

Moonachie School District General Music Curriculum: Grades 3 - 5

New Jersey Student Learning Standards for Visual and Performing Arts

Born On: August 23, 2022
Re-Adopted: August 26, 2025

1.3a General Music: Grades 3-5

ARTISTIC PROCESS: Creating

ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
Anchor Standard 1: Generating and conceptualizing ideas.	The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources	How do musicians generate creative ideas?	Imagine
Anchor Standard 2: Organizing and developing ideas.	Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?	Plan, Make
Anchor Standard 3: Refining and completing products.	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	How do musicians improve the quality of their creative work?	Evaluate, Refine

PERFORMANCE EXPECTATIONS

1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).

1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.

1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.

1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.

1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.

Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
Grade 3: Activity 1 Rhythm, beat, meter, time signature, measure, rest, note	Grade 3: Activity 1 <ul style="list-style-type: none"> SWBAT create independent rhythms within the confines of time signature using iconic notation SWBAT present musical measures to class or peers for critique 	Grade 3: Activity 1 Teacher starts out by explaining to the class that they are going to create music by writing (music notation). Students will be given a basic understanding of RHYTHM-notes and rests (whole, half, and quarter) by watching video 1 and 2. Students will practice writing notes and rests	Grade 3: Activity 1 Teacher will see evidence of learning by looking at the student examples and making sure all of the measures add up mathematically. Some attention should be paid to music notation (did the student draw the note correctly, is it colored in fully, does it have the stem in the correct position?) but the focus should be that the students are creating measures appropriate to the time signature.

		independently. Teacher shares time signature video with class (video 3). Video relates to math and how notes are divided. Students will practice creating measures according to time signatures as instructed on video. Students will create 4 measures and check that the measures are all using different notes and rests and contain the correct amount of beats. Students can share their measure creations in front of the class or with a partner/peer.	
Grade 3: Activity 2 Rhythm, beat, meter, time signature, measure, rest, note, line, space, staff, letter names, treble clef	Grade 3: Activity 2 <ul style="list-style-type: none"> SWBAT create simple melodies using the treble clef SWBAT apply note name knowledge to existing rhythms SWBAT present musical melodies for class/teacher critique 	Grade 3: Activity 2 Students will watch a video about how notes are named. This video explains staff, treble clef, and how notes are named. Share the second video for more reinforcement on letter names for notes. Take existing rhythms from the previous lesson and transfer them to staff paper. Utilize the pre-created rhythms in creating a new melody (take the rhythms from activity 1 and assign each note a position on the staff to create melodies) for critique.	Grade 3: Activity 2 Teacher will see evidence of learning by looking at the student examples and making sure students have assigned each note to a different line or space of the staff. Attention should be given as to whether the student has the stems facing the correct way. For extra assessment, have students write the note name under their notes.
Grade 3: Activity 3 Rhythm, beat, meter, time signature, measure, rest, note, line, space, staff, letter names, treble clef	Grade 3: Activity 3 <ul style="list-style-type: none"> SWBAT critique individual and peer melodies through aural media SWBAT refine and revise personal music for performance 	Grade 3: Activity 3 Teacher will take melodies created by individual students and play them, as written, for the class. Constructive criticism conversation about the melodies among the class. Ask questions- did the melody sound like you thought it would? How/what notes/rhythms can you change to make it sound better? Pair up students and have them look at the	Grade 3: Activity 3 Teachers will be giving critique and sharing ideas with each student individually, on their creations. Students should start the class with their “rough draft” melody and conclude the lesson with a “finished product”, that will eventually be playable later on in performance. Students can share ideas with a partner, or maybe even get some help from a peer who has more of an understanding of music.

		melodic direction and the rhythm	
Grade 4: Activity 1 Rhythm, beat, meter, time signature, measure, rest (quarter, half, whole, eighth), note (quarter, half, whole, eighth, sixteenth), repeat	Grade 4: Activity 1 <ul style="list-style-type: none"> SWBAT create and perform rhythmic compositions in a 4/4 time signature. SWBAT identify beats within a measure. 	Grade 4: Activity 1 Pie Game: Students add notes to a “pie” template broken into sections of 4. The activity begins with students creating and performing pie rhythms as a class. As they progress, students or small groups create unique rhythms to share with the class. Each group performs the rhythms created by other groups.	Grade 4: Activity 1 Evaluate informal in class performance using observation, discussion, and student product. <ul style="list-style-type: none"> group performance of “pie” rhythms individual student performance
Grade 4: Activity 2 Rhythmic ostinato Quarter note Quarter rest Two eighth notes Half note Half rest Whole note Whole rest Four sixteenth notes Eighth note-two sixteenth notes Two sixteenth notes-eighth note	Grade 4: Activity 2 SWBAT <ul style="list-style-type: none"> perform rhythmic ostinatos using four sixteenth notes, eighth note-two sixteenth notes, and two sixteenth notes-eighth note. compose rhythms using quarter notes, quarter rests, two eighth notes, half notes, half rest, whole notes, and whole rests. 	Grade 4: Activity 1 I Am a Rhythm Master: Rhythm Tic Tac Toe <ol style="list-style-type: none"> Download and print “Rhythm Tic-Tac-Toe Worksheet” Draw a three-by-three grid on the whiteboard or chalkboard and put a number (1-9) in each section. Divide the class into two teams ('X's and 'O's) and pass out worksheets and markers. Challenge students to write a four-beat rhythm using the note options given. Ask nine volunteers to bring up their rhythm cards and tape them inside one of the grid sections on the whiteboard. Teams take turns, one student at a time, selecting a square number and reading the rhythm on the card. The class checks the answer. If correct, take the card off the 	Grade 4: Activity 2 Assess students’ ability to read and write the four-beat rhythms. <ul style="list-style-type: none"> Did the students read the rhythm accurately to the beat? Did their rhythms in the card add up to four beats? Record student data

		<p>board and mark the onscreen game board with the corresponding team's sign.</p> <p>7. The first team to get three of their rhythms in a row vertically, horizontally, or diagonally wins the game. Repeat the game until all students get the opportunity to read the rhythm cards</p>	
<p>Grade 4: Activity 3 12 Bar Blues, measures, repeat, verse, improvisation, form</p>	<p>Grade 4: Activity 3</p> <ul style="list-style-type: none"> SWBAT identify, appreciate, create, and perform music in the Blues style. 	<p>Grade 4: Activity 3 Create a Blues Song</p> <ul style="list-style-type: none"> Students will learn about the style and structure of blues through teacher lectures, reading comprehension activities, listening activities, etc. Students will create a Blues song with specific guidelines: <ul style="list-style-type: none"> Choose a topic. Write lyrics for each of the three lines in each verse using appropriate structure. Rehearse as a group. Perform as a group with accompaniment, option to include improvisation. 	<p>Grade 4: Activity 3 Evaluate formal in-class performance using observation, discussion, and student product.</p> <ul style="list-style-type: none"> group performance of Blues composition individual student performance <p>Use rubric with the following criteria:</p> <ul style="list-style-type: none"> Students demonstrate understanding of the scientific concepts connected to this assignment. Students worked collaboratively on composition Students developed a cohesive(beginning, middle, and end) Blues song with appropriate structure.
<p>Grade 5: Activity 1 Music, melody, rhythm Emotion, Sound</p>	<p>Grade 5: Activity 1</p> <ul style="list-style-type: none"> SWBAT identify different emotions through sound. 	<p>Grade 5: Activity 1 Create a journal entry by choosing an emotion and relate it to a musical piece.</p>	<p>Grade 5: Activity 1 Students will write a journal entry where they will choose an emotion and connect it with a musical piece they listen to when feeling that emotion</p>

Grade 5: Activity 2 Measure, melody, harmony, chords, Phrase, Rhythm, Beat, Improvise,	Grade 5: Activity 2 <ul style="list-style-type: none"> SWBAT Create an 8 bar rhythmic, melodic, and/or harmonic pattern and develop rhythmic and/or harmonic ideas for improvisation. 	Grade 5: Activity 2 Using Chrome music lab or similar application, students are to create an 8-bar piece using rhythm, melody, and/or harmony.	Grade 5: Activity 2 <ul style="list-style-type: none"> Chrome Music Lab Song Maker, Rhythm Maker or similar application Students will create 8-bars of rhythmic, melodic and/or harmonic ideas for improvisation
Grade 5: Activity 3 Analyze, Compare and Contrast, evaluate	Grade 5: Activity 3 <ul style="list-style-type: none"> SWBAT will be able to analyze and evaluate ,explain their work (products) to others by demonstrating their ability to refine their work based on self-evaluation and peer criticism through a determined set of criteria. 	Grade 5: Activity 3 <ul style="list-style-type: none"> Students compare and contrast their creations with established rubric. Students will present their work to others and explain and defend their work in a creative format (for example Town Hall style meeting). Students will edit and adjust their work and explain their rationale for changes. Compare version A and B. 	Grade 5: Activity 3 <ul style="list-style-type: none"> Students will discuss in groups how their creations compare to the established rubric. Students will present their work to others and explain and defend their work. Rubric Final student work presented with changes highlighted.
Resources/Materials	Grade 3 Musical Notes! Learning About Music for Kids The Music Show Episode #3: Take A Rest Introduction to Time Signatures Every Good Boy Does Fine FACE - MusicK8 I Knew You Were Treble How to Draw Music Notes Staff Paper Grade 4 Pie Game Template/Rhythm Pie Pieces Essential Elements Music Class - I Am a Rhythm Master A Short History of the Blues: Emerging Music of the 20th Century Bobby McFerrin about Improvisation - AAVF 2011 Bobby McFerrin Demonstrates the Power of the Pentatonic Scale Grade 5		

	Chrome Music Lab Song Maker Rhythm Maker Lined Paper Staff Paper
Interdisciplinary Connections	<ul style="list-style-type: none"> 6.3.5.CivicsPD.2: Use a variety of sources and data to identify the various perspectives and actions taken by individuals involving a current or historical community, state, or national issue. SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. SL.PE.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> 9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view (e.g., 1.1.5.C2a, RL.5.9, 6.1.5.HistoryCC.8). 9.4.5.CT.4: Apply critical thinking and problem-solving strategies to different types of problems such as personal, academic, community and global (e.g., 6.1.5.CivicsCM.3). 9.4.5.CT.1: Identify and gather relevant data that will aid in the problem-solving process (e.g., 2.1.5.EH.4, 4-ESS3-1, 6.3.5.CivicsPD.2).
Computer Science and Design Thinking	<ul style="list-style-type: none"> 8.2.5.ED.2: Collaborate with peers to collect information, brainstorm to solve a problem, and evaluate all possible solutions to provide the best results with supporting sketches or models. 8.2.5.ED.3: Follow step by step directions to assemble a product or solve a problem, using appropriate tools to accomplish the task. 8.1.5.CS.2: Model how computer software and hardware work together as a system to accomplish tasks.

Modifications				
Multilingual Learners	Special Education	At Risk for Failing School	Gifted and Talented	504
Scaffolding	Word walls	Teacher tutoring	Curriculum compacting	Word walls
Word walls	Visual aides	Peer tutoring	Challenge assignments	Visual aides
Sentence/paragraph frames	Graphic organizers	Study guides	Enrichment activities	Graphic organizers
Bilingual	Multimedia	Graphic organizers	Tiered activities	Multimedia
dictionaries/translation	Leveled readers	Extended time	Independent research/inquiry	Leveled readers
Think alouds	Assistive technology	Parent communication	Collaborative teamwork	Assistive technology
Read alouds	Notes/summaries	Modified assignments	Higher level questioning	Notes/summaries
Highlight key vocabulary	Extended time	Counseling	Critical/Analytical thinking tasks	Extended time
Annotation guides	Answer masking		Self-directed activities	Answer masking

Think-pair- share Visual aides Modeling Cognates	Answer eliminator Highlighter Color contrast			Answer eliminator Highlighter Color contrast Parent communication Modified assignments Counseling
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1.3a General Music: Grades 3-5 ARTISTIC PROCESS: Performing			
ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
Anchor Standard 4: Selecting, analyzing, and interpreting work.	Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	How do performers select repertoire?	Select, Analyze, Interpret
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.	How do musicians improve the quality of their performance?	Rehearse, Evaluate, Refine
Anchor Standard 6: Conveying meaning through art.	Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	Present
PERFORMANCE EXPECTATIONS			
1.3A.5.Pr4a: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.			
1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.			
1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.			
1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.			
1.3A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).			

1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.			
1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.			
1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.			
1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.			
Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
Grade 3: Activity 1 Rhythm sticks, orff instruments, glockenspiel, classroom percussion instruments, performance, etiquette, interpretation	Grade 3: Activity 1 SWBAT play rhythms and melodies on simple classroom instruments with accuracy SWBAT perform for an audience SWBAT demonstrate proper behavior and etiquette during a performance	Grade 3: Activity 1 Students at this point will have been introduced to simple classroom percussion instruments (tambourine, wood block, hand drum, etc) as well as personal glockenspiels/classroom orff instruments. Students will take their previously written melodies and rhythms and perform them for the class using classroom instruments. Students can opt to perform either their rhythmic piece or the melodic piece that they created. Glockenspiel and orff instruments have letter names on them, to aid in reading music. Explain that not every student is going to be at the same level when it comes to performance. Explain how to be a good audience member (no laughing or making fun, being quiet when someone is playing, clapping at the end of a performance, and if prompted, having something constructive to say). As students perform their piece, if possible, have the music available for the class to see and watch, as the rhythm or melody is played for them- so that they may have more of a say as to whether it was executed properly or not.	Grade 3: Activity 1 Teachers are assessing both performance AND audience etiquette. The visual and aural accuracy aspect is evident in the performance. Audience etiquette is observed as the performer is playing and the students are reacting. Comments should be kept to a minimum while performing, and they should be positive. They should also use words we've used (rhythm, melody) in conversation.
Grade 3: Activity 2 Culture, dance, choreography, folk dance, movement, space, beat, energy	Grade 3: Activity 2 <ul style="list-style-type: none"> SWBAT move to sequenced patterns in time 	Grade 3: Activity 2 Students will be introduced to African dance. The teacher can explain that dance is different around the globe. African dance	Grade 3: Activity 2 As the individual or small groups perform, the teacher can see evidence in the construction of the dance as a whole. Students can be

