

GRADE K Unit 3 Connecting With Jazz

Board Approval

June 11, 2024 (First Reading) July 9, 2024 (Second Reading)

Unit Overview

In unit 3, students will learn to:

- identify characteristics of jazz music
- define improvisation, scat singing, the blues, syncopation
- sing *A Tisket A Tasket*
- improvise on various instruments
- clap on and off a beat

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.Cr2a 1.3A.2.Cr3a	Students will be able to identify several musical instruments by sight and/or sound.	WALT identify instruments by sight and sound. WALT create with musical instruments.
Unit 2 Responding Through the Elements of Music	6-8 Lessons	1.3A.2.Re7a 1.3A.2.Re8a 1.3A.2.Re9a	Students will respond to the elements of music.	WALT differentiate different dynamics and tempos. WALT read basic rhythms.
Unit 3 Connecting With Jazz	6-8 Lessons	1.3A.2.Cn10a 1.3A.2.Cn11a	Students will have a basic knowledge and appreciation	WALT define syncopation, improvisation, blues, and scat

			of Jazz music.	singing WALT identify and perform <i>A Tisket a Tasket</i> by Ella Fitzgerald
Unit 4 Nursery Rhymes	6-8 Lessons	1.3A.2.Pr4a 1.3A.2.Pr5a 1.3A.2.Pr6a	Students will be able to sing Nursery Rhymes and have a basic Orff foundation.	WALT read music notation using solfege WALT play Orff instruments and percussion instruments correctly
Unit 5 Performing: Vocal Production/Singing Games	6-8 Lessons	1.3A.2.Pr4a 1.3A.2.Pr5b 1.3A.2.Pr6b	Students will have a foundation of proper vocal production.	WALT demonstrate proper vocal production and singing posture WALT demonstrate proper breathing techniques

Grade K 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.	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.

<p>CRP5. Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>CRP7. Employ valid and reliable research strategies.</p> <p>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP9. Model integrity, ethical leadership and effective management.</p> <p>CRP10. Plan education and career paths aligned to personal goals.</p> <p>CRP11. Use technology to enhance productivity.</p> <p>CRP12. Work productively in teams while using cultural global competence.</p>	<p>9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.</p> <p>9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.</p>
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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"> Literature: <ul style="list-style-type: none"> <i>Skit-Scat Raggedy Cat</i> Ella Fitzgerald by Roxane Orgill <i>I Got the Rhythm</i> by Connie Schofield-Morrison <i>The Girl Who Heard Colors</i> by Marie Harris <i>Chicka Chicka Boom Boom</i> by Bill Martin Jr. <i>Jump Frog Jump</i> by Robert Kalan and Byron Barton <i>In the Tall Tall Grass</i> by Denise Fleming 	<p><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></p>	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Ella Fitzgerald 	<ul style="list-style-type: none"> 	<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
*All teachers of students with special needs must review each	The possible list of	<ul style="list-style-type: none"> Enrichment projects 	<ul style="list-style-type: none"> Continue practicing vocabulary

<p><i>student's IEP. Teachers must then select the appropriate modifications and/or accommodations necessary to enable the 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>modifications/accommodations identified for Special Education 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"> ● Higher-level cooperative learning activities ● 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"> ● Choice of test format (multiple-choice, essay, true-false) ● 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)
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Individualized Learning Opportunities

- 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 • Clapping on and off a beat • Performing A Tisket A Tasket • Students improvising on instruments • Coloring activities relating music to moods 	<ul style="list-style-type: none"> • N/A

Grade K Unit 3 Connecting With Jazz 8 Lessons			
Topic & # Days	NJ Visual and Performing Arts Standards	Critical Knowledge & Skills	Possible Resources & Activities
Ella Fitzgerald 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 • sing A Tisket a Tasket • discuss the culture surrounding jazz music • clap on and off a 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"> • 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 	<ul style="list-style-type: none"> • Texts <ul style="list-style-type: none"> ○ <i>Get in the Groove</i> by Donna Dirksing and Cathy Blair • Materials <ul style="list-style-type: none"> ○ Ella Fitzgerald: <i>A Tisket A Tasket</i> ○ Rhythm sticks ○ video clip of <i>A Tisket A Tasket</i> by Ella Fitzgerald from <i>Ride 'Em Cowboy</i>

		<p>Suggested Formative Assessment(s):</p> <ul style="list-style-type: none"> • Teacher observation of student responses • Clapping on and off a beat • performing <i>A Tisket A Tasket</i> 	
<p>Improvisation and Scat 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 syncopation, improvisation, blues and scat singing • identify scat singing • improvise on 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 interests, 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"> • Students improvising on instruments 	<ul style="list-style-type: none"> • Texts <ul style="list-style-type: none"> ○ <i>I Got the Rhythm</i> by Connie Schