

GRADE 1 - Unit 3 Connecting With Jazz

Board Approval Date
June 11, 2024 (First Reading) July 9, 2024 (Second Reading)

Unit Overview
<p>In unit 3, students will learn to:</p> <ul style="list-style-type: none"> • identify characteristics of jazz music • define improvisation, scat singing, the blues, syncopation • identify a jazz musician • identify musical instruments in jazz pieces • write scat lyrics

Year Long Pacing Guide				
Unit Title	Duration	Related Standards	Learning Goals	Topics and Skills: Student Learning Objectives
Unit 1 Creating with Musical Instruments	6-8 Lessons	1.3A.2.Cr1a 1.3A.2.Cr2b 1.3A.2.Cr3b	Students will be able to identify musical instruments by sight and sound.	WALT identify instruments individually WALT name the instrument families
Unit 2 Responding Through the Elements of Music	6-8 Lessons	1.3A.2.Re7b 1.3A.2.Re8a 1.3A.2.Re9a	Students will respond to the elements of music.	WALT Compose, read, and perform rhythms consisting of quarter notes, eighth notes, and quarter rests WALT decipher different tempos, forms, and dynamics

Unit 3 Connecting With Jazz	6-8 Lessons	1.3A.2.Cn10a 1.3A.2.Cn11a	Students will have a basic knowledge and appreciation of Jazz music.	WALT define syncopation, improvisation, blues, and scat singing WALT to analyze the music of George Gerswhin and Louis Armstrong
Unit 4 Performing Folk Songs	6-8 Lessons	1.3A.2.Pr4a 1.3A.2.Pr5c 1.3A.2.Pr6b	Students will have a basic knowledge and appreciation of American Folk Music.	WALT sing folk songs WALT perform accompaniments on Orff and percussion instruments
Unit 5 Performing on Orff and Percussion Instruments	6-8 Lessons	1.3A.2.Pr4a 1.3A.2.Pr5d 1.3A.2.Pr6b	Students will be able to read basic notation and perform it on classroom instruments.	WALT read basic notation with quarter notes, eighth notes, and quarter rests WALT write basic notation with quarter notes, eighth notes, and quarter rests WALT perform basic notation on percussion instruments

Grade 1 Unit 3 Connecting With Jazz 6-8 Lessons

Unit Vocabulary

jazz	syncopation	improvisation	scat singing	blues

Preparation for College, Careers, and Beyond

Career Ready Practices	Personal Financial Literacy (9.1) and Career Awareness, Exploration, and Preparation (9.2)
CRP1. Act as a responsible and contributing citizen and employee. CRP2. Apply appropriate academic and technical skills. CRP3. Attend to personal health and financial well-being. CRP4. Communicate clearly and effectively and with reason. CRP5. Consider the environmental, social and economic impacts of decisions. CRP6. Demonstrate creativity and innovation. CRP7. Employ valid and reliable research strategies. CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. CRP9. Model integrity, ethical leadership and effective management. CRP10. Plan education and career paths aligned to personal goals. CRP11. Use technology to enhance productivity. CRP12. Work productively in teams while using cultural global competence.	9.2.4.A.1 Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals. 9.2.4.A.2 Identify various life roles and civic and work-related activities in the school, home, and community. 9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes. 9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

Cross-Curricular Connections						
Interdisciplinary Connections	Technology Integration and Literacy	Climate Change	Amistad Law	Holocaust Law	LGBT & Disabilities Law	Asian Pacific Islander
<ul style="list-style-type: none"> Language Arts: Reading scat words Literature: <ul style="list-style-type: none"> <i>Mortimer</i> by Robert Munsch <i>Alexander and the Terrible, Horrible, No Good Very Bad Day</i> by Judith Viorst and Ray Cruz <i>Caps for Sale</i> by Esphyr Slobodkina 	<i>Online links and possible resources for the integration of technology into lessons are embedded within the "Possible Resources and Activities" column for each Topic area.</i>	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Lessons on Louis Armstrong 	<ul style="list-style-type: none"> Lesson on George Gershwin 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

Possible Assessment and Instructional Modifications			
Special Education	At-Risk	Gifted	English Language Learners
<i>*All teachers of students with special needs must review each student's IEP. Teachers must then select the appropriate modifications and/or accommodations necessary to enable the</i>	The possible list of modifications/accommodations identified for Special Education	<ul style="list-style-type: none"> Enrichment projects Higher-level cooperative learning activities 	<ul style="list-style-type: none"> Continue practicing vocabulary Choice of test format (multiple-choice, essay, true-false)

<p><i>student to appropriately progress in the general curriculum.</i></p> <p>Possible Modifications/Accommodations</p> <ul style="list-style-type: none"> ● Extra time on assessments ● Use of a graphic organizer ● Use of concrete materials and objects (manipulatives) ● Opportunities for cooperative partner work ● Assign fewer problems at one time (e.g., assign only odds or evens) ● Differentiated center-based small group instruction ● If a manipulative is used during instruction, allow its use on a test ● Provide reteach pages if necessary ● Provide several ways to solve a problem if possible ● Provide visual aids and anchor charts ● Tiered lessons and assignments ● Highlight key directions ● Test in alternative site ● Use of word processor ● Allow for redos/retakes 	<p>students can be utilized for At-Risk students. Teachers should utilize ongoing methods to provide instruction, assess student needs, and utilize modifications specific to the needs of individual students. In addition the following may be considered:</p> <ul style="list-style-type: none"> ● Additional time for assignments ● Review of directions ● Review sessions ● Use of mnemonics ● Have student restate information ● Provision of notes or outlines ● Concrete examples ● Support auditory presentations with visuals ● Use of a study carrel ● Assistance in maintaining uncluttered space ● Peer or scribe note taking ● Space for movement or breaks ● Extra visual and verbal cues and prompts ● Books on tape ● Graphic organizers ● Preferential seating ● Reduction of distractions ● Answers to be dictated ● Follow a routine/schedule ● Teach time management skills ● Agenda book and checklists ● Adjusted assignment timelines ● Varied reinforcement procedures ● Work in progress check ● Personalized examples ● No penalty for spelling errors or sloppy handwriting 	<ul style="list-style-type: none"> ● Provide higher-order questioning and discussion opportunities ● Tiered centers ● Tiered assignments ● Alternate assignments/ enrichment assignments ● Provide texts at higher reading level ● Extension activities ● Pairing direct instruction w/coaching to promote self directed learning 	<ul style="list-style-type: none"> ● Vary test formats ● Read directions to student ● Provide study guides prior to tests ● Clarify test directions, read test questions ● Read test passages aloud (for comprehension assessment)
Individualized Learning Opportunities			
<ul style="list-style-type: none"> ● Possible independent study and online learning opportunities are embedded within the “Possible Resources and Activities” column for each Topic area. 			

Possible Assessments			
Formative Assessments	Summative Assessments	Performance Assessments	Major Activities/Assignments
<ul style="list-style-type: none"> • Anecdotal notes during whole group, small group and individual conferences • Sharing strategies • Turn and talk • Stop and Jots • Graphic organizers • Running Records/skills check off 	<ul style="list-style-type: none"> • Common Summative Assessments • Open-Ended Responses 	<ul style="list-style-type: none"> • Teacher observation of student responses • Coloring assessment for Rhapsody in Blue • improvising on a piano • creating a scat lyric • Movement and clapping activities • Orff accompaniments • Improvising on classroom instruments 	<ul style="list-style-type: none"> • Listening map activities

Grade 1 Unit 3 Connecting With Jazz 8 Lessons			
Topic & # Days	NJ Visual and Performing Arts Standards	Critical Knowledge & Skills	Possible Resources & Activities
Louis Armstrong 2 Lessons	<ul style="list-style-type: none"> • 1.3A.2.Cn10 • 1.3A.2.Cn11 	<p>Obj. We are learning to:</p> <ul style="list-style-type: none"> • define syncopation, improvisation, blues, and scat singing • identify musical instruments in the blues • define characteristics of jazz • write song lyrics • sing <i>All Jazzed Up</i> by Mike Wilson <p>Anchor Standards:</p> <ul style="list-style-type: none"> • Synthesizing and relating knowledge and personal experiences to create products • Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding <p>Artistic Process</p> <ul style="list-style-type: none"> • Connecting <p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Musicians connect their personal interested, experiences, ideas, and knowledge to creating, performing, and responding <p>Essential Questions:</p> <ul style="list-style-type: none"> • How do jazz musicians create, perform, and respond? 	<ul style="list-style-type: none"> • Texts <ul style="list-style-type: none"> ○ <i>Duke Ellington's Nutcracker Suite</i> by Anna Harwell Celenza • Materials <ul style="list-style-type: none"> ○ Listening maps and activities for <i>West End Blues</i>, <i>Potato Head Blues</i>, and <i>Heebie Jeebies</i> by Louis Armstrong ○ Write new song lyrics for <i>What a Wonderful World</i> by Louis Armstrong ○ Sing <i>All Jazzed Up</i> by Mike Wilson ○ Read Duke Ellington's <i>Nutcracker Suite</i> by Anna Harwell Celenza and make cross curricular connections to <i>Nutcracker Suite</i> ○ Improvise tunes on piano along with jazz chords played by teacher