	<ul style="list-style-type: none"> ● SWBAT follow a pattern for a dance ● SWBAT perform choreography as a class while maintaining proper space and positioning as an individual performer 	<p>is rooted in tradition- many dances are used for rituals, celebrations, and has a history that goes back thousands of years. The teacher can show video 1 as an overview of traditional African dance. Video 2 serves as the choreography for the actual song the students will be performing. Students will watch the video and the teacher is encouraged to stop the video after each new step is shown to give the students a chance to practice each move individually. Once comfortable, the class can put the whole dance together. Students can perform in small groups or individually, depending on time and circumstance.</p>	<p>assessed step by step (did they execute dance move 1 effectively, dance move 2 etc) or on the whole presentation. At this age, perhaps the students won't be achieving technical excellence with the choreography, but the performance should demonstrate a basic understanding of tempo, transition and moving to the beat.</p>
Grade 3: Activity 3 Recorder, melody, finger chart, notes, rests, breathing, posture, rhythm, introduction, practice	Grade 3: Activity 3 <ul style="list-style-type: none"> ● SWBAT play recorder fingerings B, A and G effectively ● SWBAT utilize proper breathing, tonguing and fingering to play a song ● SWBAT produce sound from an instrument ● SWBAT read music to play a piece of music 	Grade 3: Activity 3 Students will be introduced to playing the recorder. Establish that the recorder is a real instrument, not a toy, and that it is part of the woodwind family. Demonstrate and speak with students about proper breathing, posture, how to hold the instrument, and how to cover and uncover holes. Demonstrate how to play the notes B, A and G. Have students practice each note. Students will be playing Au Clair De La Lune. The video introduction will have students practice fingering with melody and accompaniment. After this is solid, the students will practice with just the melody, no accompaniment. Finally, the test at the end of the video requires the students to play the melody with just the accompaniment. Students can perform individually, in pairs, or in small groups.	Grade 3: Activity 3 Teachers can assess student performance individually and in small groups. Students will show ability to read music, decipher notes and rhythms, use appropriate fingers to play notes, and breathe with phrasing.
Grade 4: Activity 1 Symphony, form, instrumentation,	Grade 4: Activity 1 <ul style="list-style-type: none"> ● SWBAT - play the 	Grade 4: Activity 1 Beethoven - Ode to Joy	Grade 4: Activity 1 Teacher observation of:

melody, xylophone	<p>“Ode to Joy” melody on a xylophone from Beethoven’s Symphony No.9</p> <ul style="list-style-type: none"> SWBAT - distinguish between the A and B section of a melody 	<ol style="list-style-type: none"> Begin by playing a recording of the Ode to Joy section of Beethoven’s 9th symphony. Encourage students to determine the two sections (A and B) to the melody. Have students identify the instruments they hear playing the melody as it repeats. Using sheet music, have students perform the rhythm of the melody by clapping. Next, have students identify the letter names of the notes on the staff. Using xylophones, have students play the melody as a class and individually Once students are proficient, play the recording of the symphony again and have students play along. 	<ul style="list-style-type: none"> student rhythmic and melodic performance clapping and using xylophones discussion of instrument identification and melodic form
Grade 4: Activity 2 Style Texture Polyphony Round	Grade 4: Activity 2 <ul style="list-style-type: none"> SWBAT sing a song in a polyphonic texture by performing a round. SWBAT build self-awareness by discussing their strengths in music. 	Grade 4: Activity 2 Polyphonic Round - Ame, Ame <ol style="list-style-type: none"> Inform students that this song is a polyphonic round. Start the lyric player for “Ame, Ame” and direct them to raise their hand when they hear the polyphonic round. (m. 27) Remind students that a round is when one voice starts the song and another group starts at a different time, in this case after 2 measures. Teach students the melody of the song by rote or your preferred method. (mm. 5-20) Direct students to independently 	Grade 4: Activity 2 Observe as students are initially listening to the song and assess their ability to hear the polyphonic section. Observe as students are performing the round and assess their ability to independently sing the melody. Discussion on which part students might struggle with and why.

		<p>sing the "Part 1" of the round (that is, singing first) as you sing "Part 2" (singing second).</p> <ol style="list-style-type: none"> Sing through the round again and have a small group of students join you on Part 2. (SEL Connection) Ask: Do you think one of the parts is more difficult? If so, which part? Lead a discussion on which part students might struggle with and why. Explain to students we all have different strengths because we are all unique. Play the song again and invite students to sing along. Direct them to pick a part they feel is their strength when the round occurs. (SEL Connection) 	
Grade 4: Activity 3 Steady beat, phrase, rhythm, call and response, custom/tradition, ostinato	Grade 4: Activity 3 <ul style="list-style-type: none"> SWBAT perform a call and response song with instrumental accompaniment 	Grade 4: Activity 3 Introduce the African Folk Song from Kenya, "Onchimbo". Discuss the meaning behind the song and the purpose of music in this culture. Listen to the song and identify the steady beat. Teach the call and response from the song and discuss the purpose of call and response. Then, while singing, perform a circle dance moving to the steady beat. Optional- Add ostinato on Orff instruments/African drums to play through the song.	Grade 4: Activity 3 Observe as students are initially listening to the song and assess their ability to identify the steady beat and form of the song Observe as students are performing the call and response and assess their ability to independently sing the melody.
Grade 5: Activity 1 fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, Analyze, intent, mood	Grade 5: Activity 1 <ul style="list-style-type: none"> SWBAT Explain how dynamics are notated. Notate dynamic markings in a piece of 	Grade 5: Activity 1 <ol style="list-style-type: none"> Choose musical pieces in which students will respond to the composer's use of dynamics . Have students follow the score and discuss and analyze how dynamics 	Grade 5: Activity 1 <ul style="list-style-type: none"> Break up students into groups and have them discuss and then present their findings. Students will perform musical piece using written dynamics.

	<p>music.</p> <ul style="list-style-type: none"> Identify dynamic markings in a piece of music. 	<p>were used to convey the composer's intent.</p> <ol style="list-style-type: none"> Select a simple piece of music with various dynamic markings. Students will Learn the piece and sing with the written dynamics. Using the same piece, have students in groups or as a class select different dynamics for the piece and perform them. Discuss and analyze how the changed dynamics affected the piece. Select a piece with various dynamics. Hand out score with dynamics missing. Students will listen to the piece and decide which dynamics were used in the piece. Discuss students' findings. 	<ul style="list-style-type: none"> Students will perform piece with new dynamics (whole group, small group, or individually). Students will journal or other format to analyze how the new dynamics changed the intent of the piece. (Through mood, interpretation of lyrics etc.) Fill in the score with the dynamics performed in the piece.
<p>Grade 5: Activity 2 Evaluate, G major scale, improvising, creating, performing.</p>	<p>Grade 5: Activity 2</p> <ul style="list-style-type: none"> SWBAT understand and perform major scales through improvisation. 	<p>Grade 5: Activity 2</p> <ul style="list-style-type: none"> Handout rhythm sticks to students, and sit in a circle. Choose a groove from and invite students to listen as you rhythmically improvise four measures over the track. Going around the circle, invite students to take turns improvising two measures at a time by playing their rhythm sticks on the floor. Change the track after going around the circle once. If it went well on the first rotation, allow students to improvise over four measures next time. G major Scale Practice 	<p>Grade 5: Activity 2 Student individual performances while improvising to the predetermined musical piece.</p>

