

COURSE PLANS UNIT 1

October

November

BASICS

This unit focuses on music and its importance, since classical antiquity, in relation to other arts. Pupils will learn about the Muses, who were considered protective and inspiring by the Greeks; and from whose name the word *music* is derived. The other important topic –on which several activities are based– is the study of sound and silence. Pupils will learn how important these aspects are to music.

METHODOLOGY

Musical intelligence should be considered as having an important influence on other multiple intelligences. An active methodology means that the teacher accompanies the pupil as a guide. The objective is for the pupils to share the positive and enjoyable experience that comes from listening and creating music with others.

CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS

LISTENING

The ear

- Production and sound properties.
- Listening to musical pieces to perceive different types of time signatures.
- Listening: “Waltz 2,” *Jazz Suite n.º 2*, by Shostakovich.

Evaluation Criteria

1. Identifying different sound properties.
2. Identifying different rhythmic time signatures, paying attention to the regularity of stress.
3. Learning about the different resources used by composers to create a work.

Learning Standards

- 1.1. He/She knows and identifies different sound properties.
- 1.2. He/She pays careful and quiet attention to the listening examples of the sound properties.
- 2.1. He/She knows what the time signature of double, triple and quadruple metres are.
- 3.1. He/She identifies repetition, variation and contrast in a classical piece.

Music, culture and society

- Mythological story: *The Muses*.
- Music from other cultures: *¿Quién es aquel pajarillo?* (popular song from Bolivia and Argentina)

Evaluation Criteria

4. Learning about the mythological origin of the muses as the protective goddesses of arts.
5. Learning about and appreciating the importance of the cultural legacy contributed by musical pieces from other countries.

Learning Standards

- 4.1. He/She reads and understands the story in the unit.
- 5.1. He/She is interested in discovering musical pieces from other countries and he/she uses them as references for his/her own creations.

MUSICAL INTERPRETATION

The voice

- Songs:
 - *Up and down the hills*.
 - *¿Quién es aquel pajarillo?*
- The song with chorus.

Evaluation Criteria

6. Learning about the structure of one of the oldest musical forms; the song with chorus.
7. Identifying songs from the cultural legacy that have a two-part form.

Learning Standards

- 6.1. He/She identifies the chorus and the verse in a song of a two-part form.
- 7.1. He/She applies his/her knowledge of two-form structure to identify other songs with similar characteristics.

Instrument

- Recorder: *Wind muse*.
- Small percussion instrumental accompaniment.

Evaluation Criteria

8. Doing the interpretation activities paying attention to the correction of their expressive elements.
9. Identifying the notes of the melody of a musical piece.

Learning Standards

- 8.1. He/She puts basic recommendations into practice to obtain a nice sound on the recorder.
- 9.1. He/She copies the melody of the recorder and identifies and writes the notes that give the melody a form.

Musical language

- Song with chorus.
- Sound and silence.
- Types of time signature.
- Duration of the musical figures.
- Musical form:
 - *Repetition, variation and contrast.*
- Non-conventional symbols.

Evaluation Criteria

10. Using the acquired knowledge about time signatures in different situations.
11. Experiment with the equivalence of the values of the figures to complete the three types of time signatures in an empirical way.

Learning Standards

- 10.1. He/She identifies the type of time signature in a piece, paying attention to the stress as the first beat of each time signature.
- 11.1. He/She completes time signatures of double metre, triple metre, quadruple metre considering the values of the different figures and rests.

MOVEMENT AND DANCE

The body

- The mixer dance: *The eight.*

Evaluation Criteria

12. Reproducing by means of body movement a rhythmic and melodic scheme.
13. Having fun when interpreting a dance in group as a type of social interaction.

Learning Standards

- 12.1. He/She follows the rhythm in the movements of the dance and reacts to changes.
- 13.1. He/She has initiative to interact freely with other members of the class in the development of the dance.

COMPETENCIES – Descriptions and Skills

Linguistic competency

- Understanding the meaning of written texts.
 - He/She understands the instructions of the activities without help.
- Reading Plan: Enjoying reading.
 - He/She understands the story in the unit.

Mathematical competency and basic competencies in Science and Technology

- Interacting with nature in a respectful way.
 - He/She listens carefully and respectfully to the sounds in his/her surroundings.

Digital competency

- He/She understands complex messages in different codes.
 - He/She interprets with correction the visual aid to do the activity.

Learning to learn

- Planning necessary resources and steps to take in the learning process.
 - He/She follows the established steps when doing the activities.
- Developing strategies that help the rigorous comprehension of the contents.
 - He/She uses the acquired knowledge about time signatures in different situations.

Social and civic competency

- Understanding and showing respect for those with more difficulties and different capabilities who advance at a different pace.
 - He/She respects the different pace in the learning process of others in teamwork.
- Showing willingness to participate actively in the established fields of participation.
 - He/She participates and behaves responsibly in group activities.

Initiative and entrepreneurship

- Being constantly engaged in work and overcoming difficulties.
 - He/She identifies his/her errors in the task.

Cultural awareness

- He/She appreciates cultural diversity as a source of personal and cultural wealth.
 - He/She knows and appreciates musical pieces from different cultures.
- Expressing feelings and emotions based on artistic codes.
 - He/She sings and plays on instruments in an expressive way.

COURSE PLANS UNIT 2

November December

BASICS

Now that we have presented music as one of the most special art forms, we will look at it in connection with other art forms in the following units. In this unit, we

will see how fascinating the combination of music and theatre is and how much it attracts all types of audiences, from the most educated theatregoer to the average spectator. They all share the same passion for music, words and theatre. If you add up these three, the result is spectacular.

METHODOLOGY

We will start studying the new contents in the unit based on previous ideas. The use of drama games as a means of expression to encourage participation in musical theatre will be employed. We will also make the most of prosody and body percussion as a basis of the interpretation of rhythms of certain complexity in the accompaniment of the songs and help all pupils to integrate into the group to promote a lack of inhibition and enhance creativity.

CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS

LISTENING

The ear

- The opera: elements that comprise it and voice types.
- Listening: "Hebrew slaves choir," *Nabucco* (Verdi).
- Sound properties: the timbre.

Evaluation Criteria

1. Identifying the voice types in an opera by their characteristic timbre.

Learning Standards

- 1.1. He/She identifies by the timbre of the voice the most common types of voices in an opera.
- 1.2. He/She matches each voice timbre with a character in *Three Alpine boys*.

Music, culture and society

- The opera. Giuseppe Verdi.
- Music from other cultures: *The water is wide* (popular song from England).

Evaluation Criteria

2. Learning about the different functions of the members of the cast in the set up and the representation of the musical part of an opera.
3. Appreciating the contribution of music, literature and theatre to the creation of an opera.
4. Learning about and appreciating the importance of a cultural legacy that come from the musical pieces of other countries.

Learning Standards

- 2.1. He/She knows the functions of each member in the artistic cast of an opera within the musical part.
- 3.1. He/She appreciates the contribution of different art forms that come together in the creation of an opera, mainly in music, literature and

theatre.

- 4.1. He/She is interested in discovering musical pieces from other countries and uses them as a reference to create his/her own pieces.

MUSICAL INTERPRETATION

The voice

- Songs:
 - *Three Alpine boys*.
 - *Play and dance*
 - *The water is wide!*.
- The opera: *Va pensiero*, Verdi.

Evaluation Criteria

5. Active participation in the intonation activities appreciating the expressive resources of the voice.
6. Learning and participating with prosody accompaniment and with singing in the interpretation of a traditional Spanish carol and an English song.

Learning Standards

- 5.1. He/She participates singing in the representation of *Three Alpine boys* and in the foreign song: *The water is wide!*
- 5.2. He/She practises the expressive resources of the voice.
- 6.1. He/She uses the prosody of the language correctly as an expressive element to accompany the carol.

Instrument

- Accompaniment with percussion: *Three Alpine boys*.
- Barred instrument accompaniment with bourdons: *Art*.
- Recorder: *Snow in the window* (RE).

Evaluation Criteria

7. Respecting the contribution of classmates in the activities of an instrumental ensemble.
8. Learning the position of RE´ on the recorder.
9. Learning and practising the most common bourdons.

Learning Standards

- 7.1. He/She respects classmates when doing instrumental ensemble activities.
- 8.1. Learning and interpreting correctly RE´ on the recorder in the context of a musical piece.
- 9.1. He/She confidently identifies the most common types of bourdons in the barred instrument accompaniment

Musical language

- Intervals: definition and types.
- The bourdon. Bourdons for doric RE.

Evaluation Criteria

10. Learning how to define *interval*.
11. Identifying a rising or a falling interval and knowing the name of the intervals by the distance that separates the notes.

Learning Standards

- 10.1. He/She correctly defines what an interval is.
- 11.1. He/She identifies a rising or a falling interval in theory and practice.
- 11.2. He/She names the intervals correctly considering the distance that separate two notes.

MOVEMENT AND DANCE

The body

- Enactment of *Three Alpine boys*.

Evaluation Criteria

12. Participating in the representation of a parody of an opera: *Three Alpine boys*.

Learning Standards

- 12.1. He/She participates in the representation of the opera parody *Three Alpine boys*.
- 12.2. He/She participates in the activity playing the role responsibly that is assigned to him/her in the cast.

COMPETENCIES – Descriptions and Skills

Linguistic competency

- Understanding the meaning of the oral expressions: orders, explanations, indications, stories.
 - He/She understands the instructions of the exercises without help.
- Respecting norms of communication in any context: respecting everyone's turn to speak, listening carefully to the speaker.
 - He/She pays attention to the explanations and respects everyone's turn to speak in group activities.

Mathematical competency and basic competencies in Science and Technology

- Interacting with nature in a respectful way.
 - He/She listens carefully and respectfully to the sounds in the environment.
- Managing mathematical language with precision in any context.
 - He/She perceives the relation of a greater or smaller number of units when forming groups, paying attention to their size.

Digital competency

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

Learning to learn

- Planning necessary resources and steps to take in the learning process
 - He/She follows the established steps when doing the activities.

Social and civic competency

- Applying strategies to improve creative, critical, emotional and interdependent thinking.
 - He/She observes carefully to acquire relevant and sufficient information that leads him/her to make his/her own decisions.
- Understanding and showing respect for those with more difficulties and different capabilities who advance at a different pace.
 - He/She respects the different pace in the learning process of others in teamwork.

Initiative and entrepreneurship

- Showing willingness to participate actively in the established fields of participation.
 - He/She participates and behaves responsibly in group activities.

Cultural awareness

Being constantly engaged in work and overcoming difficulties.

He/She shows interest, perseverance and initiative in the creation of artistic activities.

- He/She appreciates cultural diversity as a source of personal and cultural wealth.
 - He/She knows the musical expressions of different cultures.

COURSE PLANS UNIT 3

January February

BASICS

The relationship between music and painting is the main theme of this unit. Both are influenced by the form and nuances to enrich all their expressive potential. Contrast is an element that, in the same way as in painting, gives music an extra dimension. The art of managing the different degrees of intensity of sound and the adequate selection of instrumental timbres liken the musician to the

painter.

METHODOLOGY

Get pupils to listen carefully to the proposed listening activities. Pupils should take part in the musical experience by singing. Integrate them in the activities in an active and participative way. Start with these previous ideas to assimilate the concepts of the unit. Put basic recommendations into practice when playing melodies on the recorder. Use games as the basis of the musical expression.

CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS

LISTENING

The ear

- Sound properties: dynamics and degrees of intensity.
- “2nd movement,” *9th Symphony*, Beethoven.
- Instrumental timbres of the symphony orchestra.
- Listening: *Spanish Caprice*, by Rimsky-Korsakov.
- Rhythmic dictation.

Evaluation Criteria

1. Identifying the degrees of intensity in a listening sample.
2. Identifying the instruments by their sound timbre in an orchestra and identifying each one.

Learning Standards

- 1.1. He/She knows the degrees of intensity and the grading of values.
- 1.2. He/She has an attentive and careful attitude when listening to examples of different degrees of intensity.
- 2.1. He/She distinguishes the timbres of the instruments of the orchestra when listening to a musical piece.

Music, culture and society

- The symphony orchestra.
- Music and painting: Kandinsky.
- Music from different cultures: *Tafta hindi* (Lebanon).

Evaluation Criteria

3. Learning about the symphonic orchestra and the instruments that comprise it.
4. Appreciating the interdisciplinary and intercultural richness that comes from the combination of esthetic resources of painting and music.

Learning Standards

- 3.1. He/She knows the different instrument families in an orchestra and their usual positions within it.
- 3.2. He/She knows the names of the instruments that comprise each family.
- 4.1. He/She appreciates the cultural enrichment coming from the relationship between music and art throughout history.

MUSICAL INTERPRETATION

The voice

- Songs:
 - *Theft at the museum!*
 - *Good morning!* (canon)
 - *Tafta hindi* (Lebanon).
- Intonation with ties.

Evaluation Criteria

5. Developing the expressive quality based on the vocal technique in singing activities.
6. Singing a melody paying attention to signs which prolong the notes.
7. Knowing the concepts of intonation and vocal tuning when interpreting a canon.

Learning Standards

- 5.1. He/She sings in tune to the singing activities in the group.
- 6.1. He/She respects the duration of the notes joined by a prolonging tie.
- 7.1. He/She is able to sing in canon.

Instrument

- Interpreting and composing a non-conventional score with degrees of intensity.
- Recorder: *Night painting* (FA).
- Instruments in the symphony orchestra.

Evaluation Criteria

8. Interpreting scores showing basic interpreting skills regarding the assigned instrument.

Learning Standards

- 8.1. He/She learns the FA note and interprets it correctly on the recorder.
- 8.2. He/She participates in activities of instrumental interpretation in an active way.

Musical language

- Sound properties: intensity and dynamics.
- Prolonging marks: ties and dots.
- Non-conventional signs: dynamic marks.

Evaluation Criteria

9. Learning about the main degrees of intensity used in a score, its graphic

representation and the grading of its values.

10. Learning about and defining tie and dot as signs of prolongation.
11. Combining the aesthetic resources of the painting with the ones of music to represent degrees of intensity in a non-conventional score.

Learning Standards

- 9.1. He/She identifies the characteristics of the intensity of sound and recognises them in the score.
- 10.1. He/She applies correctly the same calculating process of the value of a figure with a dot to other everyday life situations.
- 10.2. He/She recognises the duration of the figures linked by a tie to the ones that have a dot.
- 11.1. He/She creates a non-conventional score in an original way, with degrees of intensity and markers.

MOVEMENT AND DANCE

The body

- Body movements related to the dynamics of intensity.

Evaluation Criteria

12. Using the expressive possibilities of body gestures to imitate the conductor of the orchestra when correctly applying the degrees of intensity.

Learning Standards

- 12.1. He/She acts in an uninhibited way as the conductor of the orchestra paying attention to the degrees of intensity.
- 12.2. He/She uses the relationship between the amplitude of body gestures and the fluctuations of intensity in a musical piece correctly.

COMPETENCIES – Descriptions and Skills

Linguistic competency

- Understanding the meaning of the oral expressions: orders, explanations, indications, stories.
 - He/She understands the instructions of the exercises without help.
- Respecting norms of communication in any context: respecting everyone's turn to speak, listening carefully to the speaker.
 - He/She pays attention to the explanations and respects everyone's turn to speak in group activities.

Mathematical competency and basic competencies in Science and Technology

- Interacting with nature in a respectful way.
 - He/She listens carefully and respectfully to the sounds in the environment.

Digital competency

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

Learning to learn

- Planning necessary resources and steps to take in the learning process.
 - He/She follows the established steps when doing the activities.
- Developing strategies that favour rigorous comprehension of the contents.
 - He/She uses the acquired knowledge about signs of prolongation in different situations.

Social and civic competency

- Understanding and showing respect for those with more difficulties and different capabilities who advance at a different pace.
 - He/She respects the different pace in the learning process of others in teamwork.
- 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 participates and behaves responsibly when participating in teamwork.

Initiative and entrepreneurship

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

Cultural awareness

- He/She appreciates cultural diversity as a source of personal and cultural wealth.
 - He/She knows the musical expressions of different cultures.
- Expressing feelings and emotions based on artistic codes.
 - He/She sings and plays on instruments in an expressive way.

COURSE PLANS UNIT 4

February March

BASICS

The main educational trends in music all emphasise the importance of *living music* through physical experience. Dalcroze establishes a very deep connection between rhythm and body movement. Musical experience, by means of movement and dance, is normally the easiest way to awaken hidden feelings and emotions in a person. The body is a living sculpture full of beauty when it is moved by music.

METHODOLOGY

Encourage pupils to participate in musical experience by singing. Engage them with activities in an active and participative way. Pay attention and keep silent to listen carefully to the proposed listening activities. Encourage creativity in free activities. Put the basic recommendations into practice for the interpretation of melodies on the recorder. Use games as the basis for musical expression.

CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS

LISTENING

The ear

- Musical pieces related to dance.
- Musical pieces related to sculpture.
- Classification of percussion instruments: untuned and tuned.

Evaluation Criteria

1. Identifying the stress in different rhythms and melodies.
2. Listening carefully to different pieces in silence and matching them with different sculptures.
3. Identifying sounds of untuned and tuned percussion instruments

Learning Standards

- 1.1. He/She listens to musical pieces in silence in listening activities and identifies the stress.
- 2.1. He/She matches different musical pieces to different sculptures.
- 3.1. He/She recognises tuned and untuned percussion instruments by ear.

Music, culture and society

- Dance and its different styles.
- Music and sculpture: Michelangelo Buonarroti.
- Music from different cultures: *Leave old Texas* (USA).

Evaluation Criteria

4. Learning about the evolutionary character of dance throughout history and the richness of styles offered nowadays.
5. Appreciating the expressive potential that music possesses linked to other

art forms.

Learning Standards

- 4.1. He/She distinguishes different dance styles.
- 5.1. He/She knows the story of the sculpture *David* by Michelangelo and is able to sum up the anecdote.

MUSICAL INTERPRETATION

The voice

- Songs
 - *The cave*.
 - *I freeze like a statue*.
 - *Leave old Texas* (USA).

Evaluation Criteria

6. Singing the song of the unit in a coordinated manner with instrumental accompaniment.

Learning Standards

- 6.1. He/She actively participates in singing with the group.
- 6.2. He/She integrates the rhythmic sense of singing in the context of instrumental accompaniment.

Instrument

- Accompaniment with the xylophone for the song *The Cave*,
- Recorder: *The thinker* (DO and DO´).
- Classification of percussion instruments: untuned and tuned.

Evaluation Criteria

7. Learning and playing the note DO´ on the recorder.
8. Integrating the barred instruments accompaniment in the proposed songs.

Learning Standards

- 7.1. He/She follows the basic recommendations to get a nice sound on the recorder.
- 7.2. He/She learns the note DO´ and plays it correctly on the recorder.
- 8.1. He/She keeps the rhythm of the song accompanied by barred instruments.

Musical language

- Beat.
- Rhythm.
- Types of time signatures.
- Conventional signs: figures and rests.

Evaluation Criteria

9. Understanding and perceiving the triple metre time signature and completing these time signatures by paying attention to the sum of the

values of the figures.

