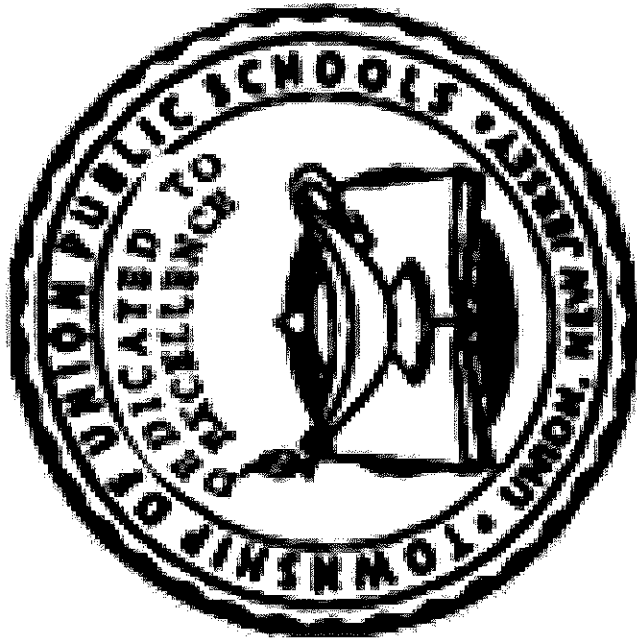
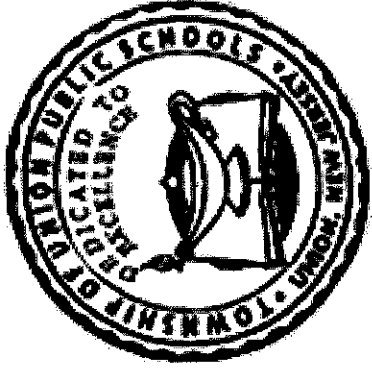


TOWNSHIP OF UNION PUBLIC SCHOOLS

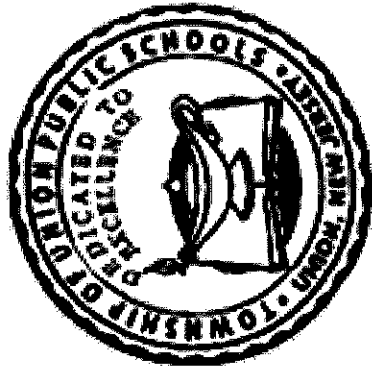


Second Grade General Music
Curriculum Guide
2015-2016



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**Curriculum Committee
Academic Area**

Second Grade 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 principal.**
- **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 Second Grade 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 2	Teacher's Edition	Additional Materials
Making Music Grade 2	Student Text book	Various Rhythm Instruments
Making Music Grade 2	Resource Book	Electric keyboard (if available)
Making Music Grade 2	CD Collection	Listening map transparencies

Curriculum Units

Unit 1: Let The Music Begin

Unit 2: Exploring Music

Unit 4: Building Our Musical Skills

Unit 3: Learning The Language of Music

Unit 5: Discovering New Musical Horizons

Unit 6: Making Music Our Own

Pacing Guide- Course

Content

Unit 1: Let The Music Begin.

Unit 2: Exploring Music.

Number of Days

6 Weeks

6 Weeks

Unit 3: Learning The Language Of Music.

6 Weeks

Unit 4: Building Our Musical Skills.

6 Weeks

Unit 5: Discovering New Musical Horizons.

6 Weeks

Unit 6: Making Music Our Own.

6 Weeks

Unit 1: Let The Music Begin

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 1: Steady beat and melodic rhythm. (1.1,1.2,1.3)</p> <p>Objective: Perform a steady beat and melodic rhythm using movement and body percussion.</p> <p>Materials: "Time to sing" CD 1:5 "Interview with Liam Burke" CD 1:7.</p>	<ul style="list-style-type: none"> • Ask students about ways to keep a steady beat. (Clap hands, tap toes.) • Read aloud the definition of "Steady beat" on page 8. • Listen to "Time to sing" and keep the beat differently on each verse. • Sing the song while keeping the beat. • Identify the instruments that keep the steady beat. • Introduce the definition of "rhythm" on page 10 and clap the rhythm of the melody. • Discuss the difference between beat and rhythm. • Read spotlight on musical theater on page 11 and discuss tap dancing. • Have students read the information on top page 	<p>Review singing, "Time to sing" keep the beat on verse one and three then the rhythm on verse two and four.</p> <p>Tier 1: Through body percussion, the students will begin to comprehend the difference between a steady beat and a melodic rhythm.</p> <p>Tier 2: By using movement and body, the students will continue to show their comprehension of the difference between a steady beat and a melodic rhythm.</p> <p>Tier 3: Through movement and body percussion, the students will apply their comprehension of the difference between a steady beat and a melodic rhythm by correctly performing all verses of the song.</p>
<p>Lesson No. 1: Steady beat</p>		<p>Lesson No. 1: Steady beat</p>	

	<p>and melodic rhythm. (Continue from previous page.)</p>	<p>and listen to "Interview with Liam Burke." Describe the tap dancing and identify what happened to the steady beat.</p> <ul style="list-style-type: none"> • Play the recording of "Time to sing" and choose a leader to keep the beat, and another the rhythm. Have the class follow. 	
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Lesson No. 2: Rhythm (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Perform rhythms from notation that include a quarter note, one sound on a beat, and two eighth notes, two sounds on a beat.</p> <p>Materials: "Go around the corn, Sally" CD 1:8; Un-pitched percussion instruments. Resource book page D-2.</p>	<ul style="list-style-type: none"> • Introduce song by telling about work songs. Read the cultural connections on page 12. • Listen and sing, "Go around the corn, Sally." Pat the steady beat and clap the rhythm. • Look at the corn illustration on page 13, and identify as each ear of corn representing one beat. • Identify when you hear one sound and when you hear two sounds. • Write the rhythm of the music symbol two eighth notes when you hear two sounds and one quarter note when you hear one sound. • "Distribute "Reading music worksheet" on Resource book page D-2 and have the students create a sixteen beat rhythm composition. 	<p>Use un-pitched percussion instruments and observe the students perform the composition.</p> <p>Tier 1: Students will begin to show their comprehension of quarter note and two eighth notes by correctly composing at least eight to ten measures.</p> <p>Tier 2: Students will continue to show a comprehension of quarter note and two eighth notes by correctly composing at least ten to twelve measures and performing on un-pitched percussion instruments.</p> <p>Tier 3: Students will apply their comprehension of quarter and two eighth notes by correctly composing sixteen measures and performing on un-pitched instruments.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and</p>	<p>Activities</p>	<p>Assessments</p>

<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Benchmarks(CP/Is)</p> <p>Lesson No. 3: Form (1.1,1.2,1.3,1.4)</p> <p>Objective: Move to show different sections in a call-and-response song.</p> <p>Materials: "Michael row the boat ashore" CD 1:18 Rhythm sticks.</p>	<ul style="list-style-type: none"> • Identify song as an African American spiritual. Read aloud Cultural connections about spirituals on page 19. • Listen to "Michael row the boat ashore" and identify the number of parts. • Identify the parts, one and three as "Call and parts two and four as "Response." • Sing the song and sway on the "Response" and rock on the "Call." • Sit the students on the floor, one behind each other. Use the rhythm sticks and tap on the floor on the "Call" and tap over head on the "Response." 	<p>Review singing, "Michael row the boat ashore." Encourage the students to use two different movements to show each section.</p> <p>Tier 1: Students will use rhythm sticks and body movement to begin to show their comprehension of "Call-and-response form."</p> <p>Tier 2: Students will use rhythm sticks and body movement to show their continual comprehension of "Call-and-response" form.</p> <p>Tier 3: Students will apply their comprehension of "Call-and-response" form by accurately performing with rhythm sticks and body movements.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p>Benchmarks(CPIs)</p>	<p>Lesson No. 4: Melody (1.1,1.2,1.3)</p> <p>Objective: Identify <i>so</i>, <i>mi</i>, <i>la</i> in different staff locations.</p> <p>Materials: "Pizza, pizza, daddy-o" CD 1:26 Resource book page B-2</p>	<ul style="list-style-type: none"> • Read and discuss the "Arts connection" on page 29. • Identify the picture as a singing game. Have the students name other singing games. • Listen to "Pizza, pizza, daddy-o" and identify repeated patterns. • Place a staff on the board and review the five lines and four spaces. Place the pitch "<i>so</i>" on the staff and ask what pitches are on the first line "<i>mi</i>" and the second space "<i>la</i>." • Sing the first line with syllables. • Teach the movements to the song on page 30 if time allows. • Draw another staff on the board and music "<i>so</i>" to the third space and discuss what happens. • Identify the new locations for <i>so</i>, <i>mi</i>, and <i>la</i> on page 31. 	<p>To assess notation skills, use the worksheet, Resource book page B2.</p> <p>Tier 1: Students will begin to show their comprehension of the notation of the pitches <i>so</i>, <i>mi</i>, <i>la</i>.</p> <p>Tier 2: Students will continue to show their comprehension of <i>so</i>, <i>mi</i>, <i>la</i> through the recognition on the staff as well as using their hand staff.</p> <p>Tier 3: Students will apply their comprehension of musical notation by accurately placing <i>so</i>, <i>mi</i>, <i>la</i> on different areas of the staff, along with using corresponding hand staff syllables.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/</p>	<p>Activities</p>	<p>Assessments</p>	

- What's the difference between a thoughtful and a thoughtless artistic judgement?
- How does creating and performing in the arts differ from viewing the arts?
- How do underlying structures unconsciously guide the creation of art works?

	<p>On a separate piece of paper, or a journal (if used) have the students answer the following questions while listening to "Down, down baby"</p> <ol style="list-style-type: none"> 1. What vocal sounds do you hear? 2. What body percussion do you hear? <p>Tier 1: Students will begin to comprehend the difference between these timbres.</p> <p>Tier 2: Students will continue to show their comprehension of timbre by answering the questions.</p> <p>Tier 3: Students will apply their comprehension of timbre by correctly identifying all sounds in both questions.</p>
<p>Skills and Benchmarks(CPIs)</p>	<p>Lesson No. 5: Timbre (1.1,1.2,1.3)</p> <p>Objective: Listen for and identify vocal and body percussion sounds in the accompaniment of a song.</p> <p>Materials: "Down, down baby" CD 1:28 Text book pages 32 and 33.</p>
	<ul style="list-style-type: none"> • Introduce "hamboning" as a type of body percussion. • Look at the picture on page 33. • Listen to "Down, down baby" and listen to vocal and body percussion. • Have the students create appropriate vocal sounds and use them while singing. • Place the hand clapping pattern on the board. • Sing and accompany the song with the pattern.

<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and</p>	<p>Activities</p>	<p>Assessments</p>
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	<p align="center">Benchmarks(CPIs)</p>		
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 6: Texture and Harmony. (1.1,1.2,1.3)</p> <p>Objective: Identify thin and thick texture through performing a speech piece with multiple ostinatos.</p> <p>Materials: "Riddle Ree" CD 1:29 on pages 34 and 35.</p>	<ul style="list-style-type: none"> • Listen to "Riddle Ree" and identify a thin sound by holding up one finger and five fingers when it sounds thick. • Have students pat knees to the steady beat while speaking "Riddle Ree." • Teach "ostinato" as a short, repeated pattern on page 35. • Learn each ostinato, then perform with the rhyme. • Have students discuss the difference in the performances of "Riddle Ree." Identify which version was thickest and which was thinnest. 	<p>Have students perform the song with the speech and both ostinatos. Have the rest of the students identify the texture, then switch students roles.</p> <p>Tier 1: Students will begin to comprehend the difference between thin and thick textures through speaking and performing one ostinato.</p> <p>Tier 2: Students will continue to show their comprehension of texture by performing the song with accurate rhythms.</p> <p>Tier 3: Students will apply their comprehension of texture by performing the song with the accurate rhythms of the ostinato and maintaining a steady beat.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
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	<p>Unit 1: Review and Assessment.</p> <p>Objective: Review all concepts taught in Unit No. 1.</p> <p>Materials: "Go around the corn, sally" CD 1:8; "What do you hear?" CD 1:31. Resource book pages B-3,B-4,B-5.</p>	<ul style="list-style-type: none"> • Distribute the assessment worksheet page B3. Have students answer questions independently then share answers with a partner. • Listen, sing and perform the steady beat to "Go around the corn, Sally." • Distribute the assessment worksheet page B4. • Listen to "What do you hear?" 1 and have students circle the answers. • Distribute the assessment worksheet page B-5 and review the rhythm drills. • Put the students with a partner and create melodies using <i>so, la, mi</i>. • Have one student create the "call" and other partner 	<p>Tier 1: Students will begin to show their comprehension of steady beat, rhythm, ostinato, melody and form by singing and performing.</p> <p>Tier 2: Students will continue to show their comprehension of steady beat, rhythm, ostinato, melody, and form by singing performing and creating melodies.</p> <p>Tier 3: Students will apply their comprehension of steady beat, rhythm, ostinato, melody and form by singing, performing, creating melodies and recognizing texture and harmony.</p>
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Unit 2: Exploring Music

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Lesson No. 1: Tempo (1.1,1.2,1.3)</p> <p>Objective: Move to a song that gets faster and slower.</p> <p>Materials: "Miss Mary Mack" CD 1:38; "Kalvelis" CD 1:40; Drums, temple, blocks, and other unpitched percussion instruments.</p>	<ul style="list-style-type: none"> • Read aloud the definition of tempo on page 42. • Look at the painting and encourage the students to describe how the painting shows movement and tempo on page 43. • Using a drum, play a steady beat while the children walk around the room. As they are moving, change the tempo. • After looking at the pictures again, have students move like the figures, alone then with a partner. • Listen to "Miss Mary Mack" while patting and clapping the beat changing the tempo with the music. 	<p>Teach the hand-clapping game on page 43 and observe the students to see whether they move faster and slower with the recording.</p> <p>Tier 1: Through singing and body movements the students will begin to show their comprehension of changing tempo.</p> <p>Tier 2: Through singing and body movements the students will continue to show their comprehension of changing tempo.</p> <p>Tier 3: Through singing and body movements and identification of movement in pictures, the students will apply their comprehension of changing tempo with accuracy.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	<p>Benchmarks(CP/s)</p> <p>Lesson No. 2: Rhythm (1.1,1.2,1.3,)</p> <p>Objective: Notate an original rhythm composition using quarter notes, eighth notes and quarter rest.</p> <p>Materials: "Gypsy in the moonlight" CD 2:1; "Alligator pie" CD 2:3 Drums, un-pitched percussion instruments.</p>	<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art?
<ul style="list-style-type: none"> • Introduce the game song from Trinidad along with the steel drums on page 44. • Listen to "Gypsy in the moonlight" and focus on the steel drum in the accompaniment. • Place the rhythm patterns on the board and have the students clap each. • Sing the first phrase of the song and identify which rhythm pattern is the same. • Clap and say the rhythm syllables for "Gypsy in the moonlight." • Listen to and perform the speech piece, "Alligator pie" and identify which rhythm pattern starts the speech piece on page 45. • Use percussion instruments to perform the rhythm of "Alligator pie." 	<p>By using the two rhythm patterns, have students create a four to eight measure rhythm composition. Place on a separate paper or in their journal.</p> <p>Tier 1: Students will begin to show their comprehension of rhythms by composing a four measure rhythm composition.</p> <p>Tier 2: Students will continue to show their comprehension of rhythms by composing a four to six measure composition.</p> <p>Tier 3: Students will apply their knowledge of rhythms by composing a six to eight measure composition.</p>	

Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Benchmarks(CPIs)</p> <p>Lesson No. 3: Strong beat. (1.1,1.2,1.3)</p> <p>Objective: Move on the strong beats while listening and singing.</p> <p>Materials: "Way down in the school yard" CD 2:10. "Way down yonder in the brickyard" CD 2:12.</p>	<ul style="list-style-type: none"> • Read top of page 50 and discuss the "Strong beat." • Listen and follow along with "Way down in the schoolyard" and use a movement to show the strong or down beat. • While listening to the song, have the students create movements to every beat, and then on another listening, move only on the strong beat. • Sing through the song with energy. This will add an impression to the music. • Listen to "Way down yonder in the brickyard." • Ask students how this song differs from the other. • Explain these two versions of the same song each from a different culture. • Read Cultural connection" on the Georgia Sea island singers on page 51. 	<p>Observe the students as the review singing and moving to "Way down in the schoolyard." Look for the emphasis on the strong beats.</p> <p>Tier 1: Through singing and movement, the students will begin to show their comprehension of "Strong" beats.</p> <p>Tier 2: Through singing and movement, students will continue to show their comprehension of "strong" beats.</p> <p>Tier 3: Through singing and movement, students will apply their comprehension of "strong" beats.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Benchmarks(CPIs)</p> <p>Lesson No. 4: Form (1.1,1.2,1.3)</p> <p>Objective: Sing a blues song in "AAB" form and discuss the characteristics of this style of music.</p> <p>Materials: "Good morning, blues" CD 2:13; "Way down in the schoolyard" CD 2:10; "When a man's a long way from home." CD 2:15</p>	<ul style="list-style-type: none"> • Explain how music can express many emotions. • Listen to "Way down in the schoolyard" and "Good morning, blues." Have the students describe the mood of both songs. • Listen to, follow along and sing the first verse of "Good morning, blues" and listen to the second verse. • Compare the three lines, point out the first and second are the same and the third is different. • Identify this as "AAB" form, common to many blues songs. • Read aloud "Spotlight on the Blues" on page 52. • Listen to "When a man's a long way from home" and have the students create movements to show each section. • Have the students read page 53 on HuddieLedbetter. 	<p>Using "Good morning, blues" have the students sing section "A" on the syllable "do" and sing section "B" on the syllable "la" and observe that they switch at the right time.</p> <p>Tier 1: Through singing, students will begin to show their comprehension of the "AAB" form.</p> <p>Tier 2: Through singing and movement, the students will continue to show their comprehension of "AAB" form.</p> <p>Tier 3: Through singing and creating movement, the students will apply their comprehension of form to perform a song in "AAB" form.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and</p>	<p>Activities</p>	<p>Assessments</p>

<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Benchmarks(CPIs)</p> <p>Lesson No. 5: Melody (1.1,1.2,1.3)</p> <p>Objective: Read from notation a song that includes "so, mi, and do."</p> <p>Materials: "I see the moon" CD 2:23; Resource book page D-8.</p>	<ul style="list-style-type: none"> • Introduce lesson by discussion how far away the moon is from the earth. • Read "Tune in" on page 59. • Listen and follow along with "I see the moon" pointing to the pitches on page 58. • Sing the song and ask the students where "so" and "mi" are on the staff. • Identify the new pitch as "Do." • Sing the song again using the syllables and the hand signals. Teach and show the new pitch "do." • Distribute copies of the "Music reading worksheet" in the Resource book page D-8. Have the students notate "so, mi and do" on the staff. 	<p>Review "I see the moon" with both pitch syllables, hand signals and the words. Sing the pitches on page 59. Observe students for accuracy of the pitch and hand signals.</p> <p>Tier 1: Students will begin to show their comprehension of the new pitch through signing, hand signals and correctly notating at least five out of nine pitches on the staff.</p> <p>Tier 2: Students will continue to show their comprehension of the new pitch through signing, hand signals and correctly notating at least seven out of nine pitches on the staff.</p> <p>Tier 3: Students will apply their comprehension of pitches through singing, hand signals and correctly notating all the pitches on the staff.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Benchmarks(CPIs)</p> <p>Lesson No. 6: Melody (1.1,1.2,1.3)</p> <p>Objective: Identify skips, steps and repeated pitches in a song and a listening exercise.</p> <p>Materials: "Down the Ohio" CD 2:25; "Shenandoah" Cd 2:29; Map or a globe.</p>	<ul style="list-style-type: none"> • Look at the map on page 62 and locate a river. Compare the direction of the melody to a river. • Listen to "Down the Ohio" and tap the beat. • Sing through the song on page 60-61 with good projection. • Find the patterns in the melody that move by step, skip and repeats. • When the song is learned, have the students show the direction of the melody with hand and body movements. • Listen to "Shenandoah" and read the "Cultural connection" about "Shanties" on page 60. • Follow directions of the vocal melody on the listening map on page 63. 	<p>Observe the students point to the words to "Down the Ohio" on pitches the move by skip, steps or repeats.</p> <p>Tier 1: Students will begin to show their comprehension of melodic movement by skip, step and repeat.</p> <p>Tier 2: Students will continue to show their comprehension of melodic movement by skip, step and repeat through recognition by sight and sound.</p> <p>Tier 3: Students will apply their comprehension of melodic movement by skip, step and repeat through singing and recognition by sight and sound.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks(CPIs)</p> <p>Unit 2: Review and assessment.</p> <p>Objective: Review all concepts taught in Unit 2</p> <p>Materials: “What do you hear? 2 CD 2:41; “Good morning, blues” CD 2:13; Resource book pages B-7, B-8, B-9.</p>	<ul style="list-style-type: none"> • Distribute the assessment worksheet page B-7. • Review movement of the pitches on the staff. • Distribute the assessment worksheet page B-8. • Review tempo and dynamics and then listen to “What do you hear?2” Have the students circle what they hear. • Distribute the assessment worksheet page B-9. Sing “Good morning, blues” and review “AAB” form. • Review the rhythm patterns by tapping or clapping. • Instruct the students to create their own eight beat rhythm using quarter notes, eighth notes and 	<p>Tier 1: Students will begin to show their comprehension of music notation, tempo, dynamics, quarter notes and rests and eighth notes.</p> <p>Tier 2: Students will continue to show their comprehension of music notation, tempo, dynamics, quarter notes, quarter rests and eighth notes.</p> <p>Tier 3: Students will apply their comprehension of music notation, tempo, dynamics, quarter notes, quarter rests and eighth notes through composing their own rhythms.</p>
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Unit 3: Learning The Language of Music

Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Benchmarks(CP/s)</p> <p>Lesson No. 1: Accents (1.1,1.2,1.3)</p> <p>Objective: Move to show accented and unaccented beats.</p> <p>Materials: "Boogie, chant and dance" CD 3:4 "Two little sausages" CD 3:6 Tambourine, wood-blocks, drum.</p>	<ul style="list-style-type: none"> • Read aloud the top of page 78 about accents. • Listen to "Boogie chant and dance" and follow along on page 78. • Clap the rhythm of the words and ask "Where are the accents in this speech piece?" • Discuss how accents can be shown in a painting as well as music. • Read aloud the art connection on page 79. • Listen to "Boogie chant and dance" and have the students move along to the action of the words. • Listen to "Two little sausages." Have the students show large and small movements on unaccented beats. Use percussion instruments on accented words. 	<p>Review both songs and observe how the students show movement to both accented and unaccented beats.</p> <p>Tier 1: Students will begin to show their comprehension of accented and unaccented beats through movement.</p> <p>Tier 2: Students will continue to show their comprehension of accented and unaccented beats through movement and clapping.</p> <p>Tier 3: Students will apply their comprehension of accented and unaccented beats by performing with movement and percussion instruments.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Skills and Benchmarks(CP/s)</p> <p>Lesson No. 2: Rhythm (1.1,1.2,1.3)</p> <p>Objective: Read and perform sixteenth note patterns in a song.</p> <p>Materials: "Tideo" CD 3:8 Resource book page D-9.</p>	<ul style="list-style-type: none"> • Listen to "Tideo" and pat the steady beat. • Discuss how dances like this were popular in America in the 1800's. Read the Cultural connections on page 81. • Follow along and sing "Tideo" reviewing quarter notes, two eighth notes, quarter rest and listen for a new rhythm. • Use a transparency of Resource book page D-9 and have the students clap the beat or use the "Windows on top of page 81. • Discuss where the new rhythm is found in the song and ask how many parts does it have? • If time permits, teach the dance to "Tideo" in the Teacher's edition. 	<p>Review "Tideo" and observe the students as they point to or clap the new rhythm.</p> <p>Tier 1: Students will begin to show their comprehension of sixteenth notes.</p> <p>Tier 2: Students will continue to show their comprehension of sixteenth notes in comparison to quarter and eighth notes.</p> <p>Tier 3: Through movement and clapping, students will apply their comprehension of the new rhythm of sixteenth notes in relationship to quarter and eighth notes.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Skills and Benchmarks(CPIs)</p> <p>Lesson No. 3: Rhythm (1.1,1.2,1.3)</p> <p>Objective: Reinforce and continue performing the new sixteenth notes rhythm.</p> <p>Materials: "Johnny, get your hair cut" CD 3:11; "Jelly in a dish" CD 3:12; "Symphony in G, No. 88" Allegro con spirt CD 3:14. Resource book page D-10. Drums, claves, woodblocks.</p>	<ul style="list-style-type: none"> • Read the Cultural connections page 83 about the song, "Johnny get your hair cut." • Listen to the song and pat the steady beat, then raise hands when they hear the new rhythm on page 82. • Use the transparency or Resource book page D-10 and demonstrate the singing with rhythm syllables. • Sing through the song substituting students name for "Johnny." • Look at and listen to "Jelly in a dish" on page 83 while patting the steady beat and clapping the rhythm. • Discuss how the beats divide into groups. Read page 83 and discuss "bar lines" and "measures." Count the measures. • Listen to "Symphony in G" and count how many times the new rhythm is heard. • Select a student to read about the composer, "Haydn" on page 84. 	<p>Look at "Show what you know" page 85 and clap each pattern, then identify the song for each pattern.</p> <p>Tier 1: Students will begin to show their comprehension of musical notation through patting and clapping patterns.</p> <p>Tier 2: Students will continue to show their comprehension of musical notation through patting, clapping rhythm patterns.</p> <p>Tier 3: Through patting, clapping and identification through listening students will apply their comprehension of musical notation by performing various rhythm patterns.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Skills and Benchmarks(CP/s)</p> <p>Lesson No. 4: Form (1.1,1.2,1.3)</p> <p>Objective: Move to show meter in two.</p> <p>Materials: "Crawfish" CD 3:15.</p>	<ul style="list-style-type: none"> • Discuss the picture on page 86 and read the Cultural connection about Cajun culture. • Teach the students the movement to be used with the song "Crawfish" on page 87. • Once the movement is familiarized, listen to the recording. Have the students read about the composer, "Papillon" on page 89. • Divide the students into two groups, one group will sing the refrain, one group will sing the solo. Continue to pat and clap the beat to feel the meter in two, then switch parts. • If time permits, teach the movement to "Mud bug boogie" (this is done to the "Crawfish" song.) 	<p>With either song, observe the students move to show an understanding of music written in meter of two.</p> <p>Tier 1: Students will begin to show their comprehension of meter in two by pat, clapping and singing.</p> <p>Tier 2: Students will continue to show their comprehension of meter in two by patting, clapping and singing.</p> <p>Tier 3: Students will apply their comprehension of meter in two by accurately performing to the music by patting, clapping, singing and moving.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Skills and Benchmarks(CPIs)</p> <p>Lesson No. 5: Melody (1.1,1.2,1.3)</p> <p>Objective: Learn the pitch name, "Re."</p> <p>Materials: "Rocky mountain" CD 3:32 Staff paper.</p>	<ul style="list-style-type: none"> • Read "Tune in" on page 97 and discuss mountain, valley and ocean characteristics. Then listen to "Rocky Mountain." And review the pitch names, do, mi, so, and la on page 96. • Place the notation of four quarter notes and four eighth notes and one half note, not forgetting the double bar line on the board. Sing the last line of the song with pitch syllables and hum the new pitch. • Look at page 97 and identify the new pitch as "Re." Teach the hand signals. • Sing the song and point to the new pitch on the staff on page 97. • On staff paper, have the students practice writing the pitches, "Do, Re, Mi, So, and La" on the staff. 	<p>Divide the class into three groups, each singing a verse, with the whole class singing the refrain. Observe that they are performing the pitch syllables and hand signals accurately.</p> <p>Tier 1: Students will begin to show their comprehension of the new syllable "Re" by using both pitch syllables and hand signals.</p> <p>Tier 2: Students will continue to show their comprehension of the new pitch "Re," through singing and notating.</p> <p>Tier 3: Students will apply their comprehension of pitches and notation through singing, hand signals and accurate notation.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 6: Melody (1.1,1.2.,1.3)</p> <p>Objective: Read melodies to reinforce "Re" by using pitch syllables and hand signals.</p> <p>Materials: "Let us chase the squirrel" CD 3:33; Resource book page B-10.</p>	<ul style="list-style-type: none"> • Listen to "Let us chase the squirrel." • Read page 98 and follow along. • Sing and show the hand signals. • Review the placement of "Do, mi and so on the staff. • Move "Do" to the line and ask what happens to "MI" and "So." • Read the top of page 99 and explain "ledger lines." 	<p>Read "Show what you know" page 99 to review the pitch syllables and the placement on the staff.</p> <p>Distribute copies of the assessment worksheet resource book page B-10 and have the students circle all examples of "Re."</p> <p>Tier 1: Through reading the music, students will begin to show their comprehension of the syllables, "Do, re, mi, so, la."</p> <p>Tier 2: Students will continue to show their comprehension of pitches through reading music notation.</p> <p>Tier 3: Students will apply their comprehension of music notation by identifying the pitches "Do, re, mi, so, and la."</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<p>Unit 3: Review and assessment.</p> <p>Objective: Review all concepts taught in Unit 3.</p> <p>Materials: "Tideo" CD 3:8; "What do you hear?3" CD 4:1; "Crawfish" CD 3:15; "Jelly in a dish" CD 3:12 Xylophone or glockenspiel.</p>	<ul style="list-style-type: none"> • Distribute copies of assessment worksheet. "What do you know?" Resource book page B-11. • Listen to "Tideo" and answer the questions. • Distribute copies of assessment worksheet "What do you hear?3" Resource book B-12 and match the rhythms. • Review "Crawfish" by having the students move on accented words. • On a xylophone or glockenspiel, have the students create a melody to "Jelly in a dish" using the pitch syllables, "Do, re, mi, so, and la." 	<p>Tier 1: Students will begin to show their comprehension of accents, sixteenth notes, meter in two, and pitch syllables.</p> <p>Tie 2: Students will continue to show their comprehension of accents, sixteenth notes, meter in two and pitch syllables through recognition and movement.</p> <p>Tier 3: Students will apply their comprehension of accents, sixteenth notes, meter in two and pitch syllables through recognition, movement and musical notation.</p>

Unit 4: Building Our Musical Skills

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Lesson No. 1: Rhythm (1.1,1.2,1.3)</p> <p>Objective: Read and reinforce rhythm patterns that use quarter notes, eighth notes, and sixteenth notes.</p> <p>Materials: "Dinah" CD 3:4 Resource book page D-13.</p>	<ul style="list-style-type: none"> • Read the words to "Dinah" then look at the painting on page 119. Discuss the cultural history of the banjo. • "Read" spotlight on the banjo and the artist. • Sing and tap to the steady beat of "Dinah" on page 118. • Repeat the song replacing the banjo with other stringed instruments. • Look at the rhythms on page 119 and ask what do they all have in common? 	<p>Distribute copies of reading music worksheet, resource book page D-13. Have the students compose their own rhythm patterns by arranging the rhythms in any order.</p> <p>Notate them on the worksheet, then perform. Access the accuracy between reading and performing.</p> <p>Tier 1: Students will begin to show their comprehension of rhythms by reading and performing.</p> <p>Tier 2: Students will continue their comprehension of rhythms by reading and performing.</p> <p>Tier 3: Students will continue their comprehension by composing, reading and performing. Students will apply their comprehension of rhythms of quarter, eighth and sixteenth notes.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a-thoughtless artistic judgment? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Lesson No. 2: Rhythm (1.1,1.2,1.3)</p> <p>Objective: Create and perform rhythm patterns of quarter, eighth, and sixteenth notes.</p> <p>Materials: “Old brass wagon” CD 4:15; “Ragtime Annie” CD 4:19; Percussion instruments “Spoon.”</p>	<ul style="list-style-type: none"> • Discuss how pioneers traveled by reading page 120. Point out that “Old brass wagon” is similar to a pioneer song. • Listen and follow along with “Old brass wagon” on page 120 then look at the rhythm under “Rhythm stew” and find how many times it was used. • Have students perform types of body percussion to the words rhythms. • If available, use “spoons” to create an accurate effect. Refer to “Skills reinforcement” on page 120. • Listen to “Ragtime Annie” to identify the sixteenth note patterns played by the fiddle. 	<p>Use percussion instruments and “spoons” to create rhythm patterns. Read the rhythm patterns in “Show what you know” on page 120.</p> <p>Tier 1: Students will begin to show their comprehension of recognizing rhythm patterns by read notation.</p> <p>Tier 2: Students will continue to show their comprehension of recognizing rhythm patterns by reading notation and identifying the song.</p> <p>Tier 3: Students will apply their comprehension of rhythm patterns by creating their own patterns, reading notation and identifying the songs.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgment? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Lesson No. 3: Form (1.1,1.2,1.3)</p> <p>Objective: Move to show phrases that represent AABA or phrase form.</p> <p>Materials: "A song that's just for you" CD 4:24; Resource book page F-20.</p>	<ul style="list-style-type: none"> • Discuss what a statue is. Select a few adjectives from "A song that's just for you" and have the students "pose" like a statue. • Read aloud the definition of a "phrase" on page 124. • Listen to "A song that's just for you" and identify the opposites by creating a non-locomotor movement. • Give a visual signal at the end of each two line phrase. • Have the students form a circle. While listening to the song, have every other student jump into the circle and hold a pose that shows the meaning of a phrase. Students will switch at the next phrase. 	<p>Have the students sing "A song that's just for you" and clap to show the end of a phrase.</p> <p>Replay the song and have students pose. Observe the students to make sure the pose is at the appropriate time in the music.</p> <p>Tier 1: Students will begin to show their comprehension of form by recognizing the change of phrases.</p> <p>Tier 2: Students will continue to show their comprehension of form by accurately moving to each phrase.</p> <p>Tier 3: Students will apply their comprehension of form and phrases through singing and movement.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgment? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Lesson No. 4: Melody (1.1,1.2,1.3)</p> <p>Objective: Identify Mi, Re, Do patterns.</p> <p>Materials: "How many miles to Babylon? CD 4:26.</p>	<ul style="list-style-type: none"> • Begin lesson with the students reading "Tune in" on page 127, and then read "Cultural connections" on page 126. • Listen and follow along with "How many miles to Babylon?" Divide the students into two groups. One group sings the questions at the beginning of each phrase and the second group sings the answers on page 126. • Point out if Do is in the first space, ask which pitch the song begins on. • Draw attention to the colored boxes. Find where Mi, Re, Do occurs. • Sing the pitches and show the hand signals. • Sing the rest of the song with the words. • Teach the movement from the illustrations on page 127. 	<p>Have the students look at the song notation and ask how many times Re is used. Find where Mi, Re and Do occurs in the song.</p> <p>Tier 1: Students will begin to show their comprehension of melody by identifying the pitches on the staff.</p> <p>Tier 2: Students will continue to show their comprehension of melody by identifying the pitches on the staff, singing and showing the hand signals.</p> <p>Tier 3: Students will apply their knowledge of melody by correctly identifying, singing and show the hand signals of all pitches.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgment? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 5: Melody (1.1,1.2,1.3)</p> <p>Objective: Compose short melodies in Do-pentatonic.</p> <p>Materials: "Plant four seeds" CD 4:30; "Allegretto" CD 4:32. Mallet instruments, small percussion instruments.</p>	<ul style="list-style-type: none"> • Discuss the words "Proverb" and then read "Plant four seeds" on page 128. • Read aloud the poem "What do we plant?" and discuss the meaning. • Listen to the recording of "Plant four seeds" and tap the rhythm. • Use a xylophone and practice the ostinato. • Read page 129 and make up other flower and vegetable names then create their own melodies. • Listen to "Allegretto" and make the students aware that this piece uses the same pitches as "Plant four seeds." 	<p>Have the students perform their compositions. Observe that the music is written in two measures and only use the pitches of C,D,E,G, and A.</p> <p>Tier 1: Students will begin to show their comprehension of melody using Do pentatonic.</p> <p>Tier 2: Students will continue to show their comprehension of melody using Do pentatonic to create a melody.</p> <p>Tier 3: Students will apply their comprehension of melody using Do pentatonic to create a melody.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 6: Timbre (1.1,1.2,1.3)</p> <p>Objective: Identify and describe bowed, plucked, struck and electric string instruments.</p> <p>Materials: "Cold and frosty morning" CD 4:40; "Riverdance suite" CD 4:41; Tissue box, large rubber bands.</p>	<ul style="list-style-type: none"> • Select a student to read "Tune in" on page 136 and discuss how vibrating strings make sound. • Have students make their own string instruments with tissue boxes and rubber bands. • Look at the instruments on pages 136-137 and discuss how the sound is produced on each. • Listen to "Cold and frosty morning," tap softly to the beat. Locate the picture that match what the students hear. • Clap the bat of the melody and pat when a new section is heard. • Reinforce the lesson with the sound bank on page 392. • Read page 138 about the electric guitar. • Select a student to read "Music Makers" on page 130. • Listen to "Riverdance suite" and have the students describe what they hear. 	<p>Review what instruments are played by bowing, plucking, striking or plugged into an amplifier.</p> <p>Tier 1: Students will begin to show their comprehension of the different timbres of string instruments.</p> <p>Tier 2: Students will continue to show their comprehension of the different timbres of string instruments by identifying how their sound is produced.</p> <p>Tier 3: Students will apply their comprehension of how sound is produced to identify various timbres of string instruments.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
	<p>Unit 4: Review and assessment.</p> <p>Objective: Review all concepts taught in Unit 4.</p> <p>Materials: “What do you hear? 4A” CD 5:9; “What do you hear? 4B” CD 5:12; Resource book pages B-15,B-16,B-17.</p>	<ul style="list-style-type: none"> • Distribute the assessment worksheet and review the pitch syllables in the Resource book page B-15. • Listen to “What do you hear? 4A.” Distribute the assessment worksheet and review phrases that are the same and different in the Resource book page B-16. • Continue page B-16 and review the timbre of string instruments in, “What do you hear? 4B.” • Distribute the assessment worksheet and have the students perform the three rhythm patterns in the Resource book page B-17. • If time permits, use mallet instruments to create a melody. 	<p>Tier 1: Students will begin to show their comprehension of rhythms, AABA or phrase form, <i>Mi, Re, Do, So, La</i> pitches, the <i>Do</i> pentatonic melody and the timbre of string instruments.</p> <p>Tier 2: Students will continue to show their comprehension of rhythms, melody, form, and timbre through identification, and composition.</p> <p>Tier 3: Students will apply their comprehension of rhythms, melody, forms, and timbre to accurately complete pages B-15, B-16, B-17 and composing melodies.</p>

Unit 5: Discovering New Musical Horizons

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 1: Rhythm (1.1,1.2,1.3)</p> <p>Objective: Read from notation quarter notes, eighth notes, and half notes.</p> <p>Materials: "Un elephant" CD 5:29; "An elephant" CD 5:29; Resource book pages D-19, B-18.</p>	<ul style="list-style-type: none"> • Write the poem, "Elelephony" on the board, then read it to the class in a flat tone. Discuss the sound. Ask students to read and hold certain words longer. • Play "Un elephant" and have the students follow the notation and identify the long notes. On the half note, clap and slide. • Listen to "An elephant" and hold up one finger for each elephant. • Read the top of page 159 and say the rhythm syllables. • Divide the class into ten groups. Read page 160 as each group sings their verse, they should balance on one strand. • Distribute music worksheet Resource book page D-19. Have students place the bar lines so each measure 	<p>Read "Show what you know" on page 161 and identify the spider web that equals two beats. Ask how many beats do other webs have? Distribute assessment worksheet in the Resource book page B-18. Have the students add the number of beats in each web.</p> <p>Tier 1: Students will begin to show their comprehension of reading musical notation using half notes.</p> <p>Tier 2: Students will continue to show their comprehension of reading musical notation using half notes.</p> <p>Tier 3: Students will apply their comprehension of rhythms to read musical notation using half notes.</p>

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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 2: Form (1.1,1.2,1.3)</p> <p>Objective: Move to show A, B and Coda section in the music.</p> <p>Materials: "Clear the kitchen" CD 5:34; "Dinosaur dance" CD 6:1.</p>	<ul style="list-style-type: none"> • Explain the difference between the two songs used in this lesson. • Use "Spotlight on folk and popular styles" on page 164. • Listen and follow along with the song, "Clear the kitchen." Ask the students to listen for two different sections. • Identify each section with A and B. Ask the students how they are 	<p>Review both songs and have the students raise their hands on section "B." Observe the students.</p> <p>Tier 1: Students will begin to show their comprehension of form by showing different movements.</p> <p>Tier 2: Students will continue to show their comprehension of form by singing and showing</p>

	<p><u>Lesson No. 2:</u> Form (Continue from previous page.)</p>	<p>different. Look at the notation to see "AB" form.</p> <ul style="list-style-type: none">• Read top of page 165 and have the students create two different movements.• Listen and follow along with the song, "Dinosaur song" ask about the movements for the two sections on pages 166 and 167.• Read top of page 166 about the "Coda." Ask where the coda is found.• Sing the refrain with movement.• Identify the other section as a verse.• Review the entire song, moving on each verse to show "AB" form. Sing the Coda only at the	<p>movement.</p> <p>Tier 3: Students will apply their comprehension of form to accurately perform both songs by singing and showing movement.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously 	<p>Lesson No. 3: Melody (1.1,1.2,1.3)</p> <p>Objective: Sing from notation a Do pentatonic song with pitch syllables and hand signals.</p> <p>Materials: "Cookie" CD 5:6 Maracas, hand drums.</p>	<ul style="list-style-type: none"> • Read the "Cultural connections" about the Calypso style of music on page 171. • Listen to "Cookie" and identify the instruments in the accompaniment. • Review the term "call-and-response." • Divide the class in half. • One group sings the "call and one group sings the 	<p>In the small groups, observe the students perform "Cookie" from the notation first with the words then again with pitch syllables and hand signals.</p> <p>Tier 1: Students will begin to show their comprehension of reading the notation to perform the song.</p> <p>Tier 2: Students will continue</p>

<p>guide the creation of art works?</p> <ul style="list-style-type: none"> Does art define culture or does culture define art? 		<p>“response.” Switch parts.</p> <ul style="list-style-type: none"> Ask about the pitches used. Write the names of the pitches on the board. Do, Re, Mi, So, La. Review what five note melodies are called. (Pentatonic.) Repeating with the groups, sing the song with pitch syllables. 	<p>to show their comprehension of reading notation and the pentatonic syllables to perform the song.</p> <p>Tier 3: Students will apply their comprehension of melody to perform the song by reading from notation, pitch syllables and hand signals.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> What’s the difference between a thoughtful and a thoughtless artistic judgement? How does creating and performing in the arts differ from viewing the arts? How do underlying structures unconsciously 	<p>Lesson No. 4: Melody (1.1,1.2,1.3)</p> <p>Objective: Reinforce and play a Do pentatonic accompaniment on mallet instruments.</p> <p>Materials: “Button you must wonder” CD 6:7; Xylophones and</p>	<ul style="list-style-type: none"> Read top of page 172 and then listen to “Button you must wonder” and tap the steady beat, then sing along with the song. Looking at the notation, find Do on the staff. Using the mallet instruments, find the “F” and teach the accompaniment on the top of page 173. 	<p>To assess, have each student perform a Do pentatonic ostinato while the other students sing “Button you must wonder.”</p> <p>Tier 1: Students will begin to show their comprehension of a Do pentatonic ostinato.</p> <p>Tier 2: Students will continue to show their comprehension</p>

<p>guide the creation of art works?</p>	<p>glockenspiels.</p>	<ul style="list-style-type: none"> • Have students perform the accompaniment, and the other students sing. 	<p>of a Do pentatonic ostinato by performing with mallet instruments.</p> <p>Tier 3: Students will apply their comprehension of a Do pentatonic ostinato by performing on mallet instruments and signing.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? 	<p>Lesson No. 5: Timbre (1.1,1.2,1.3)</p> <p>Objective: Aurally recognize brass and woodwind instruments.</p> <p>Materials: "When the saints go marching in" CD 6:8;</p>	<ul style="list-style-type: none"> • Read about Dixieland Jazz on the top of page 174; then read the "Cultural connections" on page 175. • Introduce the timbre of brass and woodwinds with the listening exercises from the sound bank on page 392. 	<p>Display posters of the woodwind and brass instruments. While listening to the recording, point to instruments and have the students raise their hands when they hear that instrument.</p> <p>Tier 1: Students will begin to</p>

<ul style="list-style-type: none"> • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>“When the saints go marching in.” Cd 6:9; Sound bank CD 13:26,49,50,and 52.</p>	<ul style="list-style-type: none"> • Listen to “When the saints go marching in” CD 6:8 and identify instruments then sing the song. • Explain that Dixieland bands march in the streets. Have the students march as they sing. • Listen to “When the saints go marching in” CD 6:9 and identify the instruments. Compare both recordings. • Read “Music makers” on page 175. 	<p>recognize the timbre of brass and woodwind instruments.</p> <p>Tier 2: Students will continue to recognize brass and woodwind instruments by sight and sound.</p> <p>Tier 3: Students will apply their comprehension of instruments by recognizing all brass and woodwind instruments by sight and sound.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
<ul style="list-style-type: none"> • What’s the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? 	<p>Lesson No. 6: Texture and Harmony. (1.1,1.2,1.3)</p> <p>Objective: Sing a melodic ostinato to accompany a song.</p> <p>Materials: “The farmer’s dairy key”</p>	<ul style="list-style-type: none"> • Explain to the students they will be learning a game song. Read the “Cultural connection” about the African American folk song. • Listen to “The farmer’s dairy key” and clap the rhythm from the notation on page 178. 	<p>As the students are performing in two groups, observe the students for vocal independency, along with the melodic ostinato.</p> <p>Tier 1: Students will begin to comprehend how to create harmony and texture.</p>

<ul style="list-style-type: none"> • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>CD 6:15; Mallet instruments.</p>	<ul style="list-style-type: none"> • Read the text on page 179 and echo-sing this melodic ostinato. • Explain what a melodic ostinato is and how it adds a layer to the music. • Have half the class sing the song and the other half sing the ostinato. Add another layer of texture by clapping. • Use a mallet instrument with a C and G and have the students perform the ostinato. 	<p>Tier 2: Students will continue to show their comprehension about how to create harmony by adding different layers of sound.</p> <p>Tier 3: Students will apply their comprehension of how to create harmony by adding different layers of sound through singing and performing a melodic ostinato.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
	<p>Unit 5: Review and assessment.</p> <p>Objective: Review all concepts taught in Unit 5.</p> <p>Materials: "Cookie" CD 6:5; "What do you hear?5" CD 6:17;</p>	<ul style="list-style-type: none"> • Review the song "Cookie" on page 170 with the pitch syllables. • Distribute copies of assessment worksheet, Resource book page B-19. • Distribute copies of assessment worksheet, Resource book page B-20. • Listen to "What do you hear? 5" and identify the 	<p>Tie 1: Students will begin to show their comprehension of all musical elements taught in Unit 5 through recognition, singing and movement.</p> <p>Tier 2: Students will continue to show their comprehension of all musical elements taught in Unit 5</p>

	<p>"The farmer's dairy key" CD 6:15; "Dinosaur dance" CD 6:1; Resource book pages B-19, B-20.</p>	<p>timbre of brass and woodwind instruments.</p> <ul style="list-style-type: none"> • Read the text on page 181. Review the rhythm patterns. Have each student choose a rhythm pattern and an instrument. Perform these rhythm patterns while singing "The farmer's dairy key." • Play "Dinosaur dance" and have the students create movements to show the difference between the verse and refrain. 	<p>through recognition, singing and movement.</p> <p>Tier 3: Through recognition singing and movement, students will apply their comprehension of all musical elements taught in Unit 5.</p>
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Unit No. 6: Making Music Our Own

