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| **Introduction**   In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance.  The District is committed to these goals, as further described in our strategic plan, Destination 2025.   By 2025,   * 80% of our students will graduate from high school college or career ready * 90% of students will graduate on time * 100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.    To achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction.  Designed with the teacher in mind, the Performing Arts Education Curriculum Maps focus on teaching and learning correspond to the 2018 Tennessee Department of Education Revised Standards for Arts Education.  A high-quality arts education is essential to the social, emotional, and intellectual growth of every student. Therefore, SCS will provide a broad range of innovative, inspiring, and relevant arts education offerings so all students learn to express their unique voice and shape a thriving Memphis/Shelby County community. Shelby County Schools will foster collaboration, creativity, and self-expression through equitable, high quality, and sequential K-12 arts experiences, empowering all young people to strive for artistic and scholastic excellence.   This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.   The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: Perform, Create, Respond, and Connect.  **How to Use the Arts Education Curriculum Maps**   The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:   * Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline. * Activities and Outcomes- Generally phrased like “I Can” statements, this portion identifies the specific performance indicators that are expected for students at a given time within the quarters/semester. * Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section. * Resources and Correlations- In these columns, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Tennessee English Language Arts Standards that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.    Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom.  In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use. |

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| **DOMAIN: PERFORM**  **Foundations**  **P1:** Select, analyze and interpret artistic work for performance.  **P2:** Develop and refine artistic techniques and work for performance.  **P3:** Convey and express meaning through the presentation of artistic work.  **Color Code Key**   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G5 Q1 PERFORM DOMAIN RESOURCE LIST**  *Spotlight On Music = SOM*  *Share the Music =STM*  *Silver Burdett Making Music = SBMM*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Recorder Routes = RR*  *Rhythmically Moving = RM*  *World Music Drumming = WMD*  *Orff Source = OS*  [*www.dsokids.com*](http://www.dsokids.com/) *(Dallas Symphony Orchestra)*  [www.sfskids.org](http://www.sfskids.org/) (San Francisco Symphony)  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.classicsforkids.com/>  <https://kids.usa.gov/art-and-music/index.shtml>  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **P1.A**  **Musical Concepts**  Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context and technical skill. | Choose preferred bordun to accompany a pentatonic song | Observe and assess student choice of bordun using teacher or student created rubric. | “Shortnin’ Bread” *SBMMGr.1*  [“Whitewater Rafting” (*See appendix)*](https://docs.google.com/document/d/1qRKpLqCpE1qDKwMoAtl124IuCq7gjWBCKvKnaAFJHxY/edit?usp=sharing)  “Lil’ Liza Jane” *American As Apple Pie*  “No One In the House” *American As Apple Pie*  “Hector Protector” *3rd Rhyme’s the Charm* | Comprehension and Writing:  “Hector Protector”: Use questioning about the text details to help students learn lyrics. Have Ss brainstorm ideas about why Hector was sent away to create a B section, following the process in *3rd Rhyme’s the Charm.*  5.RI.CS.4 Determine the meaning of words and phrases as they are used in a text relevant to a grade 5 topic or subject area, including figurative, connotative, and technical meanings.  **5.RL.KID.1-** Quote accurately from a text when explaining what a text says explicitly and when drawing inferences from the text. |
| **P1.B**  **Musical Contrasts**  Demonstrate understanding of the structure and elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. | Choose dynamic markings (p, mf, f, crescendo, decrescendo) for metered and unmetered poetry and perform with speech and/or instruments. | Observe as students add dynamics to a metered or unmetered poem and perform it. Assess using teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1QM-TEdqLYKlYOYfdXU6Eq_x3NexzbssrjG0r33LvgS0/edit?usp=sharing) | “The Sounds of Africa” (Poem) *SOM* Gr. 5  [“The River” *(See Appendix)*](https://docs.google.com/document/d/1Ocn0Ux8F8a-7i3GkakVvKyo3iQNphDjZOQoDAMGsxfM/edit?usp=sharing)  [“Mississippi River Chant”](https://docs.google.com/document/d/143e4S3w5AToazkiGbUlzqg_5-sMGDay6tb0yQ7GJO28/edit?usp=sharing) *SBMM Gr. 2* (Arrangement, See Appendix)  *“*A Modern Dragon” *SOM* Gr. 4 | Comprehension: Literary Devices  Ask students to find instances of alliteration, onomatopoeia and personification in the poem “The Sounds of Africa”. Use these words to create a sound carpet or orchestration of the poem with dynamics.  **5.RL.KID.1** Quote accurately from a text when explaining what a text says explicitly and when drawing inferences from the text.  **5.RI.CS.4** Determine the meaning of words and phrases as they are used in a text relevant to a grade 5 topic or subject area, including figurative, connotative, and technical meanings. |
| **P1.C**  **Musical Context**  Explain how context (such as social, cultural, and historical) informs performances. | Explain how performances of patriotic might be presented differently than other performances | Observe Class discussion on performance practice  [Group Discussion Rubric](https://docs.google.com/document/d/1o7euJ5IGWaxh9tgYkc-glPjAHkr1MQvn_VGWEBPhSLY/edit) | “Fifty Nifty United States” SOM Gr. 5, STM Gr. 5  “God Bless America” SOM Gr. 5  “When Johnny Comes Marching Home” SOM Gr. 5  “The Caissons Go Rolling Along” SOM Gr. 5  “Star Spangled Banner,” “America,” “America the Beautiful” SBMM Gr. 5 | Writing: Compare and Contrast  Create a Venn diagram to compare and contrast patriotic songs with one or more other genres (e.g., folk songs, love songs, gospel songs) or to compare and contrast two specific songs, such as “Simple Gifts” and “America”.  **5.RI.KID.1** Quote accurately from a text when explaining what a text says explicitly and when drawing inferences from the text.  **5.RI.IKI.9** Integrate information from two or more texts on the same topic in order to build content knowledge.  **5.W.RBPK.9** Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade 5 standards for reading |
| **P1.D**  **Notation**  When analyzing selected music, read and perform using standard notation in treble clef with voice, body percussion, and/or instruments. | Read and perform rhythm patterns using whole, half, quarter, eighth, and sixteenth notes, syncopation, and whole, half, and quarter rests  Read and perform B-A-G-E-D patterns from a combination of iconic and traditional notation | Observe and assess student performance of rhythms using teacher-created or [district-provided rubric](https://docs.google.com/document/d/12-PBi_17xMob64Sg-jCN89UGJ_bcNZFX7mtlXGI_Dpo/edit?usp=sharing).  Observe and assess student performance of recorder performance and melodic/rhythmic reading skills using teacher-created or [district-provided rubric](https://docs.google.com/document/d/1L7WABxVFdYDCtbR9ULKdApRLoVgIsVT50a1lsLldKLk/edit). | “No One In the House” *American As Apple Pie”*  [“Whitewater Rafting” (*See appendix)*](https://docs.google.com/document/d/1qRKpLqCpE1qDKwMoAtl124IuCq7gjWBCKvKnaAFJHxY/edit?usp=sharing)  “Funga Alafia” *SOM* Gr. 5  “Way Down Yonder in the Brick Yard” *SOM* Gr. 5  “Lil’ Liza Jane” *American As Apple Pie*  Red Sails” *Recorder Routes*  “Chippewa Lullaby” *SBMM Gr. K*  *“*Get Ready” *Easy 8*  *“*Ocean Breeze” *Easy 8*  *“*Going Home” *8 More*  *“*Shake it Up” *8 More*  *Concert Suite* (Easy option) Don Muro  [Transitioning from Iconic to Traditional Notation Resource](https://drive.google.com/file/d/0B1eNkvNz85T6Sl85RzNic004c1U/view?usp=sharing) | Comprehension: Fluency  “Lil’ Liza Jane” Teach text by echo while using a visual. Assign some students to keep a steady beat on body percussion to maintain tempo. Once students have learned verse(s), have them create additional ones that fit the phrase scheme and have them notate the rhythm of their texts using traditional notation.  **5.SL.PKI.4** Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas.  Comprehension: Composer’s Purpose  How does understanding the composer’s purpose in writing “Chippewa Lullaby” impact how you play your recorder in terms of articulation and tempo?  **5.RI.RRTC.10** Read and comprehend stories and informational texts independently and proficiently. |
| **P2.A**  **Apply Feedback**  Apply established criteria to judge student rehearsal and/or performance. | Use an assessment from a rubric to guide rehearsal of piece with an ostinato | Observe students using the indicators from the rubric to improve their performance | “Agahu” (Listening Playalong) *SOM* Gr. 5  [“The River” *(See Appendix)*](https://docs.google.com/document/d/1Ocn0Ux8F8a-7i3GkakVvKyo3iQNphDjZOQoDAMGsxfM/edit?usp=sharing)  [“Mississippi River Chant” *SBMM Gr. 2*](https://docs.google.com/document/d/143e4S3w5AToazkiGbUlzqg_5-sMGDay6tb0yQ7GJO28/edit?usp=sharing) | **5.RL.KID.1** Quote accurately from a text when explaining what a text says explicitly and when drawing inferences from the text. |
| **P2.B**  **Rehearse and Refine**  Rehearse to refine technical accuracy and expressive qualities, and address performance challenges, showing improvement. | Continue to sing pentatonic and diatonic melodies using proper vocal technique  Play chord, broken chord, level, and crossover bordun accompaniments with pentatonic songs. | Observe and assess student performance of pentatonic and diatonic melodies using teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1l5Hqo7uHnFNHF9Y-shJONlCCSKH89CeYXYiOaI3RbSQ/edit?usp=sharing)  Observe and assess student performance of bordun accompaniments using teacher-created or [district-provided rubric](https://docs.google.com/document/d/1m7zuxiGrxItpmklkAEjaVLHh6KNCnAcGTI21UFs5OZY/edit?usp=sharing). | “Hill an’Gully” *SOM* Gr. 5  “In that Great Git’in up Mornin’” *SOM* Gr. 5  “Funga Alafia” *SOM* Gr. 5  “Way Down Yonder in the Brick Yard” *SOM* Gr. 5  [“Whitewater Rafting” (*See appendix)*](https://docs.google.com/document/d/1qRKpLqCpE1qDKwMoAtl124IuCq7gjWBCKvKnaAFJHxY/edit?usp=sharing)  “Lil’ Liza Jane” *American As Apple Pie*  “America” *SOM* Gr. 4  “Aquaqua” *SOM* Gr. 5  “Song of Peace” *SOM* Gr. 5  “Shortnin’ Bread” *SBMMGr.1*  [“Whitewater Rafting” (*See appendix)*](https://docs.google.com/document/d/1qRKpLqCpE1qDKwMoAtl124IuCq7gjWBCKvKnaAFJHxY/edit?usp=sharing)  “Lil’ Liza Jane” *American As Apple Pie*  “No One In the House” *American As Apple Pie*  “Hector Protector” *3rd Rhyme’s the Charm* | Comprehension: Lyricist’s (Author’s) purpose  Ask students to read the lyrics to both verses of “Song of Peace”. These lyrics were written by Lloyd Stone to fit the melody *Finlandia* by Jen Sibelius. Discuss the following: Why Stone write these lyrics? What did he want to convey to his audience? How does this song compare to “America” or other patriotic songs you have studied?  **5.RI.IKI.8** Explain how an author uses reasons and evidence to support points in a text, identifying which reasons and evidence support which points.  Comprehension and Writing:  “Hector Protector”: Use questioning about the text details to help students learn lyrics. Have Ss brainstorm ideas about why Hector was sent away to create a B section, following the process in *3rd Rhyme’s the Charm.*  **5.RI.IKI.9** Integrate information from two or more texts on the same topic in order to build content knowledge. |