		<ul style="list-style-type: none"> ● Assign a keyboard (or barred instrument, set up in G major) to each student or student groups. (Pitched Boomwhackers will work, too.) ● Review the notes of the G major scale. ● Invite students to play the G major scale (one octave ascending and descending), using the metronome to keep a steady beat. ● Choose a song in G major ● Using a G major scale, demonstrate improvising a two measure melody for students. ● Invite all students to create and perform their own two measure improvisation. ● PLAY the song G Major Scale Song. ● Using the G Major scale, invite students to take turns improvising original melodies that are two measures in length. ● Remind students that as long as they stay within the notes of the G Major scale, there are no wrong notes. ● As a challenge, invite students to identify some of the other rhythmic ostinatos as they listen to the song. 	
Grade 5: Activity 3 Improvisation, Melody, Rhythm, Performance, Form	Grade 5: Activity 3 <ul style="list-style-type: none"> ● SWBAT Perform an improvised rhythm or melody 	Grade 5: Activity 3 <ul style="list-style-type: none"> ● Introduce students to Duke Ellington and his important contribution to Jazz Music. -Show students a performance of 'It Don't Mean a Thing.' Highlight the importance of improvisation. 	Grade 5: Activity 3 <ul style="list-style-type: none"> ● Teacher Observation of rehearsal and performance ● Students will discuss questions in small groups, will then answer in whole group

		<ul style="list-style-type: none"> • Discuss with students the form of this piece. • Students will then have the opportunity to improvise a 16-bar rhythm using rhythm sticks OR a 16-bar melody using Orff instruments. Inform the students with improvisation 'less is more.' • Give an example of improvisation for your students so that they may see what you are expecting. Give students time to practice their improvisation. • Using an instrumental track of the song, students will perform their improvisation when it gets to the 'solo' section. • Ask the students 'Why is improvisation important in Jazz Music?' 'What did you learn about improvisation?' 	
Resources/Materials	<p>Grade 3 Classroom percussion instruments Orff and glockenspiels Student created melodies/rhythms Individual recorders Kassa (Harvest Dance).mov African Dance: Lesson 3: Dancing on the Clock VMM Recorder Song 3: Au Clair de la Lune</p> <p>Grade 4 Essential Elements Music Class: The Voice Parts are Fugue-ing "Ame Ame" from Essential Elements Music Class "Onchimbo" from "The Music Connection" Classroom instruments: xylophone, drums, etc.</p> <p>Grade 5 Score for chosen pieces</p>		

	<p>Dynamic flashcards of poster</p> <p>Student journal</p> <p>Music pitch application, melodic percussion instrument</p> <p>Piece in G major</p> <p>Rhythm Sticks</p> <p>Orff Instruments</p> <p>Duke Ellington 'It Don't Mean a Thing'</p> <p>'It Don't Mean a Thing' Instrumental Track</p>
Interdisciplinary Connections	<ul style="list-style-type: none"> ● SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. ● SL.PE.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly ● SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. ● 6.1.5.HistoryUP.6: Evaluate the impact of different interpretations of experiences and events by people with different cultural or individual perspectives. ● 6.1.5.HistoryUP.7: Describe why it is important to understand the perspectives of other cultures in an interconnected world ● 7.1.NM.IPRET.1: Identify familiar spoken and written words, phrases, and simple sentences contained in culturally authentic materials and other resources related to targeted themes. ● 2.2.5.LF.3: Proactively engage in movement and physical activity for enjoyment individually or with others ● 2.2.5.MSC.1: Demonstrate body management skills and control when moving in relation to others, objects, and boundaries in personal and general space (e.g., coordination, balance, flexibility, agility). ● 2.2.5.MSC.2: Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> ● 9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view (e.g., 1.1.5.C2a, RL.5.9, 6.1.5.HistoryCC.8). ● 9.4.5.CT.4: Apply critical thinking and problem-solving strategies to different types of problems such as personal, academic, community and global (e.g., 6.1.5.CivicsCM.3). ● 9.4.5.CT.1: Identify and gather relevant data that will aid in the problem-solving process (e.g., 2.1.5.EH.4, 4-ESS3-1, 6.3.5.CivicsPD.2).
Computer Science and Design Thinking	<ul style="list-style-type: none"> ● 8.2.5.ED.2: Collaborate with peers to collect information, brainstorm to solve a problem, and evaluate all possible solutions to provide the best results with supporting sketches or models. ● 8.2.5.ED.3: Follow step by step directions to assemble a product or solve a problem, using appropriate tools to accomplish the task.

Modifications

Multilingual Learners	Special Education	At Risk for Failing School	Gifted and Talented	504
Scaffolding Word walls Sentence/paragraph frames Bilingual dictionaries/translation Think alouds Read alouds Highlight key vocabulary Annotation guides Think-pair- share Visual aides Modeling Cognates	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast	Teacher tutoring Peer tutoring Study guides Graphic organizers Extended time Parent communication Modified assignments Counseling	Curriculum compacting Challenge assignments Enrichment activities Tiered activities Independent research/inquiry Collaborative teamwork Higher level questioning Critical/Analytical thinking tasks Self-directed activities	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast Parent communication Modified assignments Counseling

1.3a General Music: Grades 3-5			
ARTISTIC PROCESS: Responding			
ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
Anchor Standard 7: Perceiving and analyzing products.	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.	How do individuals choose music to experience? How does understanding the structure and context of music inform a response?	Select, Analyze
Anchor Standard 8: Applying criteria to evaluate products.	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	How do we judge the quality of musical work(s) and performance(s)?	Evaluate
Anchor Standard 9: Interpreting intent and meaning.	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	How do we discern the musical creators' and performers' expressive intent?	Interpret
PERFORMANCE EXPECTATIONS			
1.3A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.			

1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).

1.3A.5.Re8a: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.

1.3A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
Grade 3: Activity 1 Composer, movement, interpretation	Grade 3: Activity 1 <ul style="list-style-type: none"> SWBAT respond to and identify a theme from a famous piece of music SWBAT identify instrument sections or groups within a piece of music SWBAT evaluate and analyze a piece of music by one composer and see how it relates to the work of another 	Grade 3: Activity 1 The students will be told about and introduced to composers. Explain that composers write music and that at one time, all music was centered in Europe. Brief history of music. Show students video of Henry Purcell and his life. Explain that he was a very important composer. His theme and variations was picked up many years later by another composer, Benjamin Britten who wanted to help children understand how the orchestra worked. The Young Person's Guide To The Orchestra is a creation utilizing Purcell's original music. Students will watch the animation of how the theme works then will be invited to listen to the entire piece of music. Students will follow along with a listening map that will guide them through the piece, as instrument families enter and exit and play the theme.	Grade 3: Activity 1 Teacher will ask students questions regarding the elements (eg. dynamics, tempo, timbre, articulation) used in the piece of music and lead a guided discussion.
Grade 3: Activity 2 Composer, emotion, expression	Grade 3: Activity 2 <ul style="list-style-type: none"> SWBAT listen to a piece of music and create art SWBAT relate personal experiences to music SWBAT illustrate feelings and emotions about a piece of 	Grade 3: Activity 2 Teacher will talk to students about how music can evoke emotions within us. Music can make us happy, sad, scared, surprised, etc. Ask the students to share specific song titles, or types and styles of music that they like to listen to when they are experiencing certain emotions. Talk about how music can take us on a trip, like if we listen to it, it can create a picture in our mind. Tell the students that we	Grade 3: Activity 2 Teacher will look at each artistic entry and base their assessment critique off of the individual's interpretation of the piece.

