

Subject: General Music Grades: 6 and 7 Unit #: 1 Title: Traditional "Patriotic" Music AND
ROUTINES AND PROCEDURES

UNIT OVERVIEW

STAGE ONE: Identify Desired Results	
Established Goals/Standards	*See highlighted items*
	Long-Term Transfer Goal
	<p><i>At the end of this 3-part unit, students will use what they have learned to independently...</i></p> <p>Respond to and communicate effectively about the aesthetic qualities of music.</p> <p>Create and perform an original work to express ideas or evoke mood and emotion.</p> <p>Perform as individuals or in a group, playing a role through continued practice in the overall performance's success.</p>
	Meaning *See highlighted items*
Established Goals/Standards	<p>CREATING <u>Imagine</u> MU:Cr1.1.5a Generate simple rhythmic, melodic and harmonic phrases with AB and ABA forms that convey expressive intent.</p> <p><u>Plan and Make</u> MU:Cr.2.1.6a Select, organize, construct and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle and ending, and convey expressive intent.</p> <p><u>Evaluate and Refine</u> MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p> <p><u>Present</u> MU:Cr3.2.5a Present the final version of their documented personal composition or arrangement using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>PERFORMING <u>Select</u> MU:pr4.1.6a Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context and explain why each was chosen.</p> <p><u>Analyze</u> MU:Pr4.2.6.a Explain how understanding the structure and the elements of music are used in music selected for performance. MU:Pr4.2.6c Identify how cultural and historical context inform performances.</p> <p><u>Rehearse, Evaluate and Refine</u> MU:Pr5.1.6a Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality and</p>
	<p>Enduring Understandings <i>Students will understand that...</i></p> <p>CREATING <u>Imagine</u> 1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. <u>Plan and Make</u> 2. Musicians' creative choices are influenced by their expertise, context and expressive intent. <u>Evaluate and Refine</u> 3. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. <u>Present</u> 4. Musicians' presentation of creative work is the culmination of a process of creation and communication.</p> <p>PERFORMING <u>Select</u> 5. Performers' interest in and knowledge of musical works, understanding of their own technical skill and context for a performance influence the selection of repertoire. <u>Analyze</u> 6. Analyzing creator's context and how they manipulate elements of music provides insight into their intent and informs performance. <u>Interpret</u> 7. Performers make interpretive decisions based on their understanding of context and expressive intent. <u>Rehearse, Evaluate and Refine</u> 8. To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. <u>Present</u> 9. Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</p> <p>RESPONDING <u>Select</u> 10. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</p>
Essential Questions	<p><i>Students will consider such questions as...</i></p> <p>CREATING <u>Imagine</u> 1. How do musicians generate creative ideas? <u>Plan and Make</u> 2. How do musicians make creative decisions? <u>Evaluate and Refine</u> 3. How do musicians improve the quality of their creative work? <u>Present</u> 4. When is creative work ready to share?</p> <p>PERFORMING <u>Select</u> 5. How do performers select repertoire? Interpret <u>Analyze</u> 6. How does understanding the structure and context of musical works inform performance? <u>Interpret</u> 7. How do performers interpret musical works? <u>Rehearse, Evaluate and Refine</u> 8. How do musicians improve the quality of their performance? <u>Present</u> 9. When is a performance judged ready to present?</p> <p>RESPONDING <u>Select</u> 10. How do individuals choose music to experience? <u>Interpret</u> 11. How do we discern the musicals creator's and performers' expressive intent? <u>Evaluate</u> 12. How do we judge the quality of musical work(s) and performance(s)?</p> <p>CONNECTING <u>Synthesize and relate knowledge and personal exp. to make music</u> 13. How do musicians make meaningful connections to creating, performing and responding? <u>Relate musical ideas and works to varied contexts and daily life to deepen understanding</u> 14. How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?</p>

