



Grades K-2 Vocal Music Curriculum

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**Wayne School District
Vocal Music Curriculum**

Content Area/Grade Level/Course	Music K-2
Unit Plan Title	Unit 1: Pitch
Time Frame	11 weeks
Anchor Standards/Domain* *i.e: ELA: reading, writing i.e.: Math: Number and Operations in Base 10	
<p>NJSLS Visual and Performing Arts</p> <p>Artistic Process: Creating Anchor Standard 1 Conceptualizing and generating ideas. Anchor Standard 2 Organizing and developing ideas. Anchor Standard 3 Refining and completing products.</p> <p>Artistic Process: Performing/Presenting/Producing Anchor Standard 4 Developing and refining techniques and models or steps needed to create products. Anchor Standard 5 Selecting, analyzing and interpreting work. Anchor Standard 6 Conveying meaning through art.</p> <p>Artistic Process: Responding Anchor Standard 7 Perceiving and analyzing products. Anchor Standard 8 Applying criteria to evaluate products. Anchor Standard 9 Interpreting intent and meaning.</p> <p>Artistic Process: Connecting Anchor Standard 10 Synthesizing and relating knowledge and personal experiences to create products. Anchor Standard 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p> <p><u>National Standards for Music Education</u></p> <ol style="list-style-type: none"> 1. Singing, alone and with others, a varied repertoire of music. 2. Performing on instruments, alone and with others, a varied repertoire of music. 3. Improvising melodies, variations, and accompaniments. 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 8. Understanding relationships between music, the other arts, and disciplines outside the arts. 9. Understanding music in relation to history and culture. <p>NJSLS Career Readiness, Life Literacies & Key Skills Personal Financial Literacy Life Literacies and Key Skills Career Readiness Practices</p>	

NJSLS Computer Science and Design Thinking

Computer Science

Design Thinking

NJSLS Social Studies: Amistad Mandate

WIDA ELD Standards

Social and Instructional Language: ELD Standard 1

Unit Summary

Over the course of this unit, students in grades K-2 will explore the use of pitch and tonality. Activities will include reading, notating, performing, composing, and critiquing. Historical and cultural implications of melodic structures will be explored. Students will also begin the process of learning to decode pitch in music notation in both unison and part work, and utilize these skills as they sing and play.

Standard Number(s)

NJSLA Visual and Performing Arts: 1.3A General Music & 1.4 Theatre Arts

Creating

- 1.3A.2Cr1a Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
- 1.3A.2.Cr2b Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.
- 1.4.2.Cr1a Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr1c Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

Performing

- 1.3A.2.Pr5a Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.
- 1.3A.2.Pr5c Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
- 1.3A.2.Pr6a Perform music for a specific purpose with expression and technical accuracy.
- 1.3A.2.Pr6b Perform appropriately for the audience and purpose.
- 1.4.2.Pr4b Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Pr5b Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Pr6a Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.

Responding

- 1.3A.2.Re8a Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.

Connecting

- 1.3A.2.Cn10a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
- 1.3A.2.Cn11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NJSLS Career Readiness, Life Literacies and Key Skills**Risk Management and Insurance**

- 9.1.2.RM.1 Describe how valuable items might be damaged or lost and ways to protect them.

Creativity and Innovation

- 9.4.2.CI.1 Demonstrate openness to new ideas and perspectives.

Global and Cultural Awareness

- 9.4.2.GCA.1 Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals.

Career Readiness Practices

- CRP4. Demonstrate creativity and innovation.

NJSLS Computer Science and Design Thinking**Impacts of Computing**

- 8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.

Interaction of Technology and Humans

- 8.2.2.ITH.1 Identify products that are designed to meet human wants or needs.
- 8.2.2.ITH.2 Explain the purpose of a product and its value.
- 8.2.2.ITH.3 Identify how technology impacts or improves life.

NJSLS Social Studies: Amistad Mandate**WIDA ELD Standards**

- Standard 1 – Social and Instructional Language

Interdisciplinary Connections

Language Arts: Reading, story-telling in songs and self-reflection—“5 Little Pumpkins”, “Hole in the Bucket”, “Chicka Chicka Boom Boom”, “Frosty the Snowman” (RL.K.5, RL.1.5, RL.2.5)

Physical Education: Students will use body movement to show differences in music—“Owl and Pumpkin” and “Pumpkin Patch” (2.2.2.MSC.1, 2.2.5.MSC.2)

Art: Students will utilize their art skills to visualize, draft, and create props to use during “Frosty the Snowman” (1.5.2.Cr2a, 1.5.2.Cr2c, 1.5.2.Cn10a)

Science: Students will learn and explore the difference in high and low pitches/sound waves using so, mi, and la. (NJSL Science, 1-PS4-1)

Student Learning Targets/Objectives

Students will be able to:

- Perform unison and 2-part ensemble music
- Develop proper intonation of so, mi, and la pitches and intervals
- Develop ability to maintain a vocal part against a contrasting harmonic accompaniment
- Identify so, mi, la and staff placement
- Describe relationship between melody and harmony
- Beginning analysis and critique of theater scenes/ experimenting with character and vocal expression

Teaching and Learning Activities

Activities

- Performing character-based songs and speech pieces. (Example: 5 Little Pumpkins, Hole In The Bucket, Boom Chicka Boom) **1.4.2.Cr1a 1.4.2.Cr1c**
- Identify characters, create action/props, and enact a musical story (Frosty the Snowman) **1.4.2.Cr1a 1.4.2.Cr1b 1.4.2.Cr3c**
- Performing songs and speech pieces using voice and body to reflect contrast between characters. (Example: Owl and the Pumpkin, Pumpkin Patch) **1.4.2.Pr5b 1.4.2.Pr6a 1.4.2.Pr4b**
- Performing/incorporating changes in voice and body to reflect song plot. (Examples: Bear Hunt, On Top of Spaghetti) **1.4.2.Pr5b 1.4.2.Pr6a**
- Performing songs to reflect emotion of the song with voice, body, and facial expressions. (Examples: America the Beautiful, You’re A Grand Old Flag) **1.3A.2.Pr6a 1.4.2.Pr5b 1.4.2.Pr6a**
- Performing songs with a focus on pitch, intervals, and phrasing. (Examples: Rain Rain, Hey Hey Look at Me, Doggie Doggie, Star Light Star Bright, Teddy Bear) **1.3A.2.Re8a**
- Perform and analyze known songs and experiment with dynamics and tempo to determine what is appropriate for the selection. (Example: Peas, Porridge Hot, This Old Man, Mary Mack) **1.3A.2.Pr5c**
- Create and perform melodic ostinatos featuring so, mi, and la to accompany melodies (Example: Brother John, Clouds of Grey, Lucy Locket)**1.3A.2.Cr1a 1.3A.2.Cr2b**
- Grade level rehearsals and performances to showcase mastering of standards. **1.3A.2.Pr6a 1.3A.2.Pr6b**
- Self Reflect on songs sung in class and those intended for performances **1.3A.2.Pr5a**

	<ul style="list-style-type: none"> ● Student choice during performances (Animal Selection in “I’m a Very Tricky Witch”, Instrument Choice during any song, such as “I’m a Nut”, “Tideo”, “Apple Tree”) 1.3A.2.Cn10a ● Science connections with Instrument Families, how sound works, timbre, vibration (visual scores, listening map, Magic School Bus) 1.3A.2.Cn11a
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<p><i>Differentiation</i></p>	<p><u>Differentiation Strategies for Vocal Music</u></p> <ul style="list-style-type: none"> ● Visuals ● Whole class, small group, and independent work ● Anchor charts to illustrate concepts ● Flexible grouping ● Graphic organizers ● Level of independence ● Differentiated checklists and rubric (if appropriate) ● Music Adaptations for Special Needs Students ● Differentiation Strategies for Special Education Students ● Differentiation Strategies for Gifted and Talented Students ● Differentiation Strategies for ELL Students ● Differentiation Strategies for At Risk Students ● Differentiation Strategies for Students with a 504
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Assessment

Examples may include, but are not limited to the following. Additionally, some units have specific assessments.

- *Formative:* Teacher observation, student/teacher conference, student demonstration during activities
- *Summative:* Evaluate students within the continuum of music development for their age/grade-level, observe students during culminating performance, individual student assessment to demonstrate skills
- *Benchmark:* WTPS Music Performance Rubric
- *Alternative:* Options may include additional teacher created assessments/activities, and/or allowing students to use technology to demonstrate understanding of concepts

Resources

- *Parachutes, and Ribbons, and Scarves, Oh My!* by Artie Almedia
- Silver Burdett Music Series - Making Music
- Music Express Magazine
- Music K-8
- Resonator bells, choir chimes, ukuleles
- [“Michael Row the Boat Ashore”](#), “When the Saints Go Marching in” (Amistad Mandate)

**Wayne School District
Vocal Music Curriculum**

Content Area/ Grade Level/ Course	Music K-2
Unit Plan Title	Unit 2: Rhythm
Time Frame	11 Weeks
Anchor Standards/Domain*	*i.e: ELA: reading, writing i.e.: Math: Number and Operations in Base 10
<p>NJSLS Visual and Performing Arts</p> <p>Artistic Process: Creating Anchor Standard 1 Conceptualizing and generating ideas. Anchor Standard 2 Organizing and developing ideas. Anchor Standard 3 Refining and completing products.</p> <p>Artistic Process: Performing/Presenting/Producing Anchor Standard 4 Developing and refining techniques and models or steps needed to create products. Anchor Standard 5 Selecting, analyzing and interpreting work. Anchor Standard 6 Conveying meaning through art.</p> <p>Artistic Process: Responding Anchor Standard 7 Perceiving and analyzing products. Anchor Standard 8 Applying criteria to evaluate products. Anchor Standard 9 Interpreting intent and meaning.</p> <p>Artistic Process: Connecting Anchor Standard 10 Synthesizing and relating knowledge and personal experiences to create products. Anchor Standard 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p> <p><u>National Standards for Music Education</u></p> <ol style="list-style-type: none"> 1. Singing, alone and with others, a varied repertoire of music. 2. Performing on instruments, alone and with others, a varied repertoire of music. 3. Improvising melodies, variations, and accompaniments. 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 8. Understanding relationships between music, the other arts, and disciplines outside the arts. 9. Understanding music in relation to history and culture. 	

NJSLS Career Readiness, Life Literacies & Key Skills

Personal Financial Literacy
Life Literacies and Key Skills
Career Readiness Practices

NJSLS Computer Science and Design Thinking

Computer Science
Design Thinking

NJSLS Social Studies: Diversity and Inclusion Mandate

WIDA ELD Standards

Social and Instructional Language: ELD Standard 1

Unit Summary

Over the course of this unit, students in grades K-2 will explore the use of 4/4, 2/4, and 3/4 time, using quarter notes, eighth notes, half notes, whole notes, and quarter rests. Activities will include reading, notating, performing, and composing these rhythmic values. Historical and cultural implications of rhythmic structures will be explored. Embedded within this unit, historical perspectives, cultural implications, as well as performance of various rhythmic structures will be explored and targeted.

Standard Number(s)

NJSLA Visual and Performing Arts: 1.1 Dance, 1.3A General Music, 1.4 Theatre

Creating

- 1.1.2.Cr1a Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.
- 1.1.2.Cr1b Combine movement to solve a movement problem
- 1.1.2.Cr2a Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.
- 1.1.2.Cr2b Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
- 1.1.2.Cr3a Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
- 1.3A.2.Cr1a Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
- 1.3A.2.Cr2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- 1.3A.2.Cr3b Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.
- 1.4.2.Cr3b Identify similarities and differences in sound/movement in a drama

Performing

- 1.1.2.Pr4a Perform planned and improvised movement sequences, with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.
- 1.1.2.Pr4b Perform planned and improvised movement sequences, with variations in tempo, meter, and rhythm, alone and in small groups.
- 1.1.2.Pr5a Identify personal and general space, to share space safely with other dancers. Categorize healthful strategies (e.g., nutrition, injury prevention, emotional health and overall functioning) essential for the dancer.
- 1.1.2.Pr5b Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements.
- 1.1.2.Pr5c Explore the use of spine and pursue use of elongated spine. Demonstrate body organization (e.g., core/distal, head/tail, upper/lower half lateral) and explore cross-lateral body organization. Demonstrate holding a shape in the body while traveling through space.
- 1.1.2.Pr5d Explore a variety of body positions requiring a range of strength, flexibility and core support.
- 1.1.2.Pr5e Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and nonlocomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).
- 1.1.2.Pr6a Explore how visualization, motor imagery and breath can enhance body mechanics and the quality of a movement skill.
- 1.1.2.Pr6b Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements
- 1.1.2.Pr6d Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.
- 1.3A.2.Pr5b Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.
- 1.3A.2.Pr5d When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.and melodic patterns using iconic or standard notation.
- 1.4.2.Pr5b Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

Responding

- 1.1.2.Re9a: Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology.
- 1.1.2.Re7a: Demonstrate movements in a dance that develop patterns.

NJSLS Career Readiness, Life Literacies and Key Skills

Risk Management and Insurance

- 9.1.2.RM.1 Describe how valuable items might be damaged or lost and ways to protect them.

Creativity and Innovation

- 9.4.2.CI.1 Demonstrate openness to new ideas and perspectives.

Global and Cultural Awareness

- 9.4.2.GCA.1 Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals.

Career Readiness Practices

- CRP4. Demonstrate creativity and innovation.

NJSLS Computer Science and Design Thinking

Impacts of Computing

- 8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.

Interaction of Technology and Humans

- 8.2.2.ITH.1 Identify products that are designed to meet human wants or needs.
- 8.2.2.ITH.2 Explain the purpose of a product and its value.
- 8.2.2.ITH.3 Identify how technology impacts or improves life.

NJSLS Social Studies: Diversity and Inclusion Mandate

WIDA ELD Standards

- Standard 1 – Social and Instructional Language

Interdisciplinary Connections

Social Studies: Cultural impact on rhythm in music (“[Michael Row the Boat Ashore](#)”, “Pizza Daddy-o”, “Hukilau”, “Tarantella”). Students will experience and learn about common rhythmic patterns used in music from different areas in the world. (6.1.2.HistoryUP.2, 6.1.2.HistorySE.1)

Physical Education: Dancing to various rhythms (Scarf Dancing) (2.2.2.MSC.1, 2.2.5.MSC.2)

Math: Rhythmic Note Values (Reading, notating, performing, and creating patterns of quarter notes, eighth notes, half notes, whole notes, and quarter rests). Students will learn about the values associated with each note/rest through exploring music note math and creating their own rhythmic patterns to fill in blank measures of music. (K.OA.A.5, 1.OA.C.6, 1.G.A.3, 2.G.A.3)

Student Learning Targets/Objectives (Students will know/Students will understand)

Students will be able to:

- Read, notate, perform, and create quarter notes, eighth notes, half notes, whole notes, and quarter rests in 2/4, 4/4 and 3/4 time.
- Appropriately implement body percussion and patterning to physically express various rhythmic patterns.
- Identify the elements of theatre through the use of rhythmic patterns.
- Appreciate how rhythm is used and influenced by various musical cultures.

Teaching and Learning Activities

Activities

- Mirroring a student's body percussion choices to match a particular aesthetic response. **1.3A.2.Cr2a 1.1.2.Re9a**
- Creating their own rhythmic ostinato using body percussion along with various aural prompts. **1.3A.2.Cr1a 1.3A.2.Cr3b**
- Performing "Stage Direction Simon Says," assigning groups of students to various rhythmic structures (whole notes, half notes, quarter notes, eighth notes). **1.1.2.Cr1b 1.1.2.Cr2b 1.1.2.Pr5e**
- Performing "[Stage Direction Charades](#)" while students move to a variety of rhythmic ostinato. **1.4.2.Pr5b 1.1.2.Cr1b**
- Discussing, demonstrating, and analyzing how changes in rhythmic texture affect character movement and development. **1.3A.2.Cr1a 1.1.2.Pr6a 1.1.2.Re9a**
- Rhythm Rondo body percussion activity. **1.3A.2.Cr1a 1.3A.Cr3b 1.1.2.Cr3a**
- Conversational Solfege "Can-Can" decoding activity, specifically the discussion of a composer's choice to use a specific rhythm. **1.3A.2.Cr2a 1.3A.2.Pr5d**
- Performing ostinato patterns on Orff instruments and/or classroom instruments, using two hand and alternating hand techniques. **1.3A.2.Cr1a**
- "Bow Wow Wow," "Tideo," (adding body percussion/movement to these songs) **1.1.2.Pr5a 1.1.2.Pr6b 1.1.2.Re7a 1.3A.Cr2b**
- Scarf dancing, Stick Figure Movements, all to various rhythmic and dynamic prompts. **1.1.2.Cr1a 1.1.2.Pr4a 1.1.2.Pr4b 1.1.2.Pr5a 1.1.2.Pr6d**
- Identify recurring rhythmic patterns or themes in particular works (i.e. Frog in the Meadow, Bear Hunt) **1.3A.2.Cr1a 1.3A.2.Pr5b**
- "Shape Song" Exploring and discussing various body positions **1.1.2.Pr5c 1.1.2.Pr5d**
- "Pizza Daddy-o", "Hukilau", "Tarantella" **1.1.2.Pr5b 1.1.2.Pr5e**
- "The Nutcracker" **1.4.2.Cr3b**

Differentiation

Differentiation Strategies for Vocal Music

- Visuals
- Whole class, small group, and independent work
- Anchor charts to illustrate concepts
- Flexible grouping
- Graphic organizers
- Level of independence
- Differentiated checklists and rubric (if appropriate)
- [Music Adaptations for Special Needs Students](#)
- [Differentiation Strategies for Special Education Students](#)
- [Differentiation Strategies for Gifted and Talented Students](#)
- [Differentiation Strategies for ELL Students](#)
- [Differentiation Strategies for At Risk Students](#)
- [Differentiation Strategies for Students with a 504](#)

Assessment

Examples may include, but are not limited to the following. Additionally, some units have specific assessments.

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- *Benchmark*: WTPS Music Performance Rubric
- *Alternative*: Options may include additional teacher created assessments/activities, and/or allowing students to use technology to demonstrate understanding of concepts

Resources

- Making Music Series
- Mallet Madness Text
- Conversational Solfege Manual
- Songs for Dancing
- *Parachutes, and Ribbons, and Scarves, Oh My!* by Artie Almedia
- First Steps in Music Manual
- Music K-8 Magazine
- Music Express

**Wayne School District
Vocal Music Curriculum**

Content Area/ Grade Level/ Course	Music K-2
Unit Plan Title	Unit 3: Structure
Time Frame	11 weeks
Anchor Standards/Domain* *i.e: ELA: reading, writing i.e.: Math: Number and Operations in Base 10	
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NJSLS Career Readiness, Life Literacies & Key Skills

Personal Financial Literacy

Life Literacies and Key Skills

Career Readiness Practices

National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

NJSLS Career Readiness, Life Literacies & Key Skills

Career Awareness, Exploration, Preparation, and Training

Life Literacies and Key Skills

Career Readiness Practices

NJSLS Computer Science and Design Thinking

Computer Science

Design Thinking

WIDA ELD Standards

Social and Instructional Language: ELD Standard 1

Unit Summary

Students in grades K-2 will explore, demonstrate, understand, and analyze the structure of musical works, choreography, and theatrical elements throughout history and culture. Students will also respond and connect to the structure of these works through verbal and written reflections, critiques, and personal interpretation. Structural elements of music, theater, and dance include form, dynamics, tempo, timbre, articulation, and overall expression. Students will have the opportunity to share what they are learning in one or more culminating performances throughout the year.

Standard Number(s)

NJSLA Visual and Performing Arts: 1.1 Dance, 1.3A General Music and 1.4 Theatre

Creating

- 1.1.2.Cr1a Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.
- 1.1.2.Cr1b Combine movement to solve a movement problem
- 1.1.2.Cr2a Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.
- 1.1.2.Cr3b Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc
- 1.3A.2.Cr1a Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
- 1.3A.2.Cr2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- 1.3A.2.Cr3a Interpret and apply personal, peer, and teacher feedback to revise personal music
- 1.4.2.Cr2a Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr2b Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr3a With prompting and support, contribute to the adaptation of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr3b Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).

Performing

- 1.1.2.Pr4c Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).
- 1.1.2.Pr6c Dance for and with others in a designated space identifying a distinct area for audience and performers
- 1.1.2.Pr6d Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.
- 1.3A.2.Pr4a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- 1.3A.2.Pr5b Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.
- 1.3A.2.Pr5e Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
- 1.3A.2.Pr6a Perform music for a specific purpose with expression and technical accuracy
- 1.3A.2.Pr6b Perform appropriately for the audience and purpose.
- 1.4.2.Pr4a With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama).
- 1.4.2.Pr5a With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama).

- 1.4.2.Pr5b Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Pr6a Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.

Responding

- 1.1.2.Re7b Observe and describe performed dance movements from a specific genre or culture
- 1.1.2.Re8a Observe a movement from a dance or phrase and explain how the movement captures a meaning or intent using simple dance terminology.
- 1.3A.2.Re7a Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
- 1.3A.2.Re7b Describe how specific music concepts are used to support a specific purpose in music.
- 1.3A.2.Re8a Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
- 1.3A.2.Re9a Apply personal and expressive preferences in the evaluation of music.
- 1.4.2.Re7a Express emotional responses to characters to recall and recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Re8a With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Re8b Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Re8c Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Re9a With prompting and support, Identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance and explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance.
- 1.4.2.Re9b With prompting and support, name and describe settings and identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).
- 1.4.2.Re9c Explain or use text and pictures to describe how personal emotions and/or others' emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).

Connecting

- 1.4.2.Cn10a With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).
- 1.4.2.Cn11a With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).
- 1.4.2.Cn11b With prompting and support, identify similarities and differences in stories and various art forms from one's own community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change.

NJSLS Career Readiness, Life Literacies and Key Skills

Career Awareness and Planning

- 9.2.2.CAP.1: Make a list of different types of jobs and describe the skills associated with each job.

Creativity and Innovation

- 9.4.2.CI.1 Demonstrate openness to new ideas and perspectives.

Global and Cultural Awareness

- 9.4.2.GCA.1 Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals.

Career Readiness Practices

- CRP4. Demonstrate creativity and innovation.

NJSLS Computer Science and Design Thinking

Impacts of Computing

- 8.1.2.IC.1 Compare how individuals live and work before and after the implementation of new computing technology.

Interaction of Technology and Humans

- 8.2.2.ITH.1 Identify products that are designed to meet human wants or needs.
- 8.2.2.ITH.2 Explain the purpose of a product and its value.
- 8.2.2.ITH.3 Identify how technology impacts or improves life.

WIDA ELD Standards

- Standard 1 – Social and Instructional Language

Interdisciplinary Connections

Science: Science is incorporated in the use of songs about rain (“Amefuri” and “Rain, Rain”). A discussion can be had regarding rain and the water cycle when these songs are used in lessons. (K-ESS2-1)

Social Studies: Exploring songs from different cultures and time periods (“Kibungo”, “When the Saints”, “Step in Time”, “Lone Star Trail”, “Che Che Koolay”, “Cookie”, “Pavane et Gaillarde”). Students can compare instrumentation, time period, and locations of the areas from which each song originated. (6.1.2.HistoryUP.2, 6.1.2.HistorySE.1, 6.1.2.Geo.HE.3)

Physical Education: Movement to songs (“My Many Colored Days”). Students will use various movements to reflect the different sounds they hear to reflect the various moods expressed in the musical story. (2.2.2.MSC.1, 2.2.5.MSC.2, 2.2.2.LF.1)

Language Arts: Written reflections and story-telling (“Little Red Hen”) Students will read, hear, and act out the story followed by writing reflections to various questions. (RL.K.5, RL.1.5, W.1.8., RL.2.5, W.2.8.)

Art: Drawing pictures to contrasting songs (“Dusty Rag” and “Claire De Lune”) and mapping a beginning/middle/end (“Banana Splits”) (1.5.2.Re8a)

Student Learning Targets/Objectives (Students will know/Students will understand)

Students will be able to...

- Identify, sing, play on instruments, act out, and move in the following forms and categories:
 - AA (echo)
 - AB
 - Same/different
 - Question/Answer
 - Call/Response
 - Improvise musical opposites
 - ABA
 - Unison
 - Beginning Rounds and Canons
 - Types of Songs (lullaby, game song, patriotic song, action cue song)
- Identify, sing, play on instruments, act out, and move to represent the following dynamics and tempi:
 - Loud/Soft (Forte, Piano)
 - Crescendo/Decrescendo
 - Fast/Slow
- Identify different timbres
 - Woods/Metals/Skins
 - Shaken/Struck/Scraped
 - Instruments of the Orchestra
 - Instrument Families
- Conducting and Concert Etiquette
 - Follow a conductor's cues
 - Develop and exhibit concert etiquette skills.
 - Improvise movement that matches musical cues
- Connect and respond to music from different cultures and time periods, others' performances, and own performances:
 - Share feelings and reactions
 - Critique and write reflections
 - Draw pictures
 - Compare and Contrast
 - Create stories, act out, and explore connections between music, stories, and thematic material.
 - Follow cues, create, and improvise music, movement, and expression to accompany songs, music, stories, and poems.

Teaching and Learning Activities (Each standard must be tied to an activity)

Activities

- Magic Boxes- High/Low Dalcroze 'painting' (movement) **1.1.2.Cr1b**
- Draw contrasting pictures "Dusty Rag" and "Claire De Lune" **1.4.2.Re9c**
- "Grizzly Bear"- Gr. K Making Music (loud/soft) **1.1.2.Pr4c**
- "Carnival of the Animals" (Bugs Bunny version- orchestra and cartoon and /or Listen to guess the animal and then act it out. Assess if they recall the listening.) Conduct a discussion on the elements of theatre displayed in the video. **1.4.2.Pr5a 1.3A.2.Pr5e**
- Dr. Seuss' "My Many Colored Days." Listening, acting, moving and improvising to music with various emotion, dynamic and tempi **1.1.2.Cr1a 1.4.2.Pr4a 1.4.2.Pr5a 1.4.2.Pr5b 1.4.2.Pr6 1.3A.2.Pr5**
- "Little Red Hen," Gr. 1 Making Music (instruments, story)**1.4.2.Pr5a 1.4.2.Re7a 1.4.2.Re8a 1.4.2.Re9b 1.4.2.Cn10a**
- "Parade of the Wooden Soldiers" Listening Map and add movement to show different themes **1.1.2.Cr1a 1.4.2.Pr5b**
- "Banana Splits", Gr. 1 Making Music (ABA Form) (Drawing beginning, middle, end) **1.1.2.Cr2a 1.1.2.Cr3b**
- "Amefuri" and "Rain, Rain", Gr. 1 Making Music (compare/contrast, culture) Students choose instruments to create background music or sound effects to accompany a story **1.4.2.Cn11a 1.3A.2.Cr1a 1.3A.2.Cr2a 1.3A.2.Cr3a**
- "Kibungo", Gr. 2 Making Music (culture, story, movement) **1.4.2.Cn11b**
- "Peter and the Wolf" (instrument identification/ timbre, storytelling/reflection) **1.4.2.Cn11b 1.4.2.Cr2a 1.4.2.Cr2b 1.4.2.Cr3b 1.4.2.Cr3a 1.4.2.Re8c 1.4.2.Re9a 1.4.2.Re9b 1.4.2.Cn10a 1.3A.2.Re7a 1.3A.2.Re7b**
- "Lucy Locket," Gr. 2 Making Music (so/mi/la, dynamics, type of songs) Song Types Assessment **1.1.2.Pr4c**
- "Young Person's Guide to the Orchestra" Listening Map , Interactive Website **1.3A.2.Re9a**
- Culminating Performance **1.3A.2.Pr6a 1.3A.2.Pr5b 1.3A.2.Pr6b 1.1.2.Pr6c 1.1.2.Pr6d 1.4.2.Re8b**
- Listen to, compare, discuss, and critique songs from Making Music ("When the Saints", "Step in Time", "Lone Star Trail", "Che Che Koolay", "Cookie", "Pavane et Gaillarde") **1.3A.2.Pr4a**
- Utilizing online technology - observe cultural dances to foster discussion (describe dance movements and meaning) **1.1.2.Re7b 1.1.2.Re8a**
- Composer/Conductor Activity

Differentiation

Differentiation Strategies for Vocal Music

- Visuals
- Whole class, small group, and independent work
- Anchor charts to illustrate concepts
- Flexible grouping
- Graphic organizers
- Level of independence
- Differentiated checklists and rubric (if appropriate)
- [Music Adaptations for Special Needs Students](#)
- [Differentiation Strategies for Special Education Students](#)
- [Differentiation Strategies for Gifted and Talented Students](#)
- [Differentiation Strategies for ELL Students](#)
- [Differentiation Strategies for At Risk Students](#)
- [Differentiation Strategies for Students with a 504](#)

Assessment

Examples may include, but are not limited to the following. Additionally, some units have specific assessments.

- *Formative*: Teacher observation, student/teacher conference, student demonstration during activities
- *Summative*: Evaluate students within the continuum of music development for their age/grade-level, observe students during culminating performance, individual student assessment to demonstrate skills
- *Benchmark*: WTPS Music Performance Rubric
- *Alternative*: Options may include additional teacher created assessments/activities, and/or allowing students to use technology to demonstrate understanding of concepts

Resources

- *Parachutes, and Ribbons, and Scarves, Oh My!* by Artie Almedia
- Music Express Magazine (Hal Leonard)
- Music K-8 (Plankroad Publishing)
- Silver Burdett and Ginn: *Making Music*
- Dynamic Expression Manipulatives
- Formatic Structure Manipulatives (ABC and/or iconic notation Apple-Banana-Cherry)
- Conducting Baton/ Composing Manipulatives
- Movement Manipulatives (Scarves/Parachutes/Bean Bags/Ribbon Wands)