		<p>Practices:</p> <ul style="list-style-type: none"> ● Interconnection <p>Suggested Formative Assessment(s):</p> <ul style="list-style-type: none"> ● Teacher observation of student responses ● Student performance of improvising on a piano 	
<p>George Gershwin 2 Lessons</p>	<ul style="list-style-type: none"> ● 1.3A.2.Cn11 ● 1.3A.2.Cn10 	<p>Obj. We are learning to:</p> <ul style="list-style-type: none"> ● define characteristics of jazz ● listen to and sing words by George Gershwin ● scat sing <p>Anchor Standards:</p> <ul style="list-style-type: none"> ● Synthesizing and relating knowledge and personal experiences to create products ● Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding <p>Artistic Process</p> <ul style="list-style-type: none"> ● Connecting <p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Musicians connect their personal interested, experiences, ideas, and knowledge to creating, performing, and responding <p>Essential Questions:</p> <ul style="list-style-type: none"> ● How does daily life inform creating, performing, and responding to music? <p>Practices:</p> <ul style="list-style-type: none"> ● Interconnection <p>Suggested Formative Assessment(s):</p> <ul style="list-style-type: none"> ● Teacher observation of student responses ● coloring assessment for <i>Rhapsody in Blue</i> ● Scat singing flash card activity 	<ul style="list-style-type: none"> ● Texts <ul style="list-style-type: none"> ○ <i>George Gershwin</i> by Mike Venezia ● Materials <ul style="list-style-type: none"> ○ Watch <i>Rhapsody in Blue</i> from <i>Fantasia 2000</i> ○ Listen to <i>Rhapsody in Blue</i> while completing coloring assessment ○ Sing <i>I Got Rhythm</i> ○ Learn to write scat verses by using scat singing flash cards and create your own lyrics
<p>Songs Based off of Improvisation 2 Lessons</p>	<ul style="list-style-type: none"> ● 1.3A.2.Cn10 ● 1.3A.2.Cn11 	<p>Obj. We are learning to:</p> <ul style="list-style-type: none"> ● Define characteristics of jazz ● Sing songs based off of improvisation ● clap on and off the beat <p>Anchor Standards:</p> <ul style="list-style-type: none"> ● Synthesizing and relating knowledge and personal experiences to create products ● Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding <p>Artistic Process</p> <ul style="list-style-type: none"> ● Connecting <p>Enduring Understandings:</p>	<ul style="list-style-type: none"> ● Texts <ul style="list-style-type: none"> ○ ● Materials <ul style="list-style-type: none"> ○ <i>Get in the Groove</i> by Donna Dirksing and Cathy Blair ○ Sing <i>Little Johnny Brown</i> along with scarf movement activity ○ Sing <i>Yonder Come Day</i> and learn Orff accompaniment ○ Learn to sing <i>I Went a Walkin'</i> with clapping on and off the beat

		<ul style="list-style-type: none"> • Musicians connect their personal interested, experiences, ideas, and knowledge to creating, performing, and responding <p>Essential Questions:</p> <ul style="list-style-type: none"> • How do jazz musicians create, perform, and respond? <p>Practices:</p> <ul style="list-style-type: none"> • Interconnection <p>Suggested Formative Assessment(s):</p> <ul style="list-style-type: none"> • Teacher observation of student responses • movement activity along with songs • Orff accompaniments • Clapping on and off the beat 	
<p>Improvising Music through Children’s Literature 2 Lessons</p>	<ul style="list-style-type: none"> • 1.3A.2.Cn10 • 1.3A.2.Cn11 	<p>Obj. We are learning to:</p> <ul style="list-style-type: none"> • Improve music through children’s literature with pitched and non-pitched instruments <p>Anchor Standards:</p> <ul style="list-style-type: none"> • Synthesizing and relating knowledge and personal experiences to create products • Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding <p>Artistic Process</p> <ul style="list-style-type: none"> • Connecting <p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Musicians connect their personal interested, experiences, ideas, and knowledge to creating, performing, and responding <p>Essential Questions:</p> <ul style="list-style-type: none"> • How do other disciplines inform creating, responding and performing to music? <p>Practices:</p> <ul style="list-style-type: none"> • Interconnection <p>Suggested Formative Assessment(s):</p> <ul style="list-style-type: none"> • Anecdotal notes during whole group, small group and individual • Teacher observation of student responses • Student performance of improvising on pitched and non-pitched instruments 	<ul style="list-style-type: none"> • Texts <ul style="list-style-type: none"> ○ <i>Mortimer</i> by Robert Munsch ○ <i>Alexander and the Terrible, Horrible, No Good Very Bad Day</i> by Judith Viorst and Ray Cruz ○ <i>Caps for Sale</i> by Esphyr Slobodkina • Materials <ul style="list-style-type: none"> ○ Mallet Madness by Artie Almeida ○ Learn to sing the tune of “Clang Clang Rattle Bing Bang” from <i>Mortimer</i> ○ Improvise accompaniments for “Clang Clang Rattle Bing Bang” on Orff instruments ○ Use Orff instruments and drums for traveling up and down the “stairs” ○ Use rhythm sticks and drum pads to play the rhythmic accompaniment to <i>Alexander and the Terrible, Horrible, No Good, Very Bad Day</i> ○ Use pitched and non-pitched instruments to accompany <i>Caps for Sale</i>