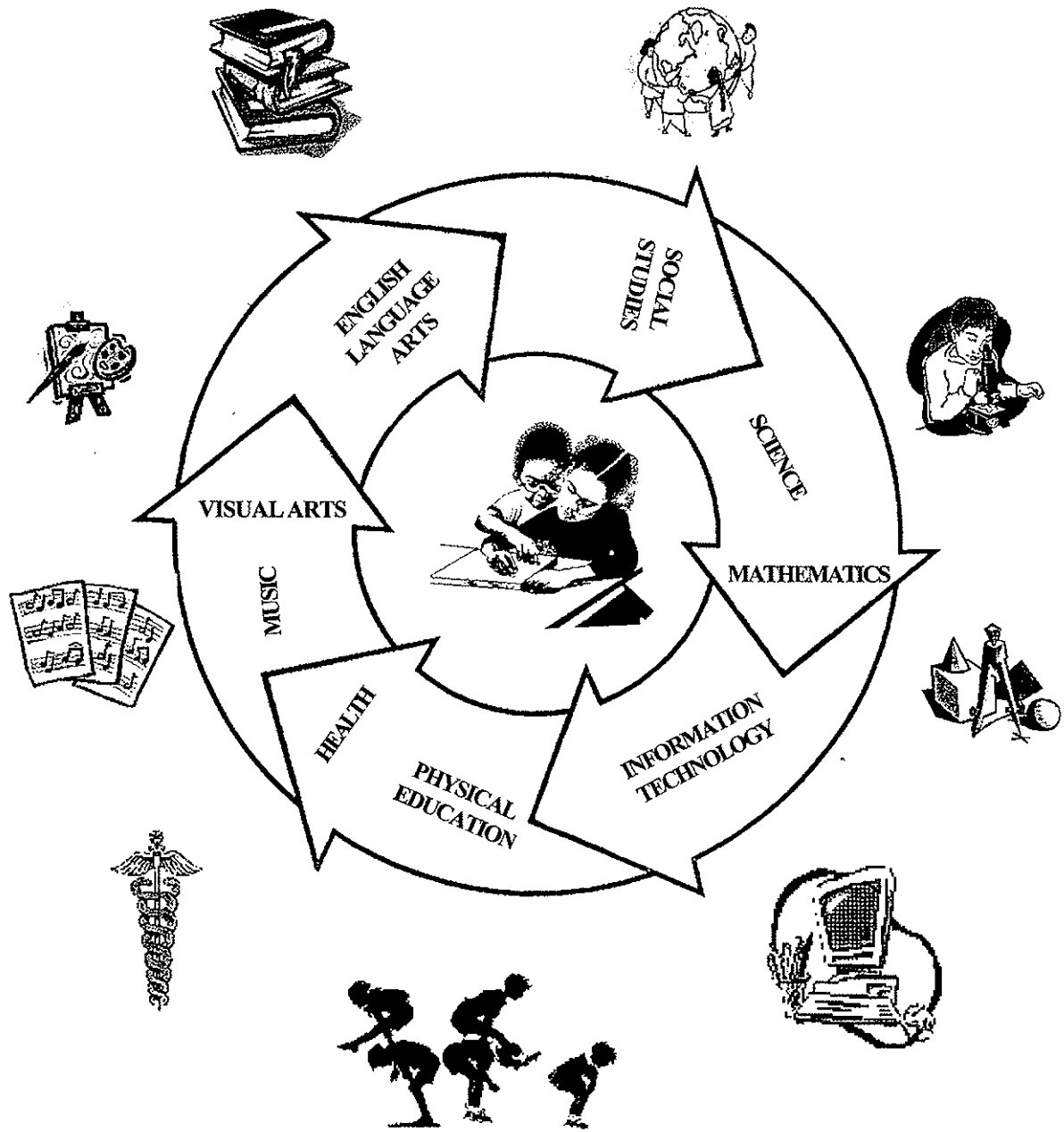
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text



Module F

MUSIC

Module Title: Music Theory

Sequence Reference: P4 MU-F

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.4 Technology and Skill
- 2.3 History and Culture
- 3.2 - 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Music Theory
- Instrumental Music

Curriculum Objectives:

At the end of this module, students will:

- demonstrate an awareness of music theory
- have a knowledge of intervals
- perform rhythm patterns using notes and rest
- know the notes and functions of the bass and treble clef
- demonstrate a knowledge of rest (whole, half, quarter and eighth)
- know the function of the music notes (whole, half, dotted half, quarter, eighth, tenth notes)
- identify the clefs (treble and bass)
- know the function of the lines and spaces of the treble and bass clefs
- recognize tempo (fast, medium, slow) and traditional terms
- recognize dynamics loud, soft, medium loud, medium soft
- have knowledge of the bar lines and measure
- know the function of the time signature
3 4 2 6
4 4 4 8
- be able to write musical notes (whole, half, quarter, eighth)
- be able to write a musical rest (whole, half, quarter, eighth)
- have a basic knowledge of intervals
- know the functions of the tie
- have an understanding of the dotted notes
- be able to form musical notes and rest (whole, half, dotted half, quarter and eighth note)
- read simple pitch notation in the treble clef in minor keys
- write/notate a simple original song
- play original selection on an instrument of choice

Content Detail:

- printed music recognition
- notation of printed music
 - notes/dotted notes, half, quarter, etc.
 - rest
 - the bass and treble clef
 - lines and spaces of the treble clef
 - bar lines
 - measure
 - time signature
 - intervals
 - tie
 - basic form
- simple pitch notation
- tempo, dynamics
- original musical creation
- musical games
- theory and instrumentation

Module Title: Musical Theory	Sequence Reference: P4 MU-F
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • play musical games to ensure understanding of concepts • use visual aids • group discussions • questions and answers 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • written test (formative) • rhythm pattern test • classroom participation • instrumental performance • oral quiz

Module Title: Musical Theory

Sequence Reference: P4 MUS-F

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Quiz on music notation
- Written test
- Performance
- Classroom participation
- Individual

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- computer
- keyboard/piano
- musical tape, CD's
- percussion instruments

References - Teacher:

- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text

Music - P5
Level Code: P5 MU



MINISTRY OF EDUCATION

Bermuda
2001

**PRIMARY SCHOOL
PHASE B OVERVIEW**

Subject Title: Music

Subject Code: P5 MU

Time Allotted: 60 min/wk

RATIONALE

In the primary grades, music will assist students in the development and appreciation of music as a lifelong process. An interesting and challenging musical programme will aid in the development of practical artistic skills, critical thinking skills and the opportunity for students to explore their emotional responses to music. It is therefore essential that a balanced musical programme be offered. In this regard, singing, playing instruments, moving, listening to music and exploring the music of a wide variety of cultures will promote musical understanding. Further, music education at the primary level will build upon the preschool students' creativity and curiosity thus providing a strong foundation for increased musical skills and knowledge.

PRIMARY FIVE (P5) REQUIREMENTS

The requirements for this level are as follows:

<ul style="list-style-type: none"> • Performance Assessment <ul style="list-style-type: none"> - Singing performance – accuracy, pitch, posture, breathing, diction - Class participation – group presentation, discussions, debate - Playing musical instruments 	50%
<ul style="list-style-type: none"> • Product Assessment <ul style="list-style-type: none"> - Portfolio: <ul style="list-style-type: none"> - original composition in blues style - two page paper on music technology - two page research paper on choral groups in Bermuda 	30%
<ul style="list-style-type: none"> • Written Assessment <ul style="list-style-type: none"> - One page critique - Test on music styles and culture, terminology - Listening quiz identifying musical instruments by sound 	20%
Total	100%

MATERIALS OF INSTRUCTION (Adopted Text)

Bond, Judy and Boyer-Alexander, René. Share the Music. NY: McGraw-Hill, 2001.

World of Music. NJ: Silver Burdette & Glinn Morrison, 2000.

The Music Connection. NJ: Silver Burdette & Glinn Morrison, 2000.

PHASE B OUTLINE

P4 Module Titles A - F	P5 Module Titles A - F	P6 Module Titles A - F
<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - history of modern music - characteristics of swing - rhythm change - musicians and composers <ul style="list-style-type: none"> - Duke Ellington - George Gershwin - Benny Goodman - Ella Fitzgerald - movement to music - criticism - music terminology 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - contemporary classical repertoire - modern music history - instrumentation - composers and musicians - listening - music technology - terminology - criticism/original analysis 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - modern composition styles - minimalist music, modern twentieth century, classical, Bebop, popular - musician and composers <ul style="list-style-type: none"> - John Adams - Igor Stravinsky - Leonard Bernstein - Charlie Parker - Thelonius Monk - Aaron Copland - listening experiences - sound tracks and musicals - theatre repertoire - choreographed songs - music terminology
<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - song text - scales - dynamics, tempo, beat - listening exercises - vocal development - diction - posture - breathing - ostinato - counter melodies - two par and rounds - partner songs - original songs - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - choral music history - song text - singing <ul style="list-style-type: none"> - scales - seasonal songs - sight singing - expressive singing - original songs - listening exercises - performance etiquette - audience behaviour - criticism 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - song text - listening experience - singing <ul style="list-style-type: none"> - counter melodies - partner songs - two and three part rounds - music identification - performance etiquette - critical analysis

- | | | |
|---|--|---|
| <p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs <ul style="list-style-type: none"> - Mexican Folk songs - musical style and culture - instruments from various lands - songs in different languages - Bermuda's musical heritage - folk dances - criticism | <p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural music <ul style="list-style-type: none"> - Bermuda's music - Western music - non Western music - seasonal music - songs in different languages - musical styles and cultures - instruments from various lands - movement to music - artist encounter - performance etiquette | <p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - Bermuda's music - Western music - non Western music - criticism - performance etiquette - terminology |
| <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - music notation - dynamics, tempo, beat - instrument timbres - conducting - orchestration - 3 beat rhythm patterns in $\frac{3}{4}$ - performance etiquette | <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - history and culture of instruments - instrument care - instruments of the orchestra - double reed instruments - music notation - body percussion - improvisation - performance etiquette | <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - history and culture of instruments - instrument choice - musical charts - improvisation - conducting - performance etiquette |
| <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - software application - computer features - sequence loading - recorded rhythms - unscrambling sounds | <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - computer application - notation identification - orchestra instruments - sound creation techniques - music composition - music criticism | <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - eight bar melody composition - music notation - music sequencing - midi and computer operations - sound manipulations - sound creation techniques - music criticism |
| <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - notation of printed music - simple pitch notations - tempo dynamics - originated musical creation - musical games - theory and instrumentation | <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - music notation - original music - music games - theory and instrumentation - critical analysis | <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printer music recognition - music notation - rhythmic patterns - original music creation - theory and instrumentation - musical games - critical analyze |

Subtotal 34	Subtotal 34	Subtotal 34
Optional Weeks <u>4</u>	Optional Weeks <u>4</u>	Optional Weeks <u>4</u>
Total Weeks 38	Total Weeks 38	Total Weeks 38

PRIMARY SCHOOL

check one: PS P1 P2 P3 P4 P5 P6

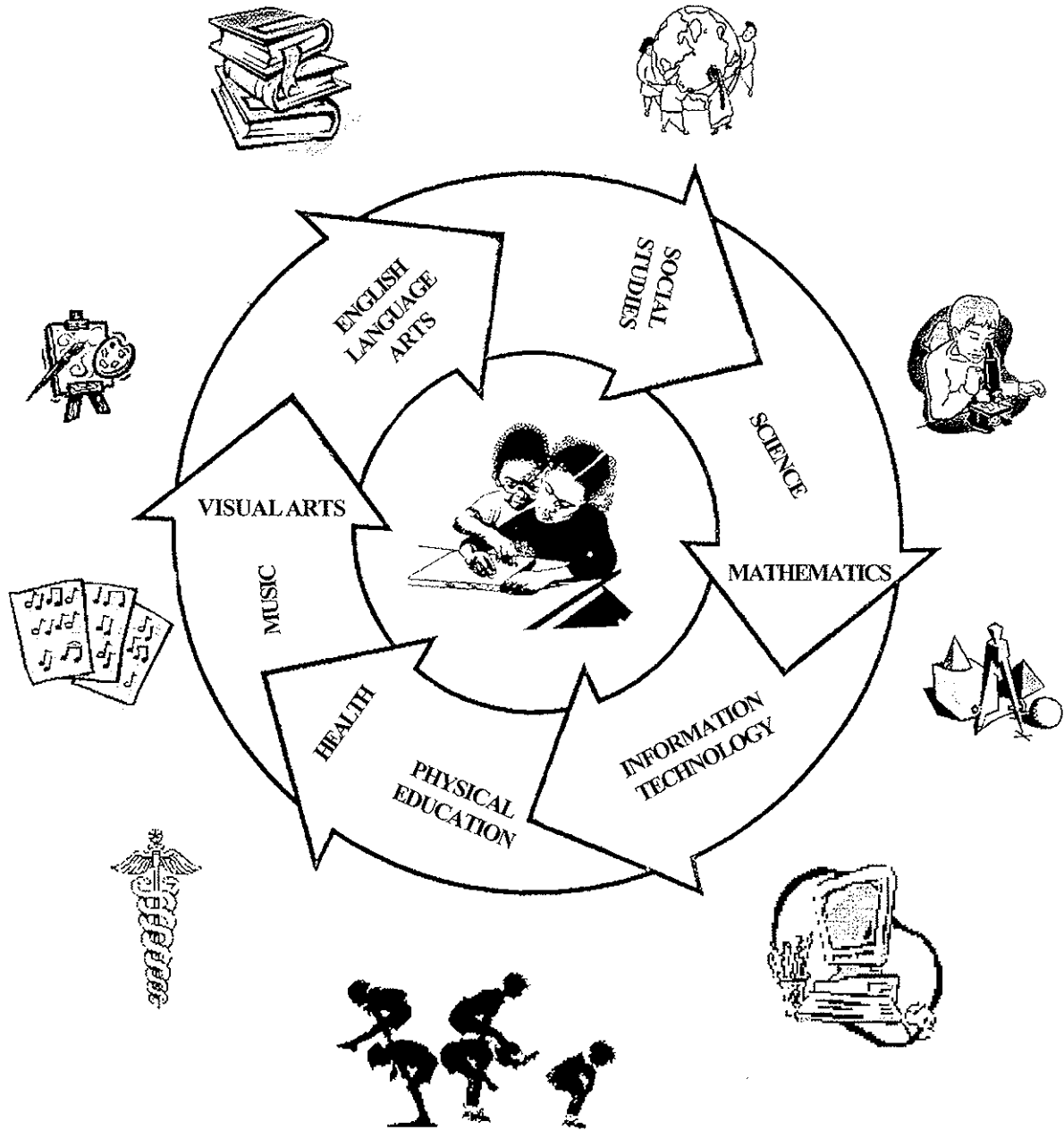
Music

GOALS		SUBGOALS		MODULE & CURRICULUM CORRELATION MATRIX					
1	Technique and Skill	1.1	Language of music	x	x	x		x	x
		1.2	Communicate meaning	x	x	x	x	x	x
		1.3	Principles, processes and structures	x	x	x	x	x	x
		1.4	Physical conditioning		x	x	x		x
		1.5	Skill		x				x
2	History and Culture	2.1	Individual cultural expression	x	x	x	x	x	
		2.2	Philosophy, styles and genres	x		x	x	x	
		2.3	Technology relationships	x			x	x	x
		2.4	Arts relationships	x	x	x			
		2.5	Interdisciplinary connections		x	x		x	
3	Creativity Composition and Performance	3.1	Improvisation	x			x	x	
		3.2	Interpretation	x		x	x		x
		3.3	Thinking skills application	x	x	x	x	x	x
		3.4	Original compositions	x			x		x
		3.5	Performance competency		x	x	x	x	x
4	Aesthetic Judgement	4.1	Assessment criteria	x		x			x
		4.2	Self assessment	x	x				
		4.3	Appreciation	x	x	x	x	x	x
CONTENT STRUCTURE	Choral music			x					
	Instrumental music		x			x			
	Multicultural music				x				
	Modern music		x			x			
	Music theory					x	x	x	
	Applied technology					x	x	x	
MODULE				A	B	C	D	E	F

MODULE KEY

A - Modern Music
 B - Choral Music
 C - Multicultural Music

D - Instrumental Music
 E - Applied Technology
 F - Music Theory



Module A

MUSIC

Module Title: Modern Music

Sequence Reference: P5 MU-A

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.1 - 2.4 History and Culture
- 3.1 - 3.4 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Modern Music
- Instrumental Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- have a knowledge of the origins of the 'blues'
- know the style characteristics of Rag, i.e. Z(metre, blues form or twelve bar repeated pattern, blues scale)
- analyze 3 great blues artists of the 20th century including the following :
Bessie Smith - singer
Huddie (Leadbelly) Ledbetter - guitarist, singer/composer (STM)
Louis Armstrong - trumpet, singer
- perform at least two songs that use blues form
- know when the harmonic changes occur within the blues form
- use instruments to keep time
 - percussion instruments on the weak beat
 - xylophone outlining the root for the major harmonic changes that occur in the blues form
- compare and contrast two blues artists
- discuss the importance of technology to modern music

- contemporary classical repertoire
- modern music history/blues origins
- social background
- instrumentation
 - typical blues metre
 - blues form, (12 bar blues)
 - blues scale
- blues composers and musicians
 - Huddie (Leadbelly) Ledbetter
 - Louis Armstrong, West End Blues 1928
 - Ray Charles - Bessie Smith
 - simple composer biography
 - rock and roll, boogie-woogie, and blues songs that use 12 bar pattern typical of blues form
 - blues instruments
 - xylophone
 - repertoire
- listening
- music technology
- music terminology
- criticism

Recommended Instructional Strategies:

- Listening
 - have students listen to songs that use the blues form and have them count the 12 bars
 - have students say the chord progression or root as the harmony changes
 - use story telling to give students a basic background of how the blues came about
 - use an overhead projector to show the 12 bars and chord changes in the music
 - teacher can point out the bars as the music goes along
 - have the students debate the impact of 50's Rock and Roll which uses the blues form and 'Blues' on music today

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- Testing Strategies
 - multiple choice listening tests requiring students to match composers to music
 - fill in the blank quizzes
 - audio comparison test where student decides an answer from listening to two differing styles of music
 - presentation of a great blues artist
 - two page project analyzing blues music and musicians
 - or
 - two page paper discussing the importance of technology to modern music (for portfolio)
 - compose an original selection in blues style
 - one page critique of own musical ability

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Performance - singing repertoire
- Listening tests
- Written project
- One page critique of own musical ability
- Two page paper on technology and music or blues music and musicians

Special Resources:

(materials, equipment & community involvement)

- CD player
- video recorder or television

References - Teacher:

