

Sept. Music Grade 5

Content Area: **Music**
Course(s):
Time Period: **September**
Length: **4-5 Weeks**
Status: **Published**

Unit Overview

Creating ★ Connecting ★ Performing ★ Responding

Continue to explore music and build upon knowledge, skills and analysis of form gained in preceding grades.

Enduring Understandings

- There are many different styles of music.
- Music reflects different cultures.
- Understanding the components that make up music allows us to appreciate and make music.

Essential Questions

How do we understand and create music?

Instructional Strategies & Learning Activities

| Objectives | Suggested Activities | Evaluations | Resources |
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| Express a variety of styles and moods of music through singing, playing, moving and creating | Clapping and playing patterns on non-pitched instruments and visually representing syncopation | Teacher observation Performance assessment | Grade 5 Music Curriculum Chir |
| Demonstrate an understanding of rhythm patterns, including dotted rhythms and 6/8 time; | Singing songs, accompanied and unaccompanied | Oral/Aural assessment | |

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| demonstrate rhythmic sensitivity to and understanding of beat, meter and duration | Speaking, singing, playing, reading, writing, listening to and creating rhythm patterns using dotted rhythms | Games | Piano |
| Identify and apply tempo and dynamics to express a variety of styles and moods of music, including American and multi-cultural music | Recognizing same and different patterns in melody, rhythm, phrases and sections of music | Written assessment | Classroom pitched |
| | Dancing partner dances with sections of improvised moving | Self evaluation | Interactive |
| | | Peer evaluation | |

Integration of Career Readiness, Life Literacies and Key Skills

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| WRK.9.2.5.CAP | Career Awareness and Planning |
| WRK.9.2.5.CAP.1 | Evaluate personal likes and dislikes and identify careers that might be suited to personal likes. |
| WRK.9.2.5.CAP.2 | Identify how you might like to earn an income. |
| WRK.9.2.5.CAP.3 | Identify qualifications needed to pursue traditional and non-traditional careers and occupations. |
| WRK.9.2.5.CAP.4 | Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements. |
| TECH.9.4.5.CI | Creativity and Innovation |
| TECH.9.4.5.CI.3 | Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a). |
| TECH.9.4.5.CT | Critical Thinking and Problem-solving |
| TECH.9.4.5.DC.1 | Explain the need for and use of copyrights. |
| TECH.9.4.5.DC.2 | Provide attribution according to intellectual property rights guidelines using public domain or creative commons media. |
| TECH.9.4.5.DC.4 | Model safe, legal, and ethical behavior when using online or offline technology (e.g., 8.1.5.NI.2). |
| TECH.9.4.5.GCA | Global and Cultural Awareness |
| TECH.9.4.5.GCA.1 | Analyze how culture shapes individual and community perspectives and points of view (e.g., 1.1.5.C2a, RL.5.9, 6.1.5.HistoryCC.8). |
| | Culture and geography can shape an individual's experiences and perspectives. |
| | An individual's passions, aptitude and skills can affect his/her employment and earning potential. |
| | Collaboration with individuals with diverse perspectives can result in new ways of thinking |

and/or innovative solutions.

The ability to solve problems effectively begins with gathering data, seeking resources, and applying critical thinking skills.

Intellectual property rights exist to protect the original works of individuals. It is allowable to use other people's ideas in one's own work provided that proper credit is given to the original source.

Technology and Design Integration

CS.3-5.8.1.5.CS.2

Model how computer software and hardware work together as a system to accomplish tasks.

Software and hardware work together as a system to accomplish tasks (e.g., sending, receiving, processing, and storing units of information).

Interdisciplinary Connections

DA.3-5.1.1.5.Cr1a

Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content.

DA.3-5.1.1.5.Cr3a

Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a dance study. Explain movement choices and revisions.

LA.RI.5.4

Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

DA.3-5.1.1.5.Pr4a

Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).

DA.3-5.1.1.5.Pr4b

Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes.

LA.RI.5.7

Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

DA.3-5.1.1.5.Re7a

Describe recurring patterns of movement and their relationships to the meaning of the dance.

