

# COURSE PLANS UNIT 1

October

November

## **BASICS**

The main point of this unit is to seize the silence as that indispensable mark of active listening. This is the only way one can appreciate music as a living art form. We perceive its beats through the pulse that continually flows through time, combining them in a magical way with sound. We maintain this conductive thread with activities that range from practical experiment to concept assimilation.

## **METHODOLOGY**

We begin with the assumption that music plays a part in a child's reality. The intention is not to raise the child so as to learn music, but rather to raise the child through music. It contributes to the development of other multiple intelligences, always, from an active methodology, in which the teacher gives prominence to the pupil, helping them to discover for themselves the pleasure of feeling music, from the word, the rhythm, the movement and the instrumentation.

## **CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS**

### **LISTENING**

#### **The ear**

- Differences between *hearing* and *listening*.
- Rhythmic dictation.
- Identification of pulse in rhythms and chants.
- Listening: "Farandola," *La Arlesiana*, by Bizet.

#### **Evaluation Criteria**

1. Appreciating the value of silence in music.
2. Identifying rhythmic schemes by means of attentive listening to a dictation.
3. Enjoying listening to classical musical works.

#### **Learning Standards**

- 1.1. He/She distinguishes with examples the difference between *hearing* and *listening*.
- 2.1. He/She corrects completely a rhythmic dictation.
- 3.1. He/She accompanies the active listening.

#### **Music, culture and society**

- Mythology: *Echo and Narcissus*.

- Dancing in line: *Farandola*.
- Composer: George Bizet.
- Music and movement: *Dem Bones* (US).

### **Evaluation Criteria**

4. Valuing the musical contribution of the great composers.
5. Getting to know examples of various works related to the musical heritage.
6. Valuing artistic manifestations of other cultures.

### **Learning Standards**

- 4.1. He/She reads and answers correctly the questions about *Echo and Narcissus*.
- 5.1. He/She gets to know the character of French composer George Bizet.
- 6.1. He/She actively participates in the performance of a foreign song with cumulative lyrics.

## **MUSICAL INTERPRETATION**

### **The voice**

- Songs:
  - *Little elf*.
  - *Dem Bones*.
- Rhymes and chants.

### **Evaluation Criteria**

7. Singing expressively the proposed songs.
8. Internalising musical pulse from prosodic rhythms of the rhymes and chant.
9. Singing, with the help of hand gestures, the notes MI, SOL, LA.

### **Learning Standards**

- 7.1. He/She participates in the collective song, following the basic recommendations of intonation.
- 8.1. He/She follows the rhythmic cadence of the rhymes and chants
- 9.1. He/She plays simple melodies that contain the notes MI, SOL, LA.

### **Instrument**

- Accompanying with body percussion and with small percussion instruments.

### **Evaluation Criteria**

10. Following the pulse with body percussion in the reciting of a chant.
11. Integrating the accompaniment with percussion instruments in an active listening.

### **Learning Standards**

- 10.1. He/She accompanies the active listening with instruments, following the corresponding score.
- 11.1. He/She shows interest in the diversity of collective activities in the instrumental performance.

### **Musical language**

- The musical pulse.
- Main musical figures and their rests.
- Musical notation.
- The staff and the SOL clef.

### **Evaluation Criteria**

12. Getting to know the basic elements of musical notation.
13. Recognising musical messages with various conventional and non-conventional graphic symbols.

### **Learning Standards**

- 12.1. He/She completes writing activities and discerning the black and white notes, the quavers and semiquavers and black and white silence.
- 12.2. He/She knows and transcribes the symbols of the key and the staff.
- 13.1. He/She reads and interprets simple musical messages with conventional symbols.

## **MOVEMENT AND DANCE**

### **The body**

- Prosodies and accompaniment with body percussion.
- Dancing in groups: "Farandola," *La arlesiana*.
- Hand gestures and intonation of the notes MI, SOL and LA.

### **Evaluation Criteria**

14. Adapting the movement of the body to the beat of the music of one of the listenings, as an experience of body expression.

### **Learning Standards**

- 14.1. He/She participates in the active listening following the beat of the rhythm in the shifts and reactions of each part of the music.

## **COMPETENCIES – Descriptions and Skills**

### **Linguistic competency**

- Having fun reading.
  - He/She reads and understands the main ideas in the mythological text *Narcissus and Echo*.
- Respecting the communication norms in any context: everybody's turn to speak, listening carefully to the speaker.
  - He/She pays attention to the explanations and respects everybody's turn to speak in group activities.

### **Mathematical competency and basic competencies in Science and Technology**

- Managing mathematical language with precision in any context.
  - He/She applies the value of the figures related to the beat to complete a time signature.

**Digital competency**

- Using different means of audiovisual communication to transmit different information.
  - He/She uses the digital board and the Internet to do activities and also, to look for information about the contents in the unit.

**Learning to learn**

- Developing different multiple intelligences.
  - He/She applies models that serve as a reference to do the proposed tasks.
- Applying strategies to improve creative, critical, emotional, independent thinking.
  - He/She pays careful attention to acquire relevant and sufficient information that will lead him/her to make his/her own decisions.

**Social and Civic competencies**

- Knowing and applying rights and obligations of citizens in the context of the school.
  - He/She respects individual contributions by other classmates.
- Showing willingness to participate actively in the established fields of participation.
  - He/She accepts the difference in ability that any of the classmates might have.

**Initiative and entrepreneurship**

- Being constant with work, overcoming difficulties.
  - He/She shows interest, perseverance and initiative in the creation of artistic activities.

**Cultural awareness**

- Appreciating the beauty of artistic expressions in everyday life.
  - He/She appreciates the artistic contribution of composers to cultural enrichment.
- Preparing projects and presentations with an aesthetic sense.
  - He/She applies artistic sense for individual tasks.

**COURSE PLANS UNIT 2**

November     December

## **BASICS**

Among the habitual contents that appear in all units, in this presentation we highlight the *double metre* time signature and the seven musical notes the most relevant. We will learn its name and the order they follow on the scale and we will discern the difference in pitch of each. We will also start playing the recorder, following the basic recommendations to assimilate the elementary technique of the interpretation.

## **METHODOLOGY**

Musical education is an area of artistic education, which, from an active methodology, converts the pupil into a true leading character. The contribution to the development of the other multiple intelligences is more than notable. The participation and the prominence of the pupils are essential for them to prepare their own artistic creations. To be able to develop all their capacities while still at the school stage, through the enjoyment of all this artistic experience, with all that music has to offer, will surely be to the pupils' advantage.

## **CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS**

### **LISTENING**

#### **The ear**

- The pitch on the stave.
- Listening: "Antique dance," *Faust*, by Gounod.

#### **Evaluation Criteria**

1. Perceiving the difference of pitch of the different notes of the scale.
2. Respecting the norms of the listening.
3. Analysing the structure of simple musical pieces and enjoying the active participation in the listening.

#### **Learning Standards**

- 1.1. He/She distinguishes the pitch of the seven musical notes.
- 2.1. He/She knows, understands and behaves according to the norms in the listenings and musical representations.
- 3.1. He/She accompanies the active listening respecting the beat and following the corresponding score.

#### **Music, culture and society**

- A musical: *The Sound of Music*.
- Composer: Charles Gounod.
- Story: *The Flute Player from Hamelin*.
- Christmas songs from other cultures: *Rueda, Rueda* (popular Peruvian carol).

### **Evaluation Criteria**

4. Knowing examples of different works of our culture and appreciating the musical heritage.
5. Appreciating the artistic expressions of other cultures.

### **Learning Standards**

- 4.1. He/She reads and answers correctly the questions about the story *The Pan Flute* player from Hamelin.
- 4.2. He/She knows one of the examples of musical theatre: The Sound of Music.
- 4.3. He/She knows the French composer Charles F. Gounod.
- 5.1. He/She actively participates in the interpretation of a carol from another country.

## **MUSICAL INTERPRETATION**

### **The voice**

- Songs:
  - *DO, RE, MI.*
  - *Rueda, rueda.*

### **Evaluation Criteria**

6. Singing in an expressive way the proposed songs.
7. Singing a song internalising groups of beats and highlighting the first as the strongest to recognise the double metre.
8. Knowing and playing songs from different places, periods and of different styles with or without accompaniment.

### **Learning Standards**

- 6.1. He/She sings together with the others, following the basic recommendations of intonation.
- 7.1. He/She follows the beat and perceives the double metre time signature with the interpretation of a famous song, while bouncing a tennis ball.
- 8.1. He/She knows and plays/songs songs from other places/periods and of other styles, with or without accompaniment.

### **Instrument**

- Interpretation with barred instruments: *The Green Fairy.*
- Accompaniment with percussion: "Old dance," *Faust*, by Gounod.
- Recorder: *Christmas in my city.* (SI).

### **Evaluation Criteria**

9. Following the beat with percussion in the activities that require it.
10. Integrating the percussion accompaniment in an active listening.
11. Playing a simple melody on the recorder with the note SI.