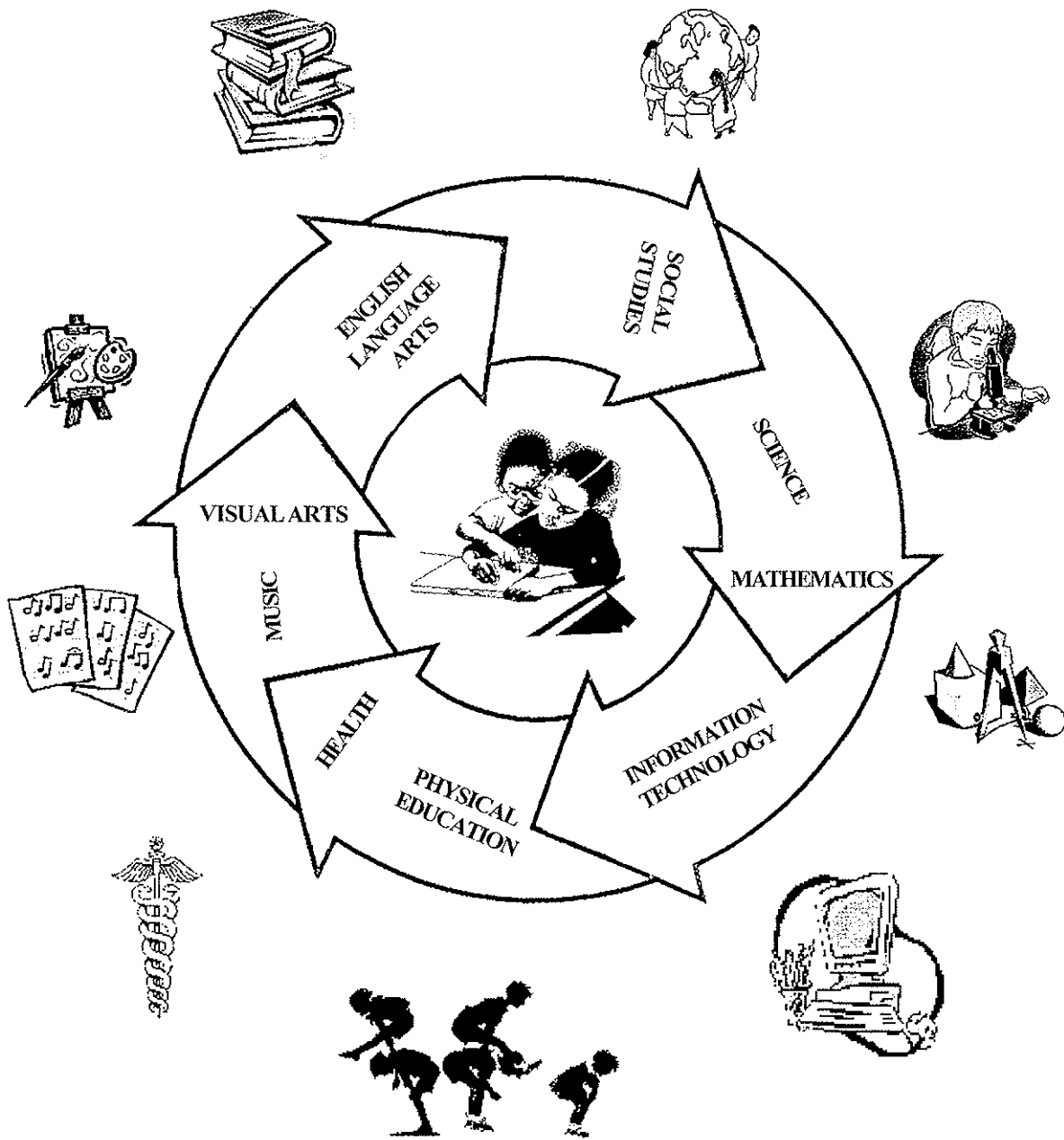
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- blues form: standard for the blues style that consist of twelve bars and harmonic changes occurring at specific bars
- metre: beats per bar
- weak beat: | 1 2 3 4 |
 ↑ weak ↑ weak
 strong medium
- boogie woogie: a more up-beat bass-driving style that uses the blues form, pre-cursor to rock and roll



Module B

MUSIC

Module Title: Choral Music

Sequence Reference: P5 MU-B

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.5 Technique and Skill
- 2.1, 2.4, 2.5 History and Culture
- 3.3, 3.5 Creativity, Composition and Performance
- 4.2, 4.3 Aesthetic Judgement

Content Focus:

- Choral Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- sing in tune
- sing in unison
- continue to gain confidence in solo singing
- sing ostinatos, partner songs, echo songs, counter melodies 2 0 and 3 - part rounds, and canons
- sing melodies or parts from music notation
- sing songs with more complex rhythms
- sing with sensitivity to blend with other voices
- sing with appropriate tone quality, posture, diction and breathing
- note the contribution of past choral groups in Bermuda
- critically analyse peer singing
- demonstrate appropriate audience behaviour
- understand the value of history and music

- choral music history song text
- singing
 - scales ascending and descending motion
 - types of songs, circus, planets, people and songs that express emotions
- sight singing
- expressive singing
- seasonal songs
- original songs
- movement to music
- dynamics, tempo
- listening exercises
- posture
- diction
- breathing
- performance etiquette
- audience behaviour
- criticism

Module Title: Choral Music

Sequence Reference: P5 MU-B

**Recommended
Instructional Strategies:**

- teach by rote
- allow students to read words from music sheets, and overhead projector
- demonstrate by example
- develop sight singing skills by having students match pitches with piano, keyboard or voice
- use familiar short songs to introduce several musical forms, e.g. a round - "row, row, row your boat"
- demonstrate differences in soft and loud, fast and slow using appropriate hand gestures
- use facial expression to convey mood of song
- video-taped recordings of musical selections
- present research project on past choral groups in Bermuda - oral history

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- student performance
- observe student's ability to sing with accuracy of pitch, rhythm, melody, tempo
- student's ability to sing with good posture, diction and breathing
- student's ability to sing with confidence

Module Title: Choral Music

Sequence Reference: P5 MU-B

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- The students demonstrate ability by:
 - singing songs with accuracy of melody, pitch, clarity of words, using good posture, proper breathing
 - two page research paper on choral groups in Bermuda

Special Resources:

(materials, equipment & community involvement)

- CD player
- cassette player
- VCR and TV
- overhead projector
- piano/keyboard
- attending concerts and recitals

References - Teacher:

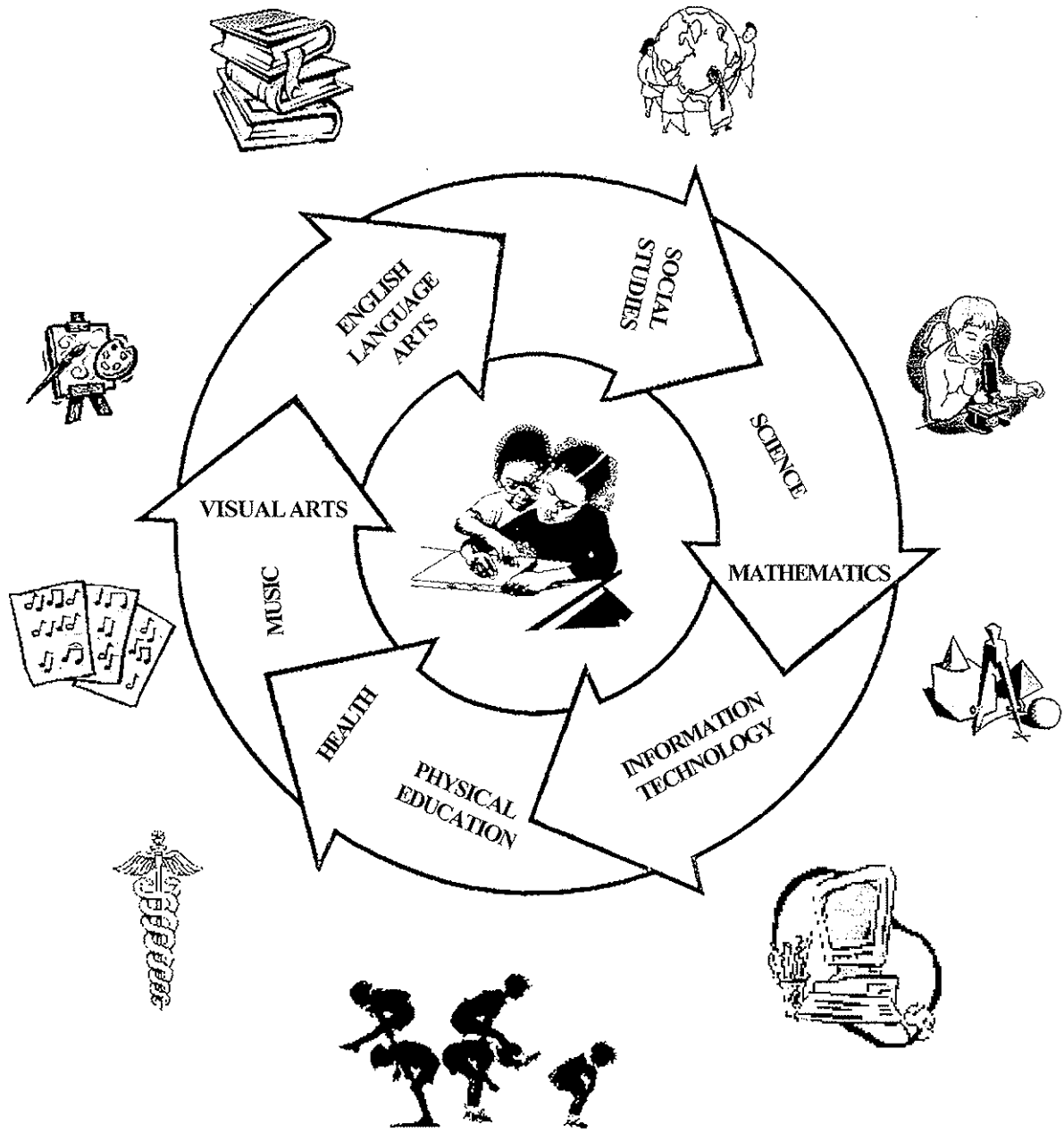
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- canon: a strict form of imitation in which a melody is stated in one part and imitated in one or more other parts
- round: a song in which two or more sing the same melody, starting at different points, often two measures apart
- ostinatos: a repeated melodic or rhythmic pattern, often occurring in the bass part



Module C

MUSIC

Module Title: Multicultural

Sequence Reference: P5 MU-C

Time allotted: 6 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.4 Technique and Skill
- 2.1, 2.2, 2.4, 2.5 History and Culture
- 3.2, 3.3, 3.5 Creativity Composition and Performance
- 4.1, 4.3 Aesthetic Judgement

Content Focus:

- Multicultural Music

Curriculum Objectives:

At the end of this module, students will:

- sing in varied languages
- perform expressively a varied repertoire of songs/music representing diverse genres and styles from different cultures
- sing cultural songs of repeated rhythms, rounds, chants and rhymes
- recognize multicultural song style differences determined by tempo, rhythm, melody, tone, colour, dynamics and phrasing
- interpret the relationship of words and music on musical style and culture
- listen to music and analyze, describe and respond appropriately
- perform and attend musical programmes
- recognize and listen to instruments from various cultures
- identify and become familiar with musical heritage
- perform multicultural selections demonstrating performance etiquette

Content Detail:

- multicultural songs
 - Bermudian music
 - Western music
 - Non western music
 - Seasonal music
- songs in different languages
- musical styles and culture
- instruments from various lands
- movement to music
- costumes and dances
- artist encounter
- performance etiquette

Module Title: Multicultural	Sequence Reference: P5 MU-C
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • demonstrate by modelling • teacher demonstrations • use CD player for listening selections • play musical games • classroom discussions • visual aids • concert/recital visit • artist encounter(s) 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • group presentation • oral presentations • class participation • project on cultural music • musical performance • demonstrate various musical behaviours including movement and singing • simple written test on musical style and culture • portfolio • student written reviews (critique) of concert/recital • evaluation (teacher judgement) of student progress

Module Title: Multicultural

Sequence Reference: P5 MU-C

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Portfolio
- Performance (general and classroom)
- Oral listening
- Written test (state and departmental)

Special Resources:

(materials, equipment & community involvement)

- technology (computer, VCR, TV)
- overhead projector
- piano
- rhythm instruments
- music programmes/events
- music educator/teacher
- method books
- visits from local musicians

References - Teacher:

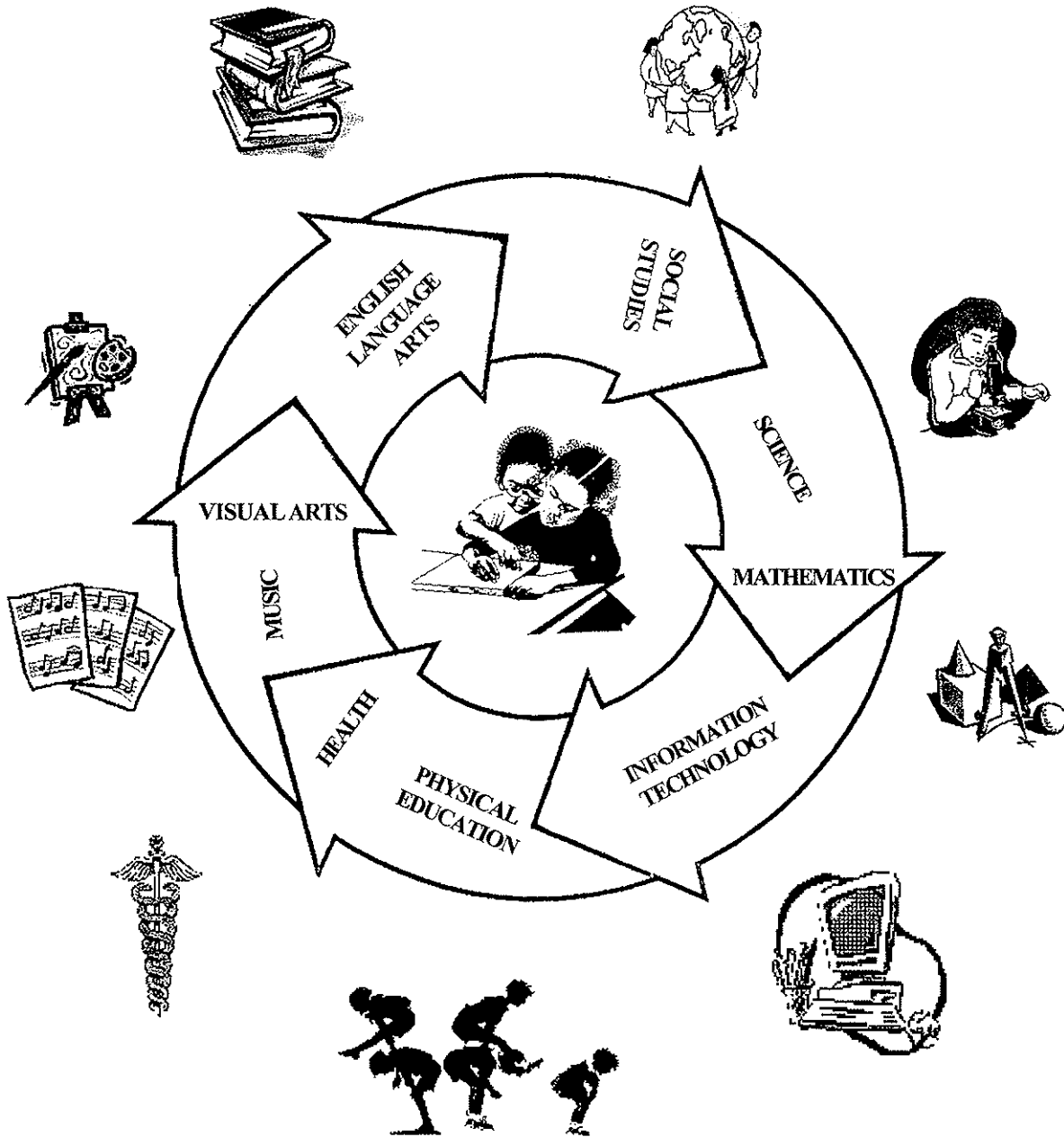
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- perform: to present (a play, musical work) before an audience and to do a job or task in the proper or established manner
- repertoire: the list of dramas, operas, or pieces that a company, actor or singer is prepared to perform
- genres: a class or category of artistic endeavour having a particular form or content
- styles: a particular manner of writing music when it is characteristic of a person, group or period



Module D

MUSIC

Module Title: Instrumental Music	Sequence Reference: P4 MU-D																					
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input checked="" type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Time allotted: 6 weeks Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.4 Technique and Skill • 2.1, 2.2 History and Culture • 3.1 - 3.5 Creativity, Composition • 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Instrumental Music
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Curriculum Objectives:	Content Detail:
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At the end of this module, students will: <ul style="list-style-type: none"> • perform a rhythmic pattern using whole, half dotted half, quarter, dotted quarter, eighth, and sixteenth notes and whole, half, quarter and eighth rest • have a knowledge of the notes of the treble clef • demonstrate a knowledge of the correct way to hold an instrument • perform a solo rhythm pattern using notes and rest • have a knowledge of instrumental timbres • have a knowledge of tempo • have a basic knowledge of the instruments of the orchestra • have a basic knowledge of conducting 	<ul style="list-style-type: none"> • performance • steady beat • note value • rest value • dynamics • tempo • instrument timbres • position [instrument, body] • conducting • rhythmic pattern • treble clef [line and spaces] • instruments [orchestra] • timbres
---	---

Module Title: Instrumental Music	Sequence Reference: P4 MU-D
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • musical games • individual performance • classroom performance • demonstrations [by example] • drill • brainstorming what is known about instruments of the orchestra • use the body to step or clap out the beat • listening exercises 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • individual performance • classroom performance • oral quizzes • questioning for understanding of concepts • teacher observations of individual and group performance

Module Title: Instrumental Music

Sequence Reference: P4 MU-D

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Individual performance
- Classroom performance
- Oral test

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- piano/keyboard
- rhythm instruments
- melodic instrument [Orffs or recorder (band)]

References - Teacher:

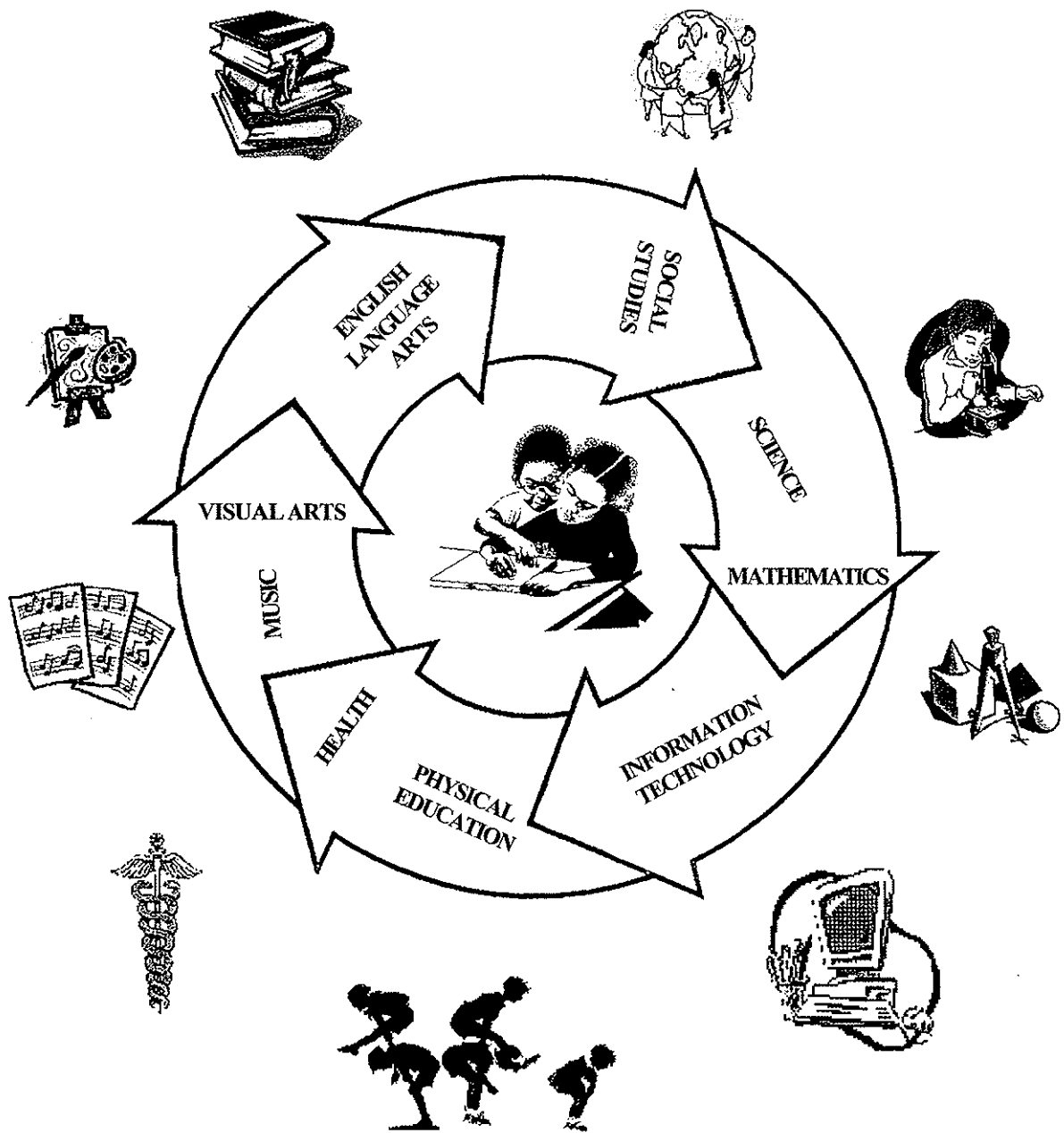
- [Share the Music](#)
- [The Music Connections](#)
- [World of Music](#)

References - Student:

- [Share the Music](#)
- [The Music Connections](#)
- [World of Music](#)

Glossary:

- refer to text



Module E

MUSIC

Module Title: Applied Technology

Sequence Reference: P5 MU-E

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 4 weeks

Subgoal Emphasis:

- 1.1 - 1.3 Technique and Skill
- 2.1 - 2.3, 2.5 History and Culture
- 3.1, 3.3, 3.5 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Applied Technology
- Music Theory

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- be able to copy a short simple song (e.g. 4 - 8 bars) on a notation software program e.g. (Cubase, Cakewalk or freestyle)
- be able to load and save a general midi sequence or song file
- be able to use the CD Rom Microsoft © to learn the names and sounds of the musical instruments in the orchestra
- be able to assign sounds to a music track of a song on the computer sequencer
- create short music compositions for instruments using pentatonic major diatonic scales and varied rhythmic values
- create individual and peer compositions

- computer applications
- software loading/saving
- notation identification
- orchestra instruments
- sound assignment
- sound creation techniques
- music composition
- music criticism

Module Title: Applied Technology

Sequence Reference: P5 MU-E

**Recommended
Instructional Strategies:**

- teacher demonstrations
- computer operations
- teacher led discussions
- experimentation with computer software

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- practice music composition
- prior knowledge of musical instruments
- notation identification

Module Title: Applied Technology

Sequence Reference: P5 MU-E

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Listening quiz on identification of music instrument

Special Resources:

(materials, equipment & community involvement)

- computer
- computer programs/software
- synthesizer
- CD player
- musical instruments

References - Teacher:

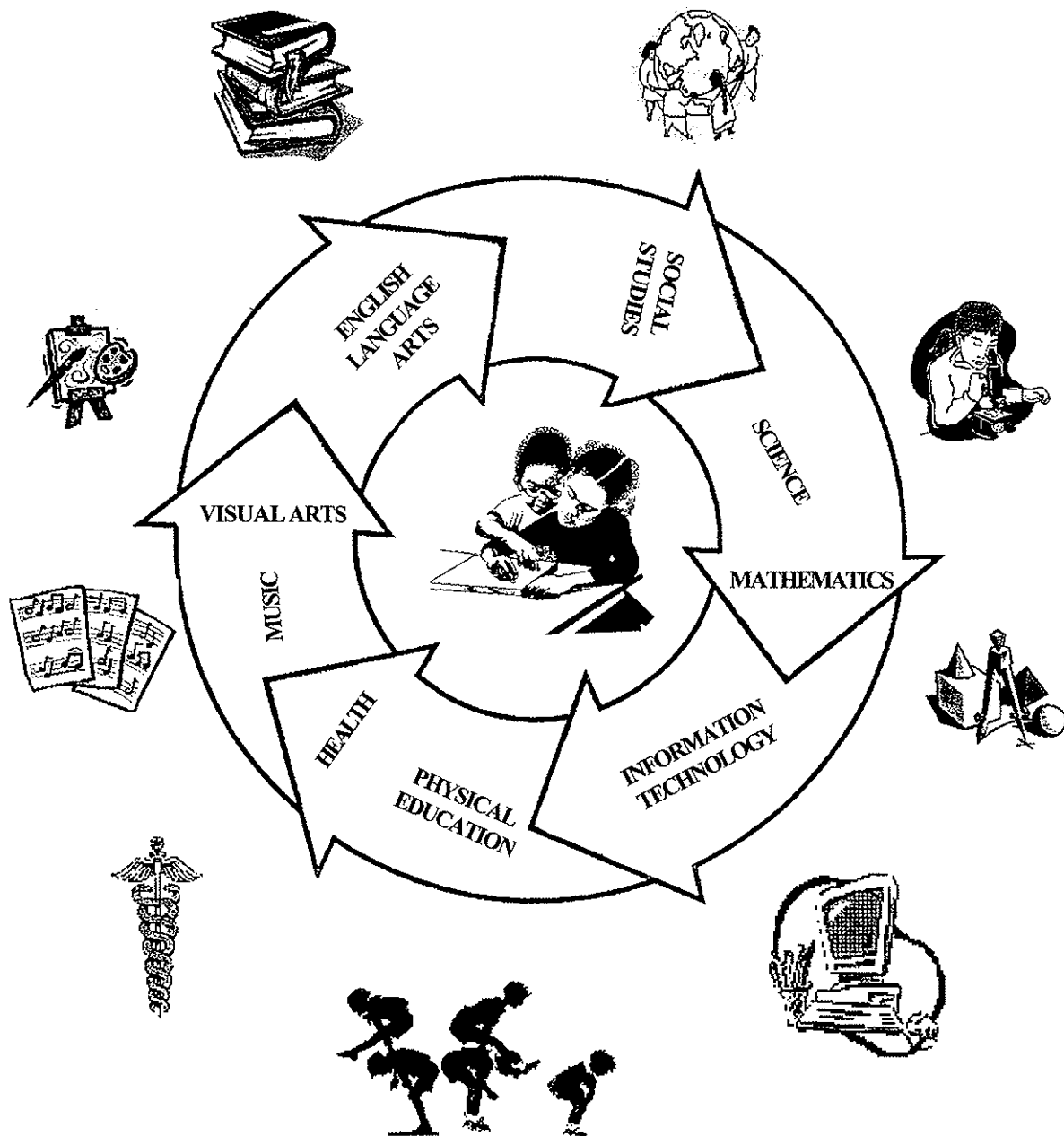
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- pentatonic scale: a scale consisting of five pitches



Module F

MUSIC

Module Title: Music Theory

Sequence Reference: P5 MU-F

PHASE A

PHASE B

PS	P1	P2	P3	P4	P5	P6
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Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.4 Technique and Skill
- 2.3 History and Culture
- 3.2 - 3.5 Creativity, Composition and Performance
- 4.1, 4.3 Aesthetic Judgement

Content Focus:

- Music Theory
- Instrumental Music

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- demonstrate an awareness of music theory
- have a knowledge of intervals
- perform a rhythmic pattern using notes and rest (whole, half quarter, dotted half and quarter, eighth and sixteenth)
- know the staff lines and spaces
- know the notes of the bass and treble clefs
- know the function of the tie
- be able to write a simple melody from musical notes and rest (whole, half dotted, quarter, eighth and sixteenth note)
- have a basic knowledge of the key signature
- write a basic rhythm pattern
- write a basic melody
- recognize dynamic symbols loud, soft, medium loud, medium soft
- know the function of time signature
3 4 2 6
4 4 4 8
- read sixteenth-note rhythms
- read a song from notation to identify melody
- write/notate a simple original song
- play original selection on instrument of choice

- printed musical recognition
- music notation
 - notes
 - rest
 - the bass and treble clef
 - lines and spaces of the treble and bass clef
 - bar lines
 - measure
 - time signature
 - key signature
 - intervals
 - tie
 - basic form
 - sixteenth note rhythms
- rhythmic patterns
- tempo, dynamics
- original musical creation
- theory and instrumentation
- musical games
- critical analysis

Module Title: Musical Theory	Sequence Reference: P5 MU-F
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • play musical games • use visual aids to explain notation • experiment with instruments • use handouts • critiques checklist • participate in teacher led discussions • debate 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • written test (formative) • rhythm pattern test • melodic test • classroom participation - discussion, debate, etc. • instrument performance • oral quiz • write an original musical creation • critique original musical creation (individual and peer)

Module Title: Musical Theory

Sequence Reference: P5 MU-F

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Oral test
- Written test on music notation, terminology
- Performance
- Classroom participation

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- computer
- keyboard/piano
- musical tape, CD's
- percussion instruments
- musical computer programs (education)

References - Teacher:

- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text

Music - P6
Level Code: P6 MU



MINISTRY OF EDUCATION

Bermuda

2001

**PRIMARY SCHOOL
PHASE B OVERVIEW**

Subject Title: Music

Subject Code: P6 MU

Time Allotted: 60 min/wk

RATIONALE

In the primary grades, music will assist students in the development and appreciation of music as a lifelong process. An interesting and challenging musical programme will aid in the development of practical artistic skills, critical thinking skills and the opportunity for students to explore their emotional responses to music. It is therefore essential that a balanced musical programme be offered. In this regard, singing, playing instruments, moving, listening to music and exploring the music of a wide variety of cultures will promote musical understanding. Further, music education at the primary level will build upon the preschool students' creativity and curiosity thus providing a strong foundation for increased musical skills and knowledge.

PRIMARY SIX (P6) REQUIREMENTS

The requirements for this level are as follows:

<ul style="list-style-type: none"> • Performance Assessment <ul style="list-style-type: none"> - Choreographed movement to songs - Singing performance - Class participation in discussions and debate 	50%
<ul style="list-style-type: none"> • Product Assessment <ul style="list-style-type: none"> - Portfolio: <ul style="list-style-type: none"> - original music composition in classical a Bebop style - one page critique of own original music composition - three page research projection on a composer - written poem to music - three page research paper on Bermuda's musical heritage - compose an 8 bar melody on the computer 	30%
<ul style="list-style-type: none"> • Written Assessment <ul style="list-style-type: none"> - Quiz on: <ul style="list-style-type: none"> - 20th century, minimalist, Bebop and jazz music, music terminology 	20%
Total	100%

MATERIALS OF INSTRUCTION (Adopted Text)

Bond, Judy and Boyer-Alexander, René. Share the Music. NY: McGraw-Hill, 2001.

World of Music. NJ: Silver Burdette & Glinn Morrison, 2000.

The Music Connection. NJ: Silver Burdette & Glinn Morrison, 2000.

PHASE B OUTLINE

P4	P5	P6
Module Titles A - F	Module Titles A - F	Module Titles A - F
<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - history of modern music - characteristics of swing - rhythm change - musicians and composers <ul style="list-style-type: none"> - Duke Ellington - George Gershwin - Benny Goodman - Ella Fitzgerald - movement to music - criticism - music terminology 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - contemporary classical repertoire - modern music history - instrumentation - composers and musicians - listening - music technology - terminology - criticism/original analysis 	<p>A. Modern Music 6</p> <ul style="list-style-type: none"> - modern composition styles - minimalist music, modern twentieth century, classical, Bebop, popular - musician and composers <ul style="list-style-type: none"> - John Adams - Igor Stravinsky - Leonard Bernstein - Charlie Parker - Thelonius Monk - Aaron Copland - listening experiences - sound tracks and musicals - theatre repertoire - choreographed songs - music terminology
<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - song text - scales - dynamics, tempo, beat - listening exercises - vocal development - diction - posture - breathing - ostinato - counter melodies - two part and rounds - partner songs - original songs - performance etiquette 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - choral music history - song text - singing <ul style="list-style-type: none"> - scales - seasonal songs - sight singing - expressive singing - original songs - listening exercises - performance etiquette - audience behaviour - criticism 	<p>B. Choral Music 6</p> <ul style="list-style-type: none"> - song text - listening experience - singing <ul style="list-style-type: none"> - counter melodies - partner songs - two and three part rounds - music identification - performance etiquette - critical analysis

- | | | |
|---|--|---|
| <p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural songs <ul style="list-style-type: none"> - Mexican Folk songs - musical style and culture - instruments from various lands - songs in different languages - Bermuda's musical heritage - folk dances - criticism | <p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - multicultural music <ul style="list-style-type: none"> - Bermuda's music - Western music - non Western music - seasonal music - songs in different languages - musical styles and cultures - instruments from various lands - movement to music - artist encounter - performance etiquette | <p>C. Multicultural Music 6</p> <ul style="list-style-type: none"> - Bermuda's music - Western music - non Western music - criticism - performance etiquette - terminology |
| <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - music notation - dynamics, tempo, beat - instrument timbres - conducting - orchestration - 3 beat rhythm patterns in $\frac{3}{4}$ - performance etiquette | <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - history and culture of instruments - instrument care - instruments of the orchestra - double reed instruments - music notation - body percussion - improvisation - performance etiquette | <p>D. Instrumental Music 6</p> <ul style="list-style-type: none"> - history and culture of instruments - instrument choice - musical charts - improvisation - conducting - performance etiquette |
| <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - software application - computer features - sequence loading - recorded rhythms - unscrambling sounds | <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - computer application - notation identification - orchestra instruments - sound creation techniques - music composition - music criticism | <p>E. Applied Technology 4</p> <ul style="list-style-type: none"> - eight bar melody composition - music notation - music sequencing - midi and computer operations - sound manipulations - sound creation techniques - music criticism |
| <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - notation of printed music - simple pitch notations - tempo dynamics - originated musical creation - musical games - theory and instrumentation | <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printed music recognition - music notation - original music - music games - theory and instrumentation - critical analysis | <p>F. Music Theory 6</p> <ul style="list-style-type: none"> - printer music recognition - music notation - rhythmic patterns - original music creation - theory and instrumentation - musical games - critical analyze |

Subtotal 34	Subtotal 34	Subtotal 34
Optional Weeks <u>4</u>	Optional Weeks <u>4</u>	Optional Weeks <u>4</u>
Total Weeks 38	Total Weeks 38	Total Weeks 38

PRIMARY SCHOOL

check one: PS P1 P2 P3 P4 P5 P6

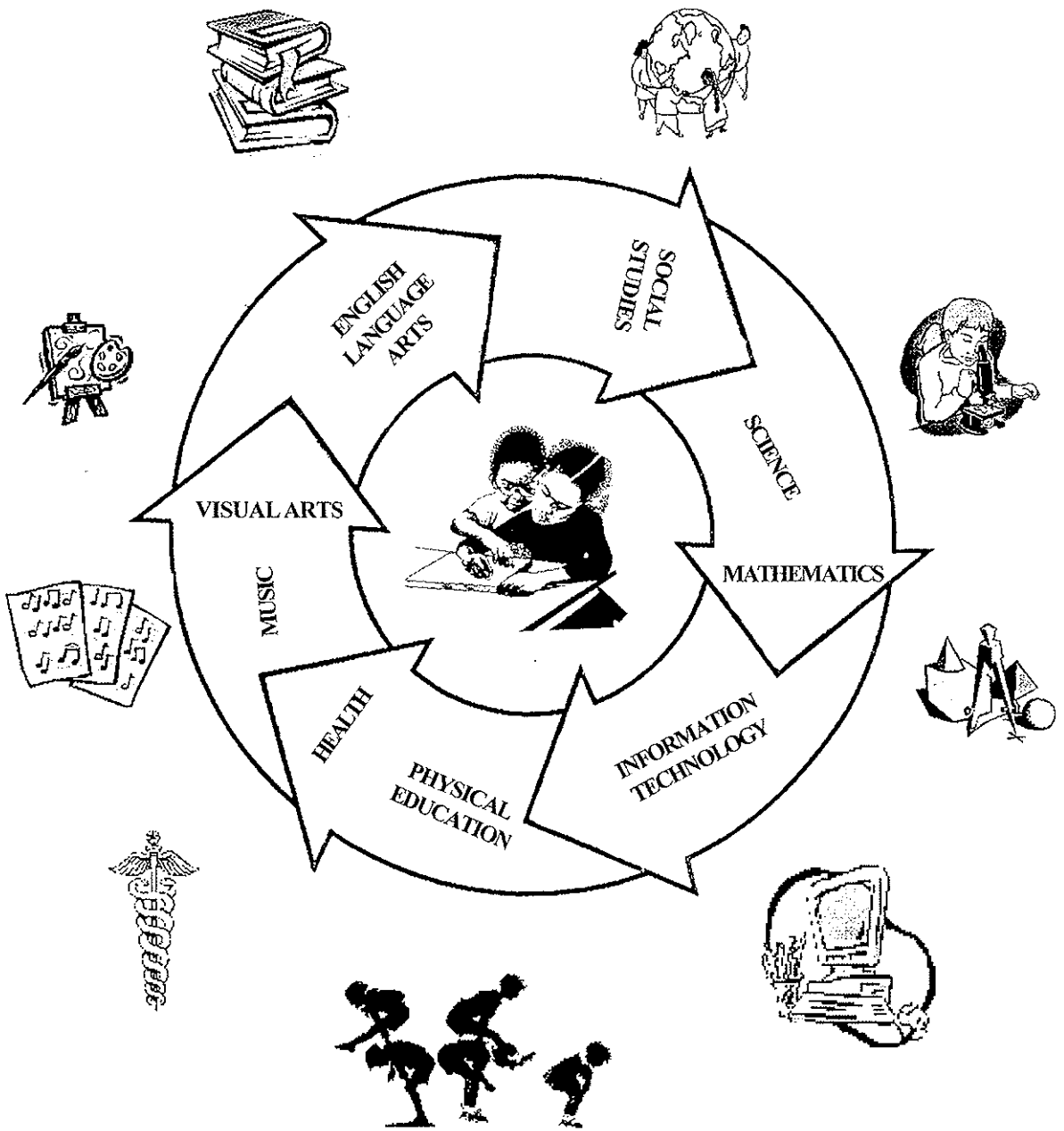
Music

GOALS		SUBGOALS		MODULE & CURRICULUM CORRELATION MATRIX					
1	Technique and Skill	1.1	Language of music	x	x	x		x	x
		1.2	Communicate meaning	x	x	x	x	x	x
		1.3	Principles, processes and structures	x	x	x	x	x	x
		1.4	Physical conditioning				x		x
		1.5	Skill	x	x		x	x	
2	History and Culture	2.1	Individual cultural expression	x	x	x	x	x	x
		2.2	Philosophy, styles and genres	x	x	x			
		2.3	Technology relationships	x	x		x	x	x
		2.4	Arts relationships	x	x	x			
		2.5	Interdisciplinary connections	x	x	x	x		
3	Creativity Composition and Performance	3.1	Improvisation				x	x	
		3.2	Interpretation		x	x	x		x
		3.3	Thinking skills application	x	x	x	x	x	x
		3.4	Original compositions	x			x	x	x
		3.5	Performance competency	x	x	x	x	x	x
4	Aesthetic Judgement	4.1	Assessment criteria		x	x		x	x
		4.2	Self assessment	x	x	x		x	x
		4.3	Appreciation	x	x	x	x	x	x
CONTENT STRUCTURE		Choral music			x				
		Instrumental music					x		x
		Multicultural music				x			
		Modern music		x			x		
		Music theory					x	x	x
		Applied technology					x	x	
MODULE				A	B	C	D	E	F