	music	are going to listen to a piece of music and draw a picture of what the music “makes them see”. The students will listen to the piece of music “The Little Train” by VillaLobos. Be sure not to mention the name of the song so it does not influence the students’ drawings. Students will be advised to draw based on what they hear.	
Grade 3: Activity 3 Genre, style, latin, culture	Grade 3: Activity 3 <ul style="list-style-type: none"> SWBAT identify a musician by how they look and sound SWBAT understand how music shapes culture 	Grade 3: Activity 3 Ask the students if they like bananas. Tell them that at one point, bananas weren’t as popular as they are now in the US. At one point, there were commercials on TV to tell people what bananas were and what they were good for. Show vintage commercial of the chiquita banana song. Tell the children that the voice of the banana is the famous Carmen Miranda. Brief history of musician-singer, dancer actress came from S. America, famous for bringing S. American music to the US. Play the video for “Chica Chica Boom Chick” and let them know that it’s being sung in Portuguese. Tell students that this is a clip from a movie that they are watching. Talk about her style and how that made her noticeable and recognizable. Talk about the blue sticker on bananas and how there is a picture of a lady wearing a hat just like Carmen Miranda. Invite students to listen to the song Chica Chica Boom Chick and move, near their seats. What does the music say to them? How does it make them feel? How does it make them want to move?	Grade 3: Activity 3 Teacher can assess student’s understanding of the music by watching them move to the music. Within the guided discussion about how Latin music has made an impression in America over the last 100 years, invite students to share the names of other famous Latin musicians.
Grade 4: Activity 1 Symphony, concerto, movement, sonata	Grade 4: Activity 1 <ul style="list-style-type: none"> SWBAT apply the critical analysis process to communicate their 	Grade 4: Activity 1 Vivaldi - 4 Seasons <ol style="list-style-type: none"> Introduce the idea of “Music inspired by words” Have students fold a blank sheet of 	Grade 4: Activity 1 Student generated drawing/writing Class discussion about how personal experiences affect reactions and ideas

	<p>feelings, ideas, and understandings in response to a variety of music and musical experiences</p>	<p>paper into 4 sections.</p> <ol style="list-style-type: none"> One at a time, read the sonnet for the season and then play the music for that movement. While listening, have students draw and/or write the ideas that come to mind, making connections to the sound of the music and the words from the sonnet. Continue this process for all 4 seasons. Invite students to share their drawing/writing with the class. Compare/Contrast the ideas that students generated based on the same music and sonnet. Discuss how personal experiences affect student ideas. 	
<p>Grade 4: Activity 2 Mood, tone color, dynamics, tempo, program music</p>	<p>Grade 4: Activity 2 SWBAT contrast two listening selections in terms of the elements of music, especially timbre, dynamics, and tempo.</p>	<p>Grade 4: Activity 2</p> <ul style="list-style-type: none"> Discuss the idea of storytelling (Some people use words to tell a story, some pictures tell a story, etc. Discuss examples) Introduce the idea of music telling a story. Listen to an excerpt of “Scherzo” from A Midsummer Night’s Dream”. Discuss the kind of story it suggests (based on the elements of music) Listen to an excerpt of “Nocturne”. Discuss the kind of story it suggests (based on the elements of music) Compare/Contrast Chart: Scherzo and Nocturne in tone color, dynamics, and tempo. Listen/read/teach the story of A Midsummer Night’s Dream, the composer, Felix Mendelssohn, and discuss “program music” 	<p>Grade 4: Activity 2 Class discussion about the elements of music and their impact on the mood and storytelling</p> <p>Student product- compare and contrast chart demonstrating the understanding of the elements of music.</p>

<p>Grade 4: Activity 3 Dynamics, forte, piano, pianissimo, fortissimo, mezzo, sforzando</p>	<p>Grade 4: Activity 3</p> <ul style="list-style-type: none"> ● SWBAT discover and explain the different dynamic levels and their uses in a musical compositions ● SWBAT explain the context in which dynamics are used to express ideas and emotions in music ● SWBAT explain the meaning of dynamic markings 	<p>Grade 4: Activity 3 Haydn Surprise Symphony</p> <ol style="list-style-type: none"> 1. Begin by listening to the podcast about F. J. Haydn on the Classics For Kids website - Father of the Symphony 2. Have students answer the 3 quiz questions following the podcast 3. Introduce the context of Haydn working for a prince and also his inclusion of jokes in his music. 4. Play a recording of Symphony No. 94, "Surprise": Second Movement for the students asking them to listen for the "surprise". 5. Discuss dynamics and dynamic markings and their uses in music compositions. (Particularly Haydn's joke to wake up the sleepy prince.) 6. Conclude with the video "Why Is Called the Surprise Symphony?" 7. Optional: Surprise Symphony Animation video 	<p>Grade 4: Activity 3</p> <ul style="list-style-type: none"> ● Student responses to quiz questions ● Student responses to class discussion of dynamics and their uses ● Student responses to the life and personality of Haydn
<p>Grade 5: Activity 1 Composer, Arranger, Composition, Arrangement, Orchestration, Interpretation</p>	<p>Grade 5: Activity 1</p> <ul style="list-style-type: none"> ● SWBAT evaluate and analyze an original composition and arrangement 	<p>Grade 5: Activity 1</p> <ul style="list-style-type: none"> ● Discuss the difference between a composition and arrangement- show Youtube video 'What's the difference between a Composition and Arrangement?' ● Choose a song where there is an original composition and an arrangement of that same song (Examples are March of the Sugar Plum Fairy, Feeling Good, A Million Dreams, etc...) ● Listen to the two songs back to back. students will think of the following to then discuss in small groups, students 	<p>Grade 5: Activity 1 Discussions with small groups and whole group</p>

		<p>are to consider the following: What are some differences between the two versions (tempo, dynamics, instruments, orchestration)? What are some similarities : what is the difference between the two versions? (Tempo, dynamics, instrumentation, orchestration) What are some similarities between the two?</p> <ul style="list-style-type: none"> Students will then discuss in small groups. Bring back the class into whole group and have students answer as teacher writes down answers on the board 	
Grade 5: Activity 2 Composer, Arranger, Composition, Arrangement, Orchestration, Interpretation	Grade 5: Activity 2 <ul style="list-style-type: none"> SWBAT Evaluate the performance of an original composition and an arrangement 	Grade 5: Activity 2 Provide students with a list of 10 songs that have two different versions (an original and arrangement). Students are to choose one song and listen to both the original and the arrangement. Students will then write a newspaper article for a Music and Arts magazine, comparing and contrasting the two performances. Students will be given a rubric to follow along.	Grade 5: Activity 2 Newspaper Article (Rubric to be provided)
Grade 5: Activity 3 phrase; score; simultaneous; identical; similar; tempo vertical; horizontal	Grade 5: Activity 3 SWBATsing the theme of “Promenade.” count the rhythm with ta and ti-ti; demonstrate the rhythm using body percussion. Play the theme on unpitched percussion instruments, reading from a musical score. Identify identical, similar, and different sections of the work.	Grade 5: Activity 3 <ol style="list-style-type: none"> Play the opening theme of the recording, from 0:00-0:10. Have students sing the theme of the “Promenade” on the neutral syllable “loo,” (transposed to their singing range, beginning on the D above middle) Ask students to tap the beat lightly while singing, and to count how many beats there are in the first phrase. (11) If desired, play a longer segment, indicating when to begin counting 	Grade 5: Activity 3 Assessment 1: [Name of Student] can play unpitched percussion instruments with proper technique and rhythm while reading the notated score: (4)...all of the time (no errors) (3)...most of the time (1-2 errors) (2)...some of the time (3-4 errors) (1)...not yet (5 or more errors, unable to determine independently) Assessment 2:

		<p>again, from 0:00–0:34. (11 beats in each phrase)</p> <ol style="list-style-type: none"> Write 11 quarter notes or “ta’s” on the board, representing the steady beat. Ask students to figure out which quarter notes need to be replaced with two eighth notes. Listen to the first two phrases of the recording again. (eighth notes occur on beats 4 and 6 of the 11-beat pattern) Clap the rhythm (gently). Display the “Promenade” Body Percussion Score. Point out the levels of body percussion and go over what each line refers to; patsch is a German word meaning to pat your thighs (gently). “What do you notice about the types of body percussion and how they are notated in the score?” (they are organized from bottom to top, matching their location on the body, bottom to top) Explain that the entire 4-line score is read vertically, in addition to horizontally, from left to right (all 4 lines simultaneously); demonstrate how that is done, using the Visual. “How would you define a musical score?” (Detailed notation that indicates all the notes and which instruments play them, when they play them, and how they should play them. It is read both horizontally and vertically, left to right.) Practice the body percussion score slowly: first, have students say the body percussion timbre while doing the motions; second, have students 	<p>[Name of Student] participates in class analysis and discussion:</p> <ol style="list-style-type: none"> Not Yet Consistently Most of the Time All of the time
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		<p>whisper the body percussion word, third, have them think it while doing the motions. Then, have them work gradually up to the approximate tempo in which the recording will be; then, have them perform the body percussion with the recording, but softly enough to still hear it.</p> <p>6. Identify identical and similar phrases. Identify the instruments that play each section in the recording. State which percussion instruments will transfer to (be used for) which line of the score: Stamp: hand drums Patsch: maracas Clap: wood blocks Snap: triangles</p> <p>7. Perform the score with the unpitched percussion instruments, without using the recording. Practice it again at the tempo of the recording. Perform it with the recording, but softly enough to still hear it.</p> <p>8. Listen, without playing, to the entire movement, asking students to determine whether or not the music of the opening returns any time during the movement. (It does, at the end, but is slightly different.) Guide students in figuring out the overall form of the movement or work. Teacher's Guide to the Form of "Promenade" with Recording Times "A" Section Trumpet Solo/Brass 0:00–0:34 "B" Section Orchestra (strings) 0:35–1:34 return of "A" Section 1:34–end</p>	
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Resources/Materials	<p>Grade 3 Henry Purcell Short Biography Introduction To The Composer The Young Person's Guide to the Orchestra - Animation Benjamin Britten - Young Person's Guide to the Orchestra Chiquita Banana The Original Commercial Carmen Miranda - Chica Chica Boom Chic Paper, crayons, colored pencils, markers Audio of The Little Train by Villa-Lobos</p> <p>Grade 4 Vivaldi Lesson Guide Recording of Vivaldi's Four Seasons Recording of Mendelssohn's A Midsummer Night's Dream, "Scherzo" and "Nocturne" Classics for Kids - Haydn - Father of the Symphony Surprise Symphony LISTENING MAP Why is it called the surprise symphony? Surprise Symphony Animation</p> <p>Grade 5 Classics for Kids: Mussorgsky Recording of "Promenade" from Pictures at an Exhibition by Modest Mussorgsky "Promenade" Body Percussion Score unpitched percussion instruments: hand drums, maracas, wood blocks, triangles</p>
Interdisciplinary Connections	<ul style="list-style-type: none"> ● 6.1.5.CivicsCM.1: Use a variety of sources to describe the characteristics exhibited by real and fictional people that contribute(d) to the well-being of their community and country ● 1.1.5.D.2 Compare and contrast works of art in various mediums that use the same art elements and principles of design. ● SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. ● SL.PE.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly ● SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> ● 9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view. ● 9.4.5.IML.6: Use appropriate sources of information from diverse sources, contexts, disciplines, and cultures to answer questions. ● 9.4.5.Cl.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one's

	<p>thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).</p> <ul style="list-style-type: none"> 9.4.5.Cl.4: Research the development process of a product and identify the role of failure as a part of the creative process (e.g., W.4.7, 8.2.5.ED.6).
Computer Science and Design Thinking	<ul style="list-style-type: none"> 8.2.5.EC.1: Analyze how technology has contributed to or reduced inequities in local and global communities and determine its short- and long-term effects. 8.2.5.ED.2: Collaborate with peers to collect information, brainstorm to solve a problem, and evaluate all possible solutions to provide the best results with supporting sketches or models. 8.2.5.ED.3: Follow step by step directions to assemble a product or solve a problem, using appropriate tools to accomplish the task.

Modifications				
Multilingual Learners	Special Education	At Risk for Failing School	Gifted and Talented	504
Scaffolding Word walls Sentence/paragraph frames Bilingual dictionaries/translation Think alouds Read alouds Highlight key vocabulary Annotation guides Think-pair- share Visual aides Modeling Cognates	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast	Teacher tutoring Peer tutoring Study guides Graphic organizers Extended time Parent communication Modified assignments Counseling	Curriculum compacting Challenge assignments Enrichment activities Tiered activities Independent research/inquiry Collaborative teamwork Higher level questioning Critical/Analytical thinking tasks Self-directed activities	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast Parent communication Modified assignments Counseling

1.3a General Music: Grades 3-5			
ARTISTIC PROCESS: Connecting			
ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION	PRACTICE
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	How do musicians make meaningful connections to creating, performing, and responding?	Interconnection

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	Interconnection
PERFORMANCE EXPECTATIONS			
1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.			
This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a			
1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.			
Key Vocabulary	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
Grade 3: Activity 1 Culture, civil rights, gospel music, soul	Grade 3: Activity 1 <ul style="list-style-type: none"> SWBAT identify how artists use personal interests and experiences to create music SWBAT utilize personal fame to get a message across to society 	Grade 3: Activity 1 Mahalia Jackson was a famous gospel and soul singer. Her life, growing up in a preacher's household made her fall in love with the music she ended up singing. Show the short biographical video of Jackson to the class. Lead a discussion about civil rights (eg MLK, US in the 1960's, relate to issues today) and tell the students that Mahalia Jackson was a key supporter of the civil rights movement. Because of this, she performed and created a lot of music both by herself and in collaboration with other artists of the time. Play video of songs "How I Got Over" and the video of MLK and Jackson together at a church.	Grade 3: Activity 1 Ask the students to think about a time where they felt very strongly about something. Were they helpless? Did anyone listen to them? How did they get their point across? Writing a song, lyrics, a poem, creating a beat or melody are all ways of getting our emotions out. They can discuss this or write a short paragraph.
Grade 3: Activity 2 Composer, disability	Grade 3: Activity 2 <ul style="list-style-type: none"> SWBAT see how artists and people can achieve greatness 	Grade 3: Activity 2 Discuss the composer Ludwig von Beethoven. Talk about how this	Grade 3: Activity 2 Have students watch a short clip of a cartoon a few minutes before the end of