| **P3.A**  **Singing**  Sing alone and with others, with expression, technical accuracy, and appropriate interpretation.  Specified Fifth Grade skills: Pitch matching games, extended scales/modes, questions/answers, in circle formation, in major/minor, in canon, partner songs, and with proper posture/diction/tone/breath support/placement/enunciation). | Use good vocal technique to sing a patriotic song | Observe and assess student vocal performance using teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1l5Hqo7uHnFNHF9Y-shJONlCCSKH89CeYXYiOaI3RbSQ/edit?usp=sharing) | “Fifty Nifty United States” SOM Gr. 5, STM Gr. 5  “God Bless America” SOM Gr. 5  “When Johnny Comes Marching Home” SOM Gr. 5  “The Caissons Go Rolling Along” SOM Gr. 5  “Star Spangled Banner,” “America,” “America the Beautiful” SBMM Gr. 5 | Writing: Compare and Contrast  Create a Venn diagram to compare and contrast patriotic songs with one or more other genres (e.g., folk songs, love songs, gospel songs) or to compare and contrast two specific songs, such as “Simple Gifts” and “America”.  **5.RI.CS.5** Compare and contrast the overall structure of events, ideas, and concepts of information in two or more texts. |
| **P3.B**  **Instruments and Body Percussion**  Using body percussion or instruments, perform instrumentally (pitched/unpitched), alone and with others, with expression, technical accuracy, and appropriate interpretation.  Specified Fifth Grade skills: Standard notation, ascending/descending, canon, a pitched accompaniment, a chord/broken chord/level bordun, extended rhythm patterns, appropriate technique (mallet technique, tone, etc.), with a teacher/student conductor in various tempi/dynamics, and a melody. | Play unpitched Orff instruments with poetry/song using correct technique  Perform rhythmic ostinato accompaniment for a poem or song, using body percussion/unpitched instruments with correct technique.  Perform 8-beat rhythmic canon with body percussion.  Perform patterns using B-A-G-E-D on soprano recorder | Observe student technique while playing instruments and assess using teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1-W7pk8OuhteZf8Ym8HjFWkqP6mHDHyGd_N0ym507oZM/edit?usp=sharing)  Observe as students perform a rhythmic ostinato accompaniment for a poem or song and assess using teacher-created or [district-provided rubric](https://docs.google.com/document/d/15AGVs_C8cwC-C5O_VyoYOWdA-PLXQ-VlN6zc6nz__0A/edit?usp=sharing).  Observe and assess student performance of rhythmic canon using teacher-created or [district-provided rubric](https://docs.google.com/document/d/1hgiCc6pf-mUgmExK1S2YhowWJXQ2p202L3M9rw0ZEzw/edit?usp=sharing). | “Hector Protector” *3rd Rhyme’s the Charm*  “Agahu” (Listening Playalong) *SOM* Gr. 5  [“The River” *(See Appendix)*](https://docs.google.com/document/d/1Ocn0Ux8F8a-7i3GkakVvKyo3iQNphDjZOQoDAMGsxfM/edit?usp=sharing)  [“Mississippi River Chant” *SBMM Gr. 2*](https://docs.google.com/document/d/143e4S3w5AToazkiGbUlzqg_5-sMGDay6tb0yQ7GJO28/edit?usp=sharing)    “[Mississippi River Chant” *SBMM Gr. 2*](https://docs.google.com/document/d/143e4S3w5AToazkiGbUlzqg_5-sMGDay6tb0yQ7GJO28/edit?usp=sharing)  “Peach, Pear, Apple, Plum” *Strike It Rich!*  Red Sails *Recorder Routes* | Comprehension: Fluency  Ask student/Discuss as a class how the instrument parts compliment the phrases of the poem “Hector Protector”. (e.g., The are the same length, the AX always plays at the end of a phrase, the BX part keeps our tempo steady.)  **5.RI.CS.4** Determine the meaning of words and phrases as they are used in a text relevant to a grade 5 topic or subject area, including figurative, connotative, and technical meanings.  Vocabulary:  Have students examine the lyrics of “Mississippi River Chant”, circle words they do not know and define them by context or using the dictionary. Ask students to assign dynamics to the poem based upon the lyrics.  **5.RI.CS.4** Determine the meaning of words and phrases as they are used in a text relevant to a grade 5 topic or subject area, including figurative, connotative, and technical meanings. |
| **P3.C**  **Performance Etiquette**  Perform appropriately for the audience and context; demonstrate appropriate posture, and evaluate performance etiquette. | Display grade-level appropriate applications of performance etiquette skills including watching the conductor, responding to non-verbal cues, maintaining appropriate posture, remaining on-task, refraining from distracting others, and properly acknowledging the audience. | Observe student performance etiquette assess using teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1OUHym7RMq9DkwSATVq2o1ldgwWju9he32NhgOx6kdyA/edit?usp=sharing) | [Concert Etiquette Video 1 (General)](https://www.youtube.com/watch?v=aYofTwnpGyA&index=3&list=PL2qS5BbUyFS15sT1Ou-Ba7UZrjP4ClUDe)  [Concert Etiquette Video 2 (Choral)](https://www.youtube.com/watch?v=pqRuA_xl1ik)    [Performance Practices by Grade Level](https://docs.google.com/document/d/1910a7ZQPwxWiEjkGfsXGz4nD2jlvOkgdLFiKUn7Hi0c/edit?usp=sharing) | **5.RL.CS.4** Determine the meaning of words and phrases as they are used in a text, including figurative language with emphasis on similes and metaphors; analyze the impact of sound devices on meaning and tone. |
| **P3.D**  **Audience Etiquette**  Demonstrate appropriate audience behavior, and evaluate student behavior during a performance. | Demonstrate proper audience etiquette and evaluate audience behavior during performances | Observe student behavior during performances and assess using a teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1RJLJOyOjiXLVtb1hkAgD7w4Kzy2IXWQLGr672T2JPTs/edit?usp=sharing) | [Audience Etiquette Self-Evaluation](https://docs.google.com/document/d/1RJLJOyOjiXLVtb1hkAgD7w4Kzy2IXWQLGr672T2JPTs/edit?usp=sharing)  Writing: After reviewing the Concert Etiquette rubric, students take turns being a poor audience member while teacher performs. Then, ask students to write a letter to an (imaginary) unruly audience member, describing what the audience member did and how it impacted the performance. (Possible homework assignment/ portfolio pre-assessment)    [Audience Etiquette Video](https://youtu.be/etKMvzjASFk)    [List of live, local, free or low-cost events, field trip grants and how to apply for them.](https://docs.google.com/document/d/1IZSLG-11fyvRxVphyJZ0mHcpShJ_TMM_k2qebUsivlc/edit?usp=sharing) | **5.RL.CS.6** Describe how a narrator's or speaker's point of view influences how events are described. |

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| **DOMAIN: CREATE**  **Foundations**  **Cr1:** Generate and conceptualize artistic ideas and work.  **Cr2:** Organize and develop artistic ideas and work.  **Cr3:** Refine and complete artistic work.   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G5 Q1 CREATE DOMAIN RESOURCE LIST**  *Spotlight On Music = SOM*  *Share the Music =STM*  *Silver Burdett Making Music = SBMM*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Recorder Routes = RR*  *Rhythmically Moving = RM*  *World Music Drumming = WMD*  *Orff Source = OS*  [*www.dsokids.com*](http://www.dsokids.com/) *(Dallas Symphony Orchestra)*  [www.sfskids.org](http://www.sfskids.org/) (San Francisco Symphony)  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.classicsforkids.com/>  <https://kids.usa.gov/art-and-music/index.shtml>  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **Cr1. A**  **Musical Concepts**  Use modal/scale based melodies in major/minor, simple/complex rhythms, and accompaniments to improvise rhythmic, melodic, harmonic, and/or movement ideas within a context (such as social, cultural, historical, etc.). | Compose a short melodic vocal or instrumental introduction, interlude and/or coda to given melodies on major and/or minor pentatonic scales. | Assess student creation of short melodic introduction, interlude or coda (group or individual) to a known/given melody using teacher-created or [district-provided rubric](https://docs.google.com/document/d/1qXYZHNDjJDN03BrHK0oPt21QffssKDt3ypazPPOn5k4/edit?usp=sharing) | Falling Leaves OS  “Cotton Eye Joe”, *SOM 4*  “Ding Dong Diggidiggidong”, *SBMM 3, Orff Volume 1*  *“*Built My Lady a Fine Brick House”, *SOM 4*  *“*Old Brass Wagon”, *SBMM 2*  “This Train is Bound for Glory”, *SOM 4*  “Lil’ Liza Jane” *American As Apple Pie*  “No One In the House” *American As Apple Pie* | Comprehension: Character Development  When improvising vocally, challenge students to sing like different characters or in different moods.  **5.W.PDW.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **Cr1.B**  **Varied Timbres**  Use parameters such as improvising/composing a 2-4 measure musical idea, a modal melody, or an extended rhythm pattern using grade-appropriate note values in various forms to generate musical ideas within a given tonality, form, and/or rhythmic set | Improvise eight-beat patterns using previously learned rhythms | Observe students improvising eight-beat patterns on body percussion or unpitched instruments and assess using teacher-created or [district-provided rubric](https://docs.google.com/document/d/180hjNPVUoIgKPbj-FuYboB3XEWpQdmf8h1AvV7SdPjY/edit?usp=sharing) | “Peach, Pear, Apple, Plum” *Strike It Rich!*  “Jack-A-Nory” *3rd Rhyme’s the Charm* | Comprehension: If performing question and answer, review good “interviewing” skills and make sure that answers are related to the questions asked.  **5.SL.PKI.4** Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas. |
| **Cr2.A**  **Selecting Musical Ideas**  Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas for arrangement, improvisation, or composition. | Discuss using melodic or thematic ideas when creating an introduction, coda, or interlude citing the source material | Observe class discussion using citations from the source | Falling Leaves OS  “Cotton Eye Joe”, *SOM 4*  “Ding Dong Diggidiggidong”, *SBMM 3, Orff Volume 1*  *“*Built My Lady a Fine Brick House”, *SOM 4*  *“*Old Brass Wagon”, *SBMM 2*  “This Train is Bound for Glory”, *SOM 4*  “Lil’ Liza Jane” *American As Apple Pie*  “No One In the House” *American As Apple Pie* | Comprehension: Character Development  When improvising vocally, challenge students to sing like different characters or in different moods.  **5.SL.PKI.4** Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas. |
| **Cr2.B**  **Notating Ideas**  Use notation and/or recording technology to document personal musical ideas (such as grade-appropriate rhythm/melodic pattern, two-chord harmonies, introduction, coda, interlude, etc.). | Notate or record a simple eight-beat ostinato accompaniment with movement, body percussion or unpitched instruments within teacher-given parameters. | Observe student performance of eight-beat rhythmic ostinato as accompaniment for a section of a listening example and assess using teacher-created or [district-provided rubric](https://docs.google.com/document/d/1XOIBg1ZJeKEBuUuh8JP5m8tcExPI-2wAgimSVNmArTw/edit?usp=sharing). | “Simple Gifts” *SOM* Gr. 5    [“La Mariposa” (See Appendix)](https://docs.google.com/document/d/1XQgaiZ4og6dnNFynFGlEfvZeXa0Rlavxwc1pPCQ7WOM/edit?usp=sharing) | Writing  Ask students to write a brief review of another group’s performance, citing at least one fact and one opinion about the performance and one suggestion for improvement  **5.W.PDW.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **Cr3.A**  **Refining Musical Ideas**  Interpret and apply collaboratively developed feedback to revise personal music over time, such as the efficacy of a created introduction, sequence, or coda, use of form, two-part composition, or other characteristics of a created piece of music. | In a small group, create and perform a simple eight-beat ostinato accompaniment with movement, body percussion or unpitched instruments within teacher-given parameters. | Observe small group performances of students’ created eight-beat ostinato as accompaniment for a section of a listening example and assess using teacher-created or [district-provided rubric](https://docs.google.com/document/d/1EXJGnVLQKDgJ_Nt7xZXKshBhclW0gIJu8j8Io_BBbEE/edit?usp=sharing). | “The Add-On Machine” *ALM SBMM* | **5.W.PDW.5** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.  . |
| **Cr3.B**  **Demonstrate Musical Ideas**  Demonstrate a final version of personal musical ideas using created vocal, instrumental, movement, or two-part created pieces through performance. | Present a final performance of an ostinato created in a small group. | Observe performances of student work | “The Add-On Machine” *ALM SBMM* | **5.SL.PKI.4** Report on a topic or text, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas. |