Learning Standards

- 9.1. He/She completes time signatures in triple metre by feeling the stress.

MOVEMENT AND DANCE

The body

- Prosodies and body percussion accompaniment.
- Music and movement: *I freeze like a statue.*
- *Dance of the seven jumps.*

Evaluation Criteria

10. Expressing with the body what different musical pieces suggest related to a sculpture.
11. Participating and learning different movements of the proposed dance.

Learning Standards

- 10.1. He/She improvises body postures in a creative way.
- 10.2. He/She adjusts his/her body movements to the musical rhythm of the dance.
- 11.1. He/She has a good attitude when preparing a dance in groups.

COMPETENCIES – Descriptions and Skills

Linguistic competency

- Understanding the meaning of written texts.
 - He/She understands the instructions of the exercises without help.
- *Reading Plan:* Enjoying reading.
 - He/She understands the story in the unit.

Mathematical competency and basic competencies in Science and Technology

- Interacting with nature in a respectful way.
 - He/She listens carefully and respectfully to the sounds in the environment.

Digital competency

- Understanding messages prepared in different codes.
 - He/She interprets the visual aid under correction in order to do the proposed dance.

Learning to learn

- Developing the different multiple intelligences.
 - He/She applies models that serve as a reference to do the proposed tasks.

- Applying strategies to improve creative, critical, emotional and interdependent thinking.
 - He/She pays careful attention to acquire relevant and sufficient information that leads him/her to make his/her own decisions.

Social and civic competency

- Understanding and showing respect for those with more difficulties and different capabilities who advance at a different pace.
 - He/She respects the different pace in the learning process of others in teamwork.
- Learning about and applying the rights and obligations of the 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 participates and behaves responsibly in teamwork.

Initiative and entrepreneurship

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

Cultural awareness

- Appreciating the beauty of artistic expressions and in everyday life.
 - He/She appreciates the artistic contribution of a composer to cultural enrichment.

COURSE PLANS UNIT 5

April May

BASICS

Music and words have a great expressive potential. When one accompanies the other, they can turn into a source of emotions. Over the last centuries there have been many examples of fusing of music and literature; music inspiring words; intonation, serving the art of telling stories. Thus the figure of the singer-songwriter has become very important. He/she is a real expert in conveying emotions that come from the fusion of literature and music.

METHODOLOGY

Encourage pupils to participate in musical experience by singing. Get them to pay attention to the importance of silence and to listen carefully to the proposed listening activities. Start with prosodies to make the assimilation of musical language easier. Put basic recommendations into practice for playing melodies on the recorder. Use games as a basis for musical expression. Engage pupils with the activities in an active and participative way.

CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS

LISTENING

The ear

- Listening: Identifying different rhythms.
- Listening to musical pieces to identify different time signatures.

Evaluation Criteria

1. Identifying the rhythm, the stress and the time signatures in musical pieces.
2. Identifying the *accelerando* at the end of a song.

Learning Standards

- 1.1. He/She identifies the type of time signature in a listening sample by listening for the beat and the stress.
- 1.2. He/She distinguishes the stress from the words.
- 2.1. He/She recognises *accelerando* by ear and practices it in a song.

Music, culture and society

- Narrative songs: *El conde Flores*.
- Songwriters.
- Music from different cultures: *Kalinka* (Russia).

Evaluation Criteria

3. Appreciating the contribution of narrative poems to enriching our cultural heritage.

Learning Standards

- 3.1. He/She knows and appreciates narrative poems as the result of a storytelling tradition.
- 3.2. He/She learns a poem and discovers the type of the rhyme.

MUSICAL INTERPRETATION

The voice

- Songs
 - *El fantasma Comeletras*.
 - *Conde Flores* (romance).
 - *Kalinka* (Russia).
- Sung poems.
- Intonation as a way of expression.

- Phonic groups.

Evaluation Criteria

4. Participating actively in the vocal and body interpretation of the songs.
5. Learning about the expressive possibilities of intonation in everyday speaking.
6. Learning how to define narrative poems, putting them in a historical context and understanding what their most common topics are.

Learning Standards

- 4.1. He/She sings in tune when singing in a group.
- 5.1. He/She identifies the statement, the exclamation or the question because of the melodic line in which they are expressed when speaking.
- 6.1. He/She defines what a narrative poem is and puts it in a historical context as well as mentioning the most common themes involved in poems.

Instrument

- Accompaniment with small percussion.
- Recorder: *Scarborough Fair* (RE´).

Evaluation Criteria

7. Interpreting the proposed musical pieces with a good posture and an appropriate technique.
8. Interpreting by clapping the rhythm of the words marking the prosodic stress.

Learning Standards

- 7.1. He/She follows basic recommendations to obtain a good sound on the recorder.
- 7.2. He/She interprets a piece on the recorder fluently following the melodic phrasing.
- 8.1. He/She marks the beat and the stress properly in the percussion accompaniment of a song.

Musical language

- Intonation as way of expression.
- Phonic groups.
- Time signatures and bar lines.
- Prosody, the rhythm of language.

Evaluation Criteria

9. Knowing the correct value of the proposed musical signs.
10. Discovering the relationship that the natural prosodic rhythm of the words has with the musical rhythm.

Learning Standards

- 9.1. He/She distributes the musical figures until he/she completes time signatures considering the sum of the values and places the dividing lines correctly.
- 10.1. He/She joins each word with the corresponding rhythmic cell.

MOVEMENT AND DANCE

The body

- Body expression and intonation of sentences.
- Accompaniment with prosodies and body percussion.

Evaluation Criteria

11. Discovering the beat in a listening example by means of body accompaniment.

Learning Standards

- 11.1. He/She is able to adjust the beat and the stress of the music by means of using the body.

COMPETENCIES – Descriptions and Skills

Linguistic competency

- Understanding the meaning of the oral expressions: orders, explanations, indications, stories.
 - He/She understands the instructions of the activities without help.
- Understanding the meaning of the written texts.
 - He/She understands the definitions and the instructions of the unit.

Mathematical competency and basic competencies in Science and Technology

- Interacting with nature in a respectful way.
 - He/She listens attentively and respectfully to the surrounding sounds.

Digital competency

- Preparing their own information based on information obtained via technological means.
 - He/She searches for information about one of the artistic expressions proposed in the unit.

Learning to learn

- Developing strategies that favour rigorous comprehension of the contents.
 - He/She discovers characters that appear in the poem and in the sequence of the events told in the same poem.
- Applying strategies to improve creative, critical, emotional and interdependent thinking.
 - He/She pays careful attention to acquire relevant and sufficient information that lead him/her to make his/her own decisions.

Social and civic competency

- Understanding and showing respect for those with more difficulties and

different capabilities who advance at a different pace.

- He/She respects the different pace in the learning process of others in teamwork.
- 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 participates and behaves responsibly in teamwork.

Initiative and entrepreneurship

- Prioritising the achievement of group objectives and personal interests.
 - 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 knows the musical expressions of different cultures.

COURSE PLANS UNIT 6

May June

BASICS

The final unit shows the relationship between music and architecture. We will start with architecture by showing the monuments in cities that are real architectural works. Then we will continue with music. A concert is an artistic project in which people and material elements contribute to make it enjoyable. In both music and architecture, the design of the structure will reveal its form.

METHODOLOGY

Promote participation in active listening, highlighting the individual contribution to the success of the instrumental performance of the whole group. Start with the prosodies to make the assimilation of the musical language easier. Engage the pupils with the activities in an active and participative way. Put basic recommendations in practice for playing the accompaniments on barred instruments and the melodies on the recorder. Use games as a basis for musical expression.

CONTENTS/EVALUATION CRITERIA/LEARNING STANDARDS

LISTENING

The ear

- Listening to identify different musical forms: two-part, rondo, ostinato.
- Listening: *Annen Polka*, by Strauss.

Evaluation Criteria

1. Identifying different musical models by ear.
2. Listening attentively to different musical pieces to identify the form.

Learning Standards

- 1.1 He/She listens attentively to different musical pieces to identify the form.
- 2.1 He/She does an active listening of a piece and identifies its parts.

Music, culture and society

- Musical jobs.
- Story: *Music and Walls*.
- Music from different cultures: *My Bonnie lies over the ocean* (Scotland).

Evaluation Criteria

3. Understanding the analogue between a musical piece and an architectural work.
4. Doing the reading comprehension of the story *Music and Walls* as an approach to studying classical culture.

Learning Standards

- 3.1. He/She understands the analogue between a musical piece and an architectural work.
- 4.1. He/She answers the questions correctly about the text, *Tebas walls* and *Jericho*.

MUSICAL INTERPRETATION

The voice

- Songs:
 - *From the ground to the roof*.
 - *When the saints go marching in*.
 - *My Bonnie lies over the ocean* (Scotland).

Evaluation Criteria

5. Singing the songs of the unit in a coordinated way with the instrumental accompaniment.

Learning Standards

- 5.1. He/She participates actively in the interpretation of the song in a group.
- 5.2. He/She integrates the rhythmic sense of the song into the context of the instrumental accompaniment.

Instrument

- Recorder and small percussion accompaniment: *Bang Tower*.
- Orff Instruments accompaniment: *Annen Polka*, by Strauss.
- Accompaniment with bourdons.

Evaluation Criteria

6. Interpreting the scores showing basic skills of interpretation on the assigned instrument.

Learning Standards

- 6.1. He/She accompanies with simple bourdons on barred instruments.
- 6.2. He/She actively participates in activities relating to the instrumental interpretation.

Musical language

- The musical form: two-part form, rondo, ostinato.
- Rhythmic and melodic writing of a musical piece.

Evaluation Criteria

7. Identifying and describing simple musical forms and different musical styles from the ones proposed in a listening sample.

Learning Standards

- 7.1. He/She carefully follows the part that corresponds to the score in the active listening.

MOVEMENT AND DANCE

The body

- Accompaniment with prosodies and body percussion.

Evaluation Criteria

8. Accompanying the lyrics of the songs with gestures and body language.

Learning Standards

- 8.1 He/She is expressive and spontaneous when it comes to body accompaniment of a song.

COMPETENCIES – Descriptions and Skills

Linguistic competency

- Understanding the meaning of the oral expressions: orders, explanations, indications, stories.
 - He/She reads the instructions properly to answer the questions well.
- Understanding the meaning of the written texts.
 - He/She understands the definitions and the instructions of the unit.

Mathematical competency and basic competencies in Science and Technology

- Interacting with nature in a respectful way.
 - He/She listens attentively and respectfully to the surrounding sounds.

Digital competency

- Preparing their own information based on information obtained via technological means.
 - He/She uses audio players, the digital board and the Internet to make it easier to extend the contents in the unit.

Learning to learn

- Developing strategies that help rigorous comprehension of the contents.
 - He/She develops the capability of observation and knowing when he/she is looking for similarities between the construction of an architectural work and a musical piece.
- Applying strategies to improve creative, critical, emotional and interdependent thinking.
 - He/She pays careful attention to acquire relevant and sufficient information that leads him/her to make his/her own decisions.

Social and civic competency

- Understanding and showing respect for those with more difficulties and different capabilities who advance at a different pace.
 - He/She respects the different pace in the learning process of others in teamwork.
- 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 participates and behaves responsibly in teamwork.

Initiative and entrepreneurship

- Prioritising the achievement of group objectives and personal interests.
 - He/She shows interest, perseverance and initiative in the creation of artistic activities.

Cultural awareness

- Appreciating the beauty of artistic expressions and in everyday life.
 - He/She appreciates the artistic contribution of singer-songwriters to cultural enrichment.
- Expressing feelings and emotions based on artistic codes.
 - He/she sings and plays on instruments in an expressive way.