MODULE KEY

A - Modern Music
 B - Choral Music
 C - Multicultural Music

D - Instrumental Music
 E - Applied Technology
 F - Music Theory



Module A

MUSIC

Module Title: Modern Music	Sequence Reference: P6 MU-A																					
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input checked="" type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Time allotted: 6 weeks																						
<p style="text-align: center;">Subgoal Emphasis:</p> <ul style="list-style-type: none"> • 1.1 - 1.3 Technique and Skill • 2.1 - 2.5 History and Culture • 3.3 - 3.5 Creativity, Composition and Performance • 4.2, 4.3 Aesthetic Judgement 	<p style="text-align: center;">Content Focus:</p> <ul style="list-style-type: none"> • Modern Music 																					
Curriculum Objectives:	Content Detail:																					
<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • have a basic understanding of 20th century modern compositional styles of music - minimal, Broadway musical, Bebop, jazz • have a basic knowledge of the life of Igor Stravinsky, Aaron Copland and Leonard Bernstein • be able to explain the origins of Bebop • have a basic knowledge of the life and contributions of jazz, Bebop artists/composers (Thelonious Monk, Charlie Parker, Oscar Peterson) • understand the difference between the various jazz styles (blues, bebop, ragtime and swing) • relate the basic concepts of minimalist music and have a basic knowledge of Steve Reich, a minimalist composer • identify music of Leonard Bernstein and his Broadway musicals • identify Rodgers and Hammerstein's "Sound of Music" and Andrew Lloyd Webber's "Phantom of the Opera" • critically analyse the works of different modern music artists • know how to choreograph movement to songs 	<ul style="list-style-type: none"> • modern compositional styles <ul style="list-style-type: none"> - minimalist music, modern, 20th century, classical - Bebop, popular • musicians and composers <ul style="list-style-type: none"> - Steve Reich - John Adams - Short - Ride on a Fast March - Igor Stravinsky - Leonard Bernstein - Charlie Parker - Thelonius Monk - Symphony of Psalms (chart) - Ebony Concerto - Rite of Spring (Ballet) - Aaron Copland • Lance Hayward – Jazz pianist, Bermuda Blue © 1947, I've Found You at Last © 1947, (Lyrics by Robert E. Hayward, music by Lancelot H. Hayward) • Joseph Richards – pianist • Kenny Iris – Trombonist • Ghandi Burgess – Trumpeter • Ernie Leader • Al Harris • Milton Robinson – guitarist • Blackie Talbot • Listening experiences <ul style="list-style-type: none"> - Aaron Copland - "Hoe Down" from Rodeo (Ballet) - "A Gift to Be Simple" (Vocal Song) - Leonard Bernstein - Symphonic Dances from West Side Story - "Round Midnight" audio excerpt - Charlie Parker biography - Oscar Peterson audio excerpt 																					
	cont'd																					

Module Title: Modern Music	Sequence Reference: P6 MU-A
Curriculum Objectives:	Content Detail:
	<ul style="list-style-type: none"> • Broadway Repertoire <ul style="list-style-type: none"> - Rodgers and Hammerstein “Sound of Music” song “Doe Ray Mi” - Andrew Lloyd Webber’s “Phantom of the Opera” song “Music of the Night” • sound tracks and musical theatre repertoire • music terminology • critical analysis • choreographed songs
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • students should get to listen to the each composer’s work that is mentioned in the content • listening guides • have the students sing the basic melody using ‘lah’ for each note or solfegio • use an overhead projector to point out the important sections in the listening guide • crossword puzzles • oral reading of the biographies on composers and their music • use overhead projector and CD to teach songs written by some of the composers Andrew Lloyd Webber “Will I ask Of You” Aaron Copland “A gift to Be Simple” Thelonius Monk “Round Midnight” • use technology for creation of an original musical piece 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • multiple choice listening test requiring matching the music with the correct composer • aural presentations on a specific style of music studied or a composer • fill in the blank test • three page research project on a specific artist or composer • create an original musical composition in a classical or Bebob musical style (for portfolio) • choreography movement to songs

Module Title: Modern Music

Sequence Reference: P6 MU-A

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Modern 20th Century Music - minimalist Steve Reich, Igor Stravinsky, Aaron Copland
 - listening quiz
- Broadway Musicals - Leonard Bernstein, Andrew Lloyd Webber, Rodgers and Hammerstein
 - listening quiz
 - choreographed musical selections
- Bebop Jazz (1945 - present)
 - listening quiz
- One page critical analysis of a modern musical artist

Special Resources:

(materials, equipment & community involvement)

- CD's - CD's of any of the composers can be ordered from Amazon.com
- CD player
- computer
- computer software
- overhead projector
- listening guides
- biographies

References - Teacher:

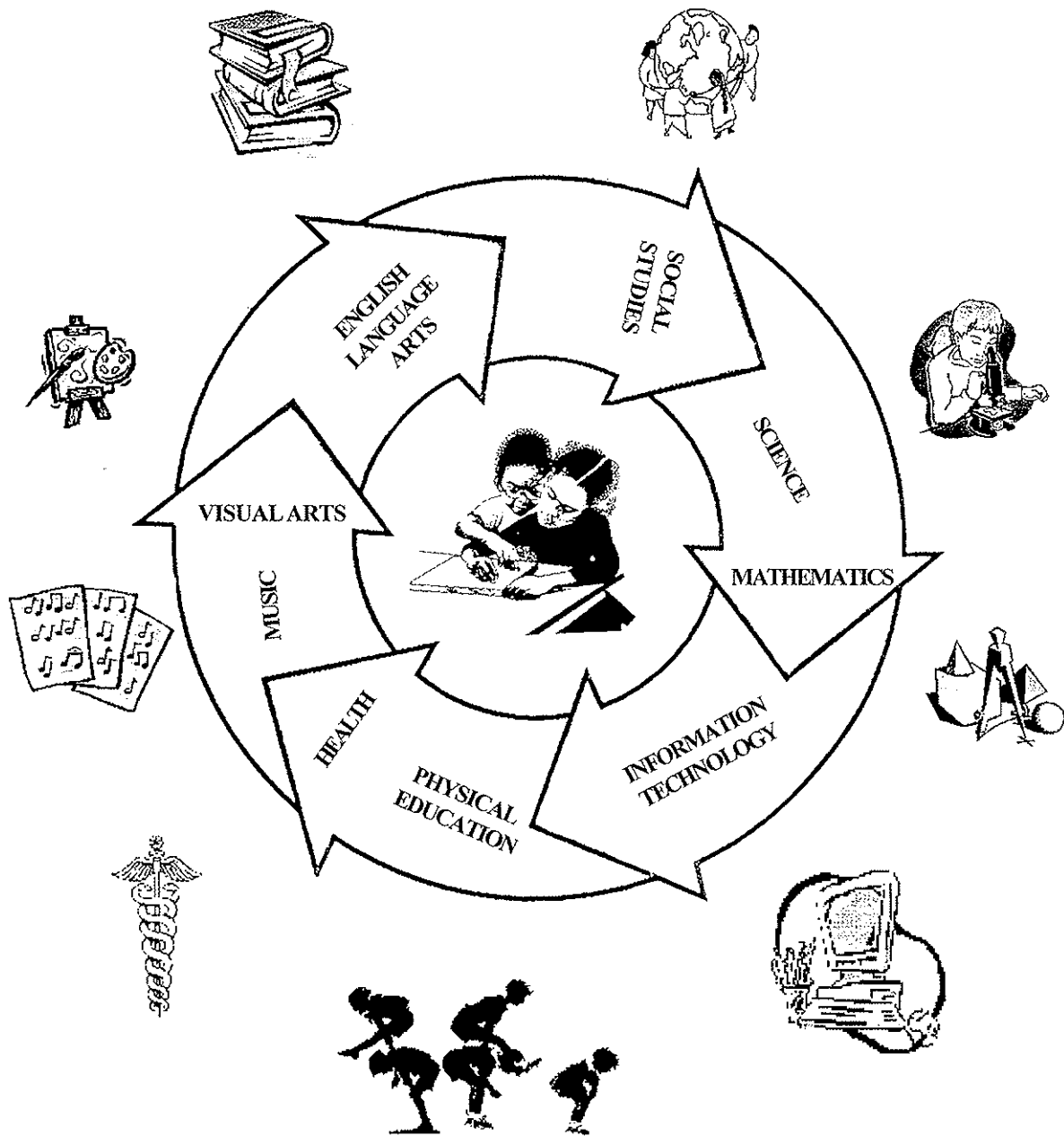
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)
- [Jazz of the Rock](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- minimalist music: repetition of melodic, rhythmic and harmonic patterns with little variation
- bebop: a style of sophisticated jazz music started in the early 1940's which was designed by some of the elite jazz black players to discourage others, mostly the bigger white swing bands from easily performing their music.
- biography: an account of ones life
- symphony: and orchestra composition in 4 movements. The first and fourth movements usually organized in sonata form
- concerto: a composition for solo instrument(s) with orchestra repertoire



Module B

MUSIC

Module Title: Choral Music

Sequence Reference: P6 MU-B

Time allotted: 8 weeks

PHASE A				PHASE B		
PS	P1	P2	P3	P4	P5	P6
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Subgoal Emphasis:

- 1.1 - 1.3, 1.5 Technique and Skill
- 2.1 - 2.5 History and Culture
- 3.2, 3.3, 3.5 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Choral Music

Curriculum Objectives:

At the end of this module, students will:

- carry the head voice down to full voice
- sing ostinatos, partner songs, counter melodies rounds 2 - and 3 - part songs
- sing with sensitivity to blend with others (choral ensemble)
- be able to read simple music notation
- sing with appropriate tone quality, posture, diction and breathing
- explain the relationship of choral music and poetry
- be able to identify music from other parts of the world according to the use of melody, rhythm, texture, tone colour and normal structure
- be able to critically analyze individual, peer and community performances
- display performance etiquette while singing
- demonstrate appropriate audience behaviour

Content Detail:

- song text
- scales
 - ascending and descending motion (matching pitches)
- songs of interest, adventure, work transportation, history and feelings such as happiness, sadness, and love, places or events contemporary popular songs
- dynamics, tempo
- beat/rhythm
- listening experience
- posture, diction, breathing, tone quality
- ostinatos
- partner songs
- music and poetry
- counter melodies
- rounds 2 and 3 part
- seasonal songs
- music identification
- performance etiquette
- audience behaviour
- critical analysis

Module Title: Choral Music

Sequence Reference: P6 MU-B

Recommended Instructional Strategies:

- demonstrations
- sheet music, overhead projector
- song memorization
- explain text/meaning of song (what is the theme of the piece?)
- rote leaning: pronounce words correctly and have students repeat as accurately as possible (by rote)
- use familiar songs to introduce new concepts
- match pitches by playing melody on piano or singing lines
- use hand gestures to signal dynamic changes, cut offs etc.
- encourage students to convey the feeling of the song by acting it out
- use poetry in choral singing

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- use a check list to:
 - judge student performance
 - judge student's ability to sing with accuracy of pitch, rhythm, melody, tempo
 - judge student's ability to sing demonstrating good posture, diction and breathing
 - judge student's ability to sing with confidence

Module Title: Choral Music

Sequence Reference: P6 MU-B

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- The students demonstrate ability by:
 - singing songs with accuracy of melody and pitch, proper diction and good posture, good breath support and conveying feeling and expression in performance
 - write a poem and put to music

Special Resources:

(materials, equipment & community involvement)

- CD player
- cassette player
- VCR and TV
- overhead projector
- piano/keyboard
- attending concerts and recitals
- motion picture sound tracks

References - Teacher:

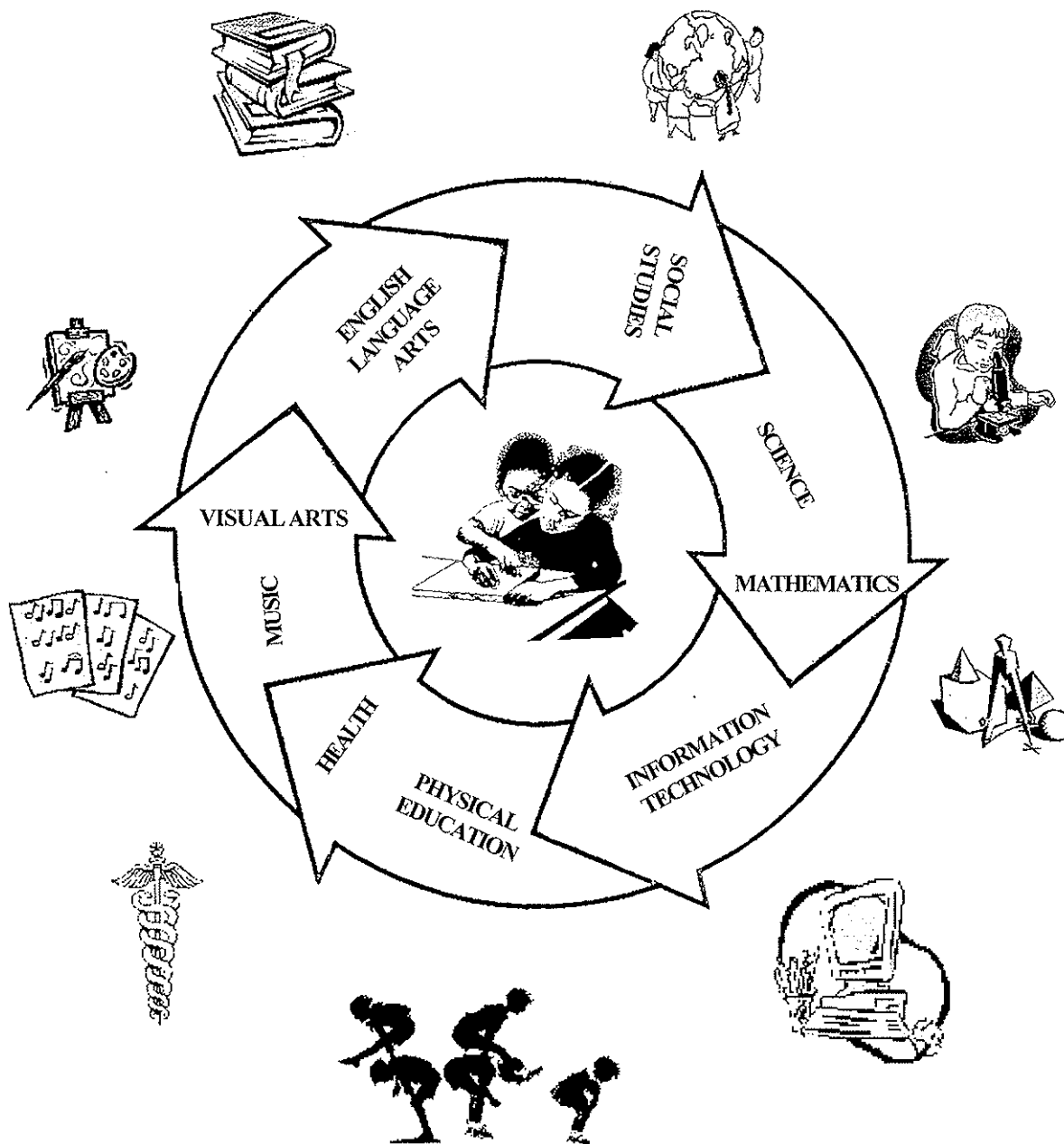
- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- canon: a strict form of imitation in which a melody is stated in one part and imitated in one or more other parts
- round: a song in which two or more parts sing the same melody, starting at different points, often two measures apart
- ostinatos: a repeated melodic or rhythmic pattern, often occurring in the bass part.