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 1: Fermata and dynamics. (1.1, 1.2, 1.3)</p> <p>Objective: Move to show a fermata and dynamics.</p> <p>Materials: "But the cat came back" CD 6:24.</p>	<ul style="list-style-type: none"> • Read aloud and discuss the term "Fermata" on page 187. Read the poem "A cat's tongue" using fermatas, tempo changes and dynamic variation. • Have the students locate the fermata in the song. Read aloud the first verse that explains the fermata by holding it longer. Change the dynamics. • Listen to "But the cat came back" then sing along. Perform the verses softly and the fermata loudly. • Encourage the students to create movement for each section of the song using the whole body on the fermata. • Select soloists for the verses and the whole class to sing the refrain. 	<p>While the students are creating the movements, observe to see if they are showing appropriate movements for the fermata and dynamic changes.</p> <p>Tier 1: Students will begin to show their comprehension of using fermatas and dynamic changes.</p> <p>Tier 2: Students will continue to show their comprehension of fermatas and dynamic changes through body movements.</p> <p>Tier 3: Students will apply their comprehension of fermatas and dynamic changes through singing and body movement.</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"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? • Does art define culture or does culture define art? 	<p>Lesson No. 2: Rhythm (1.1,1.2,1.3)</p> <p>Objective: Read and perform rhythm patterns using quarter notes, eighth notes, quarter rest, sixteenth notes, and half notes.</p> <p>Materials: "Un, deux, trois" CD 6:35; "One, two, three" CD 6:36; Sand blocks, triangles.</p>	<ul style="list-style-type: none"> • Introduce the lesson by explaining this type of game song from France. • Listen to "Un, deux, trois" and teach the movement. • Place each student with a partner. • Look at the song notation on page 194 and ask about which rhythms equal one beat and which rhythm is not used. • Have students say and clap the rhythm. Point out the use of the repeat sign, first and second ending. • Sing along with "One, two, three" or "Un, deux, trois" on page 194. 	<p>Follow the "Show what you know" box on page 195. Use sand blocks for one rhythm pattern and triangles for the other rhythm patterns. Have the students take turns using the instruments while the others are singing. Observe the students for rhythmic accuracy.</p> <p>Tier 1: Students will begin to show their comprehension for reading rhythm patterns.</p> <p>Tier 2: Students will continue to show their comprehension for reading and performing rhythm patterns.</p> <p>Tier 3: Students will apply their comprehension for reading and performing rhythm patterns while playing instruments and singing.</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"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 3: Form (1.1,1.2,1.3)</p> <p>Objective: Read and perform D.C. al Fine in a song in ABA form.</p> <p>Materials: "Shoo, fly" CD 6:39.</p>	<ul style="list-style-type: none"> • Begin by reading the poem, "Flies" and "Tune in" on page 197. Discuss where the students have encountered problems being bothered by flies. • Listen to the first two lines of "Shoo, fly" and draw a circle on the board to represent the first section. • Continue to play the recording and draw a square to represent a section that is different. • Play the entire song and ask if the third section match the circle or the square? • Read the text on the top of page 197 and have the students decide which picture represents the form of "Shoo, fly." • Sing through the song and draw attention to the D.C. al Fine on page 196. 	<p>While the students are singing "Shoo, fly" walk around and observe that they are pointing to the D.S. al Fine; then returning to the beginning of the song.</p> <p>Tier 1: Students will begin to show their comprehension of ABA form and the D.S. al Fine in a song.</p> <p>Tier 2: Students will continue to show their comprehension of various forms in music and the use of D.S. al Fine.</p> <p>Tier 3: Students will apply their comprehension of form and the D.S. al Fine through music reading and singing.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Benchmarks(CPIs)</p> <p>Lesson No. 4: Melody (1.1,1.2,1,3)</p> <p>Objective: Read a Do pentatonic song in the key of F.</p> <p>Materials: “Great big house” CD 7:1; Resource book pages B-22, D-24. Mallet instruments, bells, finger cymbals.</p>	<ul style="list-style-type: none"> • Have the students read the lyrics to “Great big house” on page 200. Discuss what makes it so special. Read the “Cultural connection” about the architecture of New Orleans on page 201. • Sing the first verse of “Great big house” and ask the students how many pitches are in the song. Discuss that it is pentatonic. • Read the text on page 201 then sing pitch syllables and hand signals. • To reinforce placement of these pitches on the staff, use the reading music worksheet Resource book page D-24. • Have the students select a rhythm pattern from “Show what you know” on page 203, and use small mallet instruments to create melodies using Do pentatonic. 	<p>Observe the students while they perform their melodies.</p> <p>Tier 1: Students will begin to comprehend how to create melodies in the key of F.</p> <p>Tier 2: Students will continue to show their comprehension of how to create melodies in the key of F.</p> <p>Tier 3: Students will apply their comprehension of how to create melodies in the key of F.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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	Benchmarks(CPIs)		
<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 5: Melody (1.1,1.2,1.3)</p> <p>Objective: Play a melodic ostinato in Do pentatonic in the Key of G.</p> <p>Materials: "See saw sacradow" CD 7:5; Xylophone, glockenspiel, Hand drums.</p>	<ul style="list-style-type: none"> • Read the lyrics to "See saw sacradown" then the text on page 204. • Listen and follow along with the song. Instruct the students to find Do. • Discuss in what ways the new Do pentatonic is found. • Use the mallet instruments and point out Do, is now G. • Perform the song then have some students perform the ostinato. 	<p>As the students are creating their melodic ostinato, observe for rhythmic and pitch accuracy.</p> <p>Tier 1: Students will begin to show their comprehension of the new placement of D.</p> <p>Tier 2: Students will continue to show their comprehension of the new placement of Do.</p> <p>Tier 3: Students will apply their comprehension of pitches and the new placement of Do.</p>

Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and a thoughtless artistic judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art works? 	<p>Benchmarks(CPIs)</p> <p>Lesson No. 6: Texture and harmony. (1.1,1.2,1.3)</p> <p>Objective: Perform a chordal ostinato while singing a song.</p> <p>Materials: "Rosie, darling, Rosie" CD 7:11; Mallet instruments, Conga drums, Tambourine.</p>	<ul style="list-style-type: none"> • Read the words to "Rosie, darling Rosie" and find the rhyming pattern. • Listen and sing along with "Rosie, darling, Rosie." • Have the students make up other rhyming phrases on page 211. • Read the text on the top of page 210. On the mallet instruments, have the students take turns playing the chords for the accompaniment. • Once secured, select students to perform the rhythmic ostinato along with the singing. • Discuss how by adding different layers of sound, the texture changes. 	<p>In their journals (if used) have the students change the texture by adding new verses, and various melodic and rhythmic ostinatos. After their performances, discuss the new textures that were created.</p> <p>Tier 1: Students will begin to comprehend how to change the texture of a song.</p> <p>Tier 2: Students will continue to show their comprehension of how to change the texture of a song.</p> <p>Tier 3: Students will apply their comprehension of melodic and rhythmic ostinatos to create new textures in a song.</p>
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Essential Questions	Instructional Objectives/	Activities	Assessments
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	<p>Skills and Benchmarks(CPIs)</p>		
	<p>Unit 6: Review and assessment.</p> <p>Objective: Review all concepts taught in Unit 6.</p> <p>Materials: "What do you hear?6" CD 7:15; "Great big house" CD 7:1; Resource book pages B-23, B-24.</p>	<ul style="list-style-type: none"> • Distribute copies of assessment worksheet, Resource book page B-23 and have the students match the vocabulary to the definition. • Review each rhythm pattern and tell how many beats. • Review the term "Form." Distribute copies of assessment worksheet, Resource book page B-24. • Listen to "What do you hear?6" and identify the form of the music. • Review "Great big house" with pitch syllables and hand signals on page 200. • Using mallet instruments, create a four measure composition using <i>Do, Re, Mi, Sol, La</i>. 	<p>Tier 1: Students will begin to show their comprehension of all musical elements taught in Unit 6.</p> <p>Tier 2: Students will continue to show their comprehension of all musical elements taught in Unit 6.</p> <p>Tier 3: Students will apply their comprehension of all musical elements taught in Unit 6 to complete all review and assessment activities.</p>

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

General Music	
4	<p>Advanced Proficient Exemplary Response</p> <p><i>Show knowledge of the elements and principles of music.</i></p>
3	<p>Proficient Competent Response</p> <p>Recognize most of the elements and principles of music.</p>
2	<p>Basic Minimal Response</p> <p>Shows some signs of recognition of the elements and principles of music.</p>
1	<p>In Progress Superficial Response</p> <p>Minimal signs are evident of the elements and principles of music.</p>
0	<p>Unscorable Unacceptable Response or No Attempt</p> <p><i>Shows no sign or interest in any or all elements and principles of music.</i></p>
Vocal Qualities	

	Consistently sings notes with accuracy	Occasional distortion of true musical tones/notes	Inconsistent use of correct vocal frequencies	Lack of understanding of tonality	No effort to perform task or follow direction
<i>Volume</i>	Student can be heard consistently throughout the audience	Generally able to be heard	Rarely able to project vocally	Lack of ability to project voice	
<i>Rate</i>	Student consistently vocalizes articulately in an understandable tempo-rhythm	Occasional articulation errors impacted by speed	Limited ability to express vocal variety via tempo change	Speech pattern indecipherable due to inappropriate speed / diction	
<i>Breath support</i>	Consistent, controlled diaphragmatic breathing	Fluctuation in control of supporting breath	Incomplete understanding of breathing in vocalizing	Strident vocal quality due to insufficient breath control	
<i>Inflection</i>	The student expresses themselves vocally using a range of tonality ranging in high to low pitch	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>Phonation</i>	Student consistently articulates sounds with a relaxed, open throated voice	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	