

# Unit 01: Getting Started/Review

Content Area: **Template**  
Course(s):  
Time Period: **Full Year**  
Length: **FY**  
Status: **Published**

## Standards Alignment

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### New Jersey Student Learning Standards

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VPA.1.1.2.B	Music
VPA.1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
VPA.1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
VPA.1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
VPA.1.3.2.B	Music
VPA.1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
VPA.1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
VPA.1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
VPA.1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
VPA.1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
VPA.1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
VPA.1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

### Integration of Career Readiness, Life Literacies and Key Skills

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CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP2	Apply appropriate academic and technical skills.
CRP.K-12.CRP3	Attend to personal health and financial well-being.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.

CRP.K-12.CRP5	Consider the environmental, social and economic impacts of decisions.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP7	Employ valid and reliable research strategies.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP9	Model integrity, ethical leadership and effective management.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP11	Use technology to enhance productivity.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.

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## **Technology / Integration of Computer Science and Design Thinking**

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### **Interdisciplinary Connections: NJSLs for ELA, Social Studies, Science and/or Math Section**

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	Key Ideas and Details
LA.K-12.NJSLSA.R1	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
	Craft and Structure
LA.K-12.NJSLSA.R4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
	Integration of Knowledge and Ideas
LA.K-12.NJSLSA.R7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
LA.RI.2	Reading Informational Text
LA.RI.2.1	Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
LA.RI.2.4	Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
LA.RI.2.7	Explain how specific illustrations and images (e.g., a diagram showing how a machine works) contribute to and clarify a text.

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### **Integration of Diversity, Equity and Inclusion; Climate Change; Informational and Media Literacy New Section**

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see Crosswalks

## 21st Century Life and Careers

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### Stage I: Desired Results

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### Transfer/Overview/Rationale

#### Transfer / Overview / Rationale

Unit Rationale

The purpose of this unit...

Review texture, call and response form, dynamics, quarter and eighth notes. Review so mi la.

### Meaning

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### Essential Questions

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Essential Questions

What is texture?

What is Call and Response form?

How do we sing and read and write so, mi and la?

How do we say, play and read ta, titi and rest?

What are dynamics and how can we demonstrate them with instruments and movement?

## **Enduring Understanding/Indicators of Understanding**

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Enduring Understanding/Indicators of Understanding

All music has elements, and one way to connect to music is through its elements- melody, rhythm, texture, form, expression.

The more we know about music, the more we can enjoy it.

## **Acquisition (Student Learning Objectives)**

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### **Knowledge**

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Knowledge

Students will know...

The steady beat

Read, write, recognize aurally- ta, titi, rest

Tiri tiri has 4 sounds per beat.

Call and response form.

Sing and read so, mi la on the staff, read and play on bells

Perform body percussion,

Recognize thick and thin texture

How to sing in head voice

How to sing loudly and softly

Patriotic song America

P is piano and f is forte.

Sing pentatonic intervals, mi re do intervals

## **Skills**

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Skills

Student will be skilled at ...

### **Performance Task(s):**

Sing in head voice

Sing songs containing ta titi and rest and say rhythm syllables,

tap beat and word rhythm, maintaining independence

Read ta titi and quarter rest in songs

write compositions using ta titi and rest

Move to music and beat.

Improvise movement to poetry and song words

Sing loudly and softly.

Find dynamic markings p and f in music and sing correctly.

Identify repeat signs and first and second endings.

Show steady beat with partner.

Clap rhythm of song. Define rhythm.

Play obstinate patterns with song.

Create expressive motions.

Read quarter/eighth patterns and perform on instruments.

Sing and show pitch syllables of so mi and la using Curwen hand signs.

Read so mi and la pitches on the staff.

Write so mi and la on the staff.

Show melodic motion on listening map.

Show dynamics thorough movement.

Echoing tiri tiri patterns.

Echoing pentatonic intervals, mi re do intervals

### **Stage 3: Learning Plan**

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#### **Resource and Mentor Texts**

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Resources and Mentor Texts

Silver Burdett Making Music Unit 1 an 2

Kodaly rhythm and melodic methodology

Gordon Learning Theory

#### **Formative Assessment Strategies**

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Formative Assessment Strategies

**aural**-echo sing intervals alone and in group-teacher observation

sing solos and in small and large group- peer review

performance- teacher reviews and gives feedback

**writing** rhythms- dictation, write and perform rhythms

writing melodic intervals.

Listen to examples and choose correct written version.

Reading out loud.

Showing beat, dynamics with bodies.

Curwen hand signs to accompany syllable singing

## **Learning Activities/Unit of Study**

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Learning Activities/Unit of Study

### **Learning Activities:**

**Dynamics-** Identify p and f in music and sing accurately. Use hands to show loud and soft. sing loudly and softly.

**Steady beat-** Patsch steady beat, show steady beat in body. With partner, perform clapping game. Show beat with unpitched instruments or sticks.

**Ta titi and rest-** Sing songs with quarters, eighths and rests. Read and say rhythm syllables.

Read patterns from board- play game with patterns -4 corners.

Write 16 beats of ta and titi and rest and perform vocally or on instrument.

Tiri tiri- echo patterns. Write patterns.

**High and low pitches.** Echo sing leaps on ooh. Discuss vocal technique. Move to show melody line.

Follow listening map of melody to excerpts of classical music.

**Melodic direction.** Sing songs with step motions up and down- follow listening map.

So la so mi patterns. Sing melody with correct solfege. Play singing games to so la so songs. Read solfege pitches on staff.

**So mi la** Echo so la so mi and other slm patterns. Sing songs containing patterns with correct solfege. Play singing games to so la so mi songs. Read pitches on staff, identifying solfege. write pitches on staff.

**Body percussion.** create body percussion to songs, alone and in pairs.

**Thick and thin texture.** Add ostinatos to song or chant. Discuss resulting texture. Add vocal or instrumental ostinatos.

**Songs-** include patriotic, Halloween songs.

Listen to selections of music that show changing dynamics, texture, and highlight melodic direction. Participate in discussions about the music.

**Formal Assessment** Complete What Do You Know at end of unit.

## **Modifications and/or Accommodations**

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### **Suggested Modifications (ELL, Sp. Ed, Gifted, At-risk of Failure)**

#### **English Language Learners**

Native language support: The teacher provides auditory or written content to students in their native language.

Adjusted Speech: The teacher changes speech patterns to increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.

Visuals: The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL students better understand and comprehend the subjects at hand.

Front-Loading Vocabulary: The teacher front loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson, etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

#### **Special Education Students**

Chunking: The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

Checking for Understanding: It is important to constantly check for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

Extra time: The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

Oral Reading: The teacher will read work orally to students. Class work such as tests and literature circles may need to be read aloud to the student.

Timers: The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware of how much time they have to complete an assignment.

#### **Students with 504 Plans**

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## **Gifted & Talented Strategies**

**Extensions/Enrichments:** Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

**Modify/Change Activities:** Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students who are ready to move on at a rate more accelerated than their peers. In this way, G & T students are provided the same opportunity for support as special needs students.

## **Students at Risk of School Failure**

**Directions or Instructions:** Make sure directions and/or instructions are given in limited numbers. Give directions/instructions verbally and in simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

**Peer Support:** Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask for clarification before going to you.

**Alternate or Modified Assignments:** Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

**Increase One to One Time:** When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

**Contracts:** It helps to have a working contract between you and your students at risk. This helps prioritize the tasks that need to be done and ensure completion happens. Each day write down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-offs.

**Hands On:** As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.

**Tests/Assessments:** Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch and the final part the next day.

**Seating:** Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.