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<p>interest) to rehearse, refine, and determine when a piece is ready to perform.</p> <p><u>Present</u> MU:Pr6.1.6a Perform the music technical accuracy to convey the creator's intent.</p> <p>MU:Pr6.1.6b Demonstrate performance decorum (such as stage presence, attire, and behavior, and audience etiquette appropriate for venue and purpose.</p> <p>RESPONDING <u>Select</u> MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.</p> <p><u>Analyze</u> MU:Re7.2.6b Identify the context of music from a variety of genres, cultures and historical periods.</p> <p><u>Interpret</u> MU:Re8.1.6a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.</p> <p><u>Evaluate</u> MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p> <p>CONNECTING MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	<p><u>Interpret</u> 11. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p><u>Evaluate</u> 12. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.</p> <p>CONNECTING Synthesize and relate knowledge and personal exp. to <u>make music</u></p> <p>13. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing and responding. <u>Relate musical ideas and works to varied contexts and daily life to deepen understanding</u></p> <p>14. Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.</p>	
Acquisition		
	<p><i>What knowledge will students learn as part of this unit?</i> (define, identify, discern, memorize, notice, paraphrase, plug in, recall, select, explain, state)</p> <ol style="list-style-type: none"> 1. Ss will know how to plug in missing lyrics from cloze reading/lyric passages. 2. Ss will know how to complete the cloze lyric passages according to teacher directions. 3. Ss will know how to state their need for assistance during cloze lyric passages without distracting peers. 4. Ss will discern whether or not their cloze lyric passages and corresponding questions have been completed according to teacher-created criteria. 5. Ss will know how to define the term "patriotic." 6. Ss will identify contexts which are appropriate for the use of patriotic selections. 7. Ss will state their preference for individual patriotic musical selections using musical terms/vocabulary. 8. Ss will recall the titles of patriotic selections. 9. Ss will collectively select patriotic songs to perform for an audience. 10. Ss will collectively select a location to perform their chosen songs. 11. Ss will memorize the lyrics of at least 2 patriotic songs. 12. Ss will know the definition/meaning of the terms and symbols; melody, lyrics, rhythm, accompaniment, acapella, patriotic, composer, chorus, verse, bridge, repeat sign, staff, bar line, measure, note, rest, rote 13. Ss will know how to read/follow single and multi-verse standard notation music. 14. Ss will know how to acquire melody/lyrics by rote. 	<p><i>What skills will students learn as part of this unit?</i> (analyze, compare, contrast, critique, defend, evaluate, generalize, interpret, justify, prove, summarize, test, translate, verify)</p> <ol style="list-style-type: none"> 1. Ss will evaluate their level of listening skills. 2. Ss will follow the directions when completing the given assignment. 3. Ss will critique their personal ability and the ability of peers to complete the assignment without distracting others. 4. Ss will defend their self-scoring, using a rubric a written response. 5. Ss will compare a patriotic piece to a non-patriotic piece. 6. Ss will justify the rationale behind their selections for the upcoming performance. 7. Ss will explain their preferences for both teacher-selected and student-selected patriotic selections in writing and discussion. 8. Ss will summarize the patriotic songs introduced by the teacher and those in their prior knowledge in writing and discussion. 9, 10, 11. 12. 13. Ss will sing single and multi-verse standard notation music alone and with others. 14. Ss will sing, echoing the teacher (rote).

STAGE TWO: Determine Acceptable Evidence	
	Assessment Evidence
<p>Criteria for to assess understanding: <i>(This is used to build the scoring tool.)</i></p> <p>*See highlighted items on attached RUBRICS</p>	<p>Performance Task focused on Transfer:</p> <p>As a result of this 3-part unit, scholars will apply their gained knowledge of patriotic music and singing by creating a personal piece of a patriotic context. Scholars will participate in several activities such as listening, written response and singing that will lead into the final project/arrangement. These activities will help students investigate, plan and generate ideas into the final assessment/arrangement. <u>Students will use the skills learned to create, perform, respond to and connect a short parody in ABA or AB form which fits the decription of patriotic music.</u></p> <hr/> <p>Other Assessment Evidence:</p> <p>PERFORMANCE ASSESSMENT</p> <ul style="list-style-type: none"> • Pre-assessments • Evaluations of individual performances • Participation in required performances • Mid-term and final assessments • Teacher Observation of: <ul style="list-style-type: none"> ○ Ability to play/sing literature using principals emphasized ○ Maintaining sound musical standards of performance ○ Showing sensitivity in performance and in rehearsals ○ Actively following a conductor in rehearsals and performance ○ Mastery of technical skill development • Checks for understanding • Observations/Anecdotal Records • Student questions/comments • Personal Reflections/Journal • Teacher questions and prompts • Performance tasks (planning, in-progress, final) • Critiques (group discussion, written reflection) • Teacher rubric • Self-evaluation • Peer evaluation • Exit Tickets • Video recording • Audio recording • Written: <ul style="list-style-type: none"> ○ Short response ○ Extended response

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T, M, A (Code for Transfer, Meaning Making and Acquisition)	STAGE THREE: Plan Learning Experiences	
	<p>Learning Events:</p> <p>Lesson 1</p> <ul style="list-style-type: none"> • Scholars identify the ideas of patriotism through audio and visual examples of related and unrelated music. (discussion) • Scholars complete cloze lyrics example of a related patriotic song example, answering corresponding questions (listening/written work rubric) • Scholars play Music Styles Bingo (exit ticket) <p>Lesson 2</p> <ul style="list-style-type: none"> • Scholars review/discuss the concept of patriotism as related to Lesson 1. • <p>Lesson Ideas (Draft purposes only)</p> <ul style="list-style-type: none"> • "Star Spangled Banner" "Star Mangled Banner" (War of 1812/English pub song parody) – cloze lyric/singing activity <ul style="list-style-type: none"> ○ Corresponding questions on the back of worksheet, asks students to notice rhythmic and melodic patterns, time signature, melodic direction in given measures ○ Ss form two small teams (each student has a copy of the incomplete score). Each team huddles. Teacher/student volunteer plays one line of the song; when music stops, the teams work to agree on the correct missing lyrics with which to finish the phrase. Teams then "ring in" with an auxiliary percussion instrument. One point for each correct line, more points for longer/harder lines. ○ Ss form a seated circle. Ss pass a beach ball, each scholar adds ONE word/lyric at a time as the ball passes around the beach ball. ○ Ss use treble clef key to "decode" the pitches of The Star Spangled Banner. Ss play the song on glockenspiels, keyboards or boomwhackers. ○ Ss with previous knowledge of the staff and the musical alphabet use sheet music to practice, rehearse and perform The Star Spangled Banner on glockenspiels, keyboards or boomwhackers. • "This Land Is Your Land" – cloze lyric, singing and sign language activity <ul style="list-style-type: none"> ○ Ss complete cloze lyric worksheet ○ Scholars sing song with the original Woody Guthrie recording (folk genre/singing with others) ○ Ss practice and perform sign language for Verse 1 <ul style="list-style-type: none"> ▪ HIGHLY PROFICIENT – Ss acquire sign language motions for an additional verse. • "American the Beautiful" – cloze listening/singing activity <ul style="list-style-type: none"> ○ Ss observe the song, as performed by a pop star of choice (Ray Charles, Kelly Clarkson etc.). ○ Ss complete cloze lyric worksheet discuss the corresponding questions: genre, voice type, pick-up notes, find the phrases, analyze the meaning of verses. ○ Ss dialogue about the composer, Katherine Lee Bates, writing words sitting atop a Colorado mountain as she observed how beautiful the US nation is. ○ SS think, pair, share with each other on the meaning of the words. ○ Grouping Ss in pairs or small groups, have them create some movement to each assigned verse. (use scarves, hoola hoops, bean bags, body movement) . • "Yankee Doodle" (Revolutionary War) – cloze lyric, rote melody and harmony singing, time signature movement activity <ul style="list-style-type: none"> ○ Ss complete cloze lyric worksheet with corresponding questions. ○ Ss analyze and discuss the meaning of the verse lyrics. ○ Ss observe, discuss and move tennis balls to the time signature 	<p>Evidence of learning: (<i>formative assessment</i>)</p> <p>Lesson 1</p> <ul style="list-style-type: none"> • Cloze lyric worksheet • Exit ticket

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	<ul style="list-style-type: none"> ○ Ss compare 2/4 and 4/4 time signature by bouncing the tennis balls to be beat in 2/4 and 4/4 ○ (optional) Ss bounce the balls to 3/4 time (My Country Tis of Thee) comparing to 2/4 and 4/4 ● "You're a Grand Old Flag" – cloze lyric, singing, movement, stick passing trivia game <ul style="list-style-type: none"> ○ Students complete cloze lyric worksheet and corresponding questions. ○ Ss learn the song by rote. ○ Ss march to the steady beat. ○ Ss form small groups to create movements to accompany the song. Merge group motions into ONE for a whole group performance. ○ Ss play stick passing game –(tap, tap, pass, pick-up is my favorite ostinato pattern)–everyone has blue sticks and there is one red stick. Whomever gets the red stick has to give one fact about the United States like "What is our national flower?" Or going on the musical lines, they have to answer a musical trivia question. ○ Ss sing the song changing tempos and/or adding new musical elements. ● "Proud To Be An American" ● "God Bless America" ● "God Bless The USA" ● War Period Songs Connections <ul style="list-style-type: none"> ○ History Channel – 1812 program – Ss observe 10 minutes devoted to Star Spangled Banner. ○ Civil War – Ss observe brass bands, such as Olde Towne Brass, 2nd South Carolina String Band and 1st Brigade Band ○ Perform a traditional folk dance from the given time period ○ WWII – Glen Miller and USO performances, Bob Hope USO show <ul style="list-style-type: none"> ▪ Ss create and perform a USO type show to perform for an audience 	
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Rubric

DOES NOT MEET THE STANDARD	NEARLY MEETS THE STANDARD	MEETS THE STANDARD	EXCEEDS THE STANDARD
<p>TONE Tone lacks clarity, focus and beauty. Inconsistent or incorrect tone production results in a sound that is distorted.</p>	<p>Tone is usually clear, focused and pleasant, but occasionally distorts due to inconsistencies in production. These distortions are distracting from listener's perspective.</p>	<p>The tone has consistent focus, beauty, and clarity with few distortions. Tone is produced with openness and resonance in a manner allowing the ensemble to have a characteristic sound.</p>	<p>Tone is exceptionally rich, full, open, resonant, focused clear, and beautiful in all ranges and at all dynamic levels. The beauty of the sound catches the attention of the listener.</p>
<p>TEMPO The tempos fluctuate greatly. Frequent rushing, dragging and ensemble imprecision distract greatly from the overall musical effect.</p>	<p>The generally performs with a unified sense of tempo, but occasional rushing, dragging and/or imprecision create distortions from the overall musical effect.</p>	<p>The scholar(s) performs with a unified and precise sense of tempo throughout most of their performance. Minor tempo inconsistencies occur but do not</p>	<p>The sense of tempo is highly developed as evidenced through a nearly flawless sense of rhythmic unity and precision, even during tempo changes. Energy, strength and clarity of</p>

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		distract significantly from the overall musical effect.	music are enhanced by tempo precision.
<p>RHYTHMIC ACCURACY Many rhythms are performed inaccurately. The beat is not always clearly present in rhythms and/or rhythms performed are different from those that are written. The resulting performance is unclear and/or inaccurate.</p>	<p>Rhythmic performance is generally accurate, but occasionally lacks precision. A unified approach to subdivision and long tone counting is not being consistently applied. This imprecision is somewhat distracting from the overall musical effect.</p>	<p>Most rhythms are performed correctly with regard to tempo. The beat and its subdivisions are performed accurately and long tones are sustained for their correct durations. Minor and infrequent rhythmic imprecision does not significantly detract from the overall musical effect.</p>	<p>Rhythmic precision is noteworthy for its consistency. Long tone releases are unified and rhythmic subdivision is nearly flawless. Energy, strength, clarity and musical character are enhanced through this outstanding execution.</p>
<p>MELODIC/HARMONIC ACCURACY Many incorrect notes are performed. Frequent pitch matching problems occur throughout.</p>	<p>Many notes are correctly performed. Incorrect notes and pitch matching problems occur frequently enough to distract the listener from the overall performance.</p>	<p>Most notes are correctly performed. Ensemble matches pitches well. Infrequent inaccuracies are isolated and do not significantly detract from the overall musical effect.</p>	<p>All notes correct. Excellent pitch accuracy.</p>
<p>BLEND/BALANCE (<i>Group specific</i>) The individual musicians demonstrate little consideration for the blend of the ensemble. Individuals and/or sections often allow their sounds to protrude inappropriately. This negatively impacts the beauty of the ensemble and the clarity of the music.</p>	<p>The instruments or voices often blend their individual sounds to create a well-balanced ensemble sound, but individuals and/or sections frequently protrude inappropriately. The resulting blend distortions detract from the overall musical effect.</p>	<p>The instruments or voices usually blend their individual sounds to create a well-balanced ensemble sound in a variety of textural settings. Melodic voices are consistently heard above those performing non-melodic material. Although individuals or sections occasionally protrude inappropriately, this does not significantly detract from the overall musical effect.</p>	<p>The individual musicians blend their sounds with noteworthy sensitivity in all textural settings. The balance of melodic and non-melodic voices is consistently appropriate. Higher pitched voices give way to lower pitched ones, resulting in a warmer ensemble tone. Dissonant sounds appropriately come to the fore to create musical tension.</p>
<p>ARTICULATION - ACCURACY AND CLARITY Manner of articulation is inconsistent and/or awkward and/or incorrect. Diction lacks clarity.</p>	<p>Manner of articulation is inconsistent and/or awkward and/or incorrect. Diction is inconsistent.</p>	<p>Manner of articulation is clear. Minor and infrequent inconsistencies do not significantly detract from the musical character. Diction is clear throughout.</p>	<p>Manner of articulation is clear, agile and unified. These factors add a significant degree of clarity, energy and contrast to the music. Consonants are clearly articulated and vowels are focused.</p>
<p>ARTICULATION - EXPRESSION AND STYLE The scholar(s) demonstrates little attention to the various articulation styles in the music. Note lengths and manners of articulation are often inaccurate. The resulting musical characterization is uninteresting. Text is unclear and inarticulate.</p>	<p>While the scholar(s) demonstrate(s) an understanding of the various articulation styles, a unified approach does not exist. Note lengths and manners of attack are neither consistent nor accurate enough to give the listener a clear or correct sense of the music's style. Text is clear and occasionally articulate.</p>	<p>Articulation styles are delineated and contrasted. The style of the music being performed is accurately portrayed through appropriate note lengths and manner of attacks. Although some inconsistencies and/or inaccuracies exist, the style of the music is not distorted. The text is clear and articulate.</p>	<p>The scholar(s) demonstrate(s) an exemplary and unified understanding of the music's articulation styles. Note lengths and manner of attacks are consistent and accurate. The result is an expressive, interesting and accurate interpretation of the musical style. Text is expressed beautifully giving a heightened sense of meaning to the music.</p>
<p>DYNAMICS The scholar(s) create(s) very few dynamic contrasts. Levels are often inaccurate or inappropriate for the music being performed. As a result, the music has few changes of intensity.</p>	<p>The scholar(s) create(s) some notable dynamic contrasts, but their levels are not always appropriate to the music being performed or accurate with what is written. A unified approach to creating intensity changes is not evident. Tone quality sometimes distorts as dynamic levels change.</p>	<p>The scholar(s) usually create(s) accurate and appropriate dynamic contrasts. Their range of dynamics is appropriate for the music being performed. Tone quality generally remains intact as dynamic levels change. Although the degree and/or consistency of dynamic use could be more effective, the overall effect is a musical one.</p>	<p>The scholar(s) consistently create(s) accurate and appropriate dynamic contrasts. Their range of dynamics creates many levels of intensity, each appropriate for the music being performed. Tone quality remains intact through all changes. The result of these factors is expressive, exciting and contrasting music.</p>

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<p>PHRASING The scholar(s) display(s) little attention to the phrases within the music performed. Breaths are usually taken without consideration for phrasing. The effect is a lack of a linear quality within the music.</p>	<p>The scholar(s) occasionally delineate(s) musical phrases clearly and accurately by breathing at appropriate times. Frequently, however, breaths are taken within phrases and/ or phrase endings aren't clear or graceful. Often, individuals and/or sections disrupt the overall unity and accuracy of the music's phrases.</p>	<p>The scholar(s) generally delineate(s) musical phrases clearly and accurately through the use of well-placed breaths. The ensemble usually performs with a clear sense of where phrases begin and end and how long they are. Although its unity and accuracy of phrasing has occasional inconsistencies, the overall effect is musical and thoughtful.</p>	<p>The scholar(s) consistently delineate(s) musical phrases clearly and accurately through the use of well-placed breaths. Furthermore, they demonstrate artistry in the expressive inflection shading. Melodic and non-melodic voices share in the responsibility for creating expressive phrases.</p>
<p>INTONATION The scholar(s) rarely plays/sing in tune. They have many difficulties aligning and adjusting pitches vertically (i.e. in relation to other higher or lower pitches), horizontally (i.e. in relation to the preceding pitches) and/or in unison. The resulting intonation problems often create distracting dissonance for the listener and detract from the overall musical effect.</p>	<p>The scholar(s) sometimes play(s)/sing(s) in tune, but frequently has problems aligning and adjusting pitches vertically (i.e. in relation to other higher or lower pitches), horizontally (i.e. in relation to the preceding pitches) and/or in unison. The resulting intonation problems sometimes create distracting dissonance for the overall musical effect.</p>	<p>The scholar(s) plays/sings in tune. While some out of tune playing occurs, players display a sense of how to align and adjust pitches vertically (i.e. in relation to the preceding pitches), horizontally (i.e. in relation to other higher and lower pitches) and in unison. The relatively infrequent and minor intonation problems do not significantly detract from the excellence of the ensemble.</p>	<p>The scholar(s) consistently plays/sings in tune by sensitively aligning and adjusting pitches vertically (i.e. in relation to other higher or lower pitches), horizontally (i.e. in relation to the preceding pitches) and in unison. Intonation problems are rarely heard, resulting in a high degree of beauty and blend and an enhanced resonance.</p>

Knowledge of Students

Assessment is ongoing and continuous with students showing evidence of learning in their daily activities. Multiple, formative assessments inform teaching, resulting in materials and instruction that are closely aligned with student needs and NYS music standards. Rubrics are negotiated between teacher and student for individual progress with large group, small group and independent projects/assignments.

Musical behaviors are honored and noted in the ongoing daily assessment process through anecdotal records and conferencing. Self-assessment occurs on a regular basis, both informally and with self-reflection writing through use of student rubrics. Collaborative assessment includes peer coaching and conferencing with the teacher.

- Students are coached to work with and through mistakes.
- Students reflect on struggles and brainstorm alternate strategies to work through difficulties.
- Students are given multiple opportunities to revisit elements or techniques that were not successful for them at first.
- Student coaches work with and lead peers in problem solving and reflection on process.
- Students are provided with multiple feedback opportunities, written and verbal, to guide.
- Students begin the quarter in teacher determined seating assignments. These initial assignments are management centered. Throughout the quarter, students are regrouped according to new management needs, proficiency levels (heterogeneously, homogeneously). Groups are changed frequently to allow student interaction and facilitate social learning.
- Students at all age levels are grouped to best meet the needs of the individual student on any given day. Careful consideration of talents, interests, behaviors, participation level and voicing (instrumental & vocal) needs affects groupings. Student suggestions, planned and unplanned, are given consideration for incorporation by the teacher and group through discussion, voting and "trial and error."
- Management needs may determine seating, formation and movement specifications. Class specific, students may receive instruction at tables, on the floor (circle, square, line or "popcorned"). These formations rely heavily upon group ability to move safely and/or focus attention to the instruction in any of the aforementioned formations. Management needs often require adapted means of performing certain activities.