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| **DOMAIN: RESPOND**  **Foundations**  **R1:** Perceive and analyze artistic work.  **R2:** Interpret intent and meaning in artistic work.  **R3:** Apply criteria to evaluate artistic work.   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G5 Q1 RESPOND DOMAIN RESOURCE LIST**  *Spotlight On Music = SOM*  *Share the Music =STM*  *Silver Burdett Making Music = SBMM*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Recorder Routes = RR*  *Rhythmically Moving = RM*  *World Music Drumming = WMD*  *Orff Source = OS*  [*www.dsokids.com*](http://www.dsokids.com/) *(Dallas Symphony Orchestra)*  [www.sfskids.org](http://www.sfskids.org/) (San Francisco Symphony)  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.classicsforkids.com/>  <https://kids.usa.gov/art-and-music/index.shtml>  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **R1.A**  **Musical Preferences**  Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. | Sing and classify a song as patriotic using teacher given vocabulary. | Sing or listen to two teacher-selected songs, ask students to identify which is a patriotic song and which belongs to another genre. Ask students to compare the two songs using a Venn Diagram. Assess student understanding using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1JVOVwbinkSJuCEXR0ILk7xMaGZAgh10wGf3OWgcsC8s/edit?usp=sharing) | “Fifty Nifty United States” SOM Gr. 5, STM Gr. 5  “God Bless America” SOM Gr. 5  “When Johnny Comes Marching Home” SOM Gr. 5  “The Caissons Go Rolling Along” SOM Gr. 5  “Star Spangled Banner,” “America,” “America the Beautiful” SBMM Gr. 5 | Writing: Compare and Contrast  Create a Venn diagram to compare and contrast patriotic songs with one or more other genres (e.g., folk songs, love songs, gospel songs) or to compare and contrast two specific songs, such as “Simple Gifts” and “America”.  **5.RI.CS.5** Compare and contrast the overall structure of events, ideas, and concepts of information in two or more texts. |
| **R1.B**  **Musical Concepts**  Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical) through various means such as manipulatives, movement, and/or pictorial representation). | Describe complementary rhythms and how they work | Use movement to demonstrate complementary movement and then assess student understanding of how the layered rhythms work together. | “Agahu” (Listening Playalong) *SOM* Gr. 5  [“The River” *(See Appendix)*](https://docs.google.com/document/d/1Ocn0Ux8F8a-7i3GkakVvKyo3iQNphDjZOQoDAMGsxfM/edit?usp=sharing)  [“Mississippi River Chant” *SBMM Gr. 2*](https://docs.google.com/document/d/143e4S3w5AToazkiGbUlzqg_5-sMGDay6tb0yQ7GJO28/edit?usp=sharing) | **5.RI.IKI.8** Explain how an author uses reasons and evidence to support points in a text, identifying which reasons and evidence support which points. |
| **R1.C**  **Describing Elements of Music**  Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.). | Listen to a recording or watch a video of patriotic music and describe what is heard using musical vocabulary | Have students listen to or watch a video of a performance and give response of what they have heard using previously learned vocabulary from a word wall. | [The Stars and Stripes Forever - "The President's Own"](https://youtu.be/a-7XWhyvIpE)  [Semper Fidelis - "The President's Own"](https://youtu.be/qgABUZ4i9co) | **5.RI.IKI.7** Locate an answer to a question or solve a problem, drawing on information from multiple print or digital sources. |
| **R2.A**  **Musical Characteristics**  Demonstrate and explain how music concepts are used by performers to reflect intent (such as instrument selection by a composer/arranger). | Describe how the composer used instruments to create effects in a patriotic piece | Have students work in groups to decide how and why a composer featured a certain instrument in a piece and then create movement to the desired effect | [The Stars and Stripes Forever - "The President's Own"](https://youtu.be/a-7XWhyvIpE)  [Semper Fidelis - "The President's Own"](https://youtu.be/qgABUZ4i9co) | **5.RI.IKI.8** Explain how an author uses reasons and evidence to support points in a text, identifying which reasons and evidence support which points.  **5.W.RBPK.8** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work and provide a list of sources. |
