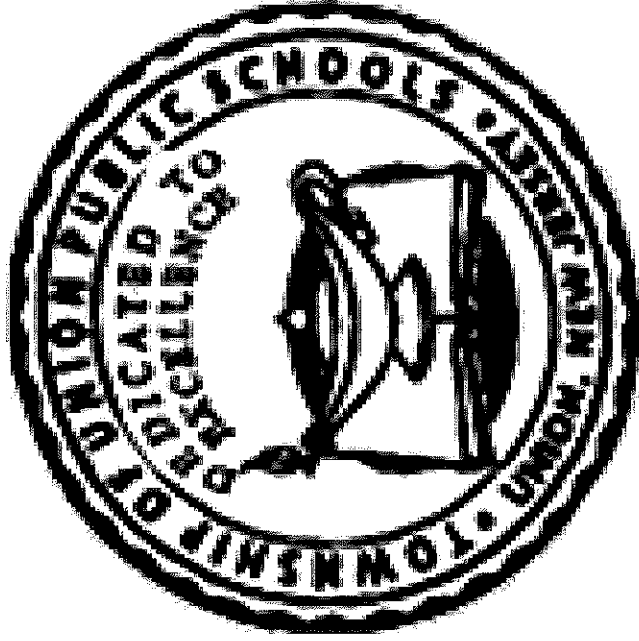
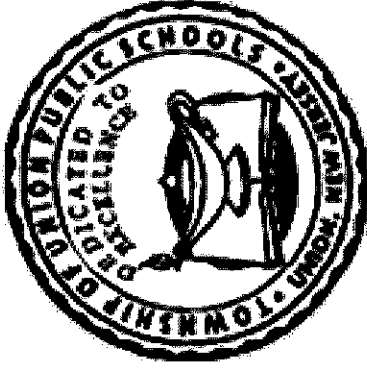


TOWNSHIP OF UNION PUBLIC SCHOOLS

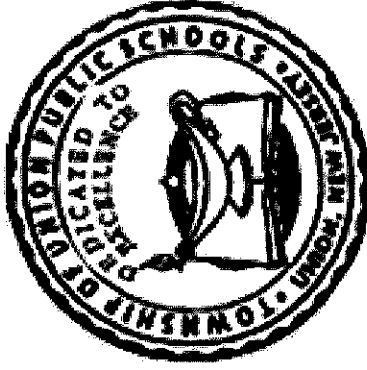


First Grade General Music
Curriculum Guide
2015-2016



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**Curriculum Committee
Academic Area**

First 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

First 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 1	Teacher's Edition	Additional Materials
Making Music Grade 1	Student Text book	Various Rhythm Instruments
Making Music Grade 1	Big Book	Electric keyboard (if available)
Making Music Grade 1	CD Collection	Listening map transparencies
Making Music Grade 1	Resource Book	

Pacing Guide- Course

<u>Content</u>	<u>Number of Days</u>
<u>Unit 1:</u> Let The Music Begin.	6 Weeks
<u>Unit 2:</u> Exploring Music.	6 Weeks
<u>Unit 3:</u> Learning The Language Of Music.	6 Weeks
<u>Unit 4:</u> Building Our Musical Skills.	6 Weeks
<u>Unit 5:</u> Discovering New Musical Horizons.	6 Weeks
<u>Unit 6:</u> Making Music Our Own.	6 Weeks

Unit 1:

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? • How do underlying structures unconsciously guide the creation of art works? 	<p><u>Lesson No.</u> 1 Expression (1.1,1.3)</p> <p><u>Objective:</u> Dynamics. Move to show louder and softer dynamics by using larger and smaller movements.</p> <p><u>Materials:</u> "A different beat" CD 1:4 "Checker board" CD 1:6</p>	<ul style="list-style-type: none"> • Read aloud the poems "Loud" and "Quiet" and discuss other sounds that are loud and soft. • Listen to "A different beat" and have the students use small movements to show the steady beat. • After a few listening's, have students sing along with "A different beat" on the refrain. • With the students standing, listen to "Checkerboard." Use large and strong movements for loud dynamics and small movements for soft dynamics. • Discuss the different musical styles in "checkerboard." 	<p>Have students work with a partner and provide feedback on how each student showed dynamic and musical style changes through movement.</p> <p>Tier 1: Students will begin to show an understanding of changes in both dynamics and musical styles through movement.</p> <p>Tier 2: Students will continue to show an understanding of changes in both dynamics and musical styles through movement.</p> <p>Tier 3: Students will apply their understanding of dynamics and musical styles to show accurate movement.</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 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 Rhythm (1.1, 1.3)</p> <p>Objective: Identifying the steady beat and no steady beat in music and the presence of a steady beat in poetry.</p> <p>Materials: "Windshield wipers" CD 1:9; "Watermelon man" CD 1:10; "Silver apples of the moon" CD 1:11; "All in one" CD 1:12. Woodblocks, cymbals, and bells.</p>	<ul style="list-style-type: none"> • Look at the pictures and discuss the sound each makes on page 4. • Use instruments, mouth or body movement to create the sounds. • Identify which sounds have a steady beat and which have no steady beat. • Discuss the pictures on page 5 and listen to "Windshield wipers" and move arms and hands to the beat. • Listen to "Watermelon man" and "Silver apples of the moon" to determine the steady beat. Pat and clap to the recording. • Read aloud the poems, "raindrops" and "Magic words to feel better." Discuss which poem has a steady beat. 	<p>Review the song, "A different beat" and use two different movements to show steady beat and no steady beat.</p> <p>Tier 1: Students will begin to show their understanding of steady beat and no steady beat through movement.</p> <p>Tier 2: Students will continue developing an understanding of steady beat and no steady beat through movement.</p> <p>Tier 3: Students will apply their understanding of steady beat and no steady beat through a comparison of music and poetry. They will show it through verbalization and movement.</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 thoughtless 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 Rhythm (1.1, 1.3)</p> <p>Objective: Reading and identifying beat and rhythm patterns.</p> <p>Materials: "Fruits and vegetables" CD 1:14; "Who will buy?" CD 1:13; "Apples, peaches, pears, and plums" CD 1:16</p> <p>Non- pitched percussion instruments.</p>	<ul style="list-style-type: none"> • Listen to "Fruits and vegetables" and have the students tap the steady beat. • Once the steady beat is achieved, clap the rhythm pattern of the words. Use various percussion instruments to show the rhythm. • Listen to "Apples, peaches, pears, and plums." Point to the words on page 6 and have the students recite them. • Recite the poem again and use the picture with the candles on page 7. • Discuss the cakes with two candles have two sounds (eighth notes) and the cake with one candle have one sound (quarter note.) 	<p>Have the students recite the poem and observe the students to see if they can distinguish between beat and rhythm.</p> <p>Tier 1: Students will begin to understand the difference between beat and rhythm through use of non-pitched percussion instruments.</p> <p>Tier 2: Students will continue to develop the skills to differentiate between beat and rhythm.</p> <p>Tier 3: Students will apply their understanding of beat and rhythm accurately as they perform the speech piece.</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 thoughtless 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. 4 Melody (1.1,1.3,1.4)</p> <p>Objective: Distinguish between high and low tones and identify ascending melodic leaps in a melody.</p> <p>Materials: "The little green frog" CD 1:24 "Andante quiero" from "Three nocturnes for piano trio" CD 1:25 Melody bells or xylophone.</p>	<ul style="list-style-type: none"> • Discuss the picture on page 8 and have the students tell how the frog is leaping from a low to a high lily pad. • Listen to "The little green frog" and use hand movements to show the leap from low to high. • Use the bells or xylophone and have the students take turns playing the ascending melodic leap, while the rest of the class sings. • Read the top of page 9 and discuss the painting by Claude Monet. Imitate sounds you would hear on a lily pad. • Listen to "Andante quiero" and have the students indicate the high and low sounds with small hand movements. • Read aloud the poem "Frog" and have the students jump to indicate low to high. 	<p>Review "The little green frog." Have the students close their eyes then observe them as they use small hand movements when the melody leaps up.</p> <p>Tier1: Students will begin to show their understanding of high and low tones through the use of hand movements.</p> <p>Tier 2: Students will continue to develop the skills to show the difference between high and low tones through the use of bells on xylophone and small hand movements.</p> <p>Tier 3: Students will apply their understanding of high and low tones, and ascending melodic lines by using melody bells, xylophone and small hand movements.</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. 5 Melody (1.1, 1.2, 1.3)</p> <p>Objective: Distinguish the same and different melodic patterns by reading iconic notation.</p> <p>Materials: "Phoebe" CD 1:31 "Birdcall – Phoebe" CD 1:30 "The wind blew east" CD 2:20</p>	<ul style="list-style-type: none"> • Discuss the illustrations on pages 10 – 11 and listen to "Phoebe." • Have the students sing along and substitute other clothes in place of "petticoat." • Chose different movements to show melodic patterns that are the same and those that are different. • Follow the directions of the bird icons and discuss which lines are the same and which are different. • Read aloud the poem "Children of long ago" and have the children create movements for the action words. • Listen to "The wind blew east" and have the students identify patterns that are the same or different. • Follow the directions of the bird icons and discuss which lines are the same and which are different. • Read about the bird Phoebe and listen to "Birdcall-Phoebe." • Read aloud the poem "Children of long ago" and have the children create movements for the action words. • Listen to "The wind blew east" and have the students identify patterns that are the same or different. 	<p>Review "Phoebe" and have the students follow and identify the melodic direction.</p> <p>Tier 1: Through movement, students will begin to identify same or different melodic patterns.</p> <p>Tier 2: By reading iconic notation and creating movements, students will continue to develop an understanding of same or different melodic patterns.</p> <p>Tier 3: Students will apply their understanding of same or different melodic patterns by reading iconic notation and creating 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 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., 1.3)</p> <p>Objective: Discuss different ways to use your voice by singing, speaking, whispering and shouting.</p> <p>Materials: "Sing!, Speak!, Whisper!, Shout!" CD 1:35</p>	<ul style="list-style-type: none"> • Discuss various ways to use your voice. • Read aloud the poem "Our washing machine" and have the students create vocal sound effects. • Read the text and discuss the illustrations on pages 12 and 13. • Listen to "Sing! Speak! Whisper! Shout!" and point out what types of voices are used. Point out how each live is performed. • Play the recording and have the students sing the refrain and experiment with vocal timbre. • Create movements that dramatize the lyrics. • Show movements for each type of vocal timbre. 	<p>Review "Sing! Speak! Whisper! Shout!" and observe the students producing good vocal quality.</p> <p>Tier 1: Students will begin to show an understanding of various ways to use their voices.</p> <p>Tier 2: Students will continue to develop an understanding of various ways to use their voices by creating sound effects.</p> <p>Tier 3: Students will apply their understanding of various ways to use their voices by creating sound effects and movements.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
	<p>Unit No. 1 Review and assessment.</p> <p>Objective: Review all concepts taught in Unit No. 1.</p> <p>Materials: "What do you hear? 1A" CD 1:41; "What do you hear? 1B" CD 1:45 Resource book pages B-2, B-3, B-4, B-5 "The Little Green Frog" CD 1:24</p>	<ul style="list-style-type: none"> • Distribute the assessment worksheets to the students. • Listen to "The Little Green Frog" and circles the lines of the melody that are the same. "Resource book page B-2). • Listen to "What do you hear? 1A" and circle to show steady beat or no steady beat. Resource book page B-3 • Listen to "What do you hear? 1B" and circle if you hear high or low. Resource book page B-4. • Use transparencies and point to the pictures and observe if the students use the appropriate voice. Resource book page B-5. 	<p>Observe the students through each activity. All students should show some progress in the concepts taught in this unit.</p> <p>Tier 1: Students should be able to correctly identify at least eight out of sixteen answers.</p> <p>Tier 2: Students should be able to correctly identify at least twelve out of the sixteen answers.</p> <p>Tier 3: Students should be able to correctly identify 12-16 answers.</p>

Unit 2:

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: Tempo (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Move with steady beats that change tempos while listening and singing.</p> <p>Materials: "Freight train" CD1:51 "Orange Blossom Special" CD 2:1 "Drums"</p>	<ul style="list-style-type: none"> • Read the questions on page 14 and identify the pictures. Talk about which have a fast tempo and which have a slow tempo on page 14-15. • Have the students move around the room while you use a hand drum. (Fast, slow, getting faster; getting slower.) • Explain "tempo" and listen to "Freight Train." Pat or clap the beat so they can feel the tempo changes. • Discuss how trains move as they start and stop. • Have the students sing along with "Freight train" on the refrain part. • Listen to "Orange Blossom Special" and pat the beat. Discuss what happens to the tempo. • Discuss what the students know about trains and talk 	<p>Have students find or draw pictures of things moving at various tempos. Label pictures.</p> <p>Tier 1: Students should be able to find or draw at least two pictures.</p> <p>Tier 2: Students will be able to find or draw at least three to four pictures.</p> <p>Tier 3: Students will be able to find or draw at least four to six pictures.</p>

			about the train, Orange Blossom Special.	
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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 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 	<p>Lesson No. 2: Rhythm (1.1,1.3)</p> <p>Objective: Read from music notation and perform rhythms that use quarter notes and eighth notes.</p> <p>Materials: "Rains, rain" CD 2:12 "The storm" CD 2:13 Percussion instruments.</p>	<ul style="list-style-type: none"> • Read the titles and text on page 16. • Sing the song and point to each umbrella. Count the beats. • Listen to "Rain, Rain" and clap the rhythm of the words. • Point out beats with one song, show one child. Then point to beats with two sounds, show two children. • Read the rhythm on page 	<p>Sing the song "Rain, rain" while the students follow the rhythm patterns. Have the students hold up finger on the sounds with one beat and two fingers on the sounds with two beats.</p> <p>Tier 1: Students will begin to show an understanding of music notation.</p> <p>Tier 2: Students will continue to develop an understanding</p>

<p>works?</p>		<p>17 and discuss the use of one sound and two sounds.</p> <ul style="list-style-type: none"> • Read the poem, "Pitter, patter" and use different percussion instruments to show the beat and the rhythm. • Listen to "The storm" and discuss what happened in the music. 	<p>of reading music notation and performing quarter and eighth note rhythms.</p> <p>Tier 3: Students will demonstrate their understanding of music reading and performing quarter and eighth notes through movements and identification.</p>
<p>Essential Questions</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 	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p> <p>Lesson No. 3 Form (1.1, 1.2.1.3)</p> <p>Objective: Perform loco motor and non-loco motor movements to similar and different phrases in a "call and response" song.</p> <p>Materials: "Shortin' bread" CD 2:14 Drums, rhythm sticks, melody bells.</p>	<p>Activities</p> <ul style="list-style-type: none"> • Begin the lesson by having the students respond when you call role with a non- locomotor movement. • Read the text on page 18 and perform the movements. • Explain that "call and response" should have the same number of sounds and experiment with instruments. • Discuss the African origin 	<p>Assessments</p> <p>Use "shortnin' Bread," divide the class in two groups and create movements for each section.</p> <p>Tier 1: Students will begin to show an understanding of "call and response" by performing two different movements for each section.</p> <p>Tier 2: By using the instruments, the students will continue to develop the skills</p>

<p>works?</p> <ul style="list-style-type: none"> Does art define culture or does culture define art? 		<p>of "call and response."</p> <ul style="list-style-type: none"> Listen to "Shortnin' Bread" then read the Cultural connections. Identify who sang the "call and response" Sing the song on the "call" and then sing and pat on the "response." Divide the class and have each group take turns. Use two movements to show each of the sections. 	<p>of creating different sounds for each section.</p> <p>Tier 3: Students will apply their understanding of "call and response" by creating non-loco motor and locomotor movements and use instruments to show each section.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p>	<p>Activities</p>	<p>Assessments</p>
<ul style="list-style-type: none"> What's the difference between a thoughtful and a thoughtless artistic judgement? How does creating and performing in the arts differ from performing in the arts? How do underlying structures unconsciously guide the creation of art works? 	<p>Lesson No. 4 Melody (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Sing a song and read the iconic notation that includes the syllables, so, mi.</p> <p>Materials: "Charlie over the water" CD 2:24; "George and Gracie" CD 2:26 Mallet instruments (if available)</p>	<ul style="list-style-type: none"> Greet the students using so, and mi and have them respond. Discuss the pictures on page 20 and read the poem, "One, two, three, four, five" using different voices. (high and low.) Listen to "Charlie over the water" and follow the boat icons. Have the students sing along and experience the high (so) 	<p>Review "Charlie over the water" using hand motions to show the higher and lower pitches in the melody. Pair the students together so they can evaluate their partners' performance.</p> <p>Tier 1: Students will begin to show an understanding of the process of critique through observing their partners' performance.</p>

<ul style="list-style-type: none"> When is art criticism vital and when is it besides the point? 		<ul style="list-style-type: none"> and low (mi) pitches. Read the poem, "Los pescaditos" (Little Fish) and have the students make up their own movements. Listen to "George and Gracie" and identify the animal singing (Whale.) 	<p>Tier 2: Students will continue to develop an understanding of melody as well as the process of critique while observing their partner's performance.</p> <p>Tier 3: Students will apply their knowledge of melody and reading iconic notation as they critique their partners performance.</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? How do underlying 	<p>Lesson No. 5: Percussion timbres. (1.1,1.2,1.3,1.4)</p> <p>Objective: Identify different objects and instruments by the sounds they produce.</p> <p>Materials: "Junk Music Montage" CD2:28 Small percussion instruments.</p>	<ul style="list-style-type: none"> Produce various familiar sounds for the students to identify. Listen to "Junk Music Montage" pausing after each sound to allow the students to describe the sound they heard. Read the text and identify the pictures on page 22-23. Listen again and categorize sounds by source. 	<p>Have each group perform their "junk music" and explain what sounds they used.</p> <p>Tier 1: Students will begin to identify a variety of percussion instruments. Through the process of critique, they will select their own "found sounds."</p> <p>Tier 2: Students will continue</p>

<p>structures unconsciously guide the creation of art works?</p> <ul style="list-style-type: none"> When is art criticism vital and when is it besides the point? 		<ul style="list-style-type: none"> Read the poems, "Orchestra" and "Marbles" and create "sounds" with your body. Use percussion instruments and identify metals, wood, skins, rattles, shakers etc. Create as a class an example of "junk music" using "found sounds". Divide the students into small groups to create their own junk music. Set the guidelines. 	<p>to develop an understanding of various timbres and through the process of critique select their own "found sounds" to create "junk music."</p> <p>Tier 3: Students will apply their understanding of a variety of percussion timbres. Through the process of critique, they will select appropriate "found sounds" to create their own composition.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p>	<p>Activities</p>	<p>Assessments</p>
<ul style="list-style-type: none"> 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 # 6: Texture/Harmony (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Perform a body percussion ostinato rhythmic accompaniment while singing.</p> <p>Materials: "To 'ai mai te waka" CD 2:29 "Pull the canoe" CD 2:30 "Piki mai" CD 2:33</p>	<ul style="list-style-type: none"> Introduce the country of New Zealand. Read the text on page 24 and share the information about the Moaris in the cultural connections. Listen to "Pull the Canoe" and identify the instruments and sounds that accompany the song. Listen to the song again and 	<p>Review "Pull the Canoe" divide the class and have one group sing and the other perform the body percussion. Observe each group then switch performance roles.</p> <p>Tier 1: Students will begin to develop the skills to perform an ostinato pattern while singing.</p> <p>Tier 2: Students will continue to develop the skills to perform</p>

<p>guide the creation of art work?</p> <ul style="list-style-type: none"> Does art define culture or does culture define art? 		<p>stomp foot, pat thighs. Use body percussion to keep a steady beat.</p> <ul style="list-style-type: none"> Learn to sing the song and combine the two body percussion patterns with the singing. Play the recording and tap on a canoe on page 25 while keeping the steady beat. Listen to "Piki mai" and identify the voices. 	<p>a body percussion ostinato rhythm pattern while singing.</p> <p>Tier 3: Students will apply their understanding of rhythm to perform an ostinato pattern while singing.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks(CP/Is)</p> <p>Unit # 2 Review and Assessment.</p> <p>Objective: Review all concepts taught in Unit # 2.</p> <p>Materials: "Rain, rain" CD 2:12 "What do you hear?" 2A CD2:34 "What do you hear? 2B CD 2:37 Resource Book pages</p>	<p>Activities</p> <ul style="list-style-type: none"> Distribute copies or use transparencies. Listen to "Rain, rain" and identify the steady beat and rhythm using Resource Book page B-6. Play "What do you hear?" 2A and help students identify tempo changes on page B-7 of the Resource Book. 	<p>Assessments</p> <p>Observe the students through each activity. All students should show some progress in the concepts taught in this unit.</p> <p>Tier 1: Students will begin to show their understanding of the concepts and will correctly identify at least seven out of thirteen pictures from Resource book pages B-6,B-7,B-8, and</p>

	B-6, B-7, B-8, B-9.	<p align="center">Unit 3:</p>	<ul style="list-style-type: none"> Play "What do you hear?" 2B and identify sections of music that are the same or different on page B-8 of the Resource Book. Read the quarter note and eighth note rhythm patterns on page B-9 of the Resource Book. 	<p>Tier 2: Students will continue to develop these skills and will correctly identify at least ten out of the thirteen pictures from Resource book pages B-6, B-7, B-8, and B-9.</p> <p>Tier 3: Students will apply their understanding of these concepts and will correctly identify at least ten out of thirteen pictures from the Resource book pages B-6, B-7, B-8, and B-9.</p>
Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	<p>Lesson No. 1: Dynamics (1.1, 1.3, 1.4)</p> <p>Objective: Perform larger to and smaller movements to show louder and softer dynamics.</p> <p>Materials: "We're making popcorn" CD 2:43. "Andante" from "Symphony</p>	<ul style="list-style-type: none"> Discuss the old fashioned way to make popcorn. Read the text and talk about the illustration on pages 26 – 27. Listen to the speech piece "We're making popcorn." Ask when the sound was the loudest and when the sound was the softest. Use different body percussion or instruments 	<p>Review "We're making popcorn" using large and small movements to show the changing dynamics.</p> <p>Tier 1: Through body movements, the students will begin to show any understanding of changing dynamic levels.</p> <p>Tier 2: Through body</p>
			Activities	Assessments

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

<p>guide the creation of art works?</p> <ul style="list-style-type: none"> Does art define culture or does culture define art? 	<p>No. 94 in G major” CD 2:45. “Louder than a clap of thunder” CD 2:46.</p>	<p>to create the “popping” sound.</p> <ul style="list-style-type: none"> Listen to “Andante” (Surprise symphony” by Franz Joseph Haydn and let them discover what it has in common with “popping” corn. Listen to the recording of the poem, “Louder than a clap of thunder.” Ask what happened to the dynamics as the poem was read. 	<p>movement and use of instruments, students will continue to develop the skills to show an understanding of changing dynamic levels.</p> <p>Tier 3: Through body movements and use of instruments, students will apply their understanding of changing dynamic levels.</p>
<p>Essential Questions</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 	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p>	<p>Activities</p> <ul style="list-style-type: none"> Read the text and discuss different ways rice is grown, page 28. Discuss “Growing rice in China” from cultural connections. Listen to “Cha yang wa” and tap the beat. Describe the sounds of the instruments heard in the recording. Read the text and listen to “Rice planting song.” Sing the last phrase of the song 	<p>Assessments</p> <p>Observe the students perform while reading the notation using rhythm sticks.</p> <p>Tier 1: Students will begin to show an understanding of reading notation by using rhythm sticks.</p> <p>Tier 2: Students will continue to show an understanding of reading notation by using rhythm sticks.</p>

<p>guide the creation of art works?</p> <ul style="list-style-type: none"> Does art define culture or does culture define art? 		<ul style="list-style-type: none"> Use rhythm sticks to reinforce the steady beat and rhythm. Read and say the rhythms using the rhythm syllables on page 29. Listen to the instrumental piece, "Winter birds flying over water" and discuss the Chinese instruments. If time permits, teach the Chinese rice planting dance on page 459. 	<p>Tier 3: Students will apply their understanding of reading notation through the use of rhythm sticks.</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 in the arts? How do underlying structures unconsciously 	<p>Lesson No. 3: Rhythm (1.1,1.2,1.3)</p> <p>Objective: Move to rhythm patterns using quarter notes, eighth notes and quarter rests.</p> <p>Materials: "Viva el futbol!" CD 3:1 "I love soccer" CD 3:2 "Symphony No. 7, Op. 92"</p>	<ul style="list-style-type: none"> Discuss the sport of soccer and read the titles and text on page 30. Listen to the first four measures of "I love soccer." Listen for silent places in the music and indicate the silences by putting a finger on lip. Pat the rhythm, freeze on the silence. 	<p>Review "Viva el futbol!" and have the students work in pairs to create movements to represent the rhythm patterns, striking a pose and freeze on the rests.</p> <p>Tier 1: By creating movements, students will be begin to show their understanding of the use of silent beats.</p>

<p>guide the creation of art works?</p>	<p>CD 3:5 Rhythm instruments.</p>	<ul style="list-style-type: none"> • Read the text on page 31 and tap each ball on the beat. • Discuss the question mark (silent beat.) • Have the students read the notation using the rhythm syllables. • Listen to "Symphony No. 7" by Beethoven. Use larger and smaller movements, pose and freeze on silent beats. 	<p>Tier 2: Students will show a continual understanding of the use of silent beats through movement.</p> <p>Tier 3: Students will apply their understanding of the use of silent beats to create movements.</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 	<p>Lesson # 4: Form (1.1,1.3)</p> <p>Objective: Move to show the "aba" form of a song.</p> <p>Materials: "The rain sings a song" CD 3:10. Mallet instruments (if available.)</p>	<ul style="list-style-type: none"> • Set the mood for a rainstorm. Read the poem, "Summer shower" on page 103, while the students focus on the illustrations on page 32. • Listen to "The rain sings a song" and discuss the three photographs and the pattern they create. Name the pattern a-b-a. • Play the recording again and 	<p>As the students are performing in groups, observe whether they use movements that fit the mood and change movements at the appropriate time.</p> <p>Tier 1: Students will begin to show an understanding of recognizing different sections in the music by creating</p>

<p>structures unconsciously guide the creation of art works?</p>	<p>Finger cymbals, triangle.</p>	<ul style="list-style-type: none"> • have the class sing along. Divide the class into two groups. One group sings the "a" phrase and one sings the "b" phrase. • If mallet instruments are available, select students to play the melodic accompaniment. • Use other percussion instruments to show sections that are the same and those that are different. • Encourage students to explore different ways of moving to show "aba" form. 	<p>appropriate movements.</p> <p>Tier 2: Students will continue to develop the skills to show, through movement, the "aba" sections of the music.</p> <p>Tier 3: Students will apply their understanding of "aba" form by creating the appropriate movements.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p>	<p>Activities</p>	<p>Assessments</p>
<ul style="list-style-type: none"> • 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. 5: Melody (1.1,1.3,1.4)</p> <p>Objective: Read from notation and sing pitch patterns that include so and mi.</p> <p>Materials: "Star light, star bright" CD 3:15.</p>	<ul style="list-style-type: none"> • Read aloud the poem, "Las estrellas" while students close their eyes. After, open eyes and focus on the painting on page 35. • Listen to "Star light, star bright." Sing the first four words and identify which words have the higher pitch. • Show the pitch change 	<p>Point out the symbols of so and mi on the staff and review the listening of "Star light, star bright." Observe the students reading the notation and singing the pitches.</p> <p>Tier 1: Students will begin to show an understanding of the pitches so and mi through reading notation and singing pitch patterns.</p>

<p>guide the creation of art works?</p>	<p>“Shiny shell lullaby” CD 3:17</p>	<p>with the hand signals for so and mi. Have the students sing the entire song.</p> <ul style="list-style-type: none"> Identify and teach the higher pitch as “so” and the lower pitch “mi.” Point out how these pitches look when placed on the staff. Listen to “Shiny shell lullaby” and ask the students to describe the music. 	<p>Tier 2: Students will continue to develop the skills to distinguish between the pitches of so and mi through reading the notation and singing.</p> <p>Tier 3: Students will apply their understanding of reading notation by accurately singing the pitches so and mi.</p>
<p>Essential Questions</p> <ul style="list-style-type: none"> What’s the difference between a thoughtful and a thoughtless artistic judgement? How does creating a performing in the arts differ from viewing the arts? How do underlying structures unconsciously 	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p> <p>Lesson No. 6: Percussion Instruments. (1.1, 1.3, 1.4)</p> <p>Objective: Identify different ways to produce sound on percussion instruments.</p> <p>Materials: “Percussion Montage” CD 3:27.</p>	<p>Activities</p> <ul style="list-style-type: none"> Introduce lesson by reading the title and discuss that these instruments come from different places, but are all percussion instruments. Look at each picture and describe how they are played. Listen to “Percussion Montage” pausing after 	<p>Assessments</p> <p>Listen to “Percussion Montage” and have the students close their eyes. While listening use a different movement to represent how the sound is produced. Observe whether the students recognize the different timbres and show the correct hand movement.</p> <p>Tier 1: Students will begin to recognize the different timbres of a variety of percussion</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>each instrument to discuss it.</p> <ul style="list-style-type: none"> Divide the instruments by the way the sound is produced. (Shaking, striking, scraping.) Use various percussion instruments to perform rhythm patterns. Ask students to explain how to produce the sound on their instruments. Read the folktale, "A Drum" 	<p>instruments.</p> <p>Tier 2: Students will continue to develop the skills to recognize the different timbres of a variety of percussion instruments though the correct hand movement.</p> <p>Tier 3: Students will apply their understanding of different timbres of percussion instruments by showing the correct hand movement.</p>	<p>Assessments</p> <p>Observe the students through each activity. All students should show some progress in the concepts taught in the unit.</p> <p>Tier 1: Students will show an understanding of the concepts taught by correctly identifying and performing eight and of sixteen melodies, rhythms and percussion instruments on Resource book pages B-10 through B-13.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p> <p>Unit # 3 Review and assessment.</p> <p>Objective: Review all concepts taught in Unit 3.</p> <p>Materials: "What do you hear?" 3A CD 3:31 "What do you hear?" 3B CD 3:34 Resource book pages</p>	<p>Activities</p> <ul style="list-style-type: none"> Distribute copies or use transparencies. Review the pitches and notation for so and mi. Resource book page B-10. Listen to "What do you hear?" 3A and review quarter note and eighth note patterns. Circle the rhythm you hear on Resource Book page B-11. Listen to "What do you hear?" 3B. Decide what 	

	B-10, B-11, B-12, B-13. Small percussion instruments.	<p>type of percussion instruments are being played on Resource book page B-12.</p> <ul style="list-style-type: none"> Use transparency and with percussion instruments, select rhythm patterns for the students to perform. 	<p>Tier 2: Students will continue to develop the skills taught by correctly identifying and performing at least twelve out of sixteen melodies, rhythms, and percussion instruments on Resource book pages B-10 through B-13.</p> <p>Tier 3: Students will apply their understanding of the concepts taught by correctly identifying and performing at least fourteen out of sixteen melodies, rhythms, and percussion instruments on Resource book pages B-10 through B-13.</p>
Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Unit 4: 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. 1: Tempo (1.1, 1.3, 1.4)</p> <p>Objective: Move to show tempo changes.</p> <p>Materials: "Yellow butter" CD 3:40 "Geefij mijdie schoen" CD 3:41. "Pass this shoe" CD 3:42 "Race you down the</p>	<ul style="list-style-type: none"> Read page 38 and discuss what is happening? Discuss the word "tempo." Listen to "Yellow butter." Have the students follow the speech pattern and pat the beat. Listen to "Pass this shoe." Perform the pat and clap. Listen to the Dutch version, "Geefij mijdie 	<p>Review the songs and as they are working in pairs, discuss their performances and then trade roles.</p> <p>Tier 1: Students will begin to show an understanding of tempo changes by using small movements.</p> <p>Tier 2: Students will continue to develop the skills to show,</p>

<p>guide the creation of art works?</p>	<p>mountain" CD 3:45. "Choo choo booga loo" CD 3:46</p> <p>Small percussion instruments, beanbags.</p>	<p>schoen."</p> <ul style="list-style-type: none"> • Discuss how the tempo changed. If available, pass the beanbags to the recording. • Listen to "Race you down the mountain" and compare the tempo to the other two songs. How are they the same and different? • While listening to "Choo, choo booga loo," have the students use small movements to show the beat. 	<p>through movement, tempo changes.</p> <p>Tier 3: Students will apply their understanding of tempo changes by creating the appropriate movements.</p>
<p>Essential Questions</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 	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p> <p>Lesson No. 2: Rhythm (1.1,1.2,1.3,1.4)</p> <p>Objective: Read from notation and sing a song using quarter notes, eighth notes and quarter rests.</p> <p>Materials: "Cimos cica" CD 3:48; "Naughty Tabby Cat" CD</p>	<p>Activities</p> <ul style="list-style-type: none"> • Discuss cats and then read the poem, "Gato" in English and Spanish on page 131. • Focus on the picture and discuss the information on page 40. • Listen to "Naughty tabby cat" and have students demonstrate how a quiet cat moves on the silent beat. 	<p>Assessments</p> <p>Review "Naughty Tabby Cat." Point to different lines and have students identify the rhythm syllables from the notation. Use various rhythm instruments.</p> <p>Tier 1: Students will begin to identify rhythm syllables from the notation and use rhythm instruments to show an understanding of quarter and</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>3:49; "Mos, mos" CD 3:53' "Duetto buffo di due gatti" CD 3:47</p> <p>Non pitched percussion instruments.</p>	<ul style="list-style-type: none"> Sing the song and clap the beat. Discuss how many beats are in each line on page 41. Repeat the songs with the rhythm syllables and discuss the silent beat (rest.) Point out the lines with the same rhythms. Listen to the Native American song "Mos, mos" and demonstrate therest. 	<p>eighth notes and the quarter rest.</p> <p>Tier 2: Students will continue to develop music reading skills to accurately perform songs using quarter and eighth notes and quarter rest.</p> <p>Tier 3: Students will show their understanding of reading musical notation by accurately performing the rhythms of quarter and eighth notes and quarter rests with rhythm instruments.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p>	<p>Activities</p>	<p>Assessments</p>
<ul style="list-style-type: none"> 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: Form (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Move to show verse and refrain form.</p> <p>Materials: "Nampaya Omame" CD 4:2 "There come our mothers" CD 4:3; "Vulani ringi ringi" CD 4:6;</p>	<ul style="list-style-type: none"> Begin with "Spotlight on South Africa" on page 136. Listen to "There come our mothers" and discover what the special treats were. Read the text on page 42 and discuss the Zulu. Listen to the song again and use two different movements to show both 	<p>In pairs, have the students show verse and refrain form. The students will observe each other and tell if the movements were appropriate.</p> <p>Tier 1: Through the process of critique, students will begin to show an understanding of form by performing two different movements.</p>

<p>guide the creation of art works?</p> <ul style="list-style-type: none"> When is art criticism vital and when is it besides the point? Does art define culture or does culture define art? 	<p>"Sikelela" CD 4:1</p>	<p>sections.</p> <ul style="list-style-type: none"> Explain which part is the verse (story) and which part repeats (refrain.) Have the story sung again and in a circle, move to each part differently. Read the story on page 136 and explain in every culture, there are stories used to teach a lesson. Listen to "Sikelela" to reinforce AB form. 	<p>Tier 2: Through the process of critique, students will continue to show the skills to recognize appropriate movements to show AB form.</p> <p>Tier 3: Through the process of critique, the students will apply their understanding of AB form by performing appropriate movements.</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: Form (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Perform contrasting rhythms to show the sections of AB form.</p> <p>Materials: "Amefuri" CD 4:9; "Japanese rain song" CD 4:10; "Harukoma" (Spring horse</p>	<ul style="list-style-type: none"> Have students describe what they see on page 44-45. Discuss how the artis shows rain. Talk about "Spotlight on Japan" on page 142 then listen to "Japanese rain song." Read the text on page 44 and have the students decide which part of the 	<p>Review the song and observe the students show with hand movements the two sections of AB form.</p> <p>Tier 1: Students will begin to show an understanding of how movements and instruments can create the two different sections.</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>dance.) CD 4:13. Hand drum, wood blocks, rhythm sticks, glockenspiel, or xylophone.</p>	<p>song is section A and which part is Section B.</p> <ul style="list-style-type: none"> Sing through the song again and add in percussion instruments. Use different instruments to show different sections. Read aloud the poem "Flowering umbrellas" and discuss how the story and the song are alike and different. Listen to "Harukoma and identify what instruments were used in both sections. 	<p>to develop the skills to recognize and perform to show the different sections in AB Form.</p> <p>Tier 3: Students will apply their understanding of AB form by showing movements and using percussion instruments.</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 	<p>Lesson No. 5: Melody (1.1,1.3)</p> <p>Objective: Read so, mi and la on the staff using pitch syllables.</p> <p>Materials: "Bounce high, bounce low" CD 4:20.</p>	<ul style="list-style-type: none"> Sing greeting (So, mi, la) and have students form a circle. Play recording of "Bounce high, bounce low" and pretend to bounce a ball. Have students sing and bounce a ball on the steady beat. Ask when the melody moves upward and 	<p>Divide the students into performers and observers. Review the song and then switch roles. Observe if they are using the appropriate hand signal and syllable name.</p> <p>Tier 1: Students will begin to be able to recognize and read the new pitch, la on the staff.</p>

<p>structures unconsciously guide the creation of art works?</p>	<p>Xylophone, glockenspiel, or tone bells.</p>	<p>downward.</p> <ul style="list-style-type: none"> Review song with the so and mi pitches and hum on the new pitch. Ask if the new pitch is higher or lower. Introduce la, with the syllable and hand signal. Have students echo the pitch. Read the bottom of page 47 and show where the pitches are on the staff. 	<p>Tier 2: Students will continue to develop the skills to recognize and read the new pitch, la through signing and hand signals.</p> <p>Tier 3: Students will apply their understanding of music reading by recognizing the new pitch, la by showing it through hand signals and singing.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CPIs)	Activities	Assessments
<ul style="list-style-type: none"> What is 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. 6: Timbre (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Listen to and identify tuned percussion instruments.</p> <p>Materials: "Chant" CD 4:22; "Elephant" CD 4:23; "Phleng pradall" CD 4:40; "Hide the scarf" CD 4:27.</p>	<ul style="list-style-type: none"> Read aloud the poem, "The Elephant" and discuss the cultural connections on Thailand. Ask the students what they see on page 48 – 49. Listen to "Elephant" and away with the beat. Discuss the mood of the music. Teach the movement to "Elephant" on page 155. 	<p>Play the recording of "Khong wong" CD 12:46 and "Ranat" CD 12:47 and have the students identify the instruments they see.</p> <p>Tier 1: Students will begin to show an understanding of the timbres of tuned percussion instruments.</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>Finger cymbals, xylophone, gong.</p>	<ul style="list-style-type: none"> Play "Elephant" and have the students identify the timbre, the percussion instruments they hear. Listen to "Hide the scarf" from Cambodia and explain the game. Teach the movement. Use listening map transparency for "Phleng pradall" and have the students describe the instruments they see. 	<p>to develop the skills to identify tuned percussion instruments.</p> <p>Tier 3: Students will apply their understanding of the timbre of percussion instruments to identify the tuned percussion instruments.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments
	<p>Unit # 4 Review and Assessment.</p> <p>Objective: Review all concepts taught in Unit 4.</p> <p>Materials: "Naughty Tabby Cat" CD 3:49 "What do you hear?" 4A CD 4:34; "What do you hear?" 4B</p>	<ul style="list-style-type: none"> Distribute copies or use transparencies. Review "Naughty Tabby Cat" and fill in the missing rhythms on Resource book page B-14. Listen to "What do you hear?" 4A and circle the rhythm patterns you hear on Resource book page B-15. Listen to "What do you 	<p>Observe the students through each activity. All students should show some progress in the concepts taught in this unit.</p> <p>Tier 1: Students will begin to show their understanding of rhythms, melody and form by correctly answering at least eight to ten pictures and patterns and pitches on Resource book pages B-14, B-15, B-16, B-17.</p>

	<p>CD 4:38; "Bounce high, bounce low" CD 4:20. "Resource book pages B-14, B-15, B-16, B-17.</p>	<p>hear?" 4B and circle the melody pattern you hear on Resource Book page B-16.</p> <ul style="list-style-type: none"> • Sing "Bounce high, bounce low" and use pitch syllables and hand signals on Resource book page B-17. 	<p>Tier 2: Students will continue to develop the skills to correctly answer at least ten to fourteen pictures, patterns, and pitches for rhythm, melody and form on Resource book pages B-14, B-15, B-16, B-17.</p> <p>Tier 3: Students will apply their understanding of rhythm, melody and form by correctly answering twelve and sixteen pictures, patterns and pitches on Resource book page B-14, B-15, B-16, B-17.</p>
<p>Unit 5:</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 judgement? • How does creating and performing in the arts differ from viewing the arts? • How do underlying structures unconsciously guide the creation of art 	<p>Lesson No. 1: Dynamics (1.1, 1.3)</p> <p>Objective: Perform movements to show change in dynamics.</p> <p>Materials: "The parade came marching" CD 4:47; "Stars and stripes forever" CD 5:1</p>	<ul style="list-style-type: none"> • Discuss what the students know about parades and read Spotlight on page 164. • Listen to "The parade came marching" and identify the song as a march style. Have students march in their seats and clap the beat. • Discuss if music was loud or soft and introduce "dynamics." • Ask why the music started 	<p>Review "The parade came marching." Students will perform various small and large movements to show change in the dynamics. Observe if movements match the dynamic changes.</p> <p>Tier 1: Students will begin to show an understanding of dynamics through body movements.</p>

works?	Small percussion instruments.	<ul style="list-style-type: none"> soft and got louder. Discuss the illustration on page 50 – 57. Have students select percussion instruments to keep a steady beat and rhythm. Read aloud the poem, “Here comes the band” starting softer and getting louder. Have students play the instruments and match the dynamics. Listen to “Stars and stripes forever” and have the students march to the steady beat. 	<p>Tier 2: Students will continue to develop the skills of recognizing dynamic changes through various large and small movements.</p> <p>Tier 3: Students will apply their understanding of changes in dynamics through various large and small movements.</p>
Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	<p>Lesson No. 2: “Meter in 2/4” (1.1,1.2,1.3,1.4)</p> <p>Objective: Read notation and sing a song written in two four meter signature.</p> <p>Materials: “Symphony No. 4 in F minor” CD 5:8;</p>	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? 		<ul style="list-style-type: none"> Read aloud the poem, “Summer jazz.” Look at the instruments on page 118 – 119 of the student text and ask which instruments might be used in the “Summer jazz” band. Listen to “Symphony No. 4” and have the students listen for and perform the cymbal crashes. 	<p>Point to each measure and have the students read the rhythm symbols. Observe that the students perform on the first (strong) beat.</p> <p>Tier 1: Through body movement, the students will begin to understand both strong and weak beats.</p>

<ul style="list-style-type: none"> How does underlying structures unconsciously guide the creation of art works? 	<p>"Knock the cymbals" CD 5-9; "Washington post march" CD 5-7. Drum, two-toned woodblocks.</p>	<ul style="list-style-type: none"> Play "Knock the cymbals" and have the students perform an upward movement for the strong beat and a downward for the weaker beat. Sing the song and draw a line to divide the beats. Discuss how many beats in each group. Point to each cymbal on page 52. Discuss on page 53, beats divided in groups is called meter. Listen to "Washington post march" and talk about John Philip Sousa. 	<p>Tier 2: Through both singing and body movement, students will continue to develop the skills to distinguish between strong and weak beats. Students will be able to read notes from notation.</p> <p>Tier 3: Students will apply their understanding of reading notation to accurately perform the music written in 2/4 meter.</p>
<p>Essential Questions</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? 	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p> <p>Lesson No. 3: Form (1.1,1.2,1.3,1.4)</p> <p>Objective: Move to show contrasting sections introduction and coda.</p> <p>Materials: "Yesh lanu taish" CD 5:15; "We have a goat" CD 5:16;</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? 	<p>Lesson No. 3: Form (1.1,1.2,1.3,1.4)</p> <p>Objective: Move to show contrasting sections introduction and coda.</p> <p>Materials: "Yesh lanu taish" CD 5:15; "We have a goat" CD 5:16;</p>	<p>Activities</p> <ul style="list-style-type: none"> Ask the class when do you begin to sing? Listen to "We have a goat," a folk song from Israel. Ask what they heard at the beginning (introduction.) Listen again and ask what happened at the end of the song. (coda) 	<p>Assessments</p> <p>Have the students perform the dance in groups. Observe the students in their knowledge of musical forms.</p> <p>Tier 1: By using a variety of instruments and through dancing, the students will begin to show an understanding of form in</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>“Galbi” CD 5:21. Tambourine, finger cymbals, wood block, hand drum, triangle, mallet instruments.</p>	<ul style="list-style-type: none"> • Teach the song, phrase by phrase, then discuss it's parts: introduction, verse refrain and coda. • Look at pages 54-55 and discuss what they see. Read the Cultural connections on Israeli folk dance. • Use various instruments to show each section of the song. • Listen to “Galbi” use the listening map. 	<p>music.</p> <p>Tier 2: Through the use of a variety of percussion instruments and dancing, the students will continue to develop their understanding of the different sections of a song.</p> <p>Tier 3: Students will apply their understanding of the different sections of a song by using a variety of instruments and dancing.</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. 4: Melody (1.1, 1.3)</p> <p>Objective: Read from notation and sing a song that includes so, mi, and la.</p> <p>Materials: "Snail, snail" CD 5:29 "Lemonade" CD :31</p>	<ul style="list-style-type: none"> • Greet the class with a review of so, mi and la. • Read the riddle, "Snail, snail" and then have the students read the text on page 57. • Listen to the recording of "Snail, snail." • Have the children follow the melodic contour of the snail. • The students will read and sing using the pitch syllables and hand signals. • Listen to "Lemonade" and read the rhythm pattern using rhythm syllables. 	<p>Play "Snail, snail" and have the children sing while following the notation. Observe as the students read and sing.</p> <p>Tier 1: Students will begin to show the ability to read and sing both pitch and rhythm syllables.</p> <p>Tier 2: Students will continue to develop the ability to read and perform a song with both pitch and rhythm syllables.</p> <p>Tier 3: Students will apply their understanding of reading pitch and rhythm syllables and notation to accurately perform a song.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
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<ul style="list-style-type: none"> • What's the difference between a thoughtful and 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: Percussion Timbres. (1.1, 1.3, 1.4)</p> <p>Objective: Identify aural examples of percussion timbres.</p> <p>Materials: "Hard times" CD 5:37; "Sekar jepun" CD 5:38. Mallet instruments, gong, drums, finger cymbals.</p>	<ul style="list-style-type: none"> • Use the sound bank in the student book pages 118 - 120. Ask how each instrument is played. • Display percussion instruments and talk about what each is made of. • Have students close their eyes and identify when you play each instrument. • Ask the students to describe what they see on pages 58-59, and discuss what materials they are made of and how they're played. • Listen to "Hard times" and pointout repeated melodic patterns and move in place to the beat, matching their moves to the style of the music. • Explain this group is called "Agamelan." • Listen to "Sekar jepun." • Compare and contrast the two pieces of music (tempo, style, timbre.) • Read the folktale, "The dancing pig." Experiment with instruments the sound of animals. 	<p>Review "Hard times" and "Sekar jepun." Randomly select students to identify the percussion instruments.</p> <p>Tier 1: Students will begin to show an understanding of how percussion instruments are played and by what they are made of.</p> <p>Tier 2: Students will continue to develop the skills to identify the timbre of percussion instruments by aural examples.</p> <p>Tier 3: Students will apply their understanding of how percussion instruments are played and what they are made of to accurately identify aural examples.</p>
Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/Is)	Activities	Assessments

<p>Unit # 5 Review and Assessment.</p> <p>Objective: Review all concepts taught in Unit 5.</p> <p>Materials: "What do you hear?" 5A CD 5:40. Resource book pages B-18, B-19. "Hungarian dance no. 3 in F major."</p>	<ul style="list-style-type: none"> • Distribute copies or transparencies. • Review the rhythm and write it under the words on Resource book page B-18. • Listen to "What do you hear?" 5A and circle your answers on Resource book page B-19. • Listen a third time and have the students point to the picture that matches the music. • Read the text on page 61 and discuss what a conductor does. • Listen to "Shepherd's hey" and have the students create moves to show each section. • Read aloud the poem "Lullaby" and ask the students what tempo and Unit 6: <i>avel</i> should be 	<p>Observe the students' success in showing the tempo and the dynamic changes while listening to "Hungarian dance in F major."</p> <p>Tier 1: Students will show progress in the areas of reading and performing rhythms and showing tempo and dynamic changes through movements.</p> <p>Tier 2: Students will continue to develop the skills needed to show progress in reading and performing rhythms and tempo and dynamic changes through movement.</p> <p>Tier 3: Students will apply their understanding of rhythms, tempo and dynamics to accurately perform and read notation.</p>	<p>Essential Questions</p> <p>Instructional Objectives/ Skills and Benchmarks(CP/Is)</p> <p>Activities</p> <p>Assessments</p>
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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 guide the creation of art works? 	<p>Lesson No. 1: Rhythm (1.1, 1.3)</p> <p>Objective: Read rhythmic patterns that include quarter notes eighth notes, and quarter rests.</p> <p>Materials: "Little black bug" CD 6:16</p>	<ul style="list-style-type: none"> • Discuss how patterns are all around us then look at the patterns on pages 62- 63. Look for repeated patterns in large and small detail. • Listen to "Little black bug" and focus on the story the words tell. The students will explore rhythm patterns. • Read the text on page 62 using the rhythm syllables. • Sing the song and raise hands when you hear a rhythm pattern. Discuss how many times it is sung. • Sing the song again and have the students form a circle with one in the middle then move to the steady beat. When the last measure is sung, the middle student chooses another. • Read aloud the poem, "Hey bug" then have students create and perform a movement to dramatize the poem. 	<p>Observe the students follow the notation for the two rhythm patterns on page 62.</p> <p>Tier 1: Students will begin to develop their understanding of reading notation.</p> <p>Tier 2: Students will continue to develop their notation reading skills with the rhythm patterns on page 62.</p> <p>Tier 3: Students will apply their understanding of reading notation by accurately performing the rhythm patterns on page 62.</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 guide the creation of art works? 	<p>Lesson No. 2 Form (1.1, 1.3)</p> <p>Objective: Perform contrasting movements to show contrasting sections to a song.</p> <p>Materials: "B-A-Bay" CD 6:22</p>	<ul style="list-style-type: none"> • Use the alphabet to begin the lesson and take out the vowels and place them after the letter B. • Listen to and speak, "Alphabet soup." Tell them this piece is ABA form. • Read the text on page 64 and show how ABA form is "same, different, same." • Listen to "B-A-Bay" and tap to the beat. Once learned, raise hands on section A and sing section B. • Listen to the song and show body movements for each different section. Look at the illustrations on page 64-65. • Practice movement with music then put it all together. 	<p>Observe the students as they create movement to show contrasting sections.</p> <p>Tier 1: Through body movement, students will begin to show their understanding of ABA form.</p> <p>Tier 2: Students will continue to develop the skills to show their understanding of ABA form through body movement.</p> <p>Tier 3: Students will apply their understanding of ABA form to accurately create 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. 3: Melody (1.1,1.3,1.4)</p> <p>Objective: Sing a song from notation that includes so, mi, la and do.</p> <p>Materials: "Apple tree" CD 6:29</p>	<ul style="list-style-type: none"> • Read aloud the poem, "Bright red apples" and copy on the board or use a chart so the students can read along. • Clap both the beat and the rhythm. • Play "Apple tree" and have the students tap the beat, rhythm and sing along. • On the fourth line, ask if the new note is higher or lower. Introduce the new pitch as "do." Show the new hand signal. • Sing the last two lines from the notation to reinforce the new pitch. • Read aloud the poem, "The apple" and have the students dramatize the poem using high and low levels. 	<p>While reading "The apple" from the notation on page 67, observe the use of their hand signals and the accuracy of the pitches.</p> <p>Tier 1: Students will begin to show an understanding of the different pitches in music through performing from notation and using the hand signals.</p> <p>Tier 2: Students will continue to develop the skills to show the different pitches by reading the notation singing the song and using the hand signals.</p> <p>Tier 3: Students will apply their understanding of reading notation by accurately singing the song and using the hand signals.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks(CPIs)</p>	<p>Activities</p>	<p>Assessments</p>

<ul style="list-style-type: none"> • 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 guide the creation of art works? 	<p>Lesson No. 4: Xylophone Timbre. (1.1, 1.2, 1.3, 1.4)</p> <p>Objective: Use small hand movements to show when the xylophone is heard in an orchestral piece.</p> <p>Materials: "Mammoth" CD 6:32; "Fossils" from "Carnival of the animals" CD 6:33 Xylophone, and drums.</p>	<ul style="list-style-type: none"> • By reading the story "Fantastic fossil finds" on page 223, introduce the students to the mammoth. • Listen to "Mammoth" and ask how the mammoth describes himself. • Read page 68 about the mammoth. • Discuss what instrument would work for imitating the sound of fossils. • Set up a xylophone and have students improvise a short melody. • Listen to "Fossils" from "Carnival of the animals." • Use the listening map and follow the sequence of instruments on page 69. • Talk about other instruments that are heard. • Have the students raise their hands when they hear the xylophone played. 	<p>While listening to "Fossils" observe the students identifying the timbre of the xylophone.</p> <p>Tier 1: Students will begin to understand and recognize the timbre of the xylophone.</p> <p>Tier 2: Students will continue to develop the skills to identify and recognize the timbre of the xylophone.</p> <p>Tier 3: Students will apply their understanding of percussion instruments to identify and recognize the timbre of the xylophone.</p>
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Essential Questions	Instructional Objectives/ Skills and	Activities	Assessments
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<p>Benchmarks(CP/Is)</p>	<p>Unit # 6 Review and Assessment.</p> <p>Objective: Review all concepts taught in Unit # 6.</p> <p>Materials: "What do you hear?" 6A CD 6:37. "What do you hear?" 6B CD 6:40. Resource book pages B-21, B-22, B-23.</p>	<ul style="list-style-type: none"> • Distribute copies or use transparencies. • Review the so and mi pitches. Circle the measures when you see the pattern on Resource book page B-21. • Listen to "What do you hear?" 6A and choose which form is being played, AB or ABA on Resource book page B-22. • Listen to "What do you hear?" 6B and select which timbre of percussion instruments is being played, wood or metal on Resource book page B-23. 	<p>Observe the students through each activity all students should show some progress in the concepts taught in this unit.</p> <p>Tier 1: Students will begin to show their progress in pitch recognition, form and percussion timbre and be able to correctly identify at least eight out of eleven answers.</p> <p>Tier 2: Students will continue to show their development in pitch recognition, form and percussion timbre by correctly identifying at least nine answers.</p> <p>Tier 3: Students will apply their comprehension of pitch recognition, form and percussion timbre by correctly identifying all eleven answers.</p>
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New Jersey Core Curriculum Content Standards
Academic Area

Standard 1.1

“The Creative Process”

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

Standard 1.2

“History Of The Arts And Culture”

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

Standard 1.3

“Performance”

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

Standard 1.4

“Aesthetic Responses And Critique Methodologies”

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

New Jersey Scoring Rubric

<i>General Music</i>			
4	3	2	1
<p>Advanced Proficient Exemplary Response</p> <p><i>Show knowledge of the elements and principles of music.</i></p>	<p>Proficient Competent Response</p> <p>Recognize most of the elements and principles of music.</p>	<p>Basic Minimal Response</p> <p>Shows some signs of recognition of the elements and principles of music.</p>	<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>
<i>Vocal Qualities</i>			

<i>Pitch</i>	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	