DA.3-5.1.1.5.Re7b

Compare and contrast qualities and characteristics to another dance genre or culture. Use basic dance terminology and elements of dance to describe the qualities and characteristics.

LA.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.

Differentiation

- Understand that gifted students, just like all students, come to school to learn and be challenged.
- Pre-assess your students. Find out their areas of strength as well as those areas you may need to address before students move on.
- Consider grouping gifted students together for at least part of the school day.
- Plan for differentiation. Consider pre-assessments, extension activities, and compacting the curriculum.
- Use phrases like "You've shown you don't need more practice" or "You need more practice" instead of words

like "qualify" or "eligible" when referring to extension work.

- Encourage high-ability students to take on challenges. Because they're often used to getting good grades, gifted students may be risk averse.
- **Definitions of Differentiation Components:**
 - Content – the specific information that is to be taught in the lesson/unit/course of instruction.
 - Process – how the student will acquire the content information.
 - Product – how the student will demonstrate understanding of the content.
 - Learning Environment – the environment where learning is taking place including physical location and/or student grouping

Differentiation occurring in this unit:

Students will be offered support and challenges as determined by teacher evaluation.

Modifications & Accommodations

Refer to QSAC EXCEL SMALL SPED ACCOMMODATIONS spreadsheet in this discipline.

Modifications and Accommodations used in this unit:

IEP's and 504 plans will be utilized.

Benchmark Assessments

Benchmark Assessments are given periodically (e.g., at the end of every quarter or as frequently as once per month) throughout a school year to establish baseline achievement data and measure progress toward a standard or set of academic standards and goals.

Schoolwide Benchmark assessments:

Aimsweb benchmarks 3X a year

Linkit Benchmarks 3X a year

Additional Benchmarks used in this unit:

Teacher made pre and post assessments to measure growth over time.

Formative Assessments

Assessment allows both instructor and student to monitor progress towards achieving learning objectives, and can be approached in a variety of ways. **Formative assessment** refers to tools that identify misconceptions, struggles, and learning gaps along the way and assess how to close those gaps. It includes effective tools for helping to shape learning, and can even bolster students' abilities to take ownership of their learning when they understand that the goal is to improve learning, not apply final marks (Trumbull and Lash, 2013). It can include students assessing themselves, peers, or even the instructor, through writing, quizzes, conversation, and more. In short, formative assessment occurs throughout a class or course, and seeks to improve student achievement of learning objectives through approaches that can support specific student needs (Theal and Franklin, 2010, p. 151).

Formative Assessments used in this unit:

Teacher observation

Performance assessment

Oral/Aural assessment

Games

Written assessment

Self evaluation

Peer evaluation

Summative Assessments

Summative assessments evaluate student learning, knowledge, proficiency, or success at the conclusion of an instructional period, like a unit, course, or program. Summative assessments are almost always formally graded and often heavily weighted (though they do not need to be). Summative assessment can be used to great effect in conjunction and alignment with formative assessment, and instructors can consider a variety of ways to combine these approaches.

Summative assessments for this unit:

Teacher observation

Performance assessment

Oral/Aural assessment

Games

Written assessment

Self evaluation

Peer evaluation

Instructional Materials

Grade 5 book

Chimes of Dunkirk

Piano

Classroom pitched and non-pitched instruments

Interactive smartboard

Standards

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| MU.3-5.1.3A.5.Cr1a | Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical). |
| MU.3-5.1.3A.5.Cr3a | Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes. |
| MU.3-5.1.3A.5.Pr4a | Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill. |
| MU.3-5.1.3A.5.Pr4c | Analyze selected music by reading and performing using standard notation. |
| MU.3-5.1.3A.5.Pr4e | Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style). |
| MU.3-5.1.3A.5.Pr6b | Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style. |
| MU.3-5.1.3A.5.Re7b | Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical). |
| MU.3-5.1.3A.5.Re8a | Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music. |
| MU.3-5.1.3A.5.Re9a | Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent. |
| MU.3-5.1.3A.5.Cn10 | Synthesizing and relating knowledge and personal experiences to create products. |
| MU.3-5.1.3A.5.Cn11 | Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. |
| MU.3-5.1.3A.5.Cn11a | Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. |