| **R3.A**  **Evaluating Artistic Work**  Evaluate musical works and performances, applying established criteria, citing evidence from the elements of music; with teacher guidance, create a rubric for evaluating music performances. | Evaluate music performances based on age-appropriate criteria | Guide students to create a rubric for evaluating music performances and ask them to formally assess a live or recorded performance. Assess students’ formal evaluations of music performances using a teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1fkA_1ryr29klXFPyAThUEbyp-lvWFnYhb45Z5iyWdc4/edit?usp=sharing) | Recorded MCS/SCS All City performance DVDS    Student Orff Ensemble performances from YouTube including, but not limited to:    [Sample Ensemble 1](https://www.youtube.com/watch?v=Y7OTTnpbTZE)    [Sample Ensemble 2](https://www.youtube.com/watch?v=YXtTFKQWvJY)    [Sample Ensemble 3](https://www.youtube.com/watch?v=FICWwMeQD7E)      [List of live, local, free or low-cost events, field trip grants and how to apply for them.](https://docs.google.com/document/d/1IZSLG-11fyvRxVphyJZ0mHcpShJ_TMM_k2qebUsivlc/edit?usp=sharing) | Writing:  Guide students to create a performance rubric for recorder, singing and use it to evaluate their own performance. Include short answer descriptions as well as number scale in the self-evaluations.**5.W.PDW.5** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |

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| **DOMAIN: CONNECT**  **Foundations**  **Cn1:** Synthesize and relate knowledge and personal experiences to artistic endeavors.  **Cn2:** Relate artistic ideas and works with societal, cultural, and historical context.   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G5 Q1 CONNECT DOMAIN RESOURCE LIST**  *Spotlight On Music = SOM*  *Share the Music =STM*  *Silver Burdett Making Music = SBMM*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Recorder Routes = RR*  *Rhythmically Moving = RM*  *World Music Drumming = WMD*  *Orff Source = OS*  [*www.dsokids.com*](http://www.dsokids.com/) *(Dallas Symphony Orchestra)*  [www.sfskids.org](http://www.sfskids.org/) (San Francisco Symphony)  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.classicsforkids.com/>  <https://kids.usa.gov/art-and-music/index.shtml>  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **Cn1.A**  **Music and Personal Experiences**  Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as identifying pieces of music that are important to one’s family or how music is used in daily life). | Discuss as a class why patriotic music might be important to people. | Observe students' discussion | “Fifty Nifty United States” SOM Gr. 5, STM Gr. 5  “God Bless America” SOM Gr. 5  “When Johnny Comes Marching Home” SOM Gr. 5  “The Caissons Go Rolling Along” SOM Gr. 5  “Star Spangled Banner,” “America,” “America the Beautiful” SBMM Gr. 5 | **5.SL.CC.1** Prepare for collaborative discussions on 5th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly |
| **Cn2.A**  **Society, Culture and History**  Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as comparing how music is used in various cultures and performing it). | Perform songs and dances from various cultures and historical periods | Observe student performance of folk dances and assess using teacher-created or [district-provided rubric](https://docs.google.com/document/d/1MmCutEB9KepbVySWJ8ntcOgvoJkmFleqHFclMJinb7s/edit?usp=sharing). | Mechol Hagat *(Cherkessiya step)*  [(Cherkessiya tutorial)](https://www.youtube.com/watch?v=hfObk2nYKuI) | Comprehension: Author’s Purpose Perform Mechol Hagat as a celebration dance at the end of the story *The Magic Pomegranate* by Peninnah Schram (*Ready to Tell Tales* by Holt and Mooney*).* How do music, dance and folk tales help cultures preserve their identity?  **5.RI.IKI.7** Locate an answer to a question or solve a problem, drawing on information from multiple print or digital sources. |