Module C

MUSIC

Module Title: Multicultural	Sequence Reference: P6 MU-C																					
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="4">PHASE A</th> <th colspan="3">PHASE B</th> </tr> <tr> <th>PS</th> <th>P1</th> <th>P2</th> <th>P3</th> <th>P4</th> <th>P5</th> <th>P6</th> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input checked="" type="checkbox"/></td> </tr> </table>	PHASE A				PHASE B			PS	P1	P2	P3	P4	P5	P6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
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Time allotted: 6 weeks																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.1 - 1.3 Technique and Skill • 2.1, 2.2, 2.4, 2.5 History and Culture • 3.2, 3.3, 3.5 Creativity, Composition and Performance • 4.1 - 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Multicultural Music 																					

Curriculum Objectives:	Content Detail:
<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • understand and explain cultural diversity • sing in varied languages • perform and sing expressively a varied repertoire of songs representing diverse genres and styles from different cultures • sing cultural songs of repeated rhythms, sounds, chants and rhymes • recognize multicultural song and style differences determined by tempo, rhythm, melody, tune, dynamics and phrasing, texture and form while singing • evaluate, listen to, analyze, describe and appraise musical works and performances • perform and attend musical programmes • identify instruments from various cultures • discuss Bermuda's musical heritage • perform multicultural music demonstrating performance etiquette 	<ul style="list-style-type: none"> • Bermudian music <ul style="list-style-type: none"> - composers and musicians - gombeys - celebration songs - artist encounter • Western music <ul style="list-style-type: none"> - folk and classical repertoire - costumes and dances - history - instrumentation • Non western music <ul style="list-style-type: none"> - folk and classical repertoire - composers and musicians - social context • criticism • performance etiquette • music terminology

Module Title: Multicultural

Sequence Reference: P6 MU-C

Recommended Instructional Strategies:

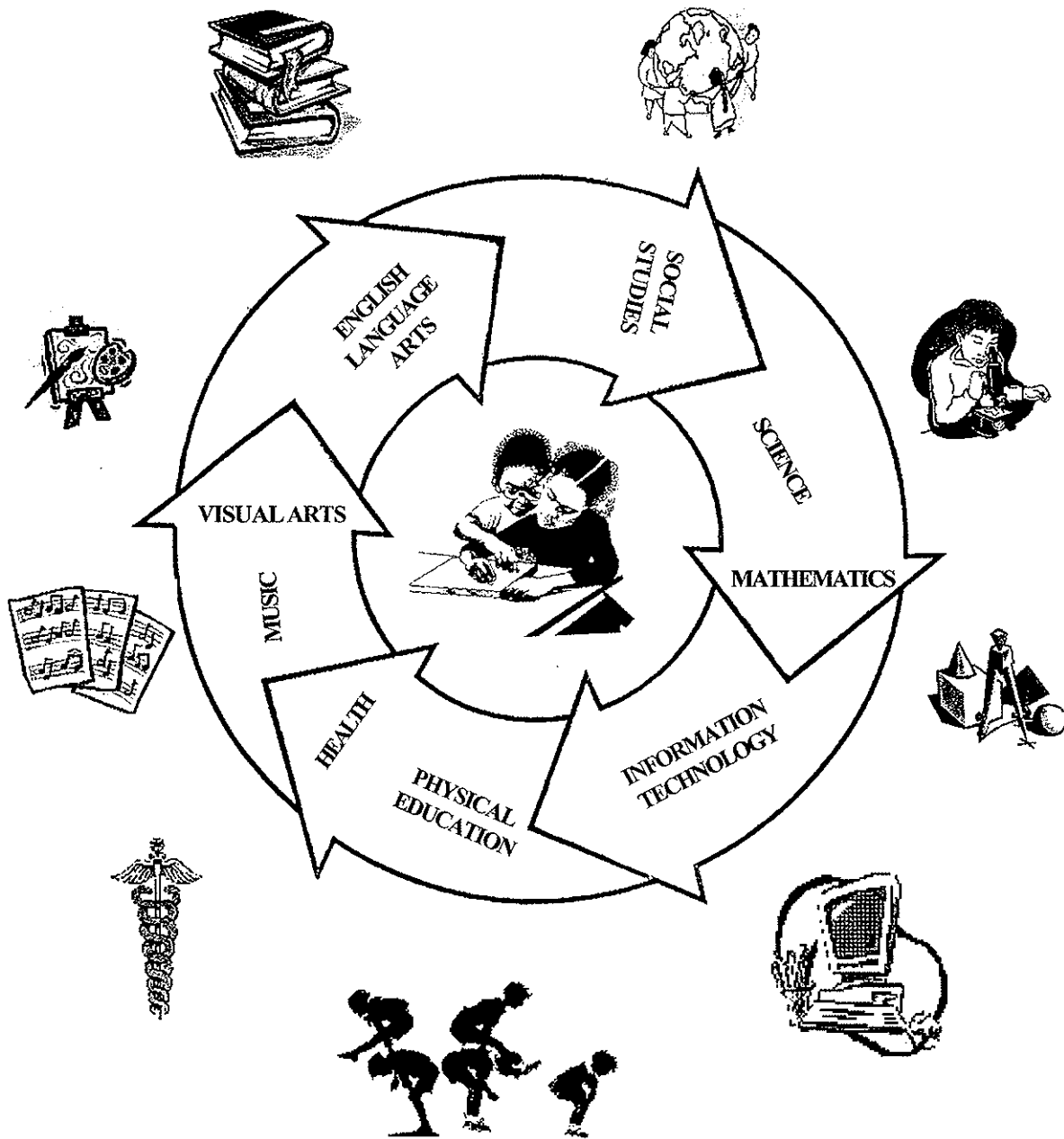
- demonstrations by modelling
- teach by rote/example
- use CD player for listening selections
- play musical games
- teacher led discussions
- use visual aid
- artist encounter

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- group and presentations
- individual aural presentation
- musical performances
- demonstrate various musical behaviours, including, movement singing
- simple written test
- classroom participation
- teacher judgement of student progress
- students written reviews (critiques)
- research project on history and culture of Bermuda's musical heritage (for portfolio)

Module Title: Multicultural	Sequence Reference: P6 MU-C
Summative Assessment:	
<p>Assessments given at the end of a module where the data is used to generate grades.</p> <ul style="list-style-type: none"> • Portfolio piece - 3 page research paper on Bermuda's musical heritage • Performance (general and classroom) • Listening quiz • Quiz on music terminology 	
Special Resources: (materials, equipment & community involvement)	
<ul style="list-style-type: none"> • technology (computer, VCR, TV) • overhead projector • piano • rhythm instruments • music programmes/events • music educator/teacher • method books • visits from local musicians 	
References - Teacher:	References - Student:
<ul style="list-style-type: none"> • <u>Share the Music</u> • <u>World of Music</u> • <u>The Music Connections</u> 	<ul style="list-style-type: none"> • <u>Share the Music</u> • <u>World of Music</u> • <u>The Music Connections</u>
Glossary:	
<ul style="list-style-type: none"> • perform: to present (a play, musical work) before an audience and to do a job or task in the proper or established manner • sing: to use the voice to produce musical sounds, to tell about or praise in verse or song • repertoire: the list of dramas, operas, or pieces that a company, actor or singer is prepared to perform • genres: a class or category of artistic endeavour having a particular form or content • styles: a particular manner of writing music when it is characteristic of a person, group or period • listen: to give attention for the purpose of hearing (to heed or pay attention) • recognize: to identify from knowledge of appearances a characteristic • compare: to examine for similarities and differences • contrast: to exhibit unliteners, to compare to show differences • language: a body of words and systems for their use common to a people of the same community or nation 	



Module D

MUSIC

Module Title: Instrumental Music	Sequence Reference: P6 MU-D																					
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PHASE A				PHASE B																		
PS	P1	P2	P3	P4	P5	P6																
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>																
Time allotted: 6 weeks																						
Subgoal Emphasis: <ul style="list-style-type: none"> • 1.2 - 1.4, 1.5 Technique and Skill • 2.1, 2.3, 2.5 History and Culture • 3.1 - 3.5 Creativity, Composition and Performance • 4.3 Aesthetic Judgement 	Content Focus: <ul style="list-style-type: none"> • Instrumental Music • Modern Music • Music Theory • Applied Technology 																					

Curriculum Objectives:	Content Detail:
<p>At the end of this module, students will:</p> <ul style="list-style-type: none"> • demonstrate improved instrumental proficiency • list the instruments of the orchestra and their families • perform a rhythmic pattern using whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests • perform a melodic phrase in the treble clef (solo ensemble) • identify notes of the treble and bass clef • demonstrate the correct holding of instruments • have a knowledge of tempo • follow a musical chart • perform a musical scale • demonstrate performance etiquette while playing an instrument 	<ul style="list-style-type: none"> • history and culture of instruments • music notation <ul style="list-style-type: none"> - notes - rest - the bass and treble staff - lines and spaces of treble and bass clef - tempo, dynamics - bar lines - time signature - tie - basic form - scales - timbres • instrument choice <ul style="list-style-type: none"> - appropriate timbre - set piece • improvisation • musical charts • conducting • performance etiquette

Module Title: Instrumental Music	Sequence Reference: P6 MU-D
Recommended Instructional Strategies:	Recommended Formative Assessment Strategies:
<ul style="list-style-type: none"> • play musical games • participate in teacher led discussion • debate music issues 	<p>Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.</p> <ul style="list-style-type: none"> • individual performance • classroom performance • oral quiz • written quiz

Module Title: Instrumental Music

Sequence Reference: P6 MU-D

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Individual performance - playing instruments
- Class participation - discussions, debate
- Oral quiz
- Written quiz on music notation

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- piano/keyboard
- rhythmic instruments (including recorders)
- melodic instruments [Offs or recorders (band)]

References - Teacher:

- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text

MUSIC

Module Title: Applied Technology

Sequence Reference: P6 MU-E

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 4 weeks

Subgoal Emphasis:

- 1.1 - 1.3, 1.5 Technique and Skill
- 2.1, 2.3 History and Culture
- 3.1, 3.3 - 3.5 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Applied Technology
- Music Theory

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- be able to use the computer to compose a simple 8 bar melody using a restricted note range and consisting of quarter notes, half notes, whole notes and rests with a proper time signature
- be able to hook up a midi device to a computer
- be able to load and save standard midi file or a song into a computer sequencer
- critique own eight bar melody
- create short music compositions using pentatonic, major diatonic scales and varied rhythmic values

- midi and computer operations
- leading and saving
- computer applications
- 8 bar melody composition
- music notation
 - whole note
 - rest
 - time signature
- unscramble music sequence
- synthesizer
- sound manipulation
- sound creation techniques
- music composition
- criticism

Module Title: Applied Technology

Sequence Reference: P6-MU-E

Recommended Instructional Strategies:

- teacher demonstrations
- use of computer
- Think pair, share activities e.g. have students list about sound creation techniques. Pair with another student and discuss ideas. Together create an 8 bar melody composition using ideas expressed by both students

Recommended Formative Assessment Strategies:

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- oral quiz
- participation in group discussions, questions and answer
- practice using the computer

Module Title: Applied Technology

Sequence Reference: P6-MU-E

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Compose a simple 8 bar melody on the computer

Special Resources:

(materials, equipment & community involvement)

- computer
- computer programs
- synthesizer
- CD recorder
- musical instruments

References - Teacher:

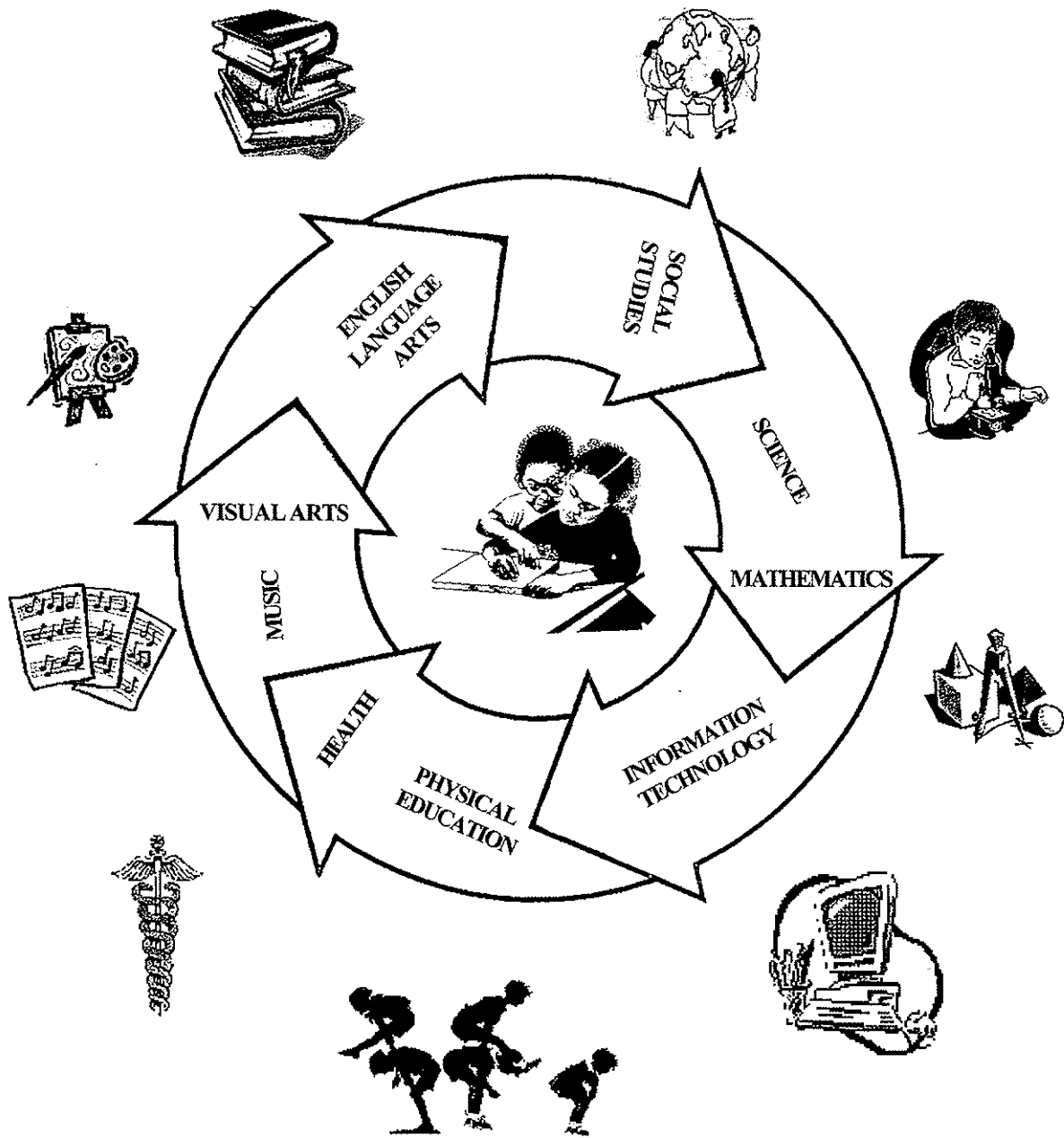
- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

References - Student:

- [Share the Music](#)
- [World of Music](#)
- [The Music Connections](#)

Glossary:

- amplification: to make sound louder
- diatonic: referring to the tones of the major or minor scales
- generator: to produce
- pentatonic scale: a scale consisting of five pitches
- synthesizer: machine used to manipulate sounds
- refer to text



Module F

MUSIC

Module Title: Music Theory

Sequence Reference: P6 MU-F

PHASE A

PHASE B

PS

P1

P2

P3

P4

P5

P6

Time allotted: 6 weeks

Subgoal Emphasis:

- 1.1 - 1.4 Technique and Skill
- 2.1, 2.3 History and Culture
- 3.2 - 3.5 Creativity, Composition and Performance
- 4.1 - 4.3 Aesthetic Judgement

Content Focus:

- Music Theory

Curriculum Objectives:

Content Detail:

At the end of this module, students will:

- explain their knowledge of intervals
- perform a rhythm pattern using notes and rest (whole, half quarter, dotted half and quarter, eighth and sixteenth)
- be able to write musical notes and rest (whole, half dotted, quarter, eighth and sixteenth notes)
- explain how the function of the time signature a key signature
- write a basic rhythm pattern
- write a basic melody
- read simple pitch notations
- create an original simple musical selection

- printed music recognition
- music notation
 - notes
 - rests
 - the bass and treble clef
 - lines and spaces of the treble and bass clef
 - bar lines
 - measure
 - time signature
 - key signature
 - intervals
 - tie
 - basic form
- tempo, dynamics
- pitch notations
- original musical creation
- musical games
- theory and instrumentation
- critical analysis

Module Title: Musical Theory

Sequence Reference: P6 MU-F

**Recommended
Instructional Strategies:**

- play musical games
- use visual aids
- teacher led discussions
- use an overhead projector to teach music notation
- view age appropriate video tapes of music theory and composition

**Recommended Formative
Assessment Strategies:**

Assessments that are part of regular teaching and learning in classrooms. Teachers and students use this data to promote student learning and conceptual understanding.

- written test
- rhythm pattern test
- melodic test
- classroom participation - debate, discussions
- instrument performance
- oral quiz
- written original musical selection
- written critique of original creation

Module Title: Musical Theory

Sequence Reference: P6 MU-F

Summative Assessment:

Assessments given at the end of a module where the data is used to generate grades.

- Oral test
- Written test
- Performance
- Classroom (collectively)
- Individual

Special Resources:

(materials, equipment & community involvement)

- CD, tape player
- computer
- keyboard/piano
- musical tape, CD's
- percussion instruments
- musical computer programs (education)

References - Teacher:

- Share the Music
- World of Music
- The Music Connections

References - Student:

- Share the Music
- World of Music
- The Music Connections

Glossary:

- refer to text

**PRESCHOOL (PS) MUSIC
CURRICULUM OBJECTIVES AT A GLANCE
PACING GUIDE**

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>A. MODERN MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> be able to sing at least two different styles of modern music suited for pre-school <input type="checkbox"/> use instruments to establish a steady beat <input type="checkbox"/> apply appropriate movements to music <input type="checkbox"/> begin to sing independently on pitch in range of one octave <input type="checkbox"/> begin to sing in rhythm <input type="checkbox"/> sing with proper vocal technique <input type="checkbox"/> begin to sing partner songs and rounds <input type="checkbox"/> begin to sing expressively with appropriate dynamics, phrasing and interpretation <input type="checkbox"/> create short songs and instrumental selections within specified guidelines <input type="checkbox"/> appreciate how to draw pictures revealing the mood in a song <input type="checkbox"/> play simple rhythms in the style of the music <input type="checkbox"/> exhibit appropriate performance etiquette <p>B. CHORAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> be able to match pitches within a limited range <input type="checkbox"/> sing short melodies <input type="checkbox"/> differentiate between fast and slow, loud and soft <input type="checkbox"/> sing and create music expressive of individual imaginations <input type="checkbox"/> sing songs in entirety <input type="checkbox"/> listen and identify musical selections <input type="checkbox"/> sing a variety of music <input type="checkbox"/> show respect for singing efforts of peers <input type="checkbox"/> sing with correct posture <input type="checkbox"/> respond to conductor's cues <input type="checkbox"/> exhibit appropriate performance etiquette 			<p>B. CHORAL MUSIC (Cont'd)</p> <ul style="list-style-type: none"> <input type="checkbox"/> engage in appropriate audience behaviour <input type="checkbox"/> explain which songs they like or dislike and why <input type="checkbox"/> explain personal preferences for musical selections <p>C. MULTICULTURAL</p> <ul style="list-style-type: none"> <input type="checkbox"/> listen and sing varied music of diverse cultures <input type="checkbox"/> sing in another language <input type="checkbox"/> sing expressing a variety of moods <input type="checkbox"/> perform songs, chants and rhymes <input type="checkbox"/> identify and become familiar with musical heritage <input type="checkbox"/> move to a steady beat <input type="checkbox"/> visually identify pictorial representation of 1 and 2 sounds to a beat <input type="checkbox"/> identify loud and soft <input type="checkbox"/> play instruments to accompany a rhyme <input type="checkbox"/> echo short rhymes and melodic patterns <input type="checkbox"/> identify sounds of various instruments in songs <input type="checkbox"/> interpret the mood in a musical selection <input type="checkbox"/> explain personal preferences for musical selections <input type="checkbox"/> engage in appropriate audience behaviour <input type="checkbox"/> exhibit appropriate performance etiquette <p style="text-align: right;">1 of 2</p>		