	<p>while living with disabilities</p> <ul style="list-style-type: none"> ● SWBAT compare and contrast two famous pieces of music by a composer 	<p>famous composer went deaf and couldn't hear (which is kind of important) towards the end of his life. Share the biographical video with the class. Discuss disabilities with the class. Talk about how some are physical and can be seen, while others are internal and go unnoticed. Then discuss how Beethoven's condition deteriorated as he lived his life. Compare and contrast 3 pieces of his music- 1st piece is from his early years (piano concerto no. 0 in E flat major with no hearing loss, 2nd piece is midlife (symphony no. 5) when he's angry about losing his hearing and feels lost and helpless and the last piece (symphony no. 9) is when he's found peace with his condition, and realizes he could still write and create</p>	<p>class. Make sure the video clip is muted, so that the students cannot hear what is going on. Tell them to come up with a quick story about what they think is happening in the video, from the perspective of someone who cannot hear and can only create with what they are seeing. Teacher can choose any cartoon clip (45 seconds to a minute) to show the class.</p>
<p>Grade 3: Activity 3 Singer, songwriter, depression, mental health, expression</p>	<p>Grade 3: Activity 3</p> <ul style="list-style-type: none"> ● SWBAT relate to feelings of unhappiness ● SWBAT improve mental health through artistic expression ● SWBAT connect to an artist through similar emotions ● SWBAT see how artists use lyrics and music to talk about societal issues 	<p>Grade 3: Activity 3 Begin a conversation about the early life of Billie Eilish. Note that she was a competitive dancer at an early age and that a devastating accident cut her dancing career short at the age of 13. Because of this, she experienced severe mental health issues and continues to. Over the years she has learned how to overcome her feelings of depression. Play video from Ad Council feat. Billie Eilish. Talk</p>	<p>Grade 3: Activity 3 Have students make a list of topics that they would consider writing about through song lyrics that they feel are relevant to their lives today.</p>

		<p>about how artists use lyrics to help with mental health and awareness about all different topics. Go through the article about songwriting supporting mental health. Talk about how artists have done it in the past-play Imagine by John Lennon and talk about how it related to pollution and the state of the world during his lifetime. Play Trouble by Taylor Swift and talk about how she uses her songs and lyrics to discuss relationship problems that can bother all of us at some time in our lives.</p>	
<p>Grade 4: Activity 1 Theme, Variations, Pattern, Classical, Piano, Prodigy</p>	<p>Grade 4: Activity 1</p> <ul style="list-style-type: none"> ● SWBAT discover and explain the definitions of the music terms ‘theme’ and ‘variation’. ● SWBAT explain why composers utilize the theme and variation form in their compositions ● SWBAT create a visual representation of theme and variations based on the music of Mozart ● SWBAT give a brief summary of the early life of Mozart as a child prodigy 	<p>Grade 4: Activity 1 Mozart Theme and Variations</p> <ol style="list-style-type: none"> 1. Watch the “Brainpop, Jr.” or “Brainpop” video about Mozart.(subscription required) Or, listen to the Mozart podcast on Classics for Kids website. 2. Discuss the terms Theme and Variation. Give visual examples for students. 3. Handout the Twinkle, Twinkle Little Star worksheet. 4. Listen to the theme and have students decorate the star to match the music. 5. Continue through all 12 variations having 	<p>Grade 4: Activity 1 Class discussion of theme and variation with connection to “Twinkle Twinkle Little Star” and individual preferences.</p> <p>Student responses to class handouts</p> <p>Student produced visual representation of the music in decorated stars.</p> <p>Peer discussion regarding choices in visual representation.</p>

		<p>students make changes to their colors and designs based on the changes in the music.</p> <p>6. Have students pair up to compare/contrast their designs.</p>	
<p>Grade 4: Activity 2 Ballet, Dance, Tempo, Style, Culture, Accent, Dynamics</p>	<p>Grade 4: Activity 2</p> <ul style="list-style-type: none"> ● SWBAT - Follow and explain a listening map for various songs contained within the ballet suite ● SWBAT - Recognize the culture influence on the dance and music of a song ● SWBAT - Make connections between the story told through dance and music with their own experiences 	<p>Grade 4: Activity 2 Nutcracker</p> <ol style="list-style-type: none"> 1. Begin with a short discussion of the term 'ballet'. Discuss the idea of telling a story through movement and music. 2. Listen to the Tchaikovsky Nutcracker podcast on Classics for Kids website. While listening, have students write down a 'quiz' question (and answer) to ask the class at the end of the podcast to check for understanding. 3. After hearing the songs, ask students to identify places or times they may have heard this music. Try to make connections to real life events. 4. Share listening maps and Line Rider videos with the students, asking them to notice and point out musical symbols and patterns. 5. Extension - Find a recording of the 1993 	<p>Grade 4: Activity 2</p> <p>Student generated 'quiz' questions and answers</p> <p>Class discussion of ballet and music, with connections to their lives and experiences.</p> <p>Student responses to questions about music symbols and patterns in listening maps.</p>

		NYC ballet. Watch the “Land of Sweets” section and have students complete the Dance Guide Worksheet.	
Grade 4: Activity 3 Genre, Jazz, Improvisation, History,	Grade 4: Activity 3 <ul style="list-style-type: none"> SWBAT gain a fundamental understanding of jazz, basic musical elements, how, where, and by whom jazz was created. SWBAT appreciate historical perspectives and draw comparisons across styles of music and musical expression. 	Grade 4: Activity 3 <ol style="list-style-type: none"> Begin with a class discussion regarding “what is jazz”, the basic elements of music, the basic elements and origins of jazz, and why jazz is considered America’s music. Discuss the roles of people in a democratic society using jazz as a metaphor (individual freedom, responsibility to the group, leadership). Compare improvisation with regular conversation. Listen to various jazz saxophonists to compare and contrast their individual tone. Listen to jazz recordings and discuss. Allow students to explore improvisation through singing and/or classroom instruments. 	Grade 4: Activity 3 Class discussion about how personal experiences affect reactions and ideas in music. Student demonstration of understanding of improvisation through performance and class discussion
Grade 5: Activity 1 Hook, Background Music, emotionally appealing, Audience	Grade 5: Activity 1 <ul style="list-style-type: none"> SWBAT students begin to create a commercial jingle project through a live performance. 	Grade 5: Activity 1 <ul style="list-style-type: none"> Discuss why music is often used in creating commercials. Play an example of a 	Grade 5: Activity 1 <ul style="list-style-type: none"> Students give their responses in a class discussion. Completed Hook Worksheet

		<p>commercial jingle.</p> <ul style="list-style-type: none"> ● Ask students to explain which elements of the song make it 'catchy'. ● Invite students to describe what a commercial is and allow them to share some of their favorites. <p>Students will design 60-90 second a commercial that includes</p> <ul style="list-style-type: none"> ● A piece of live backing music (classroom instruments) that is played while the product 'ad copy' is being read. ● An ending jingle that is sung over the top of music created in any <p>Students will perform their commercial with product pictures, costumes, live music, and jingle music in front of a live audience.</p> <p>The Hook Game</p> <ul style="list-style-type: none"> ● Distribute The Hook Game worksheets. ● Prepare students for writing rhythms for their live music and jingle melody by playing the hook game. ● Listen to the rhythm of the hook/jingle by clicking the play button. 	
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Grade 5: Activity 2	Grade 5: Activity 2 Perform commercial jingle project for a live audience. <ul style="list-style-type: none"> ● Evaluate others' performances based on specific criteria. ● Name two reasons why live performances are important for music students. 	Grade 5: Activity 2 <ol style="list-style-type: none"> 1. Students will choose a topic for their commercial and brainstorm ideas on how to capture an audience through music and lyrics. 2. Create an eight to sixteen bar musical composition using any digital music creation tool. 3. Write the script for the commercial focusing on capturing the audience by hooking them in. 4. Compile the music and script for the commercial. 	Grade 5: Activity 1 While acknowledging all their hard work, ask students to evaluate their own project and other's projects (based on the criteria mentioned earlier). Emphasize that evaluations need to be honest, positive, and constructive. Criticism needs to be expressed in a positive, helpful way. A good formula is: Compliment - Constructive Criticism - Compliment. (Example: Your visuals were really stunning and descriptive...but your spokesperson could have been a bit louder...however, your music jingle was very catchy and exciting!)

		<p>5. Practice the live commercial and perform for class.</p> <p>6. Peers will evaluate each commercial through a rubric created by teacher.</p>	<p>Give each group a copy of their teacher and peer evaluations.</p> <p>Ask students to reflect on what they learned from doing this project.</p>
Resources/Materials	<p>Grade 3</p> <ul style="list-style-type: none"> ▶ Black History Month Video: Who is Mahalia Jackson? (Educational Cartoon for Children) ▶ "How I Got Over" by Mahalia Jackson, at MLK's Civil Rights Campaign (Washington, 1963) ▶ Mahalia Jackson singing & Martin Luther King Jr preaching at Church ▶ The Great Composer 'Ludwig van Beethoven' Yomimon Biographies for kids ▶ Piano Concerto No.0 in E flat major - Ludwig van Beethoven ▶ Beethoven - Symphony No. 5 (Proms 2012) ▶ Beethoven 9th Symphony - Movement IV - "Ode to Joy" ▶ Billie Eilish On Mental Health & Friendship Ad Council <p>https://www.hypebot.com/hypebot/2022/03/5-ways-songwriting-supports-mental-health.html</p> <ul style="list-style-type: none"> ▶ John Lennon - Imagine (Lyrics) 🎵 ▶ Taylor Swift - I Knew You Were Trouble (Lyrics) <p>Grade 4</p> <p>Mozart - Twinkle Twinkle Little Star (12 variations on Ah vous dirai-je, Maman)</p> <p>Wolfgang Amadeus Mozart</p> <p>Classics for Kids: Wolfgang Amadeus Mozart</p> <p>Piotr Ilyich Tchaikovsky: The Nutcracker</p> <p>Dance of the Sugar Plum Fairy - Tchaikovsky - Listening Map</p> <p>Listening Map Trepak Russian Dance, Nutcracker Suite</p> <p>Nutcracker - Waltz of the Flowers (Listening Map)</p> <p>Line Rider #4 - Waltz of the Flowers (Pyotr Tchaikovsky)</p> <p>Tchaikovsky: The Nutcracker- Study Guide</p> <p>What is Jazz?</p> <p>Grade 5</p> <p>Hook Worksheet (Created by teacher)</p> <p>Examples of TV Commercial Jingles</p> <p>T.V. Commercial Hook examples (created by teacher)</p> <p>Pencils</p>		

	<p>Video camera</p> <p>My Commercial Project Book</p> <p>Performance Rubric/Teacher Evaluations worksheet</p>
Interdisciplinary Connections	<ul style="list-style-type: none"> ● 6.1.5.HistoryCC.4: Use evidence to document how the interactions among African, European, and Native American groups impacted their respective cultures. ● 6.1.5.HistoryUP.2: Compare and contrast forms of governance, belief systems, and family structures among African, European, and Native American groups. ● 6.1.5.HistoryUP.6: Evaluate the impact of different interpretations of experiences and events by people with different cultural or individual perspectives. ● 1.1.5.Re8a: Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology. ● 1.1.5.Cn11a: Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated. ● Social Studies ● 6.1.5.HistoryUP.6: Evaluate the impact of different interpretations of experiences and events by people with different cultural or individual perspectives. ● 6.1.5.HistoryUP.7: Describe why it is important to understand the perspectives of other cultures in an interconnected world. ● 6.1.5.HistoryCC.7: Evaluate the initial and lasting impact of slavery using sources that represent multiple perspectives. ● SL.PE.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. ● SL.PE.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly. ● SL.PE.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
Career Readiness, Life Literacies and Key Skills	<ul style="list-style-type: none"> ● 9.4.5.Cl.1: Use appropriate communication technologies to collaborate with individuals with diverse perspectives about a local and/or global climate change issue and deliberate about possible solutions. ● 9.4.5.Cl.2: Investigate a persistent local or global issue, such as climate change, and collaborate with individuals with diverse perspectives to improve upon current actions designed to address the issue. ● 9.4.5.Cl.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity. ● 9.4.5.Cl.4: Research the development process of a product and identify the role of failure as a ● part of the creative process. ● 9.4.5.CT.3: Describe how digital tools and technology may be used to solve problems. ● 9.4.5.CT.4: Apply critical thinking and problem-solving strategies to different types of problems such as personal, academic, community and global.

	<ul style="list-style-type: none"> ● 9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view . ● 9.4.5.IML.6: Use appropriate sources of information from diverse sources, contexts, disciplines, and cultures to answer questions. ● 9.4.5.TL.4: Compare and contrast artifacts produced individually to those developed collaboratively.
Computer Science and Design Thinking	<ul style="list-style-type: none"> ● 8.2.5.ITH.3: Analyze the effectiveness of a new product or system and identify the positive and/or negative consequences resulting from its use. ● 8.2.5.ED.4: Explain factors that influence the development and function of products and systems (e.g., resources, criteria, desired features, constraints). ● 8.2.5.ITH.1: Explain how societal needs and wants influence the development and function of a product and a system. ● 8.2.5.ED.1: Explain the functions of a system and its subsystems.

Modifications				
Multilingual Learners	Special Education	At Risk for Failing School	Gifted and Talented	504
Scaffolding Word walls Sentence/paragraph frames Bilingual dictionaries/translation Think alouds Read alouds Highlight key vocabulary Annotation guides Think-pair- share Visual aides Modeling Cognates	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast	Teacher tutoring Peer tutoring Study guides Graphic organizers Extended time Parent communication Modified assignments Counseling	Curriculum compacting Challenge assignments Enrichment activities Tiered activities Independent research/inquiry Collaborative teamwork Higher level questioning Critical/Analytical thinking tasks Self-directed activities	Word walls Visual aides Graphic organizers Multimedia Leveled readers Assistive technology Notes/summaries Extended time Answer masking Answer eliminator Highlighter Color contrast Parent communication Modified assignments Counseling