### **Learning Standards**

- 9.1. He/She accompanies the active listening with instruments, following the score it corresponds to.

- 10.1. He/She shows interest in different group activities of instrumental interpretation.
- 11.1. He/She obtains a good sound on the recorder when playing a simple melody with the SI note.

### **Musical language**

- The scale and the names of the notes.
- The pulse and the beat.
- Double metre.

### **Evaluation Criteria**

12. Knowing the names of the musical notes and their places on the staff.
13. Knowing the double metre time signature and its graphic representation on the staff.
14. Reading and interpreting, simple musical measures with conventional symbols following the beat.

### **Learning Standards**

- 12.1. He/She knows the names of the musical notes and their places on the staff.
- 13.1. He/She recognises and reads correctly the double metre time signature at the beginning of the staff.
- 14.1. He/She reads and interprets a score of instrumental accompaniment for a dance, following the beat.

## **MOVEMENT AND DANCE**

### **The body**

- Postural control and breathing for playing the recorder.
- Group dance: *Minoesjka* (Holland).

### **Evaluation Criteria**

15. Paying attention to the recommendations given regarding the different body parts that are involved in getting a nice sound on the recorder.
16. Participating in a popular dance following the beat and reacting to each part of the music.

### **Learning Standards**

- 15.1. He/She shows interest in following the recommendations to get a good sound on the recorder by means of body control.
- 16.1. He/She participates in a popular dance following the beat when moving and reacting to each part of the music.

## **COMPETENCIES – Descriptions and Skills**

### **Linguistic competency**

- Having fun reading.
  - He/She reads and understands the main ideas in the mythological text *Pan Flute*.

- Respecting the rules of communication in any situation: everybody's turn to speak, listening carefully to the speaker.
  - He/She pays attention to the explanations and respects everybody's turn to speak in group activities.

### **Mathematical competency and basic competencies in Science and Technology**

- Managing mathematical language with precision in any context.
  - He/She applies the value of the figures related to the beat to complete a time signature.

### **Digital competency**

- Using different means of audiovisual communication to convey different information.
  - He/She uses the digital board and the Internet to do activities and also, to look for information about the contents of the unit.

### **Learning to learn**

- Developing different multiple intelligences.
  - He/She applies models that serve as a reference to do the proposed tasks.
- Applying strategies to improve creative, critical, emotional, independent thinking.
  - He/She pays careful attention to acquire relevant and sufficient information that will lead him/her to make his/her own decisions.

### **Social and Civic competencies**

- Knowing and applying rights and obligations of citizens in the context of the school.
  - He/She respects individual contributions of other classmates.
- Showing willingness to participate actively in the established fields of participation.
  - He/She accepts the difference in ability that any of the classmates might have.

### **Initiative and entrepreneurship**

- Being constant with work overcoming difficulties.
  - He/She shows interest, perseverance and initiative while doing artistic activities.

### **Cultural awareness**

- Appreciating the beauty of the artistic expressions and in everyday life.
  - He/She appreciates the artistic contribution of composers to cultural enrichment.
- Preparing projects and presentations with an aesthetic sense.
  - He/She applies artistic sense for individual tasks.



## COURSE PLANS UNIT 3

January     February

### **BASICS**

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The stimulating and magical figure of the elf invites pupils to delve deeper into the contents of the unit. The novelty for the pupils will be, for the first time, to participate in an artistic musical experience that we consider appropriate for this moment of their development. They will start to learn to play the recorder. We hope they will learn with a solid technique, and that with time it will give them great enjoyment playing it, just as they enjoy attentive listening and performing songs, dances and instrumental accompaniments.

### **METHODOLOGY**

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We have to favour artistic musical production as it helps pupils integrate easily and fully. The fact is, artistic education is not bound by closed codes, it helps each pupil to express themselves freely and without depending on uniformity. They can choose their own artistic experience following their own rhythm of learning. We have to design and plan artistic projects, which are then carefully selected and allow the pupils to be more involved in their own education.

### **CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS**

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#### **LISTENING**

##### **The ear**

- Listening: "Le basque," *Five antique french dances*, by Marais.
- Melodic dictation.

##### **Evaluation Criteria**

1. Respecting the norms regarding listening.
2. Using the body as means of describing the structure of the selected piece of a listening.
3. Identifying melodic schemes by means of attentive listening during a dictation.

##### **Learning Standards**

- 1.1. He/She knows, understands and behaves according to the norms in the listening exercises and musical representations.
- 2.1. He/She accompanies the listening with body movements adjusted to the structure of the selected piece.
- 3.1. He/She completes correctly a melodic dictation.