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>D. INSTRUMENTAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> demonstrate basic performance using percussive instruments <input type="checkbox"/> demonstrate the correct way of holding an instrument [percussion] <input type="checkbox"/> demonstrate the steady beat using percussive instruments <input type="checkbox"/> demonstrate a basic rhythmic pattern using quarter notes and rest <input type="checkbox"/> create movement using tempo and dynamics <input type="checkbox"/> exhibit concert behaviour in performance or as an audience <input type="checkbox"/> add instrumental sounds to various instrumental selections <input type="checkbox"/> use body to demonstrate change in rhythm 			<p>F. MUSIC THEORY</p> <ul style="list-style-type: none"> <input type="checkbox"/> identify a steady beat <input type="checkbox"/> perform a steady beat rhythm <input type="checkbox"/> have a basic understanding of musical notes (quarter notes) <input type="checkbox"/> have a basic knowledge of musical rest (quarter rest) <input type="checkbox"/> perform a basic rhythmic pattern <input type="checkbox"/> demonstrate an awareness of the high and low pitch <input type="checkbox"/> create rhythm combinations 		
<p>E. APPLIED TECHNOLOGY</p> <ul style="list-style-type: none"> <input type="checkbox"/> repeat rhythmic patterns using computer software <input type="checkbox"/> use the CD Rom to complete different exercises <input type="checkbox"/> create repeated melodic patterns on CD Rom <input type="checkbox"/> use basic keyboard skills 					2 of 2

**PRIMARY ONE (P1) MUSIC
CURRICULUM OBJECTIVES AT A GLANCE
PACING GUIDE**

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>A. MODERN MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing different styles of modern music suited for young children. (e.g. rock, rap, jazz, gospel, calypso, country, pop) <input type="checkbox"/> use instruments to establish a steady beat during performance <input type="checkbox"/> match pitch within a limited range <input type="checkbox"/> sing in rhythm <input type="checkbox"/> create and identify one and two sounds to a beat <input type="checkbox"/> identify singing, speaking, calling, whispering voices <p>B. CHORAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> produce vocal/ mouth sounds <input type="checkbox"/> produce high and low sounds <input type="checkbox"/> be able to match pitches within a limited range <input type="checkbox"/> sing short melodies <input type="checkbox"/> differentiate between fast and slow <input type="checkbox"/> differentiate between loud and soft <input type="checkbox"/> respond to expressive qualities through movement <input type="checkbox"/> sing and create music expressive of individual imagination <input type="checkbox"/> display performance etiquette while singing <input type="checkbox"/> demonstrate appropriate audience behaviour 			<p>C. MULTICULTURAL</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing in another language <input type="checkbox"/> perform songs representing diverse cultures <input type="checkbox"/> sing cultural songs of repeated rhythms, rounds, chants and rhymes <input type="checkbox"/> listen to music attentively, analyze, describe and respond appropriately <input type="checkbox"/> utilize voice and body to respond to pitch, rhythm and beat <input type="checkbox"/> perform and attend musical programmes <p>D. INSTRUMENTAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> play percussion instruments <input type="checkbox"/> demonstrate the correct way of holding an instrument <input type="checkbox"/> perform a steady beat <input type="checkbox"/> perform a basic rhythm pattern [collectively and solo] <input type="checkbox"/> perform a basic rhythm pattern using notes and rest [quarter notes and rest, half notes and rest] <input type="checkbox"/> have a basic knowledge of tempo [fast slow] <input type="checkbox"/> have a basic knowledge of dynamics [loud soft] <input type="checkbox"/> understand the body as an instrument <p style="text-align: right;">1 of 2</p>		

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>E. PATTERNS AND RELATIONSHIPS</p> <ul style="list-style-type: none"> <input type="checkbox"/> use CD Rom software to develop ability to repeat rhythms and associate sounds with the various percussion instruments used in the patterns <input type="checkbox"/> use CD Rom software to develop ability to repeat - short melodies played on simple instruments like the xylophone 			<p>F. MUSIC THEORY</p> <ul style="list-style-type: none"> <input type="checkbox"/> demonstrate an awareness of music theory <input type="checkbox"/> perform a basic rhythm pattern using notes <input type="checkbox"/> identify the staff <input type="checkbox"/> identify the treble and bass clef <input type="checkbox"/> have an understanding of musical notes (whole, half, quarter) notes <input type="checkbox"/> have an understanding of musical rest <input type="checkbox"/> identify high and low pitches <input type="checkbox"/> have a basic knowledge of tempo (fast, slow) <input type="checkbox"/> have a knowledge of dynamics (loud, soft, medium) <input type="checkbox"/> be able to rotate music <input type="checkbox"/> recognize the staff, treble and bass clef and notes (whole and half) 		

**PRIMARY TWO (P2) MUSIC
CURRICULUM OBJECTIVES AT A GLANCE
PACING GUIDE**

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>A. MODERN MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing or perform different styles of modern music <input type="checkbox"/> understand how to use percussion instruments for each style of modern music <input type="checkbox"/> match pitch within a limited range <input type="checkbox"/> sing in rhythm <input type="checkbox"/> demonstrate breath control, correct posture and diction while singing <input type="checkbox"/> be familiar with Calypso, rap, funk, jazz and rock music <input type="checkbox"/> participate in scat singing <input type="checkbox"/> use music terminology in discussion <p>B. CHORAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> differentiate between speaking and singing voice <input type="checkbox"/> match pitches (range C-G) <input type="checkbox"/> sing short melodies in tune <input type="checkbox"/> distinguish between high/low, fast and slow <input type="checkbox"/> expand vocal range <input type="checkbox"/> sing with expression and creative movement <input type="checkbox"/> sing with the awareness of steady beat <input type="checkbox"/> sing with appropriate tone quality, diction, posture and breathing <input type="checkbox"/> sing loudly and softly <input type="checkbox"/> sing entire songs with or without simple accompaniment <input type="checkbox"/> display performance etiquette while singing <input type="checkbox"/> demonstrate appropriate audience behaviour 			<p>C. MULTICULTURAL</p> <ul style="list-style-type: none"> <input type="checkbox"/> understand and appreciate cultural diversity <input type="checkbox"/> sing in various languages <input type="checkbox"/> perform songs representing diverse styles and cultures <input type="checkbox"/> sing cultural songs of repeated rhythms, rounds, chants and rhymes <input type="checkbox"/> recognize multicultural song style differences determined by tempo, rhythm, melody dynamics and phrasing while singing <input type="checkbox"/> appreciate songs from various cultures <input type="checkbox"/> perform and attend musical programmes <input type="checkbox"/> listen to music attentively, analyze, describe and respond appropriately <input type="checkbox"/> identify and become familiar with Bermuda's musical heritage <p>D. INSTRUMENTAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> demonstrate a knowledge of instrumental performance using percussions instruments <input type="checkbox"/> perform collectively a basic rhythm pattern using whole, half, quarter notes and quarter, half, whole rest <input type="checkbox"/> demonstrate the correct way to hold an instrument <input type="checkbox"/> perform a steady beat <input type="checkbox"/> perform a solo rhythm pattern using notes and rest <input type="checkbox"/> have a basic knowledge of instrumental timbres [percussion], dynamics, loud, medium, soft, tempo, fast, medium, slow <input type="checkbox"/> demonstrate a basic knowledge to follow conductor <input type="checkbox"/> perform selection using class created string instruments <input type="checkbox"/> demonstrate performance etiquette while playing the instrument 		
			1 of 2		

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>E. PATTERNS AND RELATIONSHIPS</p> <ul style="list-style-type: none"> <input type="checkbox"/> use CD Rom software repeat rhythms - associate sound with various percussion instruments - create rhythms <input type="checkbox"/> use CD Rom software to repeat short melodies played on an xylophone <input type="checkbox"/> understand how high and low sounds are produced on keyboard like percussive instruments 			<p>F. MUSIC THEORY</p> <ul style="list-style-type: none"> <input type="checkbox"/> perform a rhythm pattern <input type="checkbox"/> identify the staff and bar line, treble and bass clef <input type="checkbox"/> identify musical notes (whole, half, quarter) notes <input type="checkbox"/> have an understanding of musical rest (whole, half, quarter rest) <input type="checkbox"/> differentiate between high and low pitch <input type="checkbox"/> demonstrate a knowledge of tempo (fast, slow) <input type="checkbox"/> demonstrate a knowledge of dynamics (loud, soft) 		

**PRIMARY THREE (P3) MUSIC
CURRICULUM OBJECTIVES AT A GLANCE
PACING GUIDE**

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>A. MODERN MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> have a knowledge of the origins of ragtime music, tin pan alley era <input type="checkbox"/> identify the style characteristics of Rag, i.e. (metre, typical left hand 'stride' up and down on the piano) syncopated melodies <input type="checkbox"/> identify at least two of the great ragtime composers of the 20th century i.e.(James Scott, Scott Joplin or Joseph Lamb, Scott Joplin is required) <input type="checkbox"/> identify a work, written by each one of the composers studied <input type="checkbox"/> have a knowledge of the instrumentation used in Ragtime music <input type="checkbox"/> have a basic knowledge of Scott Joplin's opera "Treemonisha" opera <input type="checkbox"/> create a drawing influenced by listening to different types of music 			<p>B. CHORAL MUSIC (Cont'd)</p> <ul style="list-style-type: none"> <input type="checkbox"/> improvise melodies with <u>so</u> and <u>la</u> <input type="checkbox"/> improvise scale wise melodies <input type="checkbox"/> display performance etiquette while singing <input type="checkbox"/> display appropriate audience behaviour <input type="checkbox"/> display performance etiquette while singing <input type="checkbox"/> demonstrate appropriate audience behaviour <p>C. MULTICULTURAL</p> <ul style="list-style-type: none"> <input type="checkbox"/> understand and appreciate cultural diversity <input type="checkbox"/> perform songs with others that represent diverse styles and cultures <input type="checkbox"/> sing cultural songs of repeated rhythms rounds, chants and rhymes <input type="checkbox"/> recognize multicultural song style differences and phrasing <input type="checkbox"/> interpret the relationship of words and music, on musical style and culture <input type="checkbox"/> attentively listen to music and analyze, describe and respond appropriately <input type="checkbox"/> perform and attend musical programmes <input type="checkbox"/> identify and become familiar with individual musical heritage <input type="checkbox"/> appreciate local musical artists 		
<p>B. CHORAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing in tune (range C-E) <input type="checkbox"/> sing melodies in major and minor scales <input type="checkbox"/> sing call and response songs, also songs in two - or three - part form <input type="checkbox"/> sing and maintain simple ostinatos <input type="checkbox"/> sing with appropriate tone quality, posture, diction and breathing <input type="checkbox"/> increase control of expressive singing (tempo/dynamics/style phrases) <input type="checkbox"/> sing alone and in a group <input type="checkbox"/> sing with attention to dynamics, and changes in tempo <input type="checkbox"/> echo sing melodic patterns songs from diverse cultures <input type="checkbox"/> identify the tonal centre of a song <input type="checkbox"/> move appropriately to music 			1 of 2		

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>D. INSTRUMENTAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> perform rhythm patterns [using whole, half, quarter, dotted half, eighth notes and whole half, quarter rest] <input type="checkbox"/> perform a melodic musical phrase, solo or collectively <input type="checkbox"/> have a basic knowledge of the notes of the treble clef <input type="checkbox"/> have a knowledge of the correct holding an instrument <input type="checkbox"/> have a basic knowledge of instrument timbres [percussion, recorder] <input type="checkbox"/> have a basic knowledge of dynamic [low, medium soft] <input type="checkbox"/> have a basic knowledge of tempo [fast medium slow] <input type="checkbox"/> have a basic knowledge of conducting 423 444 <input type="checkbox"/> use made instruments and create a melody <input type="checkbox"/> identify instruments from Asia <input type="checkbox"/> name orchestral instrument families <input type="checkbox"/> play with correct phrasing <input type="checkbox"/> demonstrate performance etiquette while playing an instrument <input type="checkbox"/> critique individual performance <p>E. APPLIED TECHNOLOGY</p> <ul style="list-style-type: none"> <input type="checkbox"/> be able to manipulate a song sequence by setting different tempos and changing the sounds as the song is playing <input type="checkbox"/> be able to put the notes on the lines and in the spaces using notation software <input type="checkbox"/> identify the notes C, D, and E on the piano keyboard <input type="checkbox"/> master the CD Rom level 3 which includes <ul style="list-style-type: none"> - melody repetition - rhythmic - instrument recognition <input type="checkbox"/> critique own performance 			<p>F. MUSIC THEORY</p> <ul style="list-style-type: none"> <input type="checkbox"/> perform a rhythmic pattern (reading musical notes) <input type="checkbox"/> identify the staff, treble and bass clef <input type="checkbox"/> know the function of musical notes (whole, half, quarter, eighth) <input type="checkbox"/> have an understanding of the lines and spaces of the treble clef (pitch) <input type="checkbox"/> recognize the different tempos (fast, medium, slow) in traditional terms <input type="checkbox"/> recognize the different dynamics (loud, medium, soft) and the equivalent musical symbols <input type="checkbox"/> have knowledge of staff, bar lines and measures <input type="checkbox"/> have a knowledge of time signature <ul style="list-style-type: none"> 2 4 3 4 4 4 <input type="checkbox"/> be able to write musical notes (whole, half, quarter, eighth) <input type="checkbox"/> use instruments to play musical notations <input type="checkbox"/> critique own and peer performance 		
			2 of 2		

**PRIMARY FOUR (P4) MUSIC
CURRICULUM OBJECTIVES AT A GLANCE
PACING GUIDE**

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>A. MODERN MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> have a understanding of Jazz, Swing, Big Band and classic jazz <input type="checkbox"/> understand the basic concept of swing <input type="checkbox"/> understand the concept of rhythm changes <input type="checkbox"/> know the characteristics of swing and what differentiated it from previous music <input type="checkbox"/> have a general knowledge of great composers and performances of the swing era. The following are required, Duke Ellington, Benny Goodman, Art Tatum, Gershwin, Ella Fitzgerald – performer <input type="checkbox"/> identify at least one work from each: Gershwin, Duke Ellington, Benny Goodman, Art Tatum <input type="checkbox"/> know the instrumentation used in Big Bands that perform Jazz, Swing <input type="checkbox"/> compare and contrast the work of two modern musicians <p>B. CHORAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing in tune <input type="checkbox"/> expand vocal range <input type="checkbox"/> increase confidence in solo singing <input type="checkbox"/> sing with attention to dynamics and changes in tempo <input type="checkbox"/> identify changes in dynamics and tempo <input type="checkbox"/> sing ostinatos, counter melodies, 2-part rounds, canons, partner songs <input type="checkbox"/> sing rhythmically, accenting strong beats <input type="checkbox"/> sing with improved tone quality, posture, diction and breathing <input type="checkbox"/> sing alone and in groups <input type="checkbox"/> create original songs 			<p>B. CHORAL MUSIC (Cont'd)</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing celebration songs <input type="checkbox"/> critically analyze individual performance <input type="checkbox"/> display performance etiquette while singing <input type="checkbox"/> demonstrate appropriate audience behaviour <p>C. MULTICULTURAL</p> <ul style="list-style-type: none"> <input type="checkbox"/> understand and appreciate cultural diversity and genres <input type="checkbox"/> sing in varied languages <input type="checkbox"/> perform expressively a varied repertoire of songs/music representing diverse genres and styles from different cultures <input type="checkbox"/> sing cultural songs of repeated rhythms, rounds, chants and rhymes <input type="checkbox"/> recognize multicultural song style differences determined by tempo, rhythm, melody, tone, colour, dynamics and phrasing <input type="checkbox"/> interpret the relationship of words and music on musical style and culture <input type="checkbox"/> listen to music and analyze, describe and respond appropriately <input type="checkbox"/> perform and attend musical programmes <input type="checkbox"/> recognize to instruments from various cultures <input type="checkbox"/> identify the expressive elements in the music of different cultures and ethnic groups <input type="checkbox"/> name four Bermudian musical artists <input type="checkbox"/> perform multicultural music demonstrating performance etiquette 		1 of 2

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>D. INSTRUMENTAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> perform a rhythmic pattern using whole, half dotted half, quarter, dotted quarter, eighth, and sixteenth notes and whole, half, quarter and eighth rest <input type="checkbox"/> have a knowledge of the notes of the treble clef <input type="checkbox"/> demonstrate a knowledge of correct holding an instrument <input type="checkbox"/> perform a solo rhythm pattern using notes and rest <input type="checkbox"/> have a knowledge of instrumental timbres <input type="checkbox"/> have a knowledge of tempo <input type="checkbox"/> have a basic knowledge of the instruments of the orchestra <input type="checkbox"/> have a basic knowledge of conducting 			<p>F. MUSIC THEORY</p> <ul style="list-style-type: none"> <input type="checkbox"/> demonstrate an awareness of music theory <input type="checkbox"/> have a knowledge of intervals <input type="checkbox"/> perform rhythm patterns using notes and rest <input type="checkbox"/> know the notes and functions of the bass and treble clef <input type="checkbox"/> demonstrate a knowledge of rest (whole, half, quarter and eighth) <input type="checkbox"/> know the function of the music notes (whole, half, dotted half, quarter, eighth, tenth notes) <input type="checkbox"/> identify the clefs (treble and bass) <input type="checkbox"/> know the function of the lines and spaces of the treble and bass clefs <input type="checkbox"/> recognize tempo (fast, medium, slow) and traditional terms <input type="checkbox"/> recognize dynamics loud, soft, medium loud, medium soft <input type="checkbox"/> have knowledge of the bar lines and measure <input type="checkbox"/> know the function of the time signature <ul style="list-style-type: none"> 3 4 2 6 4 4 4 8 <input type="checkbox"/> be able to write musical notes (whole, half, quarter, eighth) <input type="checkbox"/> be able to write a musical rest (whole, half, quarter, eighth) <input type="checkbox"/> have a basic knowledge of intervals <input type="checkbox"/> know the functions of the tie <input type="checkbox"/> have an understanding of the dotted notes <input type="checkbox"/> be able to form musical notes and rest (whole, half, dotted half, quarter and eighth note) <input type="checkbox"/> read simple pitch notation in the treble clef in minor keys <input type="checkbox"/> write/notate a simple original song <input type="checkbox"/> play original selection on an instrument of choice 		
<p>E. APPLIED TECHNOLOGY</p> <ul style="list-style-type: none"> <input type="checkbox"/> be able to operate the basic play, pause, stop, fast forward and rewind functions on the computer sequencer <input type="checkbox"/> adjust the tempo of a song and change the sounds on each track on a computer software sequencer <input type="checkbox"/> record simple rhythmic accompaniment to a short simple tune 8 - 16 bars long (teacher assisted) <input type="checkbox"/> arrange alternative sounds for a song sequence <input type="checkbox"/> be able to identify computer parts <input type="checkbox"/> compose a simple rhythmic pattern using quarter and eighth notes <input type="checkbox"/> demonstrate respect for the composing and arranging efforts of others 					2 of 2

**PRIMARY FIVE (P5) MUSIC
CURRICULUM OBJECTIVES AT A GLANCE
PACING GUIDE**

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>A. MODERN MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> have a knowledge of the origins of the 'blues' <input type="checkbox"/> know the style characteristics of Rag, i.e. Z(r)metre, blues form or twelve bar repeated pattern, blues scale) <input type="checkbox"/> analyse 3 great blues artists of the 20th century including the following : <ul style="list-style-type: none"> <input type="checkbox"/> Bessie Smith - singer <input type="checkbox"/> Huddie (Leadbelly) Ledbetter - guitarist, singer/composer (STM) <input type="checkbox"/> Louis Armstrong - trumpet, singer <input type="checkbox"/> perform at least two songs that use blues form <input type="checkbox"/> know when the harmonic changes occur within the blues form <input type="checkbox"/> use instruments to keep time <ul style="list-style-type: none"> - percussion instruments on the weak beat - xylophone outlining the root for the major harmonic changes that occur in the blues form <input type="checkbox"/> compare and contrast two blues artists <input type="checkbox"/> discuss the importance of technology to modern music <p>B. CHORAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing in tune <input type="checkbox"/> sing in unison across a wide range <input type="checkbox"/> continue to gain confidence in solo singing <input type="checkbox"/> sing ostinatos, partner songs, echo songs, counter melodies 2 0 and 3 - part rounds, and canons <input type="checkbox"/> sing melodies or parts from music notation <input type="checkbox"/> sing songs with more complex rhythms <input type="checkbox"/> sing with sensitivity to blend with other voices <input type="checkbox"/> sing with appropriate tone quality, posture, diction and breathing 			<p>B. CHORAL MUSIC (Cont'd)</p> <ul style="list-style-type: none"> <input type="checkbox"/> note the contribution of past choral groups in Bermuda <input type="checkbox"/> critically analyze peer singing <input type="checkbox"/> demonstrate appropriate audience behaviour <input type="checkbox"/> understand the value of history and music <p>C. MULTICULTURAL</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing in varied languages <input type="checkbox"/> perform expressively a varied repertoire of songs/music representing diverse genres and styles from different cultures <input type="checkbox"/> sing cultural songs of repeated rhythms, rounds, chants and rhymes <input type="checkbox"/> recognize multicultural song style differences determined by tempo, rhythm, melody, tone, colour, dynamics and phrasing <input type="checkbox"/> interpret the relationship of words and music on musical style and culture <input type="checkbox"/> listen to music and analyze, describe and respond appropriately <input type="checkbox"/> perform and attend musical programmes <input type="checkbox"/> recognize and listen to instruments from various cultures <input type="checkbox"/> identify and become familiar with musical heritage <input type="checkbox"/> perform multicultural selections demonstrating performance etiquette <p style="text-align: right;">1 of 2</p>		

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>D. INSTRUMENTAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> use the instruments of the orchestra <input type="checkbox"/> perform a rhythmic pattern using whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests <input type="checkbox"/> perform a melodic phrase in the treble clef (solo ensemble) <input type="checkbox"/> play melodic rhythms on contrasting instruments <input type="checkbox"/> have a knowledge of the notes of the treble and bass clef <input type="checkbox"/> demonstrate correct holding of instruments <input type="checkbox"/> have a knowledge of tempo <input type="checkbox"/> be able to follow a musical chart <input type="checkbox"/> perform a musical scale <input type="checkbox"/> describe tempo and dynamics <input type="checkbox"/> describe how dynamic changes are used expressively <input type="checkbox"/> play melodic rhythms on contrasting instruments <input type="checkbox"/> perform two onstinatos to change a song's texture <input type="checkbox"/> demonstrate performance etiquette while playing instruments <p>E. APPLIED TECHNOLOGY</p> <ul style="list-style-type: none"> <input type="checkbox"/> be able to copy a short simple song (e.g. 4 - 8 bars) on a notation software program e.g. (Cubase, Cakewalk or freestyle) <input type="checkbox"/> be able to load and save a general midi sequence or song file <input type="checkbox"/> be able to use the CD Rom Microsoft © to learn the names and sounds of the musical instruments in the orchestra <input type="checkbox"/> be able to assign sounds to a music track of a song on the computer sequencer <input type="checkbox"/> create short music compositions for instruments using pentatonic major diatonic scales and varied rhythmic values <input type="checkbox"/> create individual and peer compositions 			<p>F. MUSIC THEORY</p> <ul style="list-style-type: none"> <input type="checkbox"/> demonstrate an awareness of music theory <input type="checkbox"/> have a knowledge of intervals <input type="checkbox"/> perform a rhythmic pattern using notes and rest (whole, half quarter, dotted half and quarter, eighth and sixteenth) <input type="checkbox"/> know the staff lines and spaces <input type="checkbox"/> know the notes of the bass and treble clefs <input type="checkbox"/> know the function of the tie <input type="checkbox"/> be able to write a simple melody from musical notes and rest (whole, half dotted, quarter, eighth and sixteenth note <input type="checkbox"/> have a basic knowledge of the key signature <input type="checkbox"/> write a basic rhythm pattern <input type="checkbox"/> write a basic melody <input type="checkbox"/> recognize dynamic symbols loud, soft, medium loud, medium soft <input type="checkbox"/> know the function of time signature <input type="checkbox"/> 3 4 2 6 <input type="checkbox"/> 4 4 4 8 <input type="checkbox"/> read sixteenth-note rhythms <input type="checkbox"/> read a song from notation to identify melody <input type="checkbox"/> write/notate a simple original song <input type="checkbox"/> play original selection on instrument of choice 		
					2 of 2

**PRIMARY SIX (P6) MUSIC
CURRICULUM OBJECTIVES AT A GLANCE
PACING GUIDE**

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>A. MODERN MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> have a basic understanding of 20th century modern compositional styles of music - minimal, Broadway musical, Bebop, jazz <input type="checkbox"/> have a basic knowledge of the life of Igor Stravinsky, Aaron Copland and Leonard Bernstein <input type="checkbox"/> be able to explain of the origins of Bebop <input type="checkbox"/> have a basic knowledge of the life and contributions of jazz, Bebop artists/composers (Thelonious Monk, Charlie Parker, Oscar Peterson) <input type="checkbox"/> understand the difference between the various jazz styles (blues, bebop, ragtime and swing) <input type="checkbox"/> understand the basic concepts of minimalist music and have a basic knowledge of Steve Reich, a minimalist composer <input type="checkbox"/> identify music of Leonard Bernstein and his Broadway musicals <input type="checkbox"/> identify Rodgers and Hammerstein's "Sound of Music" and Andrew Lloyd Webber's "Phantom of the Opera: critically analyse the works of different modern music artists <input type="checkbox"/> know how to choreograph movement to songs <p>B. CHORAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> carry the head voice down to full voice <input type="checkbox"/> sing ostinatos, partner songs, counter melodies rounds 2 - and 3 - part songs <input type="checkbox"/> sing with sensitivity to blend with others (choral ensemble) <input type="checkbox"/> be able to read simple music notation 			<p>B. CHORAL MUSIC (Cont'd)</p> <ul style="list-style-type: none"> <input type="checkbox"/> sing with attention to dynamics, and changes in tempo <input type="checkbox"/> sing with appropriate tone quality, posture, diction and breathing <input type="checkbox"/> explain the relationship of choral music and poetry <input type="checkbox"/> be able to identify music from other parts of the world according to the use of melody, rhythm, texture, tone colour and normal structure <input type="checkbox"/> be able to critically analyze individual, peer and community performances <input type="checkbox"/> display performance etiquette while singing <input type="checkbox"/> demonstrate appropriate audience behaviour <p>C. MULTICULTURAL</p> <ul style="list-style-type: none"> <input type="checkbox"/> understand and explain cultural diversity <input type="checkbox"/> sing in varied languages <input type="checkbox"/> perform and sing expressively a varied repertoire of songs representing diverse genres and styles from different cultures <input type="checkbox"/> sing cultural songs of repeated rhythms, sounds, chants and rhymes <input type="checkbox"/> recognize multicultural song and style differences determined by tempo, rhythm, melody, tune, dynamics and phrasing, texture and form while singing <input type="checkbox"/> evaluate, listen to, analyze, describe and appraise musical works and performances <input type="checkbox"/> perform and attend musical programmes <input type="checkbox"/> identify instruments from various cultures <input type="checkbox"/> discuss Bermuda's musical heritage <input type="checkbox"/> perform multicultural music demonstrating performance etiquette <p style="text-align: right;">1 of 2</p>		

Objectives	Time/ Minutes	Date Completed	Objectives	Time/ Minutes	Date Completed
<p>D. INSTRUMENTAL MUSIC</p> <ul style="list-style-type: none"> <input type="checkbox"/> demonstrate improved instrumental proficiency <input type="checkbox"/> list the instruments of the orchestra and their families <input type="checkbox"/> perform a rhythmic pattern using whole, half, dotted, half, quarter, dotted quarter, eighth, and sixteenth notes and rests <input type="checkbox"/> perform a melodic phrase in the treble clef (solo ensemble) <input type="checkbox"/> identify notes of the treble and bass clef <input type="checkbox"/> demonstrate the correct holding of instruments <input type="checkbox"/> have a knowledge of tempo <input type="checkbox"/> follow a musical chart <input type="checkbox"/> perform a musical scale <input type="checkbox"/> demonstrate performance etiquette while playing an instrument 			<p>F. MUSIC THEORY</p> <ul style="list-style-type: none"> <input type="checkbox"/> explain their knowledge of intervals <input type="checkbox"/> perform a rhythm pattern using notes and rest (whole, half quarter, dotted half and quarter, eighth and sixteenth <input type="checkbox"/> be able to write musical notes and rest (whole, half dotted, quarter, eighth and sixteenth notes) <input type="checkbox"/> explain how the function of the time signature a key signature <input type="checkbox"/> write a basic rhythm pattern <input type="checkbox"/> write a basic melody <input type="checkbox"/> read simple pitch notations <input type="checkbox"/> create an original simple musical selection 		
<p>E. APPLIED TECHNOLOGY</p> <ul style="list-style-type: none"> <input type="checkbox"/> be able to use the computer to compose a simple 8 bar melody using a restricted note range and consisting of quarter notes, half notes, whole notes and rests with a proper time signature <input type="checkbox"/> be able to hook up a midi device to a computer <input type="checkbox"/> be able to load and save standard midi file or a song into a computer sequencer <input type="checkbox"/> critique own eight bar melody <input type="checkbox"/> create short music compositions using pentatonic, major diatonic scales and varied rhythmic values 					2 of 2

ASSESSMENT

SUPPORTS LEARNING

IN

BERMUDA SCHOOLS

CURRICULUM, INSTRUCTION & EVALUATION
Department of Education

BERMUDA

BERMUDA ASSESSMENT PLAN

The Ministry of Education provides schools with several types of tests to monitor students' progress towards becoming life-long learners and good citizens. Different measures are used to collect a full range of assessment evidence about students' capabilities to analyze information, to evaluate charts and graphs, and to devise solutions to problems.

People who can communicate well and have the ability to interpret complex problems will be highly valued in the future workplace. Testing results are one of the ways that the Ministry informs young learners and their parents about their progress towards developing the capabilities that will enable them to succeed.

Annual Assessment Schedule

Each June students write *TerraNova* Assessments for Primary School students in year 3 through 6. These measures include a full range of achievement tests covering Reading, Language and Mathematics. School principals evaluate the results as part of their School Improvement Plans looking for year-level and school wide weakness to guide curriculum plans for the year and identify areas of focus for staff development.

In June the Ministry requires schools to administer the Bermuda Educational Assessment Programme for P3 and P5 as a performance indicator for Mathematics and English Language Arts achievement. These tests are all developed in Bermuda by curriculum specialists with the assistance of classroom teachers. In Language Arts, students write an essay and take a spelling test. In Mathematics, students solve problems and answer sets of questions that ask them to calculate and apply mathematical concepts.

OUR BELIEFS ABOUT ASSESSMENT

Assessment strategies are the plans that teachers use to collect evidence about students' achievement in school. When teachers have a good understanding of how far students have come, then teachers are in a better position to guide them, as they become more able learners.

When teachers collect assessment information they may have different purposes in mind, but learning is the primary focus. There are seven basic assessment guidelines for educators:

1. The primary purpose of assessment is to improve student learning.
2. Assessment practices and policies are fair to all students.
3. Assessment supports learning even when it is designed for other purposes, such as accountability.
4. Teachers support learning by working together to improve assessment.
5. Community representatives participate in developing assessments.
6. There is a schedule to communicate clear assessment information.
7. Educators review progress toward assessment goals along with community people.

DEFINITIONS

Educators use the term, “assessment” to describe any plans and activities they use to monitor student achievement. Measuring, evaluating, and reporting are three components of assessment.

Assessment

For our system we define assessment to mean gathering information systematically to determine:

- What students know,
- What they are able to do,
- and what goals they are working toward.

Evaluation

We define evaluation to mean judging information systematically to determine student progress toward intended curriculum objectives. When teachers evaluate, they interpret assessment evidence compared to the intended curriculum and to the taught curriculum, so they may judge student progress. Evaluation helps students improve their learning when educators show learners their strengths and direct them in ways that develop their competencies.

Reporting

We define reporting to mean communicating information on student progress, especially to parents. In order to support student learning, parents need regular assessment updates on what their children have learned, what they can do, and what they are working toward. This communication may be verbal in personal interviews or in telephone conversations, but some reports must be in writing. Parents can be effective learning guides when educators give them clear information about student progress.

EXEMPLAR SCORING GUIDE*
Primary Levels 3-6
(0 - 4 Scale)

		EQUIVALENT	
Level	Definition	Letter	% mark
4	A very good performance <ul style="list-style-type: none"> • focuses on the purpose of the task • meets or exceeds all the requirements of the task • organizes content and ideas in a logical way • presents information clearly • includes appropriate detail to support ideas or conclusions • demonstrates creativity, originality and/or initiative 	A (VG)	80-100
3	A good performance <ul style="list-style-type: none"> • focuses on purpose of the task • meets all the requirements of the task • organizes content and ideas in a logical way • presents information clearly • includes some detail to support ideas or conclusions 	B (G)	70-79
2	A satisfactory performance <ul style="list-style-type: none"> • has some awareness of the purpose of the task • meets most of the requirements of the task • organizes content and ideas in a logical way • presents information in an understandable way • may not include significant details to support ideas or conclusions 	C (S)	60-69
1 (R)	A fair performance <ul style="list-style-type: none"> • does not fit the purpose of the task • does not meet the requirements of the task • presents information in an unorganized or confused way • does not include details to support ideas or conclusions • Remediation required 	D (NI)	50-59
0 (R)	An unscorable performance <ul style="list-style-type: none"> • does not demonstrate the required knowledge, skills or capabilities • is not understandable, is incomplete or 'defiant' (e.g. "I won't do this"). • Extensive remediation is required. 	F (NI)	Below 50

'R' – Extensive Remediation required: student may need to repeat or restart work, or teaching method may need to be altered.

An '0' student may be one who refuses to work or needs specialist help.

* Adapted from British Columbia

This new perspective on assessment implies a **shift** in our practice

Decreasing emphasis on ----->Increasing emphasis on	
<i>Delivering curriculum</i>	<i>Enhancing learning</i>
<p>Summative assessment which discounts further learning</p> <p>The assumption that learning can be represented or demonstrated in one way</p> <p>Teachers directing all curriculum planning and assessment</p> <p>Quantitative assessment and reporting (e.g., letter grades, test scores)</p> <p>Comparing learners to each other and/or in relation to a pre-determined norm or standard</p>	<p>Formative assessment which supports further learning</p> <p>The assumption that learning can and should be represented in a variety of ways</p> <p>Learners participating in assessing their own progress and learning</p> <p>Qualitative assessment and reporting (e.g., conferences, systematic observations, conferences)</p> <p>Learner's individual progress is based on pre-determined and explicit criteria</p>

ASSESSMENT IN THE CLASSROOM

Assessment drives instruction. We must devise procedures and instruments which are "intelligence-fair" and which allow us to look directly at the kinds of learning in which we are interested.

- Howard Gardner

A. Developing and Choosing Appropriate Assessment Methods

Valid assessments provide students with achievement information that enables them to monitor their own progress toward learning objectives. Experienced educators develop their assessment plans at the same time that they plan how to teach. This coordinated planning helps ensure that the assessment methods chosen match both the instruction and the purpose.

- **Assessment methods selected should connect directly to students' knowledge, skills, behaviour, and attitudes.**
- **Assessments should be clearly related to the goals and objectives of instruction, and be compatible with instructional strategies.**
- **Teachers consider possible consequences when they choose or develop an assessment.**
- **Differentiating instruction means that teachers use more than one assessment method to indicate student progress.**
- **Assessment methods match students' heritage, their learning style, and learning experiences.**
- **Assessments chosen avoid language and content that express bias.**
- **When teachers borrow a method from some other context or location they have evidence that the assessment will be valid for Bermudian students.**

B. Collecting Assessment Information

Before assessment information is collected, students need sufficient opportunity to experience the activities designed for the curriculum objectives. They also need to be informed of how they will be expected to demonstrate the knowledge, skills, behaviours, and attitudes to be assessed.

- **Students should be told why teachers are assessing and how teachers and the Ministry will use that information.**
- **Assessment conditions should suit both the purpose and the style.**
- **When using observations, checklists, or rating scales only a few characteristics should be assessed at one time. Each characteristic should be clearly defined.**
- **Directions given to students should be clear, complete, and phrased correctly for their age and grade level.**
- **There should be no penalty for guessing.**
- **While collecting assessment information, teacher-student interactions should be consistent.**
- **Keep written records of all unanticipated assessment circumstances.**
- **Decisions about alternative practices for special needs students should be guided by a written policy.**

*“If tests determine what teachers actually teach
and what students will study for
-- and they do --
then test those capacities and habits we think are essential
and test them in context”*

-- Grant Wiggins

C. Evaluating and Scoring Student Performance

Procedures to evaluate and score student performance should match the assessment method and educators should monitor these procedures to ensure that they are applied consistently. The best way to ensure students will feel that they have been treated fairly and consistently is to integrate assessment planning with instructional strategies. This plan will detail procedures for how the evidence will be scored so that students are aware of the contribution that each portion of their work will make towards a final grade.

- **Scoring procedures should be developed before the assessment method is used.**
- **Students should be told about how the scoring will proceed to allow them to prepare for the assessment.**
- **Relevant factors are included in scoring.**
- **Students need to be able to understand any comments included as feedback.**
- **Scoring procedures should be changed when faults are detected in the initial system.**
- **A written appeal process should be explained to students at the start of each year.**

*“I want to be evaluated on what
I can do,
not on what someone else
can do better”*

-- Middle School Student

D. Summarizing and Interpreting Results

Summarizing and interpreting are the procedures used to combine assessment results into grades that will appear on report cards. This includes comments about performance as well as letter or number grades. Any procedures used should accurately represent the student's performance and be connected to the planned instructional objectives.

- **A written policy guides teachers at each school in their plans to summarize and interpret results.**
- **Explain to parents and students the procedures that teachers will use to generate and interpret grades.**
- **Describe the process used to derive summary comments and grades.**
- **Different results should be combined carefully.**
- **A broad sample of learning outcomes requires more than one assessment.**
- **Combine assessment results according to their weight of the taught curriculum.**
- **Describe and justify the basis for each interpretation.**
- **Differentiate interpretations according to the student's background and learning experiences.**
- **Create accurate records and store assessment information in a secure place.**
- **Consider how an assessment method might limit the way you interpret the work a student has achieved.**

*“Whenever people are classified on the basis of cutoff scores
misclassifications are bound to occur.
The solution is --to avoid making decisions
about anyone's future solely on the basis of
one imperfect instrument”*

-- Bernard Gifford

E. Reporting Assessment Findings

Clarity and accuracy are necessary for quality assessment reports, but educators who write these documents should also think how the reader will use the information. Consider the audience for the assessment report, so that these people can use your report to guide their interpretations of student learning. Since the primary purpose of assessment is to improve student achievement, the primary audience for the report is the student. Students, and their parents interpret the information in their report to make decisions about themselves, their capabilities, their achievements, and their potential achievements.

- **Write a school assessment policy that guides reporting.**
- **Describe instructional objectives used as standards for reports, written and oral.**
- **Describe strengths and weaknesses completely in reports.**
- **Provide conferences for parents.**
- **Define and describe appeal procedures to students and parents each year.**
- **Ensure that appropriate people have access to assessment information.**
- **Ensure that reports are secure when transferred.**

*“The key question is -
What information provides the
most accurate depiction of students’
learning at this time?”
-- Tom Guskey*

F. Promotion and Retention

Children enter school with other learners approximately their own age. They are expected to make reasonable learning progress and advance along with their peers. In the first few levels of primary school students should not repeat a year, but as they get into the higher grades there may be instances where students are asked to repeat a grade or course. The principal makes these decisions after consulting with teachers, counsellors, and the parents.

Whenever students are retained, every effort is made to differentiate instructional strategies to provide learners with opportunities they need to advance.

Some factors considered when students might be retained.

- Repeating a grade is no guarantee that students will be more successful with the same material.
- Students' attitude to school may become more negative if they are retained.
- Retained students may develop social and personal problems.
- Students who are retained are less likely to complete school.

There is always a concern that students need to be accountable for their achievements, or lack of achievements. When weighing these concerns it is worthwhile to consider how far the student's responsibility extends. If the learner has not had appropriate opportunities that enable learning to occur, then it would not be fair to hold the child fully accountable for the outcome. In addition to learning opportunities, it is also worthwhile to consider assessment opportunities. Is it possible that an alternate assessment strategy may have permitted the student to show what they really know?

*“School is a complex experience;
by breaking apart
all of the ways we
learn, rehearse, and assess
we can uncover how to do
a better job.”*
-- Eric Jensen

Assessment Activity	Description
Records over time: <ul style="list-style-type: none"> • Journals • Diaries • Learning Logs 	<ul style="list-style-type: none"> • Recordings that reflect students' perceptions of their progress, difficulties, understanding and feelings
Computer Assisted Learning	<ul style="list-style-type: none"> • Using carefully selected software to lead students from one level of difficulty to another, building on what they know and as they are tested.
Demonstrations <ul style="list-style-type: none"> • Live • Video • Multimedia 	<ul style="list-style-type: none"> • Opportunities for students to display knowledge, skills and attitudes
Discussions <ul style="list-style-type: none"> • Small or large group • Panel 	<ul style="list-style-type: none"> • Oral representations
Conversations and Conferences <ul style="list-style-type: none"> • Teacher/Student • Student/other person 	<ul style="list-style-type: none"> • Verbal exchanges to uncover/clarify what a student has learned or understands that might not have been demonstrated through other means of assessment.
Pictorial Displays <ul style="list-style-type: none"> • Posters • Photographs • Collages, picture collections, scrap-books 	<ul style="list-style-type: none"> • Visual presentations
Laboratory <ul style="list-style-type: none"> • Application • Laboratory Projects • Experimental 	<ul style="list-style-type: none"> • Hands-on experiences that allow students to experiment, replicate, produce, and/or create.

Self/Peer Checklist for Students
HUMAN AND SOCIAL DEVELOPMENT STUDENT PROFILE

PROFILE OF: _____

COMPILED BY: _____ DATE: _____

1. Never	2. Seldom	3. Occasionally	4. Usually	5. Frequently	6. Always	1	2	3	4	5	6
1. I am able to form an opinion about what I am asked to consider.											
2. I am able to express my opinion about what I am asked to consider.											
3. I can interpret and appreciate what I know in different ways.											
4. I want to learn more about things and issues that I don't know.											
5. I accept and appreciate other people's ideas.											
6. I am able to make connections between ideas and things that contribute to larger issues.											
7. I am able to see my personal strengths and work toward increasing them.											
8. I am able to see my personal weaknesses and work toward decreasing them.											
9. I am able to evaluate objectively and accurately.											
10. I am able to take an unpopular stand without fear of ridicule by my peers.											
11. I am able to balance the demands of my life and school without feeling overwhelmed.											
12. I am able to identify and understand other students' situations.											
13. I am able to actively support others.											
14. I am able to accept and appreciate other students' values, expression and capabilities.											
15. I am able to function as a contributing member of a working group.											
16. I am able to make and maintain friendships without difficulty.											
17. I am able to take responsibility for my actions.											
18. I am able to see the consequences of my actions.											
19. I am able to approach problems calmly and realistically.											
20. I am able to handle conflicts in a mature and responsible manner.											
21. I am able to consult with others when I need help or support.											
22. I am able to function effectively as a member of a democratic society.											
23. I am able to see how my actions affect our environment and our world.											
24. I am able to see how the actions of others affect our environment and our world.											
25. I am able to apply my knowledge and understandings to my life away from school.											
26. I am curious about and willing to use new technologies when searching for information.											
27. I am able to consider and weigh the implications of potential change.											
28. I am flexible and able to adapt to change.											
29. I am an open-minded listener.											
30. I am a good citizen.											

PLANNING FOR INTEGRATED CURRICULUM IN THE PRIMARY SCHOOLS

When you walk through the Botanical Gardens, you don't hear kiskadees for ten minutes, then the wind rustling for five minutes, and then smell the flowers for three minutes. All of this impact on you at once and you make the experience into a meaningful whole.

"Young people are interested in the entire world around them - it doesn't make sense to them to say, 'Mathematics', 'Science' or 'Social Studies'. When instruction jumps from one discipline to another every 45 minutes, learning is fragmented unnecessarily."

*By Susan Krog,
Professor of Education
Western Washington University*

Where Are We Now?

If we consider a continuum from parallel connections across each discipline to a blending of all subject areas, teachers may be at different stages of integrating curriculum.

Simplest Stage: Parallel teachers realign content so that related topics are taught concurrently.

More Ambitious Stage: Teachers begin to link subjects by scrutinizing what they teach, reinforcing overlapping concepts and avoiding needless repetition.

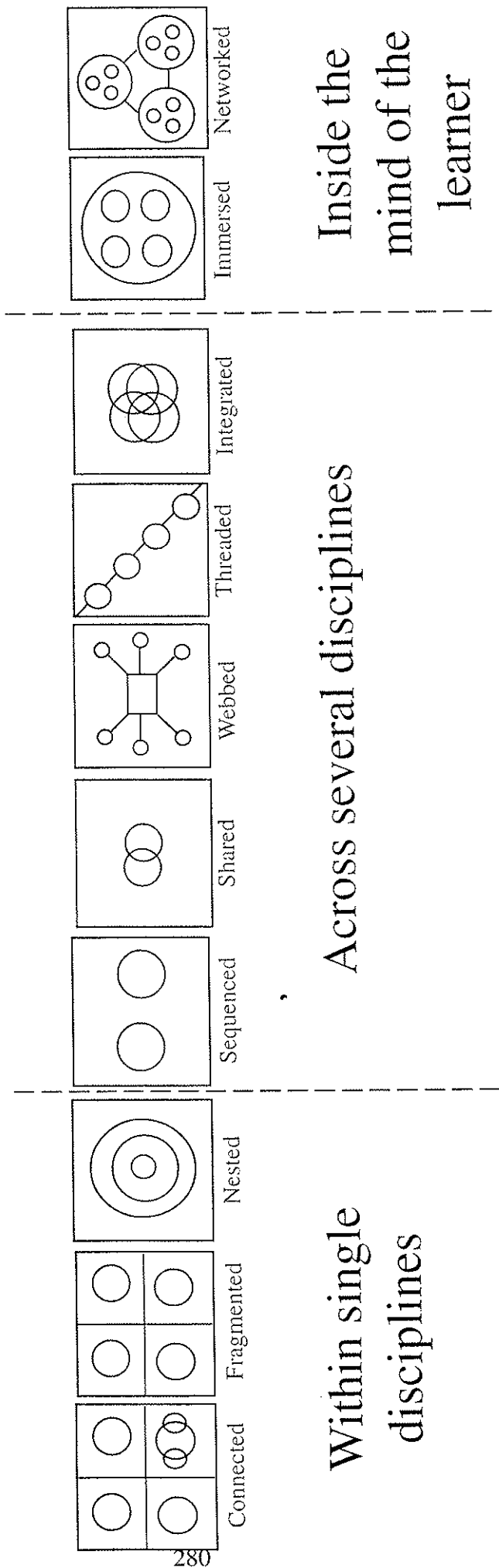
Most Ambitious Stage: Teachers create interdisciplinary modules that focus on a theme or project.

The process of collaboration at the building level will strengthen integrated curriculum and give a vital tool for professional growth of teachers. Appropriate and meaningful staff development; perusal of professional literature, and/or university training on approaches to integrating curriculum is vital to any significant change in education practice. Teachers should find ways to naturally integrate subjects and develop meaningful instruction.

Design Options (see next page)

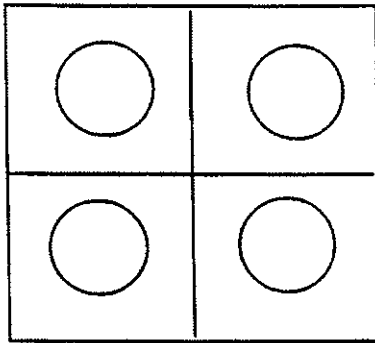
Techniques for designing an integrated curriculum include mapping the curriculum and planning an integrated module. To design an integrated curriculum, teachers need to know what is taught in other subject areas and at other grade levels - information that is traditionally not shared.

How to Integrate the Curriculum



Design options for curriculum might include:

Disciplined-based

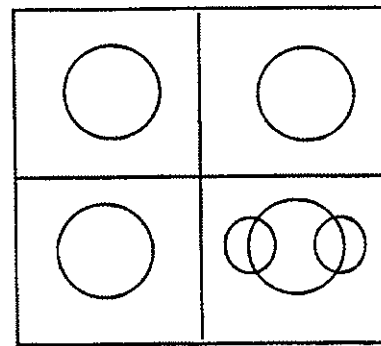


Description

The traditional model of separate and distinct disciplines which fragments the subject areas.

Example

Teacher applies this view in mathematics, science and social studies, etc.



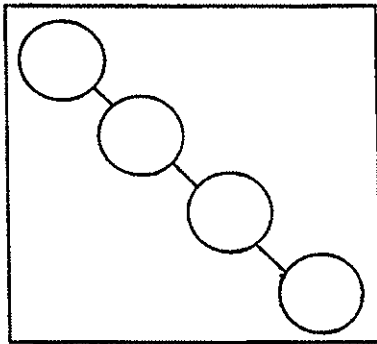
Description

Within each subject area, course content is connected topic to topic, concept to concept, one year's work to the next and relates idea(s) explicitly.

Example

Teacher relates the concept of fractions to decimals, which in turn relates to money, grades, etc.

Parallel Disciplines

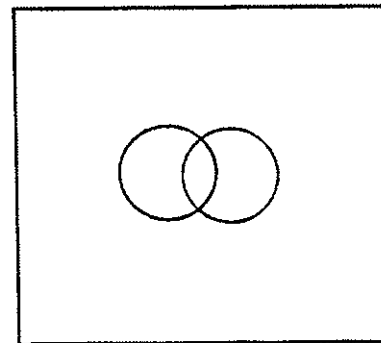


Description

The metacurricular approach threads thinking skills, multiple technology and study skills through various disciplines.

Example

Teaching staff targets prediction in reading, mathematics and science experiments while teaching social studies the teacher targets forecasting current events and thus threads the skill (prediction) across all disciplines.



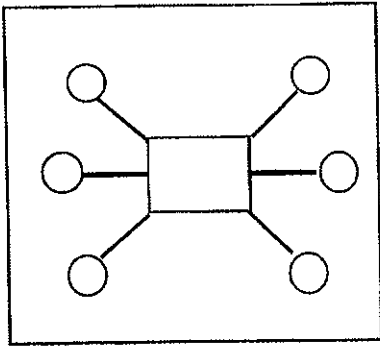
Description

Shared planning and teaching take place in two disciplines in which over-lapping concepts or ideas emerge as organizing elements.

Example

Science and mathematics teachers use data collection, charting and graphing as shared concepts that can be team-taught.

Multidisciplinary



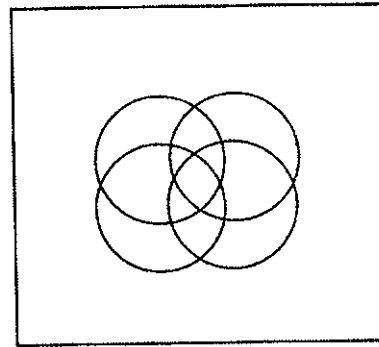
Description

The fertile theme is webbed to curriculum contents and disciplines; use the theme to sift out appropriate concepts, topics and ideas.

Example

Teacher presents a simple topical theme, such as the circus and webs it into the subject areas. A conceptual theme, such as conflict, can be for more depth in the theme approach.

Interdisciplinary



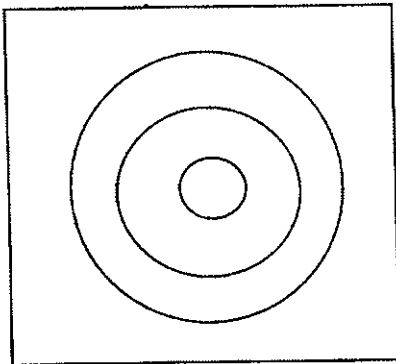
Description

This interdisciplinary approach matches subjects for overlaps in topics and concepts with some team teaching in an authentic integrated model.

Example

In science, music, visual arts and health education, teachers look for patterning models and approach content through these patterns.

Disciplined-based



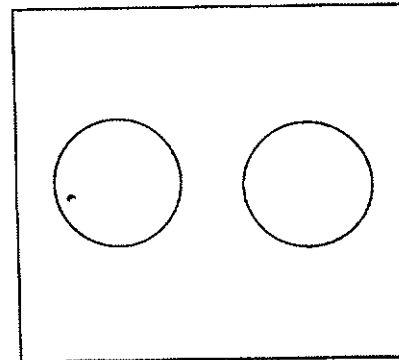
Description

Within each subject area, the teacher targets multiple skills: a social skill, a thinking skill and a concept-specific skill.

Example

Teacher designs the unit on photosynthesis to simultaneously target consensus seeking (social skill), sequencing (thinking skill) and plant life cycle (science skill).

Parallel-based



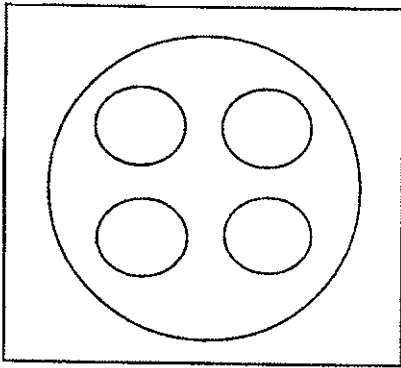
Description

Topics or units of study are rearranged and sequenced to coincide with one another. Similar ideas are taught in concert while remaining separate subjects.

Example

In English language arts the teacher will teach an historical novel depicting a particular period while in social studies the teacher could cover the same period.

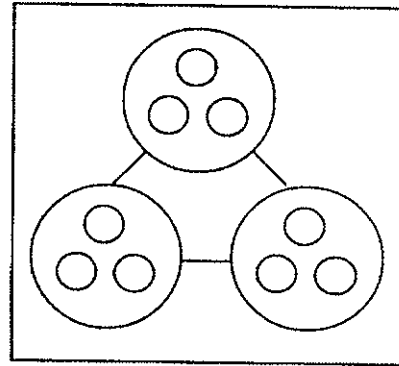
Immersed



Description

The disciplines become part of the learner's lens of expertise: the learner filters all content through this lens and becomes immersed in his or her own experience.

Networked



Description

Learner filters all learning through the expert's eye and makes internal connections that lead to external networks of experts in related fields.

Choosing a Theme

In the initial development of primary schools, four disciplines have been identified as core subjects:

- English Language
- Mathematics
- Science
- Social Studies

Year level teachers, along with teachers of other discipline areas should utilize related materials located in their professional library, modifying these as appropriate to their students' needs and interests.

It is important that primary school teachers keep abreast of current research and trends on integrating curriculum. Teachers are encouraged to take part in related staff development workshops, read professional literature and/or take university courses.

Teachers should:

- take inventory of what is already being done - writing across the curriculum, etc.
- design a curriculum map by listing the content of all subjects and then identify a theme or umbrella
- design an integrated module and develop related lesson plans
- decide on the length of time for completion and an appropriate title
- discover student interest - ask them what they want to know!
- decide whether the theme has substance and application to the real world
- display student work
- celebrate success!

PROFESSIONAL ASSOCIATIONS

MUSIC

Name: The National Association for Music Education (MENC)

Address: 1806 Robert Fulton Drive
Reston, VA 20191
U.S.A.

Telephone: (703) 860-4000

Fax: (703) 865-1531

e-mail: judyh@menc.org

The National Association for Music Education (MENC) Conference Dates:

2001 March 2 – 4 Pittsburgh, PA

2002 April 11 – 14 Nashville, TN

Name: Music Teachers National Association

Address: 41 Vine street
Suite 505
Cincinnati, OH 45202
U. S. A.

Telephone: (513) 421-1420

Fax: (513) 412-2503

Music Teachers National Association Conference Dates:

2001 March 24 – 28 Washington, DC

2002 March 16 – 20 Cincinnati, OH

CURRICULUM ABBREVIATIONS

School Level Abbreviations

Preschool	PS
Primary School	P1-P6
Middle School	M1-M3
Senior School	S1-S4

Subject Area Abbreviations

Business Studies	BS
Dance	DN
Design & Technology	DT
English Language Arts	EL
Family Studies	FM
Foreign Languages	FL
Health Education	HE
Information Technology	IT
Mathematics	MT
Music	MU
Physical Education	PE
Science	SC
Social Studies	SS
Theatre	TH
Visual Arts	VR

Subject Code

e.g. PreSchool English Language Arts
PS EL-B

Year Level	Subject Area	Module Sequence
(PS-P6) representing PreSchool to Primary Six	abbreviated subject area	(A-G) representing sequence of module at any level
PS	EL	B
PreSchool	English Language Arts	(2 nd module in the sequence of 7 modules)

Curriculum Framework & Course Abbreviations

Philosophy	PHL
Goals & Sub Goals	GLS
Performance Indicators	PI
Scope & Sequence	SAS
References	REF
Course Overview	OVW
Correlation Matrix	MTX
Modules	MDL
Teacher Resources	TRS
Student Resources	SRS
Exemplar Scoring Guide	SCO
Rubrics	RUB
Objectives at a Glance	OBJ
Infusing Across the Curriculum	INF
Glossary	GRY
Health and Safety	HAS
Professional Association Directory	PAD
Curriculum Abbreviations	ABR
Appendix	APX

Programme Abbreviations

Advisory Programme	ADV
Career Education Programme	CED
Functional Skills Programme	FUN
Guidance and Counselling Programme	GUI
Library Information Programme	LIB



**Ministry of Education
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Bermuda
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