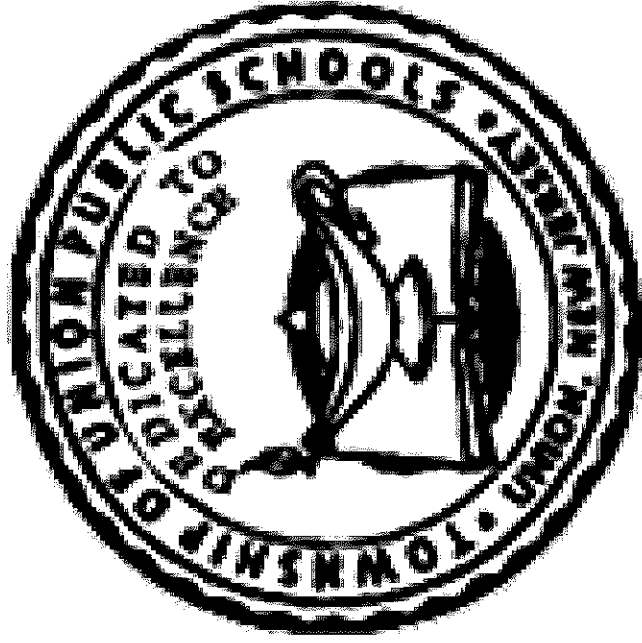
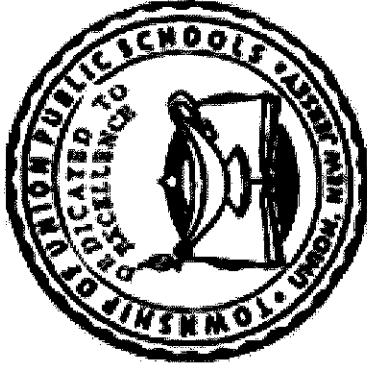


TOWNSHIP OF UNION PUBLIC SCHOOLS

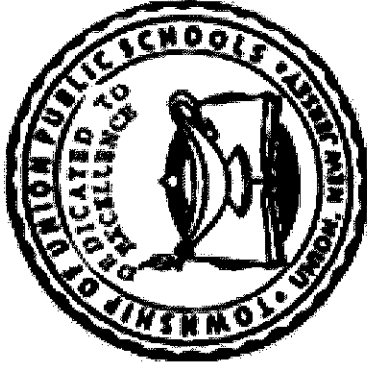


Kindergarten General Music  
**Curriculum Guide**  
**2015-2016**



## **Board Members**

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**Mr. Vito Nufrio, Vice President**  
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## TOWNSHIP OF UNION PUBLIC SCHOOLS

### Administration

Chief School Administrator .....	Mr. Gregory A. Tatum
Assistant Superintendent .....	Dr. Noreen Lishak
Board Attorney/Secretary .....	James J. Damato
Director of Student Information/Technology .....	Ms. Ann M. Hart
Director of Human Resources .....	Gerry Benaquista

## DEPARTMENT SUPERVISORS

Language Arts/Social Studies K-8 .....	Mr. Robert Ghiretti
Mathematics/Science K-8 .....	Ms. Maureen Corbett
Guidance K-12/SAC .....	Ms. Bridget Jackson
Language Arts/Library Services 9-12 .....	Ms. Mary Malyska
Math/Science 9-12 .....	Ms. Maureen Guilfoyle
Social Studies/Business .....	Mrs. Libby Galante
World Language/ESL/Career Education .....	Ms. Yvonne Lorenzo
Career Education .....	Ms. Yvonne Lorenzo
Art/Music .....	Mr. Ronald Rago
Physical Education/Health .....	Ms. Linda Ionta

**Curriculum Committee  
Academic Area**

**Kindergarten General Music**

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## **Mission Statement**

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

## **Philosophy Statement**

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

MISSION/PHILOSOPHY STATEMENT

2015-2016

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an

education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special talents or needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artists and community cultural resources. Only by utilizing all of these resources can individuals achieve the full educational potential of the arts.

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential

### **Statement of District Goals**

- Develop reading, writing, speaking, listening, and mathematical skills.



- Develop a pride in work and a feeling of self-worth, self-reliance, and self-discipline.
- Acquire and use the skills and habits involved in critical and constructive thinking.
- Develop a code of behavior based on moral and ethical principles.
- Work with others cooperatively.
- Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.
- Acquire a knowledge and understanding of the physical and biological sciences.
- Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.
- Appreciate and understand literature, art, music, and other cultural activities.
- Develop an understanding of the historical and cultural heritage.
- Develop a concern for the proper use and/or preservation of natural resources.
- Develop basic skills in sports and other forms of recreation.

**Course Description**  
**Kindergarten General Music**

This curriculum guide includes 36 weekly lesson plans, proficiency levels, materials, and assessment standards. Areas of content include: elements of music, expression, rhythm, form, melody, tempo, harmony, dynamics, texture and timbre. It also includes music history and cultural connections, as well as reading skills all of which are documented. This is a performance – based curriculum which includes creating, performing, and critiquing music, dance, and theater, as well as historical aspects and across the curriculum areas of language arts, literature and technology (if available.) Each lesson is designed to allow the students to experience skill-building, personal expression and self-confidence in all areas of performing. This sequential format of skill-building lessons will provide the basis for continuity, understanding, and accomplishment in all areas of performing arts. All lessons are designed according to the New Jersey Core curriculum content standards.

## Recommended Textbooks

Making Music Grade K	Teacher's Edition	Additional Materials
Making Music Grade K	Student Text book	Various Rhythm Instruments
Making Music Grade K	Big Book	Electric keyboard (if available)
Making Music Grade K	CD Collection	Listening map transparencies
Making Music Grade K	Resource Book	

## Curriculum Units

Unit 2: Exploring Music

**Unit 1: Let The Music Begin**

**Unit 3: Learning The Language of Music**

**Unit 5: Discovering New Musical Horizons**

**Unit 4: Building Our Musical Skills**

**Unit 6: Making Music Our Own**

## **Pacing Guide- Course**

**Content**

**Number of Days**

6 Weeks

**Unit 1:** Let The Music Begin.

**Unit 2:** Exploring Music.

**Unit 3:** Learning The Language Of Music.

**Unit 4:** Building Our Musical Skills.

**Unit 5:** Discovering New Musical Horizons.

**Unit 6:** Making Music Our Own.

6 Weeks

6 Weeks

6 Weeks

6 Weeks

6 Weeks

**Unit 1: Let The Music Begin**

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 1:</b> Musical Expression. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Students will sing and move to show louder and softer dynamics by creating large and small movements.</p> <p><b>Materials:</b>          "Louds and softs of the seasons" CD 1:3          "Seasons" CD 1:4          Resource book G-4</p>	<ul style="list-style-type: none"> <li>• Have the students listen to "louds and softs of the season" and have students describe the sounds they hear.</li> <li>• Play the song, hold up flashcards when the music pauses (G-4) and have the students tell if the object makes a loud or soft sound.</li> <li>• The students will sing song again and match voice sound to the song using the dynamics loud or soft.</li> <li>• Divide the students into groups. They will create movements to suggest the images in each verse.</li> </ul>	<p>Observe students while singing to see if they identify the dynamics correctly.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of dynamics by identifying a few sounds on G-4.</p> <p><b>Tier 2:</b> Students will begin to apply the concepts of dynamics to the song and identify most of the sounds on G-4.</p> <p><b>Tier 3:</b> Students will be able to sing and move accurately to all dynamic levels as well as identify all sounds on G-4.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/          Skills and          Benchmarks(CPIs)</p>	<p>Activities</p>	<p>Assessments</p>

<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 2:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Students will move with non-locomotor movements to a steady beat.</p> <p><b>Materials:</b>          "Copycat" CD 1:9          "Hi Dee Rom" CD 1:11          Big book page one</p>	<ul style="list-style-type: none"> <li>• Invite the students to talk about the many ways they can move.</li> <li>• Show Big book page one and name the non-locomotor movements they see.</li> <li>• Play the music as the students move to the steady beat.</li> <li>• Sing the response on the words: "I can copy that" and divide the class.</li> <li>• Take turns playing the "Copycat game."</li> <li>• Listen to "Hi-Dee-Rom" then gently tap the beat in verse one. Perform the movements with the recording.</li> <li>• Students will review then sing along with the recording and move to the steady beat.</li> <li>• Divide the class having one group tap and other rock to the steady beat, then switch.</li> </ul>	<p>Observe the students following the steady beat.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of keeping a steady beat.</p> <p><b>Tier 2:</b> Students will begin to apply the concept of a steady beat while performing the non-locomotor movements.</p> <p><b>Tier 3:</b> Students will continue to develop a steady beat while singing and using non-locomotor movements.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 3:</b> Pitch (1.1,1.2.1.3)</p> <p><b>Objective:</b> Students will listen to and identify environmental sounds.</p> <p><b>Materials:</b> "Is the sound high or low?" CD 1:23 Big book page three</p>	<ul style="list-style-type: none"> <li>• Present Big book page 3 and have the students describe the sounds of the pictures using high or low terms.</li> <li>• Invite the students to imitate the sounds that are suggested by the pictures, using their voices.</li> <li>• Play "Is it high or low?" pause between each sound and let the students identify each sound.</li> <li>• Close the Big book and play the recording again. Then have students stand up on each high sound.</li> </ul>	<p>Observe if the students are identifying both the environmental sound and the pitch of each sound.</p> <p><b>Tier 1:</b> Students will begin to distinguish between the high and low pitch.</p> <p><b>Tier 2:</b> Students will apply the concept of high and low by imitating the environmental sounds.</p> <p><b>Tier 3:</b> Students will be able to identify and imitate all the environmental sounds.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What is the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 4:</b> Pitch (1.1.1.2,1.3)</p> <p><b>Objective:</b> Sing a song that includes high and low vocal sounds effects.</p> <p><b>Materials:</b> "Three little pigs" CD 1:27 Big book page 4.</p>	<ul style="list-style-type: none"> <li>• Greet the students by singing "hello" and have them echo you.</li> <li>• Display Big book page 4, then play the recording of "Three little pigs." Point to each of the scenes.</li> <li>• Ask the students who uses a high voice (three little Pigs" and who uses a low voice (The Wolf.)</li> <li>• Ask the students when they would use their high voices (wu,wu,wee.)</li> <li>• Go over the words to the song "Three little pigs" and invite them to sing along.</li> </ul>	<p>Observe that the students are using their voices in high or low pitches while they sing, "Three little pigs."</p> <p><b>Tier 1:</b> Students will be able to perform and identify high or low pitches.</p> <p><b>Tier 2:</b> Students will continue to apply their understanding of high and low pitches by identifying and imitating the sounds accurately in verse one.</p> <p><b>Tier 3:</b> Students will continue to develop the use of their voice in imitating the sounds in verse one and two.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and</p>	<p>Activities</p>	<p>Assessments</p>



	<p><b>Benchmarks(CP/Is)</b></p> <p><b>Lesson No. 5:</b> Timbre (1.1,1.2,1.3)</p> <p><b>Objective:</b> Using their voices the students will improvise sound effects of a train.</p> <p><b>Materials:</b>          “Los trencitos” CD 1:33          “Little trains” CD 1:34          “Mbombera” CD 1:37          “Little train of the caipira” CD 1:40;          Listening map.</p>	<ul style="list-style-type: none"> <li>• Ask the students what kind of sounds would a train make?</li> <li>• Play “Los trenches” and explain this song from Venezuela. Students will tap the beat.</li> <li>• Point out that the wheels turn like the steady beat.</li> <li>• Play “Mbombera” a train song from Zimbabwe and discuss the three verses.</li> <li>• While the music is playing, pat a steady beat keeping up with the tempo change, a use their voice to make train sounds.</li> <li>• Have the students follow the listening map for “The little train of Caipira.” Make sure they keep a steady beat and use their voices.</li> </ul>	<p>Observe the students keeping a steady beat through the tempo changes and use their voices to make train sounds.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of improvising by using their voices.</p> <p><b>Tier 2:</b> Students will apply the use of improvising while keeping a steady beat.</p> <p><b>Tier 3:</b> Students will be able to improvise and keep a steady beat through the tempo changes.</p>
<ul style="list-style-type: none"> <li>• What’s the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>			

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 6:</b> Timbre (1.1,1.2,1.3)</p> <p><b>Objective:</b> Discuss different ways to use your voice by singing, speaking and whispering.</p> <p><b>Materials:</b>          "Voice choice" CD 1:42          Resource book G-5          Big book page 5.</p>	<ul style="list-style-type: none"> <li>• Have the students name different ways they can use their voices.</li> <li>• Display Big book page 5 and have the students describe the different ways to use their voice. Help them realize the voice is an instrument and we need to take care of it.</li> <li>• Listen to the song, "Voice choice."</li> <li>• Using Resource book G-5 and have the students match the characters to the voices on the recording.</li> <li>• Have the students think of other situations in which a person might whisper, shout, speak or sing.</li> </ul>	<p>Review with the students the different ways they can use their voices.</p> <p><b>Tier 1:</b> Students will begin to grasp the different ways to use their voices and match the sounds to at least 3-4 voices.</p> <p><b>Tier 2:</b> Students will continue to develop the ability to produce various sounds with their voice and be able to match the sounds to at least four to six voices.</p> <p><b>Tier 3:</b> Students will be able to apply their knowledge of three ways to use their voices and be able to match the sounds to five to eight voices.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p><b>Benchmarks(CPIs)</b></p> <p><b>Unit 1:</b> Review and assessment.</p> <p><b>Objective:</b> Review all concepts that were taught in Unit 1.</p> <p><b>Materials:</b>          "Copycat" CD 1:9          "Louds and softs of the seasons" CD 1:3.          "Voice choice" CD 1:42          "What do you hear" CD1:44          Resource book B-3.</p>	<ul style="list-style-type: none"> <li>• Listen to "Copycat" and practice how to move to a steady beat.</li> <li>• Distribute the "Assessment worksheet" from the Resource book B-3.</li> <li>• Review loud and soft dynamics and play "What do you hear?" and have the students circle the answers.</li> <li>• Play "Is the sound high or low" and have the students identify each of the sounds as either high or low.</li> <li>• While listening to "Voice choice" have the students use their voices as cued by the lyrics.</li> </ul>	<p>Observe the students through each of the activities. All students should show some progress in the concepts taught in this unit.</p> <p><b>Tier 1:</b> Students will begin to grasp the concepts of steady beat, high or low pitch, loud or soft dynamics and ways to use your voice.</p> <p><b>Tier 2:</b> Students will apply the concepts of steady beat, high or low pitches, loud or soft dynamics and show ways to use your voice.</p> <p><b>Tier 3:</b> Students will continue to develop the concepts of steady beat, high or low pitches, loud or soft dynamics, and show various ways to use your voice.</p>	
<p><b>Unit 2: Exploring Music</b></p>	<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>

	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 1: Dynamics (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Use movement to show the loud and soft parts of a song.</p> <p><b>Materials:</b> "Grizzly bear" CD 2:3 Big book page 6</p>	<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<ul style="list-style-type: none"> <li>• Display Big book page 6 and have the students describe the story they see and what characters they can describe.</li> <li>• Listen to "Grizzly bear," then go over the words.</li> <li>• Once the words are learned, move to dramatize the events in the story.</li> <li>• Students should move either loudly or softly to fit each line of the song.</li> <li>• Take turns signing the song while the others perform their movements.</li> </ul>	<p>Guide students in discussing whether each move showed the loud and soft parts to the song.</p> <p><b>Tier 1:</b> Students will begin to recognize various movements to show dynamic changes.</p> <p><b>Tier 2:</b> Students will show their understanding of the loud and soft parts of the song through movement.</p> <p><b>Tier 3:</b> Students will perform the song with the proper use of dynamics and movements.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 2:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Perform non-locomotor movement on a steady beat.</p> <p><b>Materials:</b> "Clap, wiggle, and stomp" CD 2:5 "Doing the penguin" CD 2:7 Percussion instruments, drum, guiro, maracas.</p>	<ul style="list-style-type: none"> <li>• Invite the students to march to a steady beat while you play a drum.</li> <li>• Have the students do different moves to other instruments.</li> <li>• Listen to "Clap, wiggle and stomp" and identify the movements heard in the song.</li> <li>• Play the song again and have groups perform the movements in each verse on the beat.</li> <li>• Listen to "Doing the penguin" and lead students in tapping the beat, then go over the words.</li> <li>• Invite groups to improvise movements to the song and others perform the movements on the steady beat.</li> </ul>	<p>Observe to see if students are moving successfully on the steady beat and following verbal cues from the song.</p> <p><b>Tier 1:</b> Students will begin to sing and show movements while keeping a steady beat.</p> <p><b>Tier 2:</b> Students will apply the concept of moving to the steady beat to both songs.</p> <p><b>Tier 3:</b> Students will continue to develop the concept of moving to the steady beat and be able to improvise movements while singing.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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	<p>Skills and Benchmarks(CPIS)</p>	<p><b>Lesson No. 3:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Imitate a modeled steady beat movement.</p> <p><b>Materials:</b> "Speech piece, Bubble Gum" Big book page 8 Resource book D-5. Rhythm sticks.</p>	<ul style="list-style-type: none"> <li>• As students enter the classroom, greet them with a steady beat movement and have them imitate.</li> <li>• Recite "Bubble gum" in Resource book D-5.</li> <li>• Invite students to imitate your movements.</li> <li>• Once they have learned the rhyme to "Bubble Gum," invite them to create their own movements.</li> <li>• Using the iconic notation in Resource book D-5, help the students follow the beat.</li> <li>• Distribute rhythm sticks and perform the speech piece, "Bubble gum" by following the iconic notation.</li> </ul>	<p>Observe the students perform a steady beat using rhythm sticks and movement.</p> <p><b>Tier 1:</b> Students will be able to begin to keep a steady using rhythm sticks while performing to beat on D-5.</p> <p><b>Tier 2:</b> Students will continue to keep a steady beat while creating movements to the speaking part of "Bubble gum" on D-5.</p> <p><b>Tier 3:</b> Students will be able to speak, tap out using rhythm sticks while they create movement to "Bubble gum" on D-5.</p>
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>				

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 4: Rhythm (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Imitate a steady beat through modeled movement.</p> <p><b>Materials:</b> "Jim along, Josie" CD 2:10 Big book page 8</p>	<ul style="list-style-type: none"> <li>• Display Big book page 8 and ask the students if they can tell the story "Puddle jumpers" sculpture on display in the Big book page 8.</li> <li>• Play the song, "Jim along, Josie" as it is played a second time, the students will join you in a circle.</li> <li>• While in a circle, follow verse two while they walk around to a steady beat.</li> <li>• Continue to move to the other verses performing the appropriate movements as cued by the lyrics.</li> </ul>	<p>Observe the movements to a steady beat as they follow cued lyrics.</p> <p><b>Tier 1:</b> Students will begin to follow the steady beat through the movement as cued by the lyrics.</p> <p><b>Tier 2:</b> Students will continue to develop the use of steady beat through the movement as cued by the lyrics.</p> <p><b>Tier 3:</b> Students will apply their knowledge of a steady beat while they perform the movements as cued by the lyrics.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments

<p>• What's the difference between a thoughtful and a thoughtless artistic judgement?</p> <p>• How does creating and performing in the arts differ from viewing the arts?</p> <p>• How do underlying structures unconsciously guide the creation of art works?</p>	<p><b>Skills and Benchmarks(CP/s)</b></p> <p><b>Lesson No. 5: Melody (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Identify and use high and low vocal sounds.</p> <p><b>Materials:</b>          "Goldilock and the three bears" CD 2:23.          "How the Rhino got his skin" CD 2:24;          "The Revenge aria" (excerpt) CD 2:21          "In these bright halls" (excerpt) CD 2:22          Big book page 9.</p>	<ul style="list-style-type: none"> <li>• Play the recording of "The Revenge Aria" and have the students identify if they hear high or low sounds (high).</li> <li>• Play the recording of "In these bright halls" and have the students identify if they hear high or low sounds (low).</li> <li>• Have the students show movement to indicate high or low sounds.</li> <li>• Display Big book page 9 and ask what they see in the book. Play the recording of "Goldilocks and the Three bears" while the students keep a steady beat and guide them in retelling the story in their own way.</li> </ul>	<p>Observe while the students dramatize the story of "Goldilocks and the Three Bears" in choosing either high or low sounds to match the characters of the story.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of producing high and low sounds with their voices and through movements.</p> <p><b>Tier 2:</b> Students will continue to develop the ability to recreate high and low sounds using their voices and movements.</p> <p><b>Tier 3:</b> Students will apply their knowledge of high and low sounds while recreating the characters through their voices and movements.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<p><b><u>Lesson No. 5:</u></b> Melody (1.1,1.2,1.3)  (Continue from previous page.)</p>	<ul style="list-style-type: none"> <li>As you replay the recording, pause at the end of each part and question students on which character has a high (baby bear) low (papa bear), middle (mama bear), then have students imitate the high and low sounds.</li> <li>Listen to "How the Rhino Got His Skin" and have the students use movements they created for high and low sounds.</li> </ul>	

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 6:</b> Timbre (1.1,1.2,1.3)</p> <p><b>Objective:</b> Create an accompaniment using found sounds.</p> <p><b>Materials:</b> "Just from the kitchen" CD 2:28. Big book page 10 Kitchen utensils: Pots, wooden spoons, spoons, plastic containers, and dry pasta.</p>	<ul style="list-style-type: none"> <li>• Play "Just from the kitchen" and ask the students what room of the house is this song about?</li> <li>• Have students describe what in the music tells them they are in the kitchen (utensils.)</li> <li>• Display Big book page 10 and have students describe what they see.</li> <li>• Explain "Call and Response" then play song as they follow in the big book.</li> <li>• As the students close their eyes, they must guess which utensil they hear.</li> <li>• Choose a few students to improvise an accompaniment using the utensils.</li> <li>• Taking turns, the students will play along with the "call" (dry pasta in the plastic containers) and "response" (wooden spoons.)</li> </ul>	<p>Observe the students as they sing the song and use the appropriate utensils on the "call and response" sections.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using "non-musical" sounds to keep a steady beat.</p> <p><b>Tier 2:</b> Students will apply the concept of using "non-musical" sounds to improvise a steady beat.</p> <p><b>Tier 3:</b> Students will continue to develop the concept of using "non-musical" sounds to improvise a steady on the appropriate sections of a "call and response" song.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<p><b>Unit 2:</b> Review and assessment. (1.1,1.2,1.3)</p> <p><b>Objective:</b> Review all the concepts that were taught in Unit 2.</p> <p><b>Materials:</b>            “Clap wiggle and stomp” CD 2:5            “Goldilocks and the three bears” CD 2:23.            “Jim along, Josie” CD 2:10            “What do you hear?2A”            “What do you haer?2B” CD 2:30,34.            Resource book pages B-5,B-6,B-7,B-8.</p>	<ul style="list-style-type: none"> <li>• Distribute or use transparencies for “What do you hear? 2A” Resource book B-6.</li> <li>• Review high and low sounds by using “Goldilocks and the three bears” (B-6)</li> <li>• Review the difference between, speak, shout, whisper (B-7) by using “Grizzly bear.”</li> <li>• Use Resource book page B-6 to complete “What do you hear? 2A.</li> <li>• Distribute copies of “What do you hear? 2B and have students follow the directions.</li> <li>• Have the students perform the movements to “Jim along, Josie” on the steady beat. Display the worksheet from the Resource book page B-8. Play the recording, then using the pictures, check the student’s progress.</li> </ul>	<p>Observe the students through each review assessment. All students should show some progress in the concepts taught in Unit 2.</p> <p>Tier 1: Students will be able to continue grasping the concepts of dynamics, rhythm, melody, and timbre through movement and identification of all concepts using the Resource book pictures.</p> <p>Tier 2: Students will continue to apply their knowledge of dynamics, rhythm, melody, and timbre through movement using instruments and identification of pictures from the Resource book.</p> <p>Tier 3: Students will continue to develop the use of dynamics, rhythm, melody and timbre through improvised movement and identification of pictures from the Resource book.</p>

### Unit 3: Learning The Language of Music

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 1:</b> Tempo (1.1,1.2,1.3)</p> <p><b>Objective:</b> Use different loco-motor movements to show fast and slow tempos.</p> <p><b>Materials:</b>            "Locomotovacation"            CD 2:39            "Mbira" (excerpt) CD 2:41            "Farewell to Stromness" (excerpt) CD 2:42            Big book page 11.</p>	<ul style="list-style-type: none"> <li>• Using a drum to play a steady beat tempo, ask the students to walk to the beat. Change the tempo several times.</li> <li>• Have the students tell you what kind of movements they use to prepare for school. (Hop, run, walk, crawl.)</li> <li>• Display Big book page 11 as they listen to "Locomotovacation." Point to each of the pictures.</li> <li>• Practice the movement with various tempos.</li> <li>• While listening to the song, students will move to the beat.</li> <li>• Play "Mbira" (fast) and "Farewell to Stromness" (slow) and have the students identify the tempos, then ask whattype of movement they would do.</li> </ul>	<p>Watch the movements the students are making. Observe to make sure they match to the tempo of the song.</p> <p><b>Tier 1:</b> Students will be able to begin to grasp the concept of tempo through movement.</p> <p><b>Tier 2:</b> Students will continue to develop the concept of tempo through movement to the songs.</p> <p><b>Tier 3:</b> Students will apply the concept of changing tempo to correctly move to the song.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Assessments

	Skills and Benchmarks(CP/s)		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Lesson No. 2:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Use small movements to show the beat and the rhythm of a song.</p> <p><b>Materials:</b> "Sugar, shuga bee" CD 2:46</p>	<ul style="list-style-type: none"> <li>• Have students pretend to be busy bees.</li> <li>• Go over the words to the song "Sugar, shuga bee" and help the students discover what the singer is asking Shuga bee to do. (Come dance with me.)</li> <li>• Play the recording and have the students pat the beat on their lap during the refrain.</li> <li>• Retell the story by pausing the recording and explain each verse.</li> <li>• Have the students create movements to the rhythm for each verse and take turns having them perform.</li> <li>• Tell the students about "Cajun" music.</li> </ul>	<p>Observe how the students tap the beat and perform to the rhythm of each verse.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of the difference between beat and rhythm.</p> <p><b>Tier 2:</b> Students will continue to develop the difference between beat and rhythm through movement.</p> <p><b>Tier 3:</b> Students will apply the concept of beat and rhythm through different movements in the music.</p>

Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks(CPIs)</p>		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 3: Melody (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Move to show when a melody moves from low to high and from high to low.</p> <p><b>Materials:</b>          "Here I go" CD 3:1          Resource book page G-12          Xylophone          Big book page 13.</p>	<ul style="list-style-type: none"> <li>• Ask students when they are out on the playground, what type of movements they use.</li> <li>• Have the students pretend they are moving up and down on a slide by pulling their body straight up and quickly drop their body down. Use a xylophone to reinforce the movement.</li> <li>• Display Big book page 13 and discuss what they see. Play "Here I go" and point to the ladder rungs in the Big book.</li> <li>• Play the recording again and have the students move from low to high (measure #1 and 5) and high to low (measures #9 and 13.)</li> <li>• Distribute copies of the Resource book page G-12 and have them circle the correct answer.</li> </ul>	<p>Observe the different movements the students have created to use with the song.</p> <p><b>Tier 1:</b> Students will begin to use movement to show when a melody moves and be able to recognize the difference on page G-12.</p> <p><b>Tier 2:</b> Students will apply the concept of using movement to show melody and be able to correctly identify the pictures on G-12.</p> <p><b>Tier 3:</b> Students will continue to develop the concept of melody through movement and ability to correctly identify the pictures on G-12.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> </ul>	<p><b>Lesson No. 4: Melody</b> (1.1, 1.2, 1.3)</p> <p><b>Objective:</b> Sing and identify a descending melodic pattern.</p> <p><b>Materials:</b> "Busy, buzzy bee" CD 3:8 "Flight of the bumble bee" CD 3:7. Resource book page D-10 Big book page 14.</p>	<ul style="list-style-type: none"> <li>• Discuss with the students how a bee flies. Have the students listen to "Flight of the bumblebee" and ask if the bee is flying quickly or slowly.</li> <li>• Play the recording again and have the students move their arms upward and downward as the music moves.</li> <li>• Help the students follow the melodic direction to "Busy buzzy bee" by singing it slowly, one phrase at a time. Then practice the song a few times and sing and do the action movements to go along with the song.</li> <li>• Display Big book page 14, and have the students follow the flight of the honey bee as it buzzes from tree to tree.</li> <li>• Distribute copies of Resource book page D-10 and have the students follow along with the recording of "Busy, buzzy bee."</li> <li>• Have the students do the movements of the honey bees throughout the song.</li> </ul>	<p>Observe the students singing and moving their hand downward to trace the "Dong you dare buzz near me" phrase.</p> <p>Observe whether they sing the pitches of this pattern accurately.</p> <p><b>Tier 1:</b> Students will begin to identify a descending pattern through singing, moving and following along while listening on page D-10.</p> <p><b>Tier 2:</b> Students will apply the concept of a descending pattern through singing, moving and following along while listening on page D-10.</p> <p><b>Tier 3:</b> Students will continue to develop the skills to show a descending pattern through singing, moving, and following along while listening on page D-10.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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	<p>Skills and Benchmarks(CP/s)</p> <p><b>Lesson No. 5:</b> Timbre (1.1,1.2,1.3)</p> <p><b>Objective:</b> Create sound effects to suggest bus sounds and bus movements.</p> <p><b>Materials:</b>          "Machine music" CD 3:16          "The bus" CD 3:17          "Cacophony" CD 3:19 (Poem.)</p>	<p>When the students take turns performing their sound effects for each verse, let the other students share their opinion whether they used the proper sound and movement.</p> <p><b>Tier 1:</b> Students will be able to recreate bus sounds and movements by imitating the sounds of "Machine music."</p> <p><b>Tier 2:</b> Students will be able to apply the concepts of high low, loud and soft to perform to the song and the poem.</p> <p><b>Tier 3:</b> Students will continue to develop the ability to imitate and perform different timbres to the song and the poem.</p>	<ul style="list-style-type: none"> <li>• Point out to the students that there are many machines around to do daily work.</li> <li>• Invite them to name and describe machines they find interesting.</li> <li>• Listen to "Machine music."</li> <li>• Help students be the "voice Machine" as they echo you imitating sounds. (Squeaks, moans, mouth clicks etc.)</li> <li>• Play the poem "Cacophony," then help the students say each line of the poem higher, lower, louder, softer to give a special feeling.</li> <li>• Play "The bus" for the students. Go over the words and create movements for each verse.</li> <li>• *See page 82 of the Teacher's Edition .</li> </ul>	<p>What's the difference between a thoughtful and thoughtless artistic judgement?</p> <p>How does creating and performing in the arts differ from viewing the arts?</p> <p>How do underlying structures unconsciously guide the creation of art works?</p> <p>When is criticism vital and when is it besides the point?</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 6:</b> Timbre (1.1,1.2,1.3,1.4)</p> <p><b>Objective:</b> Create sound effects to suggest bus sounds and bus movements.</p> <p><b>Materials:</b> "The bus" CD 3:17. Un-pitched percussion instruments.</p>	<ul style="list-style-type: none"> <li>• Guide the students in choosing a percussion instrument to play along with the song.</li> <li>• Have the students choose the best instrument to fit each verse:</li> <li>• Verse one: Downward glissando. Use tone blocks or a xylophone.</li> <li>• Verse 2: Maracas or tambourine.</li> <li>• Verse 3: Cowbell or triangle.</li> <li>• Verse 4: Maracas or finger cymbals.</li> <li>• Verse 5: Sandblock or tambourine.</li> <li>• Verse 6: Drums or cymbals.</li> </ul>	<p>When the students take turns performing their sound effects for each verse, let the other students share their opinion whether the instrument used suggested the environmental, timbre mentioned in each verse.</p> <p><b>Tier 1:</b> While performing with the percussion instruments, students will imitate the sounds used in the recording.</p> <p><b>Tier 2:</b> Students will begin to use the process of criticism in the selection of instruments to match the timbre in the recording.</p> <p><b>Tier 3:</b> Students will continue to use the process of criticism as they share their opinions about the selection of the instruments other students choose.</p>
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• When is criticism vital and when is it besides the point?</li> </ul>	<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/Activities</b></p>	<p><b>Assessments</b></p>

	<p>Skills and Benchmarks(CP/s)</p> <p><b>Unit 3: Review and Assessment.</b></p> <p><b>Objective:</b> Review all concepts taught in Unit No. 3.</p> <p><b>Materials:</b>          "Farewell to Stromness" CD 2:42;          "Le jig Francais" CD 2:48          "Machine music" CD 3:16          "The bus" CD 3:17          "What do you hear? 3A CD 3:20;          "What do you hear? 3B CD 3:24.          Resource book pages B-10,11,12.</p>	<ul style="list-style-type: none"> <li>• Distribute copies or use transparencies for "What do you know?"</li> <li>• Have the students move in tempo to excerpts of "Farewell to Stromners" and "Le jig Francaise"</li> <li>• Review environmental timbres by asking the students to identify the timbres heard on "Machine music.</li> <li>• Distribute copies of "What do you know?" Resource book pages 10, and 11. Help the students understand what they should do.</li> <li>• Play recording of "The bus" and have students listen for word phrases in each verse that describe sounds they hear on a bus.</li> <li>• Review the high and low pitch of each sound.</li> <li>• Use the Resource book page 12 and have the students create a class sound story then display work.</li> </ul>	<p>Observe the students through each of the activities. All students should show some progress in the concepts taught in the Unit.</p> <p><b>Tier 1:</b> Students will begin to grasp the difference between tempo, pitch, steady beat.</p> <p><b>Tier 2:</b> Students will continue to develop the skills to show various differences in tempo, pitch, steady beat, rhythm, and timbre.</p> <p><b>Tier 3:</b> Students will continue to apply their knowledge of using tempo, pitch, steady beats, rhythm, timbre and the process of criticism through their voices and body movements.</p>
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### Unit 4: Building our Musical Skills

Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Benchmarks(CPI/s)</b></p> <p><b>Lesson No. 1:</b> Tempo (1.1,1.2,1.3)</p> <p><b>Objective:</b> Move with a steady beat while the tempo changes</p> <p><b>Materials:</b>          "Get on board" CD 3:30          "Get on board" version two CD 3:32</p>	<ul style="list-style-type: none"> <li>• Play the A section of "Get on board."</li> <li>• Ask the students if they can tell what type of transportation the song is singing about?</li> <li>• Invite the students to imagine the train wheels turning as they tap and imitate a train during version one. Sing the entire song.</li> <li>• Guide the students while you play "Get on board" version two.</li> <li>• Mention how the tempo slows down as it leaves the station, and when it comes back to the station.</li> </ul>	<p>Observe that the students are performing the tempo changes in the music.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of tempo changes through movement.</p> <p><b>Tier 2:</b> Students will continue to develop the concept of tempo change through movement.</p> <p><b>Tier 3:</b> Students will apply their knowledge of tempo change in music to accurately perform the changes through movement.</p>
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<p><b>Essential Questions</b></p>	<p><b>Instructional Objectives/ Skills and Benchmarks(CPI/s)</b></p>	<p><b>Activities</b></p>	<p><b>Assessments</b></p>
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 2: Rhythm</b> (1.1,1.2,1.3)</p> <p><b>Objective:</b> Keep the beat and follow the rhythm of a song from iconic notation.</p> <p><b>Materials:</b> "Little spider" CD 3:41 "Spider's web" CD 3:42; Big book page 17 Resource book page D-11</p>	<ul style="list-style-type: none"> <li>• Play the recording of "Little spider."</li> <li>• Display Big book page 17 then play the song. Again. Guide the students by pointing on the Big book on each beat.</li> <li>• Have the students learn the words of the song, then pretend to be a spider by holding one hand, palm up and using the other palm to "jump" on the steady beat.</li> <li>• Distribute Resource book page D-11 and play the song again while the students tap on the spider on the steady beat.</li> <li>• Repeat the song, and have the students clap the rhythm.</li> </ul>	<p>Review the song and observe the students tap the steady beat and then the rhythm.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of the difference between beat and rhythm through reading notation.</p> <p><b>Tier 2:</b> Students will apply their knowledge of steady beat and rhythm to perform to the songs while reading the notation.</p> <p><b>Tier 3:</b> Students will continue to develop performance skills while reading notation.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments

<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or does culture define art?</li> </ul>	<p><b>Benchmarks(CPIs)</b></p> <p><b>Lesson No. 3: Rhythm (1.1,1.2,1.3)</b></p> <p><b>Objective:</b> Sing a song that includes silent beats.</p> <p><b>Materials:</b>          "Eg a Gyertya" CD 3:46;          "Candle burning bright" CD 3:47;          "Cradle song" CD 3:50          Resource book page D-12 and F-14.          Teacher's Edition page 97.</p> <p><b>Lesson No. 3: Rhythm</b></p>	<ul style="list-style-type: none"> <li>• Help the students understand that candles are used by people at different times during the day. Have the students give you reasons to use candles like camping trips, birthday, or holidays.</li> <li>• Lead the students in saying the speech piece, "Jack be nimble" on page 97 in the Teacher's edition.</li> <li>• Play the recording of "Candle burning bright" and have students pat the steady beat on their laps, then play the song again and pretend to blow out a candle to show the silent beat.</li> <li>• Distribute copies or use</li> </ul>	<p>Observe the students singing "Candle burning bright" and performing the silent beats (rests) when it occurs in the song.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of the silent beat while performing the songs.</p> <p><b>Tier 2:</b> Students will continue to develop the concept of the silent beat while following the icons and singing the songs.</p> <p><b>Tier 3:</b> Students will apply their knowledge of silent beats by following the icons and accurately performing the songs.</p>
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	<p>(Continue from previous page.)</p>	<p>transparencies of Resource book page D-12 and have students follow the song from icons.</p> <ul style="list-style-type: none"> <li>• Make sure they understand the silent beat is the candle that is not lit.</li> <li>• Sing the Hungarian version of "Eg' a Gyertya."</li> <li>• Play the recording of "Cradle song." Invite the students to rock the baby.</li> <li>• Encourage them to blow out the candles where there is a silence at the end of the piece.</li> </ul>	
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	Skills and Benchmarks(CPIs)	
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 4: Melody</b> (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing songs with melodies that move upward and downward.</p> <p><b>Materials:</b> "Fuzzy caterpillar" CD 3:54; "Baa, baa black sheep" CD 3:56; Resource book page D-13</p>	<p>When the students sing each line of "Fuzzy caterpillar," be sure they match the pitches of the song.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of melodic contour through movement.</p> <p><b>Tier 2:</b> Students will continue to develop the concept of melodic contour through the movement and following the iconic notation.</p> <p><b>Tier 3:</b> Students will apply their knowledge of melodic contour, through movement, singing and following iconic notation.</p>
<ul style="list-style-type: none"> <li>• Have students echo you by saying this rhyme: "Fuzzy little caterpillar, crawling on the ground. Fuzzy little caterpillar nowhere to be found.</li> <li>• Let the students listen to "Fuzzy caterpillar" then sing the first four measures and ask whether the words crawling, crawling moved upward or downward. (upward.)</li> <li>• Have students sing again and pretend a caterpillar is crawling up their arm, and follow the melodic contour.</li> <li>• Distribute copies or use transparencies of Resource book page D-13.</li> <li>• Play the song "Baa, baa black sheep" and have the students follow the melodic contour using the icons while singing the song.</li> </ul>		

Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p><b>Skills and Benchmarks(CP/s)</b></p>		
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 5: Melody</b> (1.1,1.2,1.3)</p> <p><b>Objective:</b> Sing and follow icons to the melodic contour.</p> <p><b>Materials:</b> "Bluebird, bluebird" CD 4:2; "Chinese dance" excerpt CD 4:1; Resource book page D-14 Big book page 19 Teacher's edition page 104.</p> <p><b>Lesson No. 5: Melody</b></p>	<ul style="list-style-type: none"> <li>• Have students clap a steady beat while you read aloud the poem "Bluebird" from the teacher's edition page 104.</li> <li>• Question the students on what fell down (bird.)</li> <li>• Distribute copies or use transparencies of Resource book page D-14 and have students follow the icons while you play the song, "Bluebird, bluebird."</li> <li>• Go over the words to the song and have the students perform by themselves.</li> <li>• Display Big book page 19 and have the students sing the first four pitches of the song as you point to the first now on the Big book.</li> <li>• Help the students sing</li> </ul>	<p>Observe whether the students sing accurately the pitches represented by the contours of each row of icons on Big book page 19.</p> <p><b>Tier 1:</b> Through singing students will show their understanding of melodic contour.</p> <p><b>Tier 2:</b> Students will continue to develop the skills to perform and recognize melodic contour.</p> <p><b>Tier 3:</b> Through singing, following iconic notations and movement, students will apply their knowledge of melodic contour to accurately perform the song.</p>



the second phrase of the song with you and discover the second row of birdies. Show what you just sang?

- Sing entire song as you point to the appropriate row as the melody patterns are heard.
- Lead the students in moving one hand in the air to show how the pitches move during each phrase of the song.

(continue from previous page.)

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> <li>• Does art define culture or</li> </ul>	<p><b>Lesson No. 6:</b> Timbre (1.1,1.2,1.3)</p> <p><b>Objective:</b> Create an accompaniment on different small percussion instruments.</p> <p><b>Materials:</b>          "Bam, chi, chi, bam"          CD 4:9;          "Shashee" CD 4:8          Small percussion instruments;          Big book page 20;          Resource book page E-18.</p>	<ul style="list-style-type: none"> <li>• Display the Big book page 20 and invite the students to describe what they see.</li> <li>• Guide them on a visit to Jamaica.</li> <li>• Mention to the students that women shown on the Big book page 20 are playing steel drums.</li> <li>• Explain how these drums give Jamaican music it's special sound.</li> <li>• Explain steel drums began to appear on this country and in those</li> </ul>	<p>When the students accompany the song, observe how they use small percussion instruments.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using small percussion instruments to show a variety of timbres.</p> <p><b>Tier 2:</b> Students will continue to develop the skills of using percussion instruments to show different timbres.</p> <p><b>Tier 3:</b> Students will apply their knowledge of using</p>

<p>does culture define art?</p>		<p>islands which oil drums were left by the army.</p> <ul style="list-style-type: none"> <li>• Use Resource book page E-18 and perform body percussion to the pattern.</li> <li>• Use small percussion instruments to do the accompaniment for "Bam, Chi, chi, bam" (tambourine, maracas, toneblocks.)</li> </ul>	<p>percussion instruments to create a variety of timbres.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<p><b>Unit 4:</b> Review and assessment.</p> <p><b>Objective:</b> Review all the concepts taught in Unit 4.</p> <p><b>Materials:</b>            "Fuzzy caterpillar" CD 3:54;            "Bluebird, bluebird" CD 4:2;            "What do you hear? 4"            CD 4:16;            "Get on board" CD 3:22            Version two;            "Bam, chi, chi, bam: CD 4:9;</p>	<ul style="list-style-type: none"> <li>• Distribute copies or use transparencies of Resource book page B-13.</li> <li>• Have students circle whether measures three and four move upward or downward. Then, have them listen to "Fuzzy caterpillar" guide the students in completing the worksheet.</li> <li>• Have the students move their hands in the air to show the pitches of "Bluebird, bluebird" as you</li> </ul>	<p>Observe the students through each activity. All students should show some progress in the concepts taught in this unit.</p> <p><b>Tier 1:</b> Students will begin to grasp the concepts and be able to begin to complete the worksheets in the areas of tempo change, rhythms, silent beats, (rests) and melodic contour.</p> <p><b>Tier 2:</b> Students will complete worksheets and using small</p>

	<p>“Candle burning bright” CD 3:47; Resource book pages B-13 and 14. Small percussion instruments.</p>	<ul style="list-style-type: none"> <li>• play the recording.</li> <li>• Have the students listen to “What do you hear?” and guide the students in completing the worksheet.</li> <li>• Review “Get on board” and have the students tap along.</li> <li>• Create different movements to “Bam, chi, chi, bam.”</li> <li>• Play “Candle burning bright” and accompany with smallpercussion instruments.</li> </ul>	<p>percussion instruments, show their understanding of tempo change, rhythm, silent beats (rest,) and melodic contour.</p> <p><b>Tier 3:</b> Students will apply their knowledge of tempo change, rhythm, silent beats (rest) and melodic contour by completing the worksheets, usingpercussion instruments and body movement.</p>
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### Unit 5: Discovering New Musical Horizons

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What’s the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 1:</b> Tempo (1.1,1.2,1.3,1.4)</p> <p><b>Objective:</b> Walking to music while the tempo changes.</p> <p><b>Materials:</b> “A new way to walk” CD 4:23; “March” CD 4:22; “Turkish Rondo” CD 4:48; Hand drum;</p>	<ul style="list-style-type: none"> <li>• Ask the students about the different ways they walk, when they are sad, happy or proud.</li> <li>• Display the Big book page 21 and ask the students to describe the way the children are walking, then play the recording “March” and have the students create a silly march.</li> <li>• Listen to “Turkish Rondo” and create a different</li> </ul>	<p>When the students do the movements, observe that they move with the tempo change.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using different movements to show tempo change.</p> <p><b>Tier 2:</b> Students will continue to develop the skills to create different movement to show tempo change.</p>

<ul style="list-style-type: none"> <li>Does art define culture or does culture define art?</li> </ul>	<p>Resource book Page 21.</p>	<ul style="list-style-type: none"> <li>march walk.</li> <li>Play the recording “A new way to walk” and have students pat the beat, then the second time, have them create a movement for the refrain and something different for the verse.</li> </ul>	<p><b>Tier 3:</b> Students will apply their knowledge of movement to show tempo change.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> <li>What’s the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>How does creating and performing in the arts differ from viewing the arts?</li> <li>How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 2:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Use hand movements to show the long and short sounds in a song.</p> <p><b>Materials:</b> “Polly Wee” CD 4:25; Resource book page 22.</p>	<ul style="list-style-type: none"> <li>Display Big book page 22 and play the first two verses of “Polly Wee.” Discuss what is being said to “Polly wee,” then ask the students to look at Big book page 22 and describe the picture story.</li> <li>Ask what movements will help Pauly get to her house quickly (running.) Is this movement short or long. (short)</li> <li>Explain while you tap the six short frogs in the first row of icons and then the long. The short are eighth notes, the long are half notes.</li> </ul>	<p>Observe the students do the correct long or short movements while listening to the song.</p> <p><b>Tier 1:</b> Students will begin to understand the difference between long and short sounds through body movements.</p> <p><b>Tier 2:</b> Students will continue to develop the skills to show the difference between long and short sounds through</p>

		<ul style="list-style-type: none"> <li>• Have the students do running movements with their hands to demonstrate short sounds, and stretch their arms to do the leap long sounds.</li> <li>• Play the recording and have the students do the movements while you tap on the Big book page 22 following the icons.</li> <li>• Choose some students to dramatize the story.</li> </ul>	<p>body movement.</p> <p><b>Tier 3:</b> Students will apply their knowledge of long and short sounds through body movement and by dramatizing the story.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art</li> </ul>	<p><b>Lesson No. 3:</b> Rhythm (1.1,1.2,1.3.1.4)</p> <p><b>Objective:</b> Sing long and short sounds.</p> <p><b>Materials:</b> "Mama, buy a chiney doll" CD 4:27; "Old blue" CD 4:28; "Vocalise" CD 4:30; "Concerto in D Major" CD 4:29; Resource book page D-15.</p>	<ul style="list-style-type: none"> <li>• When the students walk in, sing a greeting to them and have them echo you, then lead them in the rhyme, "Mother, mother I'am sick" as you tap a steady beat.</li> <li>• Play the first verse of "Mama, buy me chiney doll" and have the students tap the steady beat.</li> <li>• Explain to the students</li> </ul>	<p>Observe how the students are singing and moving to the appropriate short and long sounds.</p> <p><b>Tier 1:</b> Students will accurately sing and use movement to show long and short sounds.</p> <p><b>Tier 2:</b> Students will continue to develop the concept of long and short sounds through singing and movement.</p>

works?

- Does art define culture or does culture define art?

**Lesson No. 3:** Rhythm  
(Continue from previous page.)

that dolls used to have beautiful China heads and usually cost a lot.

- Play the song and have the students sing the words "Do Mama" and explain some words have a longer sound.
- Encourage them to use gestures to show the longer sounds.

- Listen to "Old blue" and ask what is special about the dog and identify the long sounds.
- Listen to "Concerto in D Major" by Mozart and have the students move to show long and short sounds.
- Follow the icons on Resource book page D-15 while singing and tap the steady beat.
- Listen to "Vocalise" and have them hold their arms wide apart on long sounds and bring them together

**Tier 3:** Students will apply their knowledge of long and short sounds to accurately sing the song while tapping the steady beat and using movement.

			on short sounds.	
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 4: Melody</b> (1.1,1.2,1.3,1.4)</p> <p><b>Objective:</b> Use movements to show the contour of the melody.</p> <p><b>Materials:</b> "Mister Rabbit" CD 4:39; "El caracol" CD 4:40; "The snail dance" CD 4:41; "The hungry dog" CD 4:45; "El Jir ha ba go" Cd 4:44; Resource book page 24.</p>	<ul style="list-style-type: none"> <li>• Read the poem "The squirrel" and have the students listen for movement words. (example: hippity hop, up he goes, round and round, down he scampers.) Read the poem again and have the students dramatize the poem.</li> <li>• Play the song "Mister rabbit" and have the students describe what rabbit looks like (long ears, red foot, gray coat, white tail.) Then have them follow the shape of the melody.</li> <li>• Listen to "The snail dance" then</li> </ul>	<p>While playing "The hungry dog," observe if the students move their hands to show the melodic contour.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of using movement to show the contour of the melody.</p> <p><b>Tier 2:</b> Students will continue to develop their skills of using movement to show the contour of the melody.</p>



<ul style="list-style-type: none"> <li>Does art define culture or does culture define art?</li> </ul>		<p>use the Resource book page D-16 and have the students follow the icons while listening to the song again.</p> <ul style="list-style-type: none"> <li>Display Big book page 24 and point out that the dog, a boxer is a favorite dog in China.</li> <li>Have the students follow the path of the dog. Play the recording of the "Hungry dog" and have the students move their hands to the icons to follow the melodic contour.</li> </ul>	<p><b>Tier 3:</b> Students will apply their knowledge of melodic contour to accurately perform the movement to the songs.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> <li>What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>How does creating and performing in the arts differ from viewing the arts?</li> <li>How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 5:</b> Timbre (1.1,1.2,1.3.1.4)</p> <p><b>Objective:</b> Describe the special sound a guitar can produce.</p> <p><b>Materials:</b> "Andante" CD 5:1; "La rosa" CD 5:2; "Planxtymadame Maxwell" CD 5:3; "Tarantelle" CD 5:4 Big book page 25.</p>	<ul style="list-style-type: none"> <li>Read the poem "Silverly" while you play the song, "Andante." Play the song again and have the students pretend to rock their babies in time to the music.</li> <li>Display Big book page 25 and have students explore what is different and the same about each painting.</li> <li>Have the students listen to "La rosa" and "Planxty Madame Maxwell" and have the students tap the beat.</li> </ul>	<p>Have the students use musical terms to describe the guitars' special timbre.</p> <p><b>Tier 1:</b> Students will begin to use previously learned music terms to describe the different sounds of the guitar.</p> <p><b>Tier 2:</b> Students will continue to develop their music vocabulary to describe the various timbre of the guitar.</p>

<ul style="list-style-type: none"> <li>Does art define culture or does culture define art?</li> </ul>		<ul style="list-style-type: none"> <li>Discuss the Italian dance of the "Tarantella" then choose a few students to dance.</li> <li>Help them describe the mood of each piece of music and the different kinds of sounds the guitar made.</li> <li>Help students realize the guitar can be played in different ways to create different moods.</li> </ul>	<p><b>Tier 3:</b> Students will apply the knowledge of timbre to describe the various timbre of the guitar.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<p><b>Unit 5:</b> Review and assessment.</p> <p><b>Objective:</b> Review all the concepts taught in Unit 5.</p> <p><b>Materials:</b>            "Polly wee" CD 4:25;            "Concerto In D Major" CD 4:29;            "What do you hear?5" CD 5:7;            "Old blue" CD 4:28;            Resource book pages</p>	<ul style="list-style-type: none"> <li>Distribute copies or use transparencies on Resource book page B-16 and review long and short sounds while singing "Poly wee," and then help them complete the worksheet.</li> <li>Play the recording, "Concerto in D Major" and have students move one hand in the air to show whether they hear long or short sounds.</li> </ul>	<p>Observe the students through each activity. All students should show some progress in the concepts taught in this unit.</p> <p><b>Tier 1:</b> Students will begin to grasp the concepts of moving to tempo changes, using hand movements and singing long and short sounds, using movements to show melodic contour, and using music terms to describe timbre.</p> <p><b>Tier 2:</b> Students will continue to</p>

	B-16, B-17, B-18.	<ul style="list-style-type: none"> <li>Use Resource book page B-17, 18 and the recording "What do you hear?" and help the students complete the worksheets.</li> <li>Have the students listen to "Old blue" and point out the refrain.</li> <li>Have the students do different movements while the song plays the refrain section.</li> </ul>	<p>develop skills through movement and singing to show tempo change, long and short sounds, melodic contour and be able to use music terms to describe timbre.</p> <p><b>Tier 3:</b> Students will apply their knowledge of tempo change, long and short sounds, melodic contour and music terms to sing, move and complete the worksheets for this unit.</p>
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### Unit 6: Making Music Our Own

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> <li>What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>How does creating and performing in the arts differ from viewing the arts?</li> <li>How do underlying structures unconsciously guide the creation of art</li> </ul>	<p><b>Lesson No. 1:</b> Dynamics (1.1, 1.2, 1.3.1.4)</p> <p><b>Objective:</b> Say a speech piece using different dynamics.</p> <p><b>Materials:</b> "Storm Dance" CD 5:14; "Waltz" (excerpt) CD 5:13; Big book page 26; Percussion instruments: Rhythm sticks, guiro, drums,</p>	<ul style="list-style-type: none"> <li>Display Big book page 26 and have the students describe what types of weather they see (rainy or stormy.) Then have the students describe the painting.</li> <li>Explain the artist's name is Valenzuela Puelma from Chile. Have them describe their experience in the rain.</li> <li>Play the recording of</li> </ul>	<p>Review loud and soft dynamics and observe whether the students are successful in matching the dynamic levels of their voices and instruments.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of dynamics by using their voices and instruments.</p> <p><b>Tier 2:</b> Students will continue</p>

<p>works?</p> <ul style="list-style-type: none"> <li>Does art define culture or does culture define art?</li> </ul>	<p>and cymbals.</p> <p><b><u>Lesson No. 1:</u></b> Dynamics (continue from previous page.)</p>	<p>“Storm dance” and listen for sound words that help suggest storm sounds.</p> <ul style="list-style-type: none"> <li>Practice saying the words: Pitter, patter softly then whoosh! Boom! Crash! Flash! And how!! Loudly, then point to the icons on page 26 of the Big book.</li> <li>Help students create different sounds to accompany “Storm dance” Example: Rhythm sticks – drip, drop; drums- Boom; guiro- whoosh; and cymbals – crash.</li> <li>Practice playing these instruments loudly and softly.</li> <li>Replay the song “Storm dance” and have the students use the instruments to accompany the song.</li> </ul>	<p>to develop the use of their voices and instruments to show different levels of dynamics.</p> <p><b>Tier 3:</b> Students will apply their knowledge of dynamics to successfully perform the song “Storm dance.”</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 2:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Move to show the quarter and eighth notes of a song.</p> <p><b>Materials:</b>          "Down in the meadow"          CD 5:16;          Big book page 27;          Rhythm sticks.</p>	<ul style="list-style-type: none"> <li>• Have the students imagine they are visiting a farm and what animals they would find.</li> <li>• Display Big book page 27 and play song "Down in the meadow" then ask what mood the animals on the farm have.</li> <li>• While pointing to the icons on Big book page 27, the students will tap the steady beats on their laps.</li> <li>• Ask them to tap once for each window and twice for the two windows in the barn, then use the rhythm sticks to the recording of "Down in the meadow."</li> <li>• Have the students waddle like a goose on the beat (quarter note) and prance like a colt on the two eighth notes.</li> </ul>	<p>Observe that the students are moving correctly during the song.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of moving to quarter notes and eighth notes.</p> <p><b>Tier 2:</b> Students will continue to develop the skills to show the difference between quarter notes and eighth notes through movement.</p> <p><b>Tier 3:</b> Students will apply their skills of rhythm to accurately move to the quarter and eighth notes of the song.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 3:</b> Rhythm (1.1,1.2,1.3)</p> <p><b>Objective:</b> Tap and clap the quarter and eighth note pairs.</p> <p><b>Materials:</b>          "On a log, mister frog" CD 5:18;          "Caribbean leaps" (excerpt) CD 5:19;          Resource book page D-18.</p>	<ul style="list-style-type: none"> <li>• Play the song "On a log, mister frog" and have students make each animal sound as it occurs in the last phrase of the verse.</li> <li>• Distribute copies of Resource book page D-18 and show the students what icons represent quarter notes and what icons show eighth notes.</li> <li>• Following the icons, have the students clap and clap to the song "On a log, mister frog."</li> <li>• Have the students listen to "Caribbean leaps" then have them tap the steady beat and create their own leaping dance in time to the music.</li> </ul>	<p>Observe the students tap and clap correctly between quarter notes and eighth notes.</p> <p><b>Tier 1:</b> Students will begin to be able to create their own movements to show quarter and eighth notes.</p> <p><b>Tier 2:</b> Students will continue to use their skills of rhythm to create their own dance moves.</p> <p><b>Tier 3:</b> Students will apply their knowledge of the difference between quarter and eighth notes to create their own dance moves.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
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<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b><u>Lesson No. 4:</u></b> Rhythm (1.1,1.2,1.3)</p> <p><b><u>Objective:</u></b> Use movements to show strong and weak beats.</p> <p><b><u>Materials:</u></b> "Little red wagon" CD 5:24; "Song of the train" CD 5:25.</p> <p><b><u>Lesson No. 4:</u></b> Rhythm</p>	<ul style="list-style-type: none"> <li>• Have the students describe different ways that people can travel. (Cars, airplanes, buses, boats, feet, horses, camels, bikes etc.)</li> <li>• Play the recording of "Song of the train" and have the students tap the beat. Go over the words, then have them match their speaking to the changing tempos of the recording.</li> <li>• Have students tell you which movement has a steady beat, or has a feeling of continuous motion, or no beat.</li> <li>• (Steady beat: walking, swimming, riding a bike. No beat: driving a car, sailing a boat, zooming in a rocket ship.</li> <li>• Students will tap a steady beat with the recording of</li> </ul>	<p>Observe the students success in changing to show weak and strong beats.</p> <p><b><u>Tier 1:</u></b> Students will begin to feel the difference between strong and weak beats.</p> <p><b><u>Tier 2:</u></b> Students will continue to develop the use of body movement to show strong and weak beats.</p> <p><b><u>Tier 3:</u></b> Students will apply their knowledge of steady beats and rhythms to show through body movement the difference between strong and weak beats.</p>
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"Little red wagon."

- Ask them what happens to the music on verse 2 and 3 (got slower.)
- Play the recording again and have students pretend they are taking a lovely ride on the wagon bouncing in time to the music. Lift up on strong beats and come down on the weak beats.

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art works?</li> </ul>	<p><b>Lesson No. 5:</b> Form (1.1,1.2,1.3)</p> <p><b>Objective:</b> Move to show the same phrase and a different phrase.</p> <p><b>Materials:</b> "Going to the fair" CD 5:30</p>	<ul style="list-style-type: none"> <li>• Read the poem aloud on page 157 "Circus fare" and have students discuss all they can eat at a circus.</li> <li>• Play the recording "Goin' to the fair" and ask the students to keep the steady beat.</li> <li>• Go over the words then have students sing the song.</li> <li>• Follow the pattern of the dance: Phrase 1: Walk on the steady beat, right.</li> <li>• Phrase 2: walk on the steady beat, left.</li> </ul>	<p>Observe that the movements are being followed successfully during the different phrase.</p> <p><b>Tier 1:</b> Students will be able to start to hear the difference between the same and different phrases.</p> <p><b>Tier 2:</b> Students will continue to develop the concept of same and different phrases through movement.</p> <p><b>Tier 3:</b> Students will be able to recognize the difference</p>

		<ul style="list-style-type: none"> <li>• Phrase 3: Face the center of the circle. On the rhythm of the words, clap their hands, stomp their feet, turn around in their own little circle, create a "happy" motion.</li> <li>• Phrase 4: walk to the center of the circle and back again.</li> </ul>	<p>between phrases by showing different movements on different phrases.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> <li>• What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>• How does creating and performing in the arts differ from viewing the arts?</li> <li>• How do underlying structures unconsciously guide the creation of art</li> </ul>	<p><b>Lesson No. 6:</b> Melody (1.1, 1.2, 1.3, 1.4)</p> <p><b>Objective:</b> Move to show the melodic contour and a repeated pattern.</p> <p><b>Materials:</b> "Nanny goat" CD 5:38; Big book page 29; Step or Resonator bells.</p>	<ul style="list-style-type: none"> <li>• Display Big book page 29 and ask the students to describe what they see.</li> <li>• Explain that Jamaica means "land of wood and water" and it is in the Caribbean sea.</li> <li>• Do different movements and have students copy you.</li> <li>• Play the song "Nanny goat" and listen to the actions mentioned.</li> </ul>	<p>Observe the students moving to show the direction of the pitches in the melody.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of movement to show melodic contour.</p> <p><b>Tier 2:</b> Through movement and singing, students will continue to develop the concept of melodic contour.</p>

<p>works?</p> <ul style="list-style-type: none"> <li>Does art define culture or does culture define art?</li> </ul>		<ul style="list-style-type: none"> <li>Go over the words and the pitches of the song.</li> <li>Have the students move a hand in the air to show the pitches of the song while you point to the Big book page 29.</li> <li>Have students move to the actions of the song.</li> <li>Choose students to play pitches D and F on the step bells while the rest of the class sings.</li> </ul>	<p><b>Tier 3:</b> Students will apply their knowledge of melodic contour to accurately perform the song through singing movement and use of step or resonator bells</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> <li>What's the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>How does creating and performing in the arts differ from viewing the arts?</li> <li>How do underlying structures unconsciously guide the creation of art</li> </ul>	<p><b>Lesson No. 7:</b> Timbre (1.1,1.2,1.3,1.4)</p> <p><b>Objective:</b> Move to show the different moods from several piano pieces.</p> <p><b>Materials:</b>            "Clair de Lune" (excerpt) CD 5:46;            "Dusty rag" (excerpt) CD 5:47;            "Turkish Rondo" CD 5:48;</p>	<ul style="list-style-type: none"> <li>Display Big book page 30 and explain that a piano can produce many different moods and that a piano can perform as a solo instrument, with an orchestra, or to accompany people singing.</li> <li>Tell the students about the upright piano. Show Big book page 63, point out and explain the different pianos.</li> </ul>	<p>Observe the students create movements to the music that fit it's mood.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of how music can create a mood.</p> <p><b>Tier 2:</b> Students will continue to develop the concept of demonstrating different moods in music through movement.</p>

<p>works?</p> <ul style="list-style-type: none"> <li>Does art define culture or does culture define art?</li> </ul>	<p>“Spinning song” (excerpt) CD 5:44  “Erikonig” excerpt CD 5:45.</p>	<ul style="list-style-type: none"> <li>Play “Claire de lune” and describe the music. (gently, soft, dreamy.) Play “Dusty rag” and have the students dance to the song.</li> <li>Listen to “Spinning song” and “The Erkoniig” and compare the songs.</li> <li>Play “Semper Fideles” and march to the song.</li> <li>Listen to Mozart’s “Turkish Rondo” and have the students follow the listening map.</li> </ul>	<p><b>Tier 3:</b> Students will apply their knowledge of mood in music by demonstrating different movements to each song.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> <li>What’s the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>How does creating and performing in the arts differ from viewing the arts?</li> <li>How do underlying structures unconsciously</li> </ul>	<p><b>Lesson No. 8:</b> Expression (1.1,1.2,1.3)  <b>Objective:</b> Move to show legato and staccato expression.  <b>Materials:</b>  “Painting song” CD 6:11;  “Minstrels” (excerpt) CD 6:10;  “Gymnopedie No. 1”</p>	<ul style="list-style-type: none"> <li>Display Big book page 31 and describe the painting and discuss with the students that just as music has short and long sounds which is called legato and staccato, pictures and designs can be made of short, dot like spots and long floating lines.</li> <li>Have the students</li> </ul>	<p>Observe if the students are moving to show legato (long lines) and staccato (short lines) while listening to the songs.</p> <p><b>Tier 1:</b> Students will begin to grasp the concept of legato and staccato expression through body movement.</p> <p><b>Tier 2:</b> Students will continue</p>

<p>guide the creation of art works?</p>	<p>(excerpt) CD 6:9 Big book page 31.</p> <p><b>Lesson No. 8: Expression</b></p> <p>(continue from previous page.)</p>	<p>discuss the painting and try to find the dots and long lines.</p> <ul style="list-style-type: none"> <li>• Play the song, "Painting son" and go over the words.</li> <li>• Have the students in pairs, create movements to show the contour of the two phrases that are the same (phrase one and three.)</li> <li>• Have the student paint in the air as they listen to "Minstrels."</li> <li>• Pretend their arms are a paintbrush and use it to paint short dots and spots.</li> <li>• Play the song "Gymnopedie No. 1" and have the students paint in the air long strokes for legato and short lines for legato.</li> </ul>	<p>to develop the concept of legato and staccato through body movement.</p> <p><b>Tier 3:</b> Students will apply their knowledge of legato and staccato expression through body movement.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
	<p><b>Unit 6:</b> Review and assessment.</p> <p><b>Objective:</b> Review all concepts taught in Unit 6.</p> <p><b>Materials:</b>            “Nanny goat” CD 5:38;            “Goin’ to the fair” Cd 5:30            “What do you hear?6”            CD 6:3;            “On a log, mister frog”</p>	<ul style="list-style-type: none"> <li>• Distribute copies or use transparencies.</li> <li>• Play recording of “Nanny goat” several times, leading the students in alternating patting the beat and the word rhythms.</li> <li>• Distribute Resource book page B-19 and help the students understand what</li> </ul>	<p>Observe the students through each of the activities. All students should show some progress in the concepts taught in this unit.</p> <p><b>Tier 1:</b> Students should be able to grasp the concepts of dynamics, quarter and eighth notes, strong and weak beats, same and different phrases timbre and expression.</p>

	<p>CD 5:18;  “Storm dance” (speech piece) CD 5:14.  “Spinning song” (excerpt) CD 5:44;  “Erkonig” (excerpt) CD 5:45;  Resource book pages B-19,20,21.</p> <p><b>Unit 6:</b> Review and assessment.  (continue from previous page.)</p>	<p>they should do.</p> <ul style="list-style-type: none"> <li>• Display the worksheet “What do you hear?6” and have the students listen.</li> <li>• Review same and different phrases using the song “Goin’ to the fair.”</li> <li>• Play the song “On a log, mister frog” and have the students move their hands in the air to show the pitches.</li> <li>• Recite “Storm dance,” then divide the class into two groups, (loud and soft) then each group will perform their parts.</li> <li>• Have the students create a “graphic score of “Spinning song” and invite them to illustrate it by using line, shape and color to show its mood.</li> </ul>	<p><b>Tier 2:</b> Students will continue to develop the concepts of dynamics, quarter and eighth notes, strong and weak beats, same and different phrases, timbre and expression through singing and body movements.</p> <p><b>Tier 3:</b> Students will apply their knowledge of the concepts of dynamics, quarter and eighth notes, strong and weak beats, same and different phrases, timbre and expression through singing and body movement.</p>
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**New Jersey Core Curriculum Content Standards**  
**Academic Area**

**Standard 1.1**      **“The Creative Process”**

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual arts.

**Standard 1.2**      **“History Of The Arts And Culture”**

All students will understand the role, development and influence of the arts throughout history and across cultures.

**Standard 1.3**      **“Performance”**

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4 “Aesthetic Responses And Critique Methodologies”**

All students will demonstrate and apply an understanding of art philosophies, judgement, and analysis to works of art, in dance, music, theatre, and visual arts.

**New Jersey Scoring Rubric**

<i>General Music</i>				
4	3	2	1	0

<b>Advanced Proficient Exemplary Response</b>	<b>Proficient Competent Response</b>	<b>Basic Minimal Response</b>	<b>In Progress Superficial Response</b>	<b>Unscorable Unacceptable Response or No Attempt</b>
<i>Show knowledge of the elements and principles of music.</i>	Recognize most of the elements and principles of music.	Shows some signs of recognition of the elements and principles of music.	Minimal signs are evident of the elements and principles of music.	<i>Shows no sign or interest in any or all elements and principles of music.</i>

<b>Vocal Qualities</b>				
<i>Pitch</i>	Consistently sings notes with accuracy	Occasional distortion of true musical tones/notes	Inconsistent use of correct vocal frequencies	No effort to perform task or follow direction
<i>Volume</i>	Student can be heard consistently throughout	Generally able to be heard	Rarely able to project vocally	Lack of ability to project voice

	the audience	Occasional articulation errors impacted by speed	Limited ability to express vocal variety via tempo change	Speech pattern indecipherable due to inappropriate speed / diction	
<i>Rate</i>	Student consistently vocalizes articulately in an understandable tempo-rhythm	Fluctuation in control of supporting breath	Incomplete understanding of breathing in vocalizing	Strident vocal quality due to insufficient breath control	
<i>Breath support</i>	Consistent, controlled diaphragmatic breathing	Vocal range is apparent but not used consistently	Vocal range is extremely limited and expresses little emotion	The student's vocal delivery is flat, void of expressivity	
<i>Inflection</i>	The student expresses themselves vocally using a range of tonality ranging in high to low pitch	There is occasional audible vocal tension in the throat	There is considerable vocal tension	The student lacks vocal control and sings with practically no resonance or vocal power	
<i>Phonation</i>	Student consistently articulates sounds with a relaxed, open throated voice				