### **Music, culture and society**

- Composer: Marin Marais.
- Mythological story: *Pan Flute*.
- Working songs: *Banana boat song* (US)

### **Evaluation Criteria**

4. Knowing several examples of different musical pieces of our culture and appreciating the musical heritage.
5. Appreciating artistic expressions of other cultures.

### **Learning Standards**

- 4.1. He/She reads and answers correctly the questions about the story *Pan Flute*.
- 4.2. He/She knows the composer Marin Marais.
- 5.1. He/She participates actively in the interpretation of a foreign song.

## **MUSICAL INTERPRETATION**

### **The voice**

- Songs:
  - *The martians*.
  - *Banana boat song*.

### **Evaluation Criteria**

6. Singing the proposed songs in an expressive way.
7. Knowing and playing songs from different places, periods and of different styles with or without accompaniment.

### **Learning Standards**

- 6.1. He/She sings together with others, following the basic recommendations of intonation.
- 7.1. He/She knows and sings songs from different places, periods and of different styles with or without accompaniment.

### **Instrument**

- The recorder
- The pan flute
- Articulation exercises on the recorder.
- Playing barred instruments and small percussion instruments.
- Recorder: *March of the elves* (LA).

### **Evaluation Criteria**

8. Integrating the accompaniment with percussion instruments in an active listening.
9. Learning about and playing the pentatonic scale on barred instruments.
10. Learning about and playing a simple melody on the recorder with the notes SI, LA.

### **Learning Standards**

- 8.1. He/She shows interest in different group activities and musical interpretation.
- 9.1. He/She plays simple melodies with the pentatonic scale on barred instruments.
- 10.1. He/She obtains a good sound on the recorder when playing a simple melody that contain the notes SI, LA.

### **Musical language**

- Note duration in non-conventional notation.
- Writing notes on the stave.

### **Evaluation Criteria**

11. Learning about the names of the musical notes DO, MI, SOL, LA and knowing where they are placed on the stave.
12. Representing a sound message with non-conventional graphic symbols to play the duration of the sound applying it to the articulation on the recorder.
13. Reading and playing, following the beat simple musical messages with conventional graphic symbols.

### **Learning Standards**

- 11.1. He/She knows the names of the musical notes DO, MI, SOL, LA and their places on the stave.
- 12.1. He/She reads and creates sound messages with non-conventional graphic symbols to play the duration of the sound.
- 13.1. He/She reads and plays a score of instrumental accompaniment following the beat in the activities that require it.

## **MOVEMENT AND DANCE**

### **The body**

- Articulation and fingering for playing a recorder.
- Hand signs and intonation of the notes MI, SOL, LA and DO.
- Group dance: "Le Basque," *Five old French dances*, by Marais.

### **Evaluation Criteria**

14. Controlling the articulation and fingering to obtain a good sound on the recorder.
15. Participating in a popular dance following the beat and reacting to each part of the music.

### **Learning Standards**

- 14.1. He/She shows interest in following the recommendations to get a good sound on the recorder by means of body control.
- 15.1. He/She participates in a dance following the beat and adjusting the body movements to the structure of a musical piece.

## **COMPETENCIES – Descriptions and Skills**

### **Linguistic competency**

- Having fun reading.
  - He/She reads and understands the main ideas in the story *The Pan Flute player from Hamelin*.
- Understanding the meaning of oral expressions: orders, explanations, instructions and stories.
  - He/She pays attention to the explanation of the teacher following the recommendations for the proper technique to play the recorder.

### **Mathematical competency and basic competencies in Science and Technology**

- Managing mathematical language with precision in any context.
  - He/She applies the value of the figures related to the beat to complete a time signature.

### **Digital competency**

- Using different means of audiovisual communication to transmit information.
  - He/She uses the digital board and the Internet to do activities and also, to look for information about the contents in the unit.

### **Learning to learn**

- Managing resources and personal motivations in favour of the learning process.
  - He/She shows an interest to overcome new challenges in the artistic experience.
- Developing different multiple intelligences.
  - He/She applies models that serve as a reference to do the proposed tasks.

### **Social and Civic competencies**

- Knowing and applying rights and obligations of citizens in the context of the school.
  - He/She respects individual contributions by other classmates.
- Showing willingness to participate actively in the established fields of participation.
  - He/She accepts the difference in ability that any of the classmates might have.

### **Initiative and entrepreneurship**

- Being constant with work overcoming difficulties.
  - He/She shows interest, perseverance and initiative while doing artistic activities.

## COURSE PLANS UNIT 4

February     March

### **BASICS**

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The wind, one of the most basic elements in nature, is at the centre of this unit. As an atmospheric phenomenon, it is associated with stories of sailors and pirates who ply the seas with sails charged by the wind. This topic is present in several activities and it favours the motivation for a rich and varied artistic experience that awaits us when reading the mythological text or in songs and instrumental pieces.

### **METHODOLOGY**

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Modern musical educational trends agree that children can only become musical through music. The more the pupil feels that he/she is in the centre of the artistic experience, the more likely it is that he/she will be able to develop multiple intelligences and discover hidden talents. It is obvious that there is a basic principle: using an active methodology that leads the pupils to active participation and the child to engage with this process.

### **CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS**

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#### **LISTENING**

##### **The ear**

- Listening: *Light cavalry*, by Suppé.
- Recognising pulse in a quadruple metre.

##### **Evaluation Criteria**

1. Perceiving the beat and the structure of a selected piece in a listening to participate in an active way using instruments.
2. Discovering the stress as the strongest beat of those that form a rhythmic cadence and the frequency with which it is repeated is every fourth beat.
3. Respecting rules of listening.

##### **Learning Standards**

- 1.1. He/She follows the beat and the structure of a selected piece of a listening by means of active participation, using instruments.
- 2.1. He/She discovers in an empirical way the quadruple metre as a group of four beats in which the first one is the strongest.
- 3.1. He/She knows and understands and behaves according to the norms in listenings and musical representations.

#### **Music, culture and society**

- Types of recorders made of different materials.
- Dance in pairs: *Branle of the horses*.
- Composer: Franz von Suppé.
- Music and celebration: *Jump, Kalinke* (popular Bulgarian song).

### **Evaluation Criteria**

4. Knowing several examples of different musical pieces of our culture and appreciating the musical heritage.
5. Appreciating artistic manifestations of other cultures.

### **Learning Standards**

- 4.1. He/She knows different types of recorders made of natural materials.
- 4.2. He/She reads and answers correctly the questions about the story of Eolo.
- 4.3. He/She knows of the Austro-Hungarian composer Suppé and at least one of his works.
- 4.4. He/She enjoys one piece of Renaissance music.
- 5.1. He/She learns a Bulgarian popular song participating actively when performing it.

## **MUSICAL INTERPRETATION**

### **The voice**

- Songs:
  - *Sail with your sail*.
  - *Jump, Kalinke*.
- Intonation of notes of different pitches.
- Prosodies.

### **Evaluation Criteria**

6. Understanding the voice as an instrument and an expressive resource starting with songs and their possibilities to create and improvise.
7. Knowing and playing songs from different places, periods and of different styles with or without body or instrumental accompaniment.

### **Learning Standards**

- 6.1. He/She expresses with his/her voice the different sound parameters learnt.
- 7.1. He/She knows and plays songs from different places, periods and of different styles with or without body or instrumental accompaniment.

### **Instrument**

- Playing rhythms with small percussion instruments.
- The recorder: *A treasure in the galleon* (SOL).
- Accompaniment with percussion: *Light cavalry* by Suppé.

### **Evaluation Criteria**

8. Applying knowledge of musical language in the vocal and instrumental performances of simple musical compositions.

9. Knowing and playing the triad of DO on barred instruments learning some prosodies.
10. Knowing and playing a piece on the recorder that contains the notes SI, LA and SOL.

### **Learning Standards**

- 8.1. He/She plays scores of simple compositions with instrumental accompaniment.
- 9.1. He/She knows and plays the triad of DO on barred instruments.
- 10.1. He/She obtains a good sound on the recorder playing a piece that contains the notes SI, LA and SOL.

### **Musical language**

- Quadruple metre.
- The semiquaver.
- Conventional and non-conventional scores.

### **Evaluation Criteria**

11. Knowing the quadruple metre and its graphic representation on the stave.
12. Playing sound messages with non-conventional graphic symbols to accompany a more complicated part in an active listening.
13. Reading and playing, following the beat simple musical messages with conventional graphic symbols.

### **Learning Standards**

- 11.1. He/She knows the graphic representation of the quadruple metre at the beginning of the stave.
- 12.1. He/She reads sound messages with non-conventional graphic symbols to play the duration of the sound.
- 13.1. He/She reads and plays a score of body or instrumental accompaniment following the beat in the activities that require it.

## **MOVEMENT AND DANCE**

### **The body**

- Playing rhythms with body percussion.
- Group dance: *Branle of the horses*.

### **Evaluation Criteria**

14. Controlling the articulation and fingering to obtain a good sound on the recorder.
15. Acquiring expressive skills that are offered by a Renaissance dance and appreciating its contribution to the cultural heritage and enjoying performing it.

### **Learning Standards**

- 14.1. He/She shows interest in following the recommendations to obtain a good sound on the recorder by means of body control.
- 15.1. He/She knows, plays and enjoys one of the examples of renaissance

music and dance: *Branle*.

## **COMPETENCIES – Descriptions and Skills**

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### **Linguistic competency**

- Having fun reading.
  - He/She reads and understands the main ideas in a mythological text – story of Eolo.
- Respecting the communication norms in any context: everybody's turn to speak, listening carefully to the speaker.
  - He/She pays attention to the explanations and respects everybody's turn to speak in group activities.

### **Mathematical competency and basic competencies in Science and Technology**

- Managing mathematical language with precision in any context.
  - He/She applies the value of the figures related to the beat to complete a time signature.

### **Digital competency**

- Using different means of audiovisual communication to transmit different information.
  - He/She uses the digital board and the Internet to do activities and also, to look for information about the contents of the unit.

### **Learning to learn**

- Developing different multiple intelligences.
  - He/She applies models that serve as a reference to do the proposed tasks.
- Applying strategies to improve creative, critical, emotional, independent thinking.
  - He/She pays careful attention to acquire relevant and sufficient information that will lead him/her to make his/her own decisions.

### **Social and civic competency**

- Knowing and applying rights and obligations of citizens in the context of the school.
  - He/She respects individual contributions by other classmates.
- Showing willingness to participate actively in the established fields of participation.
  - He/She accepts the difference in capacity that any of the classmates might have.

### **Initiative and entrepreneurship**

- Being constant with work overcoming difficulties.
  - He/She shows interest, perseverance and initiative while doing artistic



activities.

### **Cultural awareness**

- Appreciating the beauty of the artistic expressions and in everyday life.
  - He/She appreciates the artistic contribution of composers to cultural enrichment.
- Preparing projects and presentations with an aesthetic sense.
  - He/She applies artistic sense for individual tasks.

## **COURSE PLANS UNIT 5**

April           May

### **BASICS**

The season of spring, a source of inspiration for many great artists, in addition to the explosion of life and colour it brings, is one of the most favourable moment to express childlike happiness with games and song. This will be the setting that will frame the activities of this unit. The playful environment in which they are developed, in addition to helping with the acquisition of capacities, will benefit the interest through active participation and will contribute to reinforce the bonds of coexistence between all.

### **METHODOLOGY**

The design of the activities in the unit is conceived to present to the pupils with a methodology that, not unlike previous units, is least indispensable: we refer to active participation. The fact is that the majority of the activities can be enjoyed in free time to facilitate the initial task of motivation. And there is no better motivation than that which comes from one's own life and experience.

### **CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS**

#### **LISTENING**

##### **The ear**

- Listening: *Symphony No. 6, Pastoral*, by Beethoven.
- Melodic and rhythmic dictations.
- Identifying low-, middle- and high-pitched sounds.

##### **Evaluation Criteria**

1. Identifying the sound properties of nature, of the atmosphere and the

- environment by listening to various examples.
2. Learning about the importance of the maintenance of an acoustic environment appropriate for the improvement of health and communal living.
  3. Identifying the auditory difference between low-, middle-, and high-pitched sounds.

### **Learning Standards**

- 1.1. He/She is aware of the sounds around him/her recognising their nature.
- 1.2. He/She recognises the evocation of the sounds of nature in a listening.
- 2.1. He/She appreciates silence as something necessary for musical listening.
- 3.1. He/She identifies the auditory difference between low-, middle-, and high-pitched sounds.

### **Music, culture and society**

- Story: *Kokopelli*.
- Composer: Ludwig van Beethoven.
- Nature as inspiration: *Lavender's blue* (popular English song).

### **Evaluation Criteria**

4. Learning about examples of different pieces of our culture and appreciating the musical heritage.
5. Appreciating artistic expressions of other countries and cultures.

### **Learning Standards**

- 4.1. He/She reads *Kokopelli* and answers related questions correctly.
- 4.2. He/She learns about the German composer L. van Beethoven and at least one of his musical works.
- 5.1. He/She participates actively in the performance of a foreign song.

## **MUSICAL INTERPRETATION**

### **The voice**

- Songs:
  - *Al jardín de la alegría*.
  - *The good wise chaman*.
  - *Lavender's blue*.
- Intonation of notes of different pitches.

### **Evaluation Criteria**

6. Knowing the sound and musical possibilities of the voice, adjusting breathing and body posture according to vocal interpretation.
7. Participating in the performing songs from different places, periods and styles with or without body and instrumental accompaniment.

### **Learning Standards**

- 6.1. He/She recognises the expressive, sound and musical possibilities of the voice.
- 7.1. He/She knows and participates in performing songs from different places,

periods and styles with or without body and instrumental accompaniment.

### **Instrument**

- Playing barred instruments of the *When the day dawns*.
- Playing a recorder, barred instruments and percussion of *The purple flower*.

### **Evaluation Criteria**

8. Applying the knowledge of musical language to the vocal and instrumental performance of simple musical pieces.
9. Improvising with the pentatonic DO, variations to alternate with a given theme.
10. Learning about and performing with barred instruments a piece on the recorder with the notes SI, LA and SOL.

### **Learning Standards**

- 8.1. He/She plays scores of simple melodies with instrumental accompaniment.
- 9.1. He/She improvises variations of the DO pentatonic scale, alternating with a given theme.
- 10.1. He/She obtains a good sound on the recorder when performing a piece that contain the notes SI, LA and SOL.

### **Musical language**

- Writing notes on the stave.
- Variation.
- The pitch of the sound.
- Reviewing different musical graphic symbols.

### **Evaluation Criteria**

11. Reading and performing, following the beat, simple musical messages with conventional graphic symbols.

### **Learning Standards**

- 11.1. He/She reads, writes and plays a simple written score in conventional musical language in the key of SOL.
- 11.2. He/She reads and plays a score of instrumental accompaniment.

## **MOVEMENT AND DANCE**

### **The body**

- Game in a group: *To the garden of happiness*.
- Hand signs and intonation of the notes DO, RE, MI, SOL and LA.

### **Evaluation Criteria**

12. Controlling the articulation and the fingering to obtain a good sound on the recorder.
13. Appreciating the contribution of traditional songs and games to musical heritage, enjoying performing them and interacting socially.

## **Learning Standards**

- 12.1. He/She shows interest in following the recommendations to obtain a good sound on the recorder through body control.
- 13.1. He/She enjoys participating in a collective singing and game that originates from popular tradition.

## **COMPETENCIES – Descriptions and Skills**

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### **Linguistic competency**

- Having fun reading.
  - He/She reads and understands the main idea in the text about the legendary figure *Kokopelli*.
- Respecting the rules of communication in any situation: everybody's turn to speak, listening carefully to the speaker.
  - He/She pays attention to the explanations and respects everybody's turn to speak in group activities.

### **Mathematical competency and basic competencies in Science and Technology**

- Managing mathematical language with precision in any context.
  - He/She applies the value of the figures related to the beat to complete a time signature.

### **Digital competency**

- Using different means of audiovisual communication to transmit different information.
  - He/She uses new technologies to do activities and also, to look for information about the contents of the unit.

### **Learning to learn**

- Developing different multiple intelligences.
  - He/She applies models that serve as a reference to do the proposed tasks.
- Applying strategies to improve creative, critical, emotional, independent thinking.
  - He/She plays careful attention to acquire relevant and sufficient information that will lead him/her to make his/her own decisions.

### **Social and Civic competencies**

- Learning about and applying rights and obligations of citizens in the context of the school.
  - He/She respects individual contributions by other classmates.
- Showing willingness to participate actively in the established fields of participation.
  - He/She accepts the difference in capacity that any of the classmates might have.

### **Initiative and entrepreneurship**

- Being constant with work overcoming difficulties.
  - He/She shows interest, perseverance and initiative while doing artistic activities.

### **Cultural awareness**

- Appreciating the beauty of the artistic expressions and in everyday life.
  - He/She appreciates the artistic contribution of composers to cultural enrichment.
- Preparing projects and presentations with an aesthetic sense.
  - He/She applies artistic sense for individual tasks.

## **COURSE PLANS UNIT 6**

May     June

### **BASICS**

Music is a heritage for all; for adults and for children alike, there being many musical pieces by great composers that were especially composed for children. Some composers, like Mozart for example, were already showing signs of genius even as children. The unit focuses on vocal expressions and songs (singing activities): the basic technique of singing, popular traditional songs, the classification and grouping of voices and the examples of songs of culture from other countries. We salute the summer by singing.

### **METHODOLOGY**

Finding methodological strategies to bring the pupils closer to the contents of this unit, is a challenge in itself. With the exception of those children who go to a school where there is a school choir, it's possible that among their artistic experiences, they have never got any pleasure from singing or trying to apply a basic vocal technique. The process will be the same: integrating the child in all the activities in a way that they feel that they are at the centre of their own learning, by means of giving them positive feedback.

