

# General Music

## Grade 4

### Pacing Guide

Unit 1- Aural/Oral Level, New Song Ideas	Unit 2- Verbal Association Level, Reading and Writing	Unit 3 - Symbolic Association, Singing and Playing: Introduction to Elements of Theatre and Dance	Unit 4 - Form and Function
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Weeks 1-9	Weeks 10-15	Weeks 16-26	Weeks 27-39
<i>Unit Description:</i> Students will demonstrate pulse and tonality, begin to explore Audiation and Critical Listening Concepts, rhythmic values and	<i>Unit Description:</i> Students will be introduced to tonal intervals and rhythmic figures at the Verbal Association Level, solfege syllables, singing in unison and	<i>Unit Description:</i> Students will continue to develop recognizing and identifying symbols (music staff, measure, bar line, repeat sign, treble clef). Students	<i>Unit Description:</i> Students will recognize and identify musical forms (Ostinato, Round, Canon, 12 Bar Blues)

<p>tonal intervals at the Aural/Oral Level vocal production.</p>	<p>rounds. Introduce notes on the staves Treble and Bass Clef.</p>	<p>will continue to develop the singing voice, breath support, vowel sounding, projecting. Students will work kinesthetically on learning syncopation, anacrusis, musical forms. They will be introduced to the elements of dance and theatre.</p>	<p>and compare and contrast them with classical and contemporary forms of music. They will continue to develop their skills in both rhythm and pitch reading and identification. Finally, students will synthesize the skills, media, methods and technologies that are appropriate to creating, performing and presenting works of art in dance, music and theatre.</p>
<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>· Demonstrating various rhythmic figure units</li> <li>· Demonstrating tonal intervals with accuracy</li> <li>· Demonstrating an understanding of vocal production including: <ul style="list-style-type: none"> <li>● Respiration</li> </ul> </li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>· Recognizing quarter and eighth notes on paper</li> <li>· Recognize tonal intervals using solfege syllables</li> <li>· Sing songs in unison and rounds.</li> <li>· Playing simple melodies on concert bells</li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>· Transferring previously learned concepts to rhythmic instruments.</li> <li>· Labelling melody with [mi,re,do]</li> <li>· Reinforcing previously taught concepts</li> <li>· Identify the elements of music, theatre and dance</li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>· Study how music and culture reflect and affect each other.</li> <li>· Characteristic approaches to content, form, style, and design in music.</li> </ul>

<ul style="list-style-type: none"> <li>● Phonation</li> <li>● Resonation</li> <li>● Articulation</li> </ul>	<ul style="list-style-type: none"> <li>· Round</li> </ul>		<ul style="list-style-type: none"> <li>· How the criteria for determining the aesthetic merits of music vary according to context.</li> <li>· Identify dynamics, form and elements in music.</li> <li>· Describe the way music makes them feel.</li> <li>· Compare music to other arts genres within a specific time period and/or culture.</li> <li>· Compare/contrast music from different time periods and cultures.</li> <li>· Synthesize skills / methods appropriate to creating art</li> </ul>
<p><b>21st Century Skills Through NJSL9:</b></p> <p>9.1.4.A.1 Explain the difference between a career and a job, and identify various jobs in the community and the related earnings.</p> <p>9.1.4.A.2 Identify potential sources of income.</p> <p>9.1.4.A.3 Explain how income affects spending and take-home pay.</p> <p><b>Career Education</b></p> <p>Possible Careers Related to Units:</p> <ul style="list-style-type: none"> <li>● Musician</li> <li>● Singer</li> <li>● Songwriter</li> </ul>			

- Playwright
- Writer
- Poet
- Actor/Actress
- Director
- Dancer
- Choreographer
- Teacher

# Grade 4, Unit 1:

## Introduction to Audiation, Critical Listening, Familiar/Unfamiliar Songs & Vocal Production

**Unit title:** Introduction to Audiation, Critical Listening, Familiar/Unfamiliar Songs, Vocal Production

**Unit summary:** Demonstrate pulse, tonality, rhythmic groupings, home tones and intervals of familiar and unfamiliar songs

**Primary interdisciplinary connections:** English Language Arts

SL.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.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**21<sup>st</sup> Century Themes:** Global Awareness

**21st Century Skills Through NJSL9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.

- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

### Learning Targets

**Standards:** 1.1.5.B.1-2., 1.3.5.B.1-4.

**Content Statements:**

1	Pulse is an integral part of music.
2	Rhythm is an integral part of music.
3	Intonation and tonality are an important part of music.
4	Dynamics are a part of music.
5	Vocal Awareness and Production
6	Audiation/ Critical Listening

**Big Idea:** Students are introduced to the Whole-Part-Whole process. The song is performed for them, the parts are broken down into rhythmic, melodic and intervallic parts, the students play with these individual parts and then use them to reconstruct the whole song with a better understanding of the elements of music that create the song.

**Unit Essential Questions:**

- What rhythmic figures were used in the song?
- How do they differ from one another?
- Can you identify the Home Tone (Tonic) in the song?
- Can you differentiate between Head Voice and Chest Voice when singing different parts of the song?
- Can you Audiate the beat and demonstrate it on a given instrument?

**Unit Enduring Understandings:**

Music is made up of pitches and rhythms.

Music is audiated before it is ever played or sung.

Audiation begins when the student can hear the song in time in his/her head.

The voice or instrument is the tool we use to amplify the audiation.

## Unit Learning Targets

*Students will...*

- Demonstrate various pulse units
- Demonstrate tonal intervals with accuracy
- Demonstrate understanding of dynamics
- Identify the elements of music in response to aural prompts and printed music notational systems.
- Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
- Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
- Perform basic musical concepts thru singing, percussion or movement with accuracy in regard to the time signature, beat and tempo.

## Evidence of Learning

**Summative Assessment:** Student Performance

**Formative Assessments:**

- In-class activities
- Assessment games
- “Attendance”



- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

*Activities*

*Timeframe*

<ul style="list-style-type: none"> <li>● “Best Day of My Life”</li> <li>● “This Land is Your Land”</li> <li>● “Campfire Song Song”</li> <li>● “Werewolves of London”</li> <li>● “Christmas Time is Here”</li> <li>● “Feliz Navidad”</li> <li>● “Like Diamonds in the Night”</li> <li>● “Attendance” (formal assessment)</li> <li>● Rhythm Bingo</li> <li>● Tonal Patterns from Gordon Learning Theory</li> </ul> <p>Note: The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.</p>	<p>Approximately 9 weeks</p>
<p><b><i>Teacher Resources/Leveled Texts</i></b></p>	
<ul style="list-style-type: none"> <li>● Computer “You Tube-Vocal Production.”</li> <li>● Projector</li> <li>● Power Point</li> <li>● Instruments as appropriate (classroom drums, rhythm sticks, etc.)</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same</li> </ul>	

<p>goal</p> <ul style="list-style-type: none"> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><i>Modifications</i></p>	<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>English Language Learners</u></p> <ul style="list-style-type: none"> <li>● Visual cues</li> <li>● Use of videos, photographs, and illustrations</li> <li>● Repetition of directions</li> <li>● Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Break down tasks into manageable chunks
- Partner work
- Close proximity to students struggling
- Simplify/rephrase directions
  - Constantly assessment/checking for understanding

#### Other modifications:

- Targeting higher-order thinking questions to students who need to be challenged
- Asking higher-achieving students to be the leader of repeated activities

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| <ul style="list-style-type: none"><li>● Asking broader understanding questions to students who achieve differently/more slowly</li><li>● Reframing questions about melodic contour (can be a difficult concept)</li></ul> |  |
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# Grade 4, Unit 2:

## Introduction to Tonal Intervals & Rhythmic Figures (Verbal Association Level)

**Unit title:** Introduction to Tonal Intervals and Rhythmic figures at the Verbal Association Level, Solfege Syllables, Singing in Unison and Rounds. Introduction to notes on the Treble Clef.

**Unit summary:** Continue to develop steady beat through singing and playing instruments, reading notes on the treble clef, performing using Whole, Half, Quarter Eighth notes and rests, identifying and singing Ostinatos and Rounds.

**Primary interdisciplinary connections:** English Language Arts

SL.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.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**21<sup>st</sup> Century Themes:** Global Awareness

**21st Century Skills Through NJSL9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.

- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

### Learning Targets

**Standards:** 1.1.5.B.1-2., 1.3.5.B.1,4, 1.3.2.B.6, 1.4.5.A.1-3, 1.4.5.B.1-5

**Content Statements:**

1	Identifying pitches on the treble Clef
2	Solfege syllables in a major key Do-Re-Mi
3	Syllables to Rhythmic Patterns
4	Differentiate forms between Ostinato and Round
5	Vocal Awareness and Production
6	Audiation/ Critical Listening

**Big Idea:** Students are at the Verbal Association process. They can sing and perform songs using audiation and can recognize the song in parts and reconstruct it as a whole song. They will now begin to apply the proper names to the concepts previously learned, Tonal and Rhythm Patterns, and Solfege syllables.

**Unit Essential Questions:**

- What tones were used on the Treble Clef?
- What Rhythmic Patterns were used?
- How are they similar? How do they differ?
- Can you differentiate between an Ostinato Pattern and a Round?

**Unit Enduring Understandings:**

Music is made up of pitches and rhythmic figures located on a staff.  
Music Rhythm is independent of pitch.  
Music is read in phrases that often repeat or are slightly altered.  
An Ostinato pattern repeats over and over again, a Round can be a series of Ostinato Patterns that are sung or played at different intervals.



## Unit Learning Targets

*Students will...*

- Demonstrate and properly name various pulse units
- Demonstrate and properly name tonal intervals with accuracy
- Recognize and identify Time Signature (top number only) through reading and notating music.
- Identify the elements of music in response to aural prompts and printed music notational systems.
- Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
- Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
- Perform basic musical concepts thru singing, percussion or movement with accuracy in regard to the time signature, beat and tempo.

## Evidence of Learning

**Summative Assessment:** Student Performance

**Formative Assessments:**

- In-class activities
- Assessment games
- “Attendance”

- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

*Activities*

*Timeframe*

- “My Country Tis of Thee”
- “C-O-F-F-E-E”
- “Freedom Song”
- “I’ll Be There”
- Rhythm Bingo
- Tonal Patterns from Gordon Learning Theory

Approximately 6 weeks

The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.

<b><i>Teacher Resources/Leveled Texts</i></b>	
<ul style="list-style-type: none"> <li>● Computer “You Tube-Vocal Production.”</li> <li>● Projector</li> <li>● Power Point</li> <li>● Instruments as appropriate (classroom drums, rhythm sticks, etc.)</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<b><i>Modifications</i></b>	<b><i>Technology Integration</i></b>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP’s</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504’s</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

- Close proximity to students struggling
- Utilization of support staff
- Repetition of directions and redirection
- Partner work
- Break down tasks into manageable chunks

#### English Language Learners

- Visual cues
- Use of videos, photographs, and illustrations
- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors

- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
  - Break down tasks into manageable chunks
  - Partner work
  - Close proximity to students struggling
  - Simplify/rephrase directions
  - Constantly assessment/checking for understanding
- Other modifications:
- Targeting higher-order thinking questions to students who need to be challenged
  - Asking higher-achieving students to be the leader of repeated activities
  - Asking broader understanding questions to students who achieve differently/more slowly
  - Reframing questions about melodic contour (can be a difficult concept)

# Grade 4, Unit 3:

## Introduction to Tonal Intervals & Rhythmic Figures (Symbolic Association Level) & Introduction to Elements of Dance & Theatre

**Unit title:** Introduction to Tonal Intervals and Rhythmic figures at the Symbolic Association Level, Solfege Syllables, Singing Tonal Patterns without Rhythms & Introduction to Elements of Dance & Theatre.

**Unit summary:** Students will continue to develop recognizing and identifying symbols (music staff, measure, bar line, repeat sign, treble clef). Students will continue to develop the singing voice, breath support, vowel sounding, projecting. Students will work kinesthetically on learning syncopation, anacrusis, musical forms. They will be introduced to the elements of dance and theatre.

**Primary interdisciplinary connections:** English Language Arts

SL.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.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**21<sup>st</sup> Century Themes: Global Awareness**

**21st Century Skills Through NJSLS9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

**Learning Targets**

**Standards:** 1.1.5.B.1-2., 1.3.5.B.1,4, 1.3.2.B.6, 1.1.5.A.1-4, 1.1.5.C.1-4

**Content Statements:**

1	Identifying and performing pitches on the treble Clef
2	Solfege syllables in tonal patterns
3	Differentiate between beat and rhythm.
4	Vocal Awareness and Production & Audiation/ Critical Listening
5	Understanding the elements of dance & theatre
6	Feeling syncopation and Moving in time.

**Big Idea:** Students are at the Symbolic Association level. At this point students are introduced to notation, learning to associate written **symbols** and notation describing familiar tonal and rhythm patterns that had been introduced in the aural/oral and verbal **association level** of the skill learning sequence. They are also introduced to the elements of dance & theatre.

**Unit Essential Questions:**

- Can you identify the tonal patterns that were used in this song?
- Can you identify the Rhythmic Patterns used in this song?
- How is music, art and theatre a form of communication?

**Unit Enduring Understandings:**

Music is read in phrases that often repeat or are slightly altered.  
Music, art and theatre is a language expressed through performance.

**Unit Learning Targets**

*Students will...*

- Read and identify pitch names on a treble clef music staff through notation.
- Identify and define symbols: treble clef, staff, lines, spaces, repeat sign, time signature, bar lines, double bar lines.
- Identify the elements of music, theatre and dance

**Evidence of Learning**



**Summative Assessment: Student performance**

**Formative Assessments:**

- In-class activities
- Assessment games
- “Attendance”
- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

*Activities*

*Timeframe*

<ul style="list-style-type: none"> <li>● “C-O-F-F-E-E”</li> <li>● “Freedom Song”; “I’ll Be There”; Star Spangled Banner”; “William Tell Overture”; “Obiswana”</li> <li>● Rhythm Bingo</li> <li>● Tonal Patterns from Gordon Learning Theory</li> </ul> <p>The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.</p> <ul style="list-style-type: none"> <li>● Evaluate plays</li> <li>● Analyze use of technical theatrical elements</li> </ul>	<p style="text-align: center;">Approximately 11 weeks</p>
<p><b><i>Teacher Resources/Leveled Texts</i></b></p>	
<ul style="list-style-type: none"> <li>● Computer “You Tube-Vocal Production.”</li> <li>● Projector</li> <li>● Power Point</li> <li>● Recorders</li> <li>● Hand Drums</li> <li>● Parachute</li> <li>● Lumi Sticks</li> <li>● Instruments as appropriate (classroom drums, rhythm sticks, etc.)</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different</li> </ul>	

<p>levels of motor skills for different instruments to achieve the same goal</p> <ul style="list-style-type: none"> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><b><i>Modifications</i></b></p>	<p><b><i>Technology Integration</i></b></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>English Language Learners</u></p> <ul style="list-style-type: none"> <li>● Visual cues</li> <li>● Use of videos, photographs, and illustrations</li> <li>● Repetition of directions</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
  - Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
  - Break down tasks into manageable chunks
  - Partner work
  - Close proximity to students struggling
  - Simplify/rephrase directions
  - Constantly assessment/checking for understanding
- Other modifications:
- Targeting higher-order thinking questions to students who need to be challenged

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| <ul style="list-style-type: none"><li>● Asking higher-achieving students to be the leader of repeated activities</li><li>● Asking broader understanding questions to students who achieve differently/more slowly</li><li>● Reframing questions about melodic contour (can be a difficult concept)</li></ul> |  |
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# Grade 4, Unit 4:

## Forms, Functions, & Different Music Styles & Dance/Theatre/Music Performance

**Unit title:** Introduce and discuss forms, functions, compare and contrast different styles of music studied throughout the year & dance/theatre/music performance.

**Unit summary:** Students will recognize and identify musical forms (Ostinato, Round, Canon, 12 Bar Blues) and compare and contrast them with classical and contemporary forms of music. They will continue to develop their skills in both rhythm and pitch reading and identification. Finally, students will synthesize the skills, media, methods and technologies that are appropriate to creating, performing and presenting works of art in dance, music and theatre.

**Primary interdisciplinary connections:** English Language Arts

SL.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.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**21<sup>st</sup> Century Themes:** Global Awareness

**21st Century Skills Through NJSL9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

### Learning Targets

**Standards:** 1.1.5.B.1-2., 1.3.5.B.,4, 1.3.2.B.6, 1.3.5.A.1-5, 1.3.5.C.1-2

**Content Statements:**

1	Listen to and identify different music from different eras.
2	Compare and contrast various styles of music from one another.
3	Explain how music identifies with different cultures & Continue to develop rhythm and identification of pitch skills.
4	Create and perform works of art through music, dance & theatre

<p><b>Unit Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● Why do we listen to music?</li> <li>● Why do we like the music we like?</li> <li>● How does music impact our lives?</li> <li>● What are some of the modern day functions classical music may have influenced?</li> </ul>	<p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>· Music is everywhere</li> <li>· Music likes and dislikes are a matter of taste</li> <li>· Music impacts our lives in various ways</li> <li>· Movie scores, Video game themes</li> </ul>
<p><b>Unit Learning Targets</b></p> <p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>● How music and culture reflect and affect each other.</li> <li>● Characteristic approaches to content, form, style, and design in music.</li> <li>● How the criteria for determining the aesthetic merits of music vary according to context.</li> <li>● Identify dynamics, form and elements in music.</li> <li>● Describe the way music makes them feel.</li> <li>● Compare music to other arts genres within a specific time period and/or culture.</li> <li>● Compare/contrast music from different time periods and cultures.</li> <li>● Synthesize different skills/methods appropriate to presenting works of art.</li> </ul>	

**Evidence of Learning**



**Summative Assessment:** Student performance

**Formative Assessments:**

- In-class activities
- Assessment games
- “Attendance”
- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

*Activities*

*Timeframe*

<ul style="list-style-type: none"> <li>● “Pride &amp; Joy”</li> <li>● “William Tell Overture”</li> <li>● “Toccata &amp; Fugue in D minor”</li> <li>● “Fur Elise”</li> <li>● “Claire De Lune”</li> <li>● Rhythm Bingo</li> <li>● Tonal Patterns from Gordon Learning Theory</li> <li>● Perform planned /improvised sequences</li> <li>● Improvisation</li> <li>● Create/perform dances/plays</li> </ul> <p>Note: The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.</p>	<p>Approximately 13 weeks</p>
<p><b><i>Teacher Resources/Leveled Texts</i></b></p>	
<ul style="list-style-type: none"> <li>● Computer “You Tube-Vocal Production.”</li> <li>● Projector</li> <li>● Power Point</li> <li>● Guitar</li> <li>● Piano</li> <li>● Instruments as appropriate (classroom drums, rhythm sticks, etc.)</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different</li> </ul>	

<p>levels of motor skills for different instruments to achieve the same goal</p> <ul style="list-style-type: none"> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><i>Modifications</i></p>	<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>English Language Learners</u></p> <ul style="list-style-type: none"> <li>● Visual cues</li> <li>● Use of videos, photographs, and illustrations</li> <li>● Repetition of directions</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
  - Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
  - Break down tasks into manageable chunks
  - Partner work
  - Close proximity to students struggling
  - Simplify/rephrase directions
  - Constantly assessment/checking for understanding
- Other modifications:
- Targeting higher-order thinking questions to students who need to be challenged

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| <ul style="list-style-type: none"><li>● Asking higher-achieving students to be the leader of repeated activities</li><li>● Asking broader understanding questions to students who achieve differently/more slowly</li><li>● Reframing questions about melodic contour (can be a difficult concept)</li><li>● Modifying expectations and slowing/changing pace</li></ul> |  |
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# General Music - Grade 5 Pacing Guide

<p>Unit 1- Introduction to Audiation, Critical Listening, Familiar/Unfamiliar Songs, Vocal Production</p>	<p>Unit 2- Melodies Get More Interesting</p>	<p>Unit 3 - Forms Get More Interesting</p>	<p>Unit 4 - Playing with New Information</p>	<p>Unit 5 - Creating with New Information</p>
<p>Weeks 1-7</p>	<p>Weeks 8-14</p>	<p>Weeks 15-21</p>	<p>Weeks 22-30</p>	<p>Weeks 31-39</p>
<p><i>Unit Description:</i> Students demonstrate pule using syncopated rhythms, understand and differentiate major and minor tonality, sing and recognize home tones in familiar and unfamiliar songs.</p>	<p><i>Unit Description:</i> Students incorporate minor tonalities more frequently and assimilate new solfege syllables</p>	<p><i>Unit Description:</i> Students apply cumulative information to new musical terms and forms</p>	<p><i>Unit Description:</i> Students learn the rules of improvisation and apply them in various settings</p>	<p><i>Unit Description:</i> Students complete a composition project.</p>
<p><i>Unit Targets:</i></p>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>• Distinguish major and minor tonalities,</li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>• Demonstrate understanding of <i>accelerando</i></li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>• Demonstrate understanding of prescribed rules of</li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>• Desmontrate cumulative ability through a composition project</li> </ul>

<ul style="list-style-type: none"> <li>● Learn/demonstrate syncopations of duple meter (du-de de).</li> <li>● Learn/demonstrate triple meter (du-da-di)</li> <li>● Demonstrate understanding of an <i>anacrusis</i></li> </ul>	<ul style="list-style-type: none"> <li>● Demonstrate minor tonality</li> <li>● Add solfege syllables according to previous achievement</li> </ul>	<ul style="list-style-type: none"> <li>● Demonstrate understanding of <i>ritardando</i></li> <li>● Demonstrate understanding of the question and answer format as prerequisite to improvisation</li> </ul>	<p>improvisation in terms of</p> <ul style="list-style-type: none"> <li>■ rhythm and</li> <li>■ Pitch</li> <li>■ Elements of dance</li> <li>■ Elements of theatre</li> </ul> <ul style="list-style-type: none"> <li>● Demonstrate cumulative performance ability</li> </ul>	<p>(dance, script, musical composition) with prescribed rules</p> <ul style="list-style-type: none"> <li>● Demonstrate cumulative performance ability</li> <li>● Use evaluative tools, such as rubrics, for self-assessment, peer assessment, and to appraise the objectivity of critiques by peers.</li> </ul>
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**21st Century Skills Through NJSL9:**

9.1.8.A.2 Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income. 9.1.8.A.3 Differentiate among ways that workers can improve earning power through the acquisition of new knowledge and skills. 9.1.8.A.4 Relate earning power to quality of life across cultures.

**Career Education**

Possible Careers Related to Units:

- Musician
- Singer
- Songwriter
- Playwright
- Writer
- Poet
- Actor/Actress
- Director
- Dancer
- Choreographer
- Teacher





# Grade 5

## Unit 1: Introduction to Audiation, Critical Listening, Familiar/Unfamiliar Songs, Vocal Production

**Unit title:** Introduction to Audiation, Critical Listening, Familiar/Unfamiliar Songs, Vocal Production

**Unit summary:** Demonstrate pulse using syncopated rhythms, understand and differentiate major and minor tonality, sing and recognize home tones in familiar and unfamiliar songs.

**Primary interdisciplinary connections:** English Language Arts

SL.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.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

B. Follow agreed-upon rules for discussions and carry out assigned roles.

C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**21<sup>st</sup> Century Themes:** Global Awareness

**21st Century Skills Through NJSLS9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

### Learning Targets

**Standards:** 1.1.5.B.1-2., 1.3.5.B.1-4

**Content Statements:**

1 | Audiation and Critical Listening are the foundation for musical intelligence

2	Reading basic music notation contributes to musical fluency and literacy.
3	Recognizing when the accent is on the beat or syncopated (off the beat)
4	Music can be in a major or minor tonality
5	Proper vocal production and vocal placement improve vocal quality.

**Big Idea:** Rhythms can get more exciting than what we've learned so far - so let's mix and match, but follow the rules.

<p><b>Unit Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• What is Audiation? How does it relate to Critical Listening?</li> <li>• What is <i>syncopation</i>?</li> <li>• What does syncopation feel like?</li> <li>• How else, besides in two, can we divide the big beat?</li> <li>• What's an <i>anacrusis</i>? How does it change the song?</li> </ul>	<p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>• <i>Syncopation</i> is changing the placement of the big beat.</li> <li>• <i>Syncopation</i> is used to change the feeling of the rhythm or pulse.</li> <li>• Triple meter divides the big beat in three, and we have different ways of labelling and counting them.</li> <li>• An <i>anacrusis</i> is the pick-up beat before the big downbeat. We have to leave space for it and the end of the song.</li> </ul>
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<p><b>Unit Learning Targets</b>  <i>Students will...</i></p> <ul style="list-style-type: none"> <li>• Learn/demonstrate syncopations of duple meter (du-de de).</li> <li>• Learn/demonstrate triple meter (du-da-di)</li> <li>• Demonstrate understanding of an <i>anacrusis</i></li> </ul>
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**Evidence of Learning**

**Summative Assessment:** Student performance

**Formative Assessments:**

- In-class activities
- Assessment games
- “Attendance”
- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

<i>Activities</i>	<i>Timeframe</i>
<ul style="list-style-type: none"> <li>● Rhythm games from <i>Conversational Solfege</i> (Feierabend)</li> <li>● Folksong performances</li> <li>● Listening activities</li> </ul> <p>Note: The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.</p>	<p>Approximately 7 weeks</p>
<p><i>Teacher Resources/Leveled Texts</i></p>	
<ul style="list-style-type: none"> <li>● <i>Conversational Solfege</i>, John Feierabend</li> </ul>	

<ul style="list-style-type: none"> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><i>Modifications</i></p>	<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>English Language Learners</u></p> <ul style="list-style-type: none"> <li>● Visual cues</li> <li>● Use of videos, photographs, and illustrations</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
  - Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
  - Break down tasks into manageable chunks
  - Partner work
  - Close proximity to students struggling
  - Simplify/rephrase directions
  - Constantly assessment/checking for understanding
- Other modifications:

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| <ul style="list-style-type: none"><li>● Targeting higher-order thinking questions to students who need to be challenged</li><li>● Asking higher-achieving students to be the leader of repeated activities</li><li>● Asking broader understanding questions to students who achieve differently/more slowly</li><li>● Reframing questions about mathematical concepts / preempting nervousness when approaching math equivalents</li></ul> |  |
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# General Music - Grade Five - Unit 2

<b>Unit title:</b> Melodies Get More Interesting	
<b>Unit summary:</b> Students incorporate minor tonalities more frequently and assimilate new solfege syllables.	
<b>Primary interdisciplinary connections:</b> English Language Arts	
SL.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.	
A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion. B. Follow agreed-upon rules for discussions and carry out assigned roles.	
C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.	
D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.	
<b>21<sup>st</sup> Century Themes:</b> Global Awareness	
<b>21st Century Skills Through NJSL9:</b> see pacing guide (above)	
<ul style="list-style-type: none"> <li>● <b>CRP1</b> - Act as a responsible and contributing citizen and employee.</li> <li>● <b>CRP2</b> - Apply appropriate academic and technical skills.</li> <li>● <b>CRP4</b> - Communicate clearly and effectively and with reason.</li> <li>● <b>CRP6</b> - Demonstrate creativity and innovation.</li> <li>● <b>CRP12</b> - Work productively in teams while using cultural global competence</li> </ul>	
<b>Learning Targets</b>	
<b>Standards:</b> 1.1.5.B.1-2., 1.3.5.B.1-4, 1.4.5.A.1-3, 1.4.5.B.1-5	
<b>Content Statements:</b>	
1	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.
2	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.
3	Complex scores may include compound meters and the grand staff.

4	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.
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**Big Idea:** There's more to melody than we've done so far.

<p><b>Unit Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● What are the major differences between major and minor tonality?</li> <li>● What does minor tonality sound like?</li> <li>● What do I do differently to sing or play in a minor key?</li> <li>● What other solfege syllables can I use? How do I use them?</li> </ul>	<p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● Minor sounds different than major.</li> <li>● In today's music, minor sounds more "sad," but it wasn't always that way.</li> <li>● Minor songs have a home tone of "la" instead of "do."</li> </ul>
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<p><b>Unit Learning Targets</b> <i>Students will...</i></p> <ul style="list-style-type: none"> <li>● Identify the elements of music in response to aural prompts and printed music notational systems.</li> <li>● Demonstrate the basic concepts of meter, rhythm, tonality, intervals, and melodic and harmonic progressions.</li> <li>● Sing or play music from notation, using notation systems in treble clef and in simple and compound meter.</li> <li>● Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</li> </ul>
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<b>Evidence of Learning</b>
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<b>Summative Assessment:</b> Student Performance
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<b>Formative Assessments:</b>
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- In-class activities
- Assessment games
- “Attendance”
- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

<i>Activities</i>	<i>Timeframe</i>
<ul style="list-style-type: none"> <li>● Folksongs</li> <li>● Tonal game from John Feierabend’s <i>Conversational Solfege</i></li> <li>● Short writing activities</li> <li>● Listening activities</li> </ul> <p>Note: The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.</p>	<p>Approximately 7 weeks</p>
<p><i>Teacher Resources/Leveled Texts</i></p>	
<ul style="list-style-type: none"> <li>● <i>Conversational Solfege</i>, John Feierabend</li> </ul>	

<ul style="list-style-type: none"> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><i>Modifications</i></p>	<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>English Language Learners</u></p> <ul style="list-style-type: none"> <li>● Visual cues</li> <li>● Use of videos, photographs, and illustrations</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
  - Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
  - Break down tasks into manageable chunks
  - Partner work
  - Close proximity to students struggling
  - Simplify/rephrase directions
  - Constantly assessment/checking for understanding
- Other modifications:

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| <ul style="list-style-type: none"><li>● Targeting higher-order thinking questions to students who need to be challenged</li><li>● Asking higher-achieving students to be the leader of repeated activities</li><li>● Asking broader understanding questions to students who achieve differently/more slowly</li><li>● Modifying expectations and slowing/changing pace</li></ul> |  |
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# General Music - Grade Five - Unit 3

<b>Unit title:</b> Forms Get More Interesting	
<b>Unit summary:</b> Students apply cumulative information to new musical terms and forms	
<b>Primary interdisciplinary connections:</b> English Language Arts	
SL.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.	
A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion. B. Follow agreed-upon rules for discussions and carry out assigned roles.	
C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.	
D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.	
<b>21<sup>st</sup> Century Themes:</b> Global Awareness	
<b>21st Century Skills Through NJSL9:</b> see pacing guide (above)	
<ul style="list-style-type: none"> <li>● <b>CRP1</b> - Act as a responsible and contributing citizen and employee.</li> <li>● <b>CRP2</b> - Apply appropriate academic and technical skills.</li> <li>● <b>CRP4</b> - Communicate clearly and effectively and with reason.</li> <li>● <b>CRP6</b> - Demonstrate creativity and innovation.</li> <li>● <b>CRP12</b> - Work productively in teams while using cultural global competence</li> </ul>	
<b>Learning Targets</b>	
<b>Standards:</b> 1.1.5.B.1-2., 1.2.5.A.2., 1.3.5.B.1-2., 1.4.5.A.1-2, 1.4.5.B.1-5	
<b>Content Statements:</b>	
1	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.
2	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.
3	Characteristic approaches to content, form, style, and design define art genres.

4	Complex scores may include compound meters and the grand staff.
5	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.
6	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).
7	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.

**Big Idea:** Adding the elements of changing time - speeding up and slowing down - add to the musical experience, and there are more forms of music out there.

**Unit Essential Questions:**

- 
- What is an *accelerando*?
- What is a *ritardando*?
- What is “question and answer” in music?

**Unit Enduring Understandings:**

- The word *accelerando* means to slowly increase the speed. In Italian, it means “to accelerate.”
- The word *ritardando* means to slow down. In Italian, it means “to delay.”
- The question and answer form is pervasive through cultures and history. Also called “call and response,” it involves two different musical phrases, usually from two different musicians.

**Unit Learning Targets**

*Students will...*

- Demonstrate understanding of *accelerando*
- Demonstrate understanding of *ritardando*
- Demonstrate understanding of the question and answer format as prerequisite to improvisation.

**Evidence of Learning**

**Summative Assessment:** Student Performance

**Formative Assessments:**

- In-class activities
- Assessment games
- “Attendance”
- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

<i>Activities</i>	<i>Timeframe</i>
<ul style="list-style-type: none"> <li>● Folksongs</li> <li>● Tonal game from John Feierabend’s <i>Conversational Solfege</i></li> <li>● Short writing activities</li> <li>● Listening activities</li> </ul> <p>Note: The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.</p>	<p>Approximately 7 weeks</p>
<p><i>Teacher Resources/Leveled Texts</i></p>	
<ul style="list-style-type: none"> <li>● John Feierabend’s <i>Conversational Solfege</i></li> </ul>	

<ul style="list-style-type: none"> <li>● Delelles and Kriske's <i>Game Plan</i></li> <li>● Other books and resources</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<i>Modifications</i>	<i>Technology Integration</i>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>English Language Learners</u></p>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>



- Visual cues
- Use of videos, photographs, and illustrations
- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Break down tasks into manageable chunks
- Partner work
- Close proximity to students struggling
- Simplify/rephrase directions
- Constantly assessment/checking for understanding

<p>Other modifications:</p> <ul style="list-style-type: none"> <li>● Targeting higher-order thinking questions to students who need to be challenged</li> <li>● Asking higher-achieving students to be the leader of repeated activities</li> <li>● Asking broader understanding questions to students who achieve differently/more slowly</li> <li>● Modifying expectations and slowing/changing pace</li> </ul>	
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## General Music - Grade Five - Unit 4

<p><b>Unit title:</b> Playing with New Information</p>
<p><b>Unit summary:</b> Students learn the rules of improvisation and apply them in various settings</p>
<p><b>Primary interdisciplinary connections:</b> English Language Arts</p> <p>SL.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.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion. B. Follow agreed-upon rules for discussions and carry out assigned roles.</p> <p>C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.</p> <p>D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.</p>
<p><b>21<sup>st</sup> Century Themes:</b> Global Awareness</p>
<p><b>21st Century Skills Through NJSLS9:</b> see pacing guide (above)</p> <ul style="list-style-type: none"> <li>● <b>CRP1</b> - Act as a responsible and contributing citizen and employee.</li> <li>● <b>CRP2</b> - Apply appropriate academic and technical skills.</li> <li>● <b>CRP4</b> - Communicate clearly and effectively and with reason.</li> <li>● <b>CRP6</b> - Demonstrate creativity and innovation.</li> <li>● <b>CRP12</b> - Work productively in teams while using cultural global competence</li> </ul>

## Learning Targets

**Standards:** 1.1.5.B.1-2., 1.2.5.A.2., 1.3.5.B.1-3., 1.4.5.A.1, 1.1.5.A.1-4, 1.1.5.C.1-4

**Content Statements:**

1	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.
2	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.
3	Characteristic approaches to content, form, style, and design define art genres.
4	Complex scores may include compound meters and the grand staff.
5	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.
6	Art is governed by prescribed rules and forms
7	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).

**Big Idea:** Improvisation requires all the skills we've learned and, though it's come up with on the spot, follows some rules.

**Unit Essential Questions:**

- What does *improvisation* mean?
- What do I have to be thinking about while improvising a solo?

**Unit Enduring Understandings:**

- The definition of *improvisation*.
- There are prescribed rules in a structure during improvisation.

**Unit Learning Targets**

*Students will...*

- Demonstrate understanding of prescribed rules of improvisation in terms of
  - rhythm and
  - Pitch
  - Elements of dance
  - Elements of theatre

- Demonstrate cumulative performance ability

### Evidence of Learning

**Summative Assessment:** An improvised solo with the class accompanying

**Formative Assessments:**

- In-class activities
- Assessment games
- “Attendance”
- Informal performances

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

### Lesson Plans

*Activities*

*Timeframe*

- Improvisation activities
- Compositions (script, dance, musical composition)
- In-class performances
- Listening activities

Approximately 9 weeks

<p>Note: The teacher is constantly assessing each students' progress through the use of games, songs, and activities used in class.</p>	
<p><i>Teacher Resources/Leveled Texts</i></p>	
<ul style="list-style-type: none"> <li>● John Feierabend's <i>Conversational Solfege</i></li> <li>● Delelles/Kriske, <i>Game Plan</i></li> <li>● Azzara/Grunow, <i>Developing Musicianship Through Improvisation</i></li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><i>Modifications</i></p>	<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

### English Language Learners

- Visual cues
- Use of videos, photographs, and illustrations
- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Break down tasks into manageable chunks
- Partner work
- Close proximity to students struggling

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| <ul style="list-style-type: none"><li>● Simplify/rephrase directions</li><li>● Constantly assessment/checking for understanding</li></ul> <p>Other modifications:</p> <ul style="list-style-type: none"><li>● Targeting higher-order thinking questions to students who need to be challenged</li><li>● Asking higher-achieving students to be the leader of repeated activities</li><li>● Asking broader understanding questions to students who achieve differently/more slowly</li></ul> |  |
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## General Music - Grade Five - Unit 5

**Unit title:** Creating with New Information

**Unit summary:** Students complete a composition project.

**Primary interdisciplinary connections:** English Language Arts

SL.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.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion. B. Follow agreed-upon rules for discussions and carry out assigned roles.

C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**21<sup>st</sup> Century Themes:** Global Awareness

**21st Century Skills Through NJSLS9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

### Learning Targets

**Standards:** 1.1.5.B.1-2., 1.3.5.B.1,3., 1.3.5.B.4., 1.4.5.B.1-2, 1.3.5.A.1-5, 1.3.5.C.1-2

**Content Statements:**

1	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.
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2	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.
3	Complex scores may include compound meters and the grand staff.
4	Art (music, theatre and dance) is governed by prescribed rules and forms.
5	Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.
6	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.
7	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.
<b>Big Idea:</b> We can use our skills to be writers, choreographers, composers, performers, and audience members.	
<p><b>Unit Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• What makes something an instrument?</li> <li>• What makes a good performance?</li> <li>• What does it take to be a composer, writer, and choreographer?</li> <li>• What does it take to be a performer?</li> </ul>	<p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>• Identifying criteria for evaluating scripts, choreography, compositions, and performances results in deeper understanding of art and art-making.</li> <li>• Composition is governed by prescribed rules and forms</li> </ul>
<p><b>Unit Learning Targets</b>  <i>Students will...</i></p> <ul style="list-style-type: none"> <li>• Demonstrate cumulative ability through a composition project (script, choreography, musical composition) with prescribed rules</li> <li>• Demonstrate cumulative performance ability</li> <li>• Use evaluative tools, such as rubrics, for self-assessment, peer assessment, and to appraise the objectivity of critiques by peers.</li> </ul>	

## Evidence of Learning

**Summative Assessment:** STOMP Project

**Formative Assessments:**

- Record keeping during project
- Rehearsal etiquette monitoring

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmark Assessments:**

*See assessment folder*

**Lesson Plans**

*Activities*

*Timeframe*

- STOMP project

Approximately 9 weeks

*Teacher Resources/ Leveled Texts*

- STOMP videos
- items from outside classroom, brought in items
- camera to record performances
- John Feierabend’s *Conversational Solfege*
- DeLelles/Kriske, *Game Plan*
- Azzara/Grunow, *Developing Musicianship Through Improvisation*
- Oversize prints of *everything*, rather than separate oversized materials.
- Levels of difficulty/mastery of classroom instruments

<p>- different levels of motor skills for different instruments to achieve the same goal</p> <ul style="list-style-type: none"> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><i>Modifications</i></p>	<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>English Language Learners</u></p> <ul style="list-style-type: none"> <li>● Visual cues</li> <li>● Use of videos, photographs, and illustrations</li> <li>● Repetition of directions</li> <li>● Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.</li> <li>● Partner/small group work</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.)</li> </ul>

- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
  - Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
  - Break down tasks into manageable chunks
  - Partner work
  - Close proximity to students struggling
  - Simplify/rephrase directions
  - Constantly assessment/checking for understanding
- Other modifications:
- More close monitoring of groups who need it, more autonomy for those that don't
  - Pairing of high-achieving students with differently achieving students

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| <ul style="list-style-type: none"><li>● Noise cancellation / consideration of isolated spaces for students with auditory processing difficulty / overstimulation</li></ul> |  |
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# General Music - Grade 6 Pacing Guide

Unit 1- Art and Culture	Unit 2- Critical Listening	Unit 3 - Playing with Purpose	Unit 4 - Compose
Weeks 1-10	Weeks 11-17	Weeks 18-27	Weeks 28-39
<p><i>Unit Description:</i> Students will trace the histories of dance, music, theatre, and visual art in world cultures, providing insight into the lives of people and their values.</p>	<p><i>Unit Description:</i> Students will contribute to their academic community by enriching the learning experience of young elementary students with a project.</p>	<p><i>Unit Description:</i> Students will play/perform to analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.</p>	<p><i>Unit Description:</i> Students will compose simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media. They will also compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.</p>
<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>● Students will be able to identify the music from other major global communities</li> <li>● Students will identify culture-specific influences on foreign music types</li> <li>● Students will perform music, often with complicated rhythmic patterns, from foreign cultures.</li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>● Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art</li> <li>● Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</li> <li>● Create a performance that makes such aesthetic responses</li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>● Analyze composition techniques</li> <li>● Perform instrumental or vocal compositions</li> <li>● Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.</li> </ul>	<p><i>Unit Targets:</i></p> <ul style="list-style-type: none"> <li>● Compose an original piece meeting specific guidelines</li> <li>● Write several critical essays about a wide variety of musical styles and historical contexts.</li> </ul>

	accessible to a young group in the community.		
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**21st Century Skills Through NJSLS9:**

9.1.8.A.2 Relate how career choices, education choices, skills, entrepreneurship, and economic conditions affect income.

9.1.8.A.3 Differentiate among ways that workers can improve earning power through the acquisition of new knowledge and skills.

9.1.8.A.4 Relate earning power to quality of life across cultures.

**Career Education**

Possible Careers Related to Units:

- Musician
- Singer
- Songwriter
- Playwright
- Writer
- Poet
- Actor/Actress
- Director
- Dancer
- Choreographer
- Teacher

# General Music: Grade 6

## Unit 1: Global Art and Culture

<b>Unit title:</b> Global Art and Culture	
<b>Unit summary:</b> Students will trace the histories of dance, music, theatre, and visual art in world cultures, providing insight into the lives of global people and their values.	
<b>Primary interdisciplinary connections:</b> English Language Arts SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.	
<b>21<sup>st</sup> Century Themes:</b> Global Awareness, Civic Literacy	
<b>21st Century Skills Through NJSL9:</b> see pacing guide (above) <ul style="list-style-type: none"><li>● CRP12 - Work productively in teams while using cultural global competence</li></ul>	
<b>Learning Targets</b>	
<b>Standards:</b> 1.2.8.A.2-3., 1.3.8.B.1-4.	
<b>Content Statements:</b>	
1	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.
2	The arts reflect cultural mores and personal aesthetics throughout the ages.
3	Western, non-Western, and avant-garde notation systems have distinctly different characteristics.



4	Stylistic considerations vary across genres, cultures, and historical eras.
5	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.
6	Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.

**Big Idea:** Where music comes from is not the genre of the music. Global areas can produce and adopt many, many genres, and each reflects the culture and history.

**Unit Essential Questions:**

- What is a *genre*?
- What was Apartheid? How did it affect the arts in South Africa?
- What instruments are used in the music of South Africa? Where did they come from?
- What genres did Mexico give the world?
- Where did the instruments of Mexico come from?
- What are the characteristics of the music from the Caribbean?

**Unit Enduring Understandings:**

- A *genre* is simply a category of music. The origin of the music is typically not the genre, as genres can be shared between cultures and communities.
- *Apartheid* was the policy of racial segregation in South Africa. It stunted the growth of the arts for a long time.
- Some musical instruments were born in their country, some adapted, and some merely borrowed.
- The genres that come from South Africa, Mexico, and the Caribbean reflect the culture and history.

**Unit Learning Targets**

*Students will...*

- Students will be able to identify the music from other major global communities
- Students will identify culture-specific influences on foreign music types
- Students will perform music, often with complicated rhythmic patterns, from foreign cultures.

**Evidence of Learning**

**Summative Assessment:**

- Several quizzes
- In-class activities
- Assessment games
- “Attendance”
- Performances

**Formative Assessments:**

- The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.
- Informal performances
- In-class discussions

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

**Lesson Plans**

*Activities*

*Timeframe*

<p>Reading levels vary greatly in grade six. Make every accommodation necessary and keep open the lines of communication with ELA teachers.</p>		<p>Approximately 10 weeks</p>
<p><i>Teacher Resources / Leveled Texts</i></p>		
<ul style="list-style-type: none"> <li>● <i>Music from Around the World</i>, Brad Shank</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	<ul style="list-style-type: none"> <li>● <b>CRP1</b> - Act as a responsible and contributing citizen and employee.</li> <li>● <b>CRP2</b> - Apply appropriate academic and technical skills.</li> <li>● <b>CRP4</b> - Communicate clearly and effectively and with reason.</li> <li>● <b>CRP6</b> - Demonstrate creativity and innovation.</li> </ul>	
<p><i>Modifications</i></p>		<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.8.A.1 Demonstrate knowledge of a real world problem using digital tools.)</li> </ul>	

### English Language Learners

- Visual cues
- Use of videos, photographs, and illustrations
- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Break down tasks into manageable chunks
- Partner work
- Close proximity to students struggling

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| <ul style="list-style-type: none"><li>● Simplify/rephrase directions</li><li>● Constantly assessment/checking for understanding</li></ul> |  |
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## Unit 2: Critical Listening

**Unit title:** Critical Listening

**Unit summary:** Students will contribute to their academic community by enriching the learning experience of young elementary students with a project in the style of John Feierabend's *Move It!* DVDs.

**Primary interdisciplinary connections:** English Language Arts

SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

**21<sup>st</sup> Century Themes:** Global Awareness, Entrepreneurial Literacy

**21st Century Skills Through NJSLS9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

### Learning Targets

**Standards:** 1.4.8.A.1-7, 1.4.8.B.1-3

<b>Content Statements:</b>	
1	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical context.
2	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.
3	Symbolism and metaphor are characteristics of art and art-making.
4	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.
5	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.
<b>Big Idea:</b> We can go beyond words to express what we are hearing in the music - sometimes, not using words is easier. The same idea can be expressed through words, music, and motion.	
<b>Unit Essential Questions:</b> <ul style="list-style-type: none"> <li>●</li> <li>● What's happening in a piece of music?</li> <li>● What vocabulary do we need to describe everything we're hearing?</li> <li>● Communicating with others: what can we do (besides speak) that would communicate those ideas?</li> </ul>	<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>● There are many facets of music - our brains tend to boil it down to just a few key things that we perceive to be important.</li> <li>● We need a large lexicon to talk about exactly what we're hearing and how it affects us as listeners.</li> <li>● We have a wide variety of other tools at our disposal to communicate musical ideas, but it requires a good understanding of concepts.</li> </ul>
<b>Unit Learning Targets</b> <i>Students will...</i> <ul style="list-style-type: none"> <li>● Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art</li> <li>● Interpret symbolism and metaphors embedded in works</li> <li>● Convert linguistic expression to kinesthetic expression</li> </ul>	

## Evidence of Learning

### **Summative Assessment:**

- Final project
- In-class activities
- Assessment games
- “Attendance”
- Performances

### **Formative Assessments:**

- The teacher is constantly assessing each students’ progress through the use of games, songs, and activities used in class.
- Informal performances
- In-class observations
- Note-taking from discussions
- Worksheets

### **Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

### **Benchmarks**

*See Benchmark folder/binder*



## Lesson Plans

<i>Activities</i>	<i>Timeframe</i>
<ul style="list-style-type: none"> <li>● Watching video examples of project goal</li> <li>● Active listening activities</li> <li>● Discussion</li> <li>● Note-taking</li> <li>● Performance</li> <li>● Recording</li> </ul>	Approximately 7 weeks
<i>Teacher Resources/Leveled Texts</i>	
<ul style="list-style-type: none"> <li>● John Feierabend's <i>Move It!</i> DVD series</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<i>Modifications</i>	<i>Technology Integration</i>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.8.A.1 Demonstrate knowledge of a real world problem using digital tools.)</li> </ul>

- Close proximity to students struggling
- Utilization of support staff
- Repetition of directions and redirection
- Partner work
- Break down tasks into manageable chunks

#### English Language Learners

- Visual cues
- Use of videos, photographs, and illustrations
- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

#### Gifted & Talented Students

- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

#### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors

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| <ul style="list-style-type: none"><li>● Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.</li><li>● Break down tasks into manageable chunks</li><li>● Partner work</li><li>● Close proximity to students struggling</li><li>● Simplify/rephrase directions</li><li>● Constantly assessment/checking for understanding</li></ul> <p>Other modifications:</p> <ul style="list-style-type: none"><li>● There will be camera-shy students who may prefer to be holding the camera. This will be decided on a case-by-case basis with discussion.</li><li>● There may be some linguistic challenges in discussing content. Lots and lots of synonyms will be provided.</li><li>● Limited motion ability from a student will be accommodated by considering limited motion in DVD examples.</li></ul> |  |
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## Unit 3: Playing with Purpose

**Unit title: Playing with Purpose**

**Unit summary:** Students will play/perform to analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.

**Primary interdisciplinary connections:** English Language Arts

SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

**21<sup>st</sup> Century Themes:** Global Awareness

**21st Century Skills Through NJSLS9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

### Learning Targets

**Standards:** 1.1.8.B.1-2., 1.4.8.A.1,5,7., 1.4.8.B.1

**Content Statements:**

1	Common, recognizable musical forms often have characteristics related to specific cultural traditions.
2	Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.
3	Stylistic considerations vary across genres, cultures, and historical eras.
4	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.
5	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
6	Symbolism and metaphor are characteristics of art and art-making.
7	Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.
8	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.


<p><b>Unit Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● How do the parts of a piece fit together?</li> <li>● How do musicians work together to perform a piece well?</li> <li>● How can I critique the music without critiquing the performer?</li> <li>● How can I critique the performer without critiquing the music?</li> <li>● How can we make this piece more effective for the audience?</li> <li>● Why was this written this way, of all the ways the composer could've written it?</li> </ul>	<p><b>Unit Enduring Understandings:</b></p> <p>Music literacy and performance go hand in hand, and music literacy is necessary for both performer and audience. Listening is not passive.</p>
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## Unit Learning Targets

*Students will...*

- Analyze composition techniques
- Perform instrumental or vocal compositions
- Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

## Evidence of Learning

### Summative Assessment:

- In-class activities
- Assessment games
- "Attendance"
- Performances

### Formative Assessments:

- Performances
- Performance analysis
- Piece analysis independent of performers
- Piece analysis independent of live performance (paper only)

### Alternative Assessments:

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

<b>Benchmarks</b> <i>See Benchmark folder/binder</i>	
<b>Lesson Plans</b>	
<i>Activities</i>	<i>Timeframe</i>
<ul style="list-style-type: none"> <li>● Performances</li> <li>● Performance analysis</li> <li>● Piece analysis independent of performers</li> <li>● Piece analysis independent of live performance (paper only)</li> </ul> <p>Note: The ability of the class to play together and analyze pieces will vary from class to class. Therefore, not all classes have to be analyzing the same pieces or work at the same rate.</p>	<p>Approximately 10 weeks</p>
<i>Teacher Resources/Leveled Texts</i>	
<ul style="list-style-type: none"> <li>● Orff arrangements</li> <li>● Other classroom music arrangements</li> <li>● Finale software to arrange music for the students</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<i>Modifications</i>	<i>Technology Integration</i>

Special Education Students

- Follow student-specific IEP's
- Close proximity to students struggling
- Utilization of support staff
- Partner work
- Break down tasks into manageable chunks

Students with 504's

- Follow student-specific 504 plan
- Close proximity to students struggling
- Utilization of support staff
- Repetition of directions and redirection
- Partner work
- Break down tasks into manageable chunks

English Language Learners

- Visual cues
- Use of videos, photographs, and illustrations
- Repetition of directions
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Partner/small group work
- Break down tasks into manageable chunks
- Simplify/rephrase directions
- Making listening examples available at home

Gifted & Talented Students

- Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.8.A.1 Demonstrate knowledge of a real world problem using digital tools.)



- Allowing for students with higher aptitude to
  - help demonstrate concepts of pitch matching and steady beat
  - lead group singing of simple songs
- Peer tutoring

Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Break down tasks into manageable chunks
- Partner work
- Close proximity to students struggling
- Simplify/rephrase directions
- Constantly assessment/checking for understanding

## Unit 4: Compose

**Unit title:** Compose

**Unit summary:** Students will compose simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media. They will also compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

**Primary interdisciplinary connections:** English Language Arts

SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

**21<sup>st</sup> Century Themes:** Global Awareness

**21st Century Skills Through NJSL9:** see pacing guide (above)

- **CRP1** - Act as a responsible and contributing citizen and employee.
- **CRP2** - Apply appropriate academic and technical skills.
- **CRP4** - Communicate clearly and effectively and with reason.
- **CRP6** - Demonstrate creativity and innovation.
- **CRP12** - Work productively in teams while using cultural global competence

**Learning Targets**

<b>Standards:</b> 1.2.8.A.1., 1.4.8.A.1., 1.4.8.A.4., 1.4.8.A.5., 1.4.8.A.7., 1.4.8.B.1., 1.4.8.B.2., 1.4.8.B.3	
<b>Content Statements:</b>	
1	Technology changes have and will continue to substantially influence the development and nature of the arts.
2	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
3	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.
4	Symbolism and metaphor are characteristics of art and art-making.
5	Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.
6	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.
7	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.
8	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.
<b>Big Idea:</b> The accumulation of skills can result in the publication of original work in any subject matter, including music. With this understanding of the creation of artwork, we can critique it intelligently, too.	
<b>Unit Essential Questions:</b> <ul style="list-style-type: none"> <li>● Why do we like the songs we like?</li> <li>● What makes a piece of music appealing? Interesting? Singable? Relatable?</li> <li>● What makes a piece of music archetypal of its genre?</li> <li>● How can we use our intelligence and fluency of the musical language to write our own music?</li> </ul>	<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>● The elements that appeal to the individual as listeners</li> <li>● The elements of music that are executed well by some artists and not by others</li> <li>● Everyone's ability to create art intelligently</li> </ul>
<b>Unit Learning Targets</b> <i>Students will...</i> <ul style="list-style-type: none"> <li>● Compose an original piece meeting specific guidelines</li> <li>● Write several critical essays about a wide variety of musical styles and historical contexts.</li> </ul>	

## Evidence of Learning

**Summative Assessment:** An original composition

**Formative Assessments:**

- Executed processes of original composition
- Short pieces of writing regarding the original artwork of others

**Alternative Assessments:**

- Oral exams / exemption from written exams / combination of oral and written exams (knowledge/ability to write the musical symbols, but not demanding the repetitive combination thereof)
- Digitization of written exams with drag-and-drop answers

**Benchmarks**

*See Benchmark folder/binder*

## Lesson Plans

<i>Activities</i>	<i>Timeframe</i>
<ul style="list-style-type: none"> <li>● Musical composition with software (Flat, Finale, MuseScore, or Noteflight)</li> <li>● Listening activities</li> </ul>	Approximately 12 weeks

<ul style="list-style-type: none"> <li>● Writing</li> </ul> <p>Note: This may seem like an insurmountable task to some, despite their training. Be supportive.</p>	
<p><i>Teacher Resources/Leveled Texts</i></p>	
<ul style="list-style-type: none"> <li>● One computer per child</li> <li>● Headphones</li> <li>● Internet access to music</li> <li>● Oversize prints of <i>everything</i>, rather than separate oversized materials.</li> <li>● Levels of difficulty/mastery of classroom instruments - different levels of motor skills for different instruments to achieve the same goal</li> <li>● Relevant NewsELA articles, as needed</li> </ul>	
<p><i>Modifications</i></p>	<p><i>Technology Integration</i></p>
<p><u>Special Education Students</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific IEP's</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul> <p><u>Students with 504's</u></p> <ul style="list-style-type: none"> <li>● Follow student-specific 504 plan</li> <li>● Close proximity to students struggling</li> <li>● Utilization of support staff</li> <li>● Repetition of directions and redirection</li> <li>● Partner work</li> <li>● Break down tasks into manageable chunks</li> </ul>	<ul style="list-style-type: none"> <li>● Use of online music media (Spotify, Youtube, etc.) for listening exercises and examples (8.1.8.A.1 Demonstrate knowledge of a real world problem using digital tools.)</li> </ul>

### English Language Learners

- Visual cues
- Use of videos, photographs, and illustrations
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- Simplify/rephrase directions
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### Gifted & Talented Students

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  - help demonstrate concepts of pitch matching and steady beat
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- Peer tutoring

### Students At Risk of Failure

- Repetition of directions and redirection of disruptive behaviors
- Allowing for mistakes and praise for effort - like an aerobics class, clumsiness happens during a workout, but the more participation, the better one gets.
- Break down tasks into manageable chunks
- Partner work
- Close proximity to students struggling
- Simplify/rephrase directions

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| <ul style="list-style-type: none"><li>● Constantly assessment/checking for understanding modifications:</li><li>● Redirecting students who have difficulty multitasking or display irresponsibility with access to technology</li><li>● Some students will display an aversion to writing essays. Offer to scribe for students to get their thoughts out, and then allow them to organize the typed bullet points, or allow students who believe they are done to scribe for others.</li></ul> |  |
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