### **CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS**

#### **LISTENING**

##### **The ear**

- Listening: *Turkish march*, by Mozart.

- The human voice and singing.
- Identifying high- and low-pitched voices.
- Identifying vocal groups.

### **Evaluation Criteria**

1. Recognising different types of voices through listening to them.
2. Learning about vocal musical pieces with polyphony in different choral groups.
3. Recognising some musical elements in pieces that pupils have listened to in the classroom.

### **Learning Standards**

- 1.1. He/She knows the difference between male, female and children's voices.
- 2.1. He/She identifies the polyphonic vocal musical pieces in different types of choirs.
- 2.2. He/She discovers the organisation of a simple musical work.

### **Music, culture and society**

- Vocal music styles.
- Composer: W. A. Mozart.
- Music Game: *Uahed, yus, tleta* (popular Moroccan song).

### **Evaluation Criteria**

4. Learning about examples of different works of our culture and appreciating the musical heritage.
5. Learning about different types of choirs – different types of voices and different types of choral music.
6. Appreciating artistic manifestations of other countries and cultures.

### **Learning Standards**

- 4.1. He/She learns about W. A. Mozart reading a short comic about his life and listening to his most popular works.
- 5.1. He/She identifies different types of choirs depending on the type of music they play.
- 6.1. He/She learns to play foreign songs by means of active participation in performing a foreign song.

## **MUSICAL INTERPRETATION**

### **The voice**

- Songs:
  - *De Colores*.
  - *Uahed, yus, tleta*.
- Intonation of notes of different pitches.

### **Evaluation Criteria**

7. Knowing the sound and musical possibilities of the voice, adjusting breathing and body posture to vocal performance.

8. Knowing and performing songs of other places, periods and styles with accompaniment of other voices.
9. Practising the intonation of the seven notes.

### **Learning Standards**

- 7.1. He/She recognises the expressive, sound and musical possibilities when an appropriate vocal technique is applied.
- 8.1. He/She participates in vocal activities in groups with musical accompaniment of other voices.
- 9.1. He/She does intonation exercises with the seven notes.

### **Instrument**

- Recorder: *The fox*.
- Accompaniment with small percussion instruments.

### **Evaluation Criteria**

10. Applying knowledge of musical language to vocal and instrumental performance of simple musical compositions.
11. Learning about and playing a piece that contains the notes SI, LA and SOL on the recorder with the fingers of the left hand.

### **Learning Standards**

- 10.1. He/She plays scores of simple compositions with instrumental accompaniment.
- 11.1. He/She shows a certain level of skills to obtain a good sound on the recorder when playing a piece that contains the notes SI, LA and SOL.

### **Musical language**

- Writing notes on the stave.
- The timbre and the pitch of the sound.

### **Evaluation Criteria**

12. Reading and playing, following the beat, simple musical messages with conventional and non-conventional graphic symbols.
13. Placing the seven notes in the appropriate place on the stave, beginning with the time signature and the key of SOL.

### **Learning Standards**

- 12.1. He/She reads and plays a score of instrumental accompaniment following the beat in the activities that require it.
- 13.1 He/She writes a simple score placing the seven notes of the scale in the appropriate place on the stave, beginning with the time signature and the key of SOL.

## **MOVEMENT AND DANCE**

### **The body**

- Hand signs and intonation of the notes of the DO scale.

- Dance in a group: *Oh, Susana!*
- Good intonation techniques: relaxation, respiration, resonance and articulation.

### **Evaluation Criteria**

14. Controlling relaxation, breathing, resonance and articulation to improve vocal performance.
15. Using the body as a way to express feelings, emotions and imagination with the appropriate postural control and coordination with music.

### **Learning Standards**

- 14.1. He/She shows interest in following the recommendations to improve the quality of vocal performance by means of body control.
- 15.1. He/She adjusts his own movements to space and to the others when moving during a dance.

## **COMPETENCIES – Descriptions and Skills**

### **Linguistic competency**

- Having fun reading.
  - He/She reads a text in a comic form about the life of W. A. Mozart.
- Respecting the communication norms in any context: everybody's turn to speak, listening carefully to the speaker.
  - He/She pays attention to the explanations and respects everybody's turn to speak in group activities.

### **Mathematical competency and basic competencies in Science and Technology**

- Managing mathematical language with precision in any context.
  - He/She applies the value of the figures related to the beat to complete a time signature.

### **Digital competency**

- Using different means of audiovisual communication to transmit different information.
  - He/She uses new technologies to do activities and also, to look for information about the contents of the unit.

### **Learning to learn**

- Developing different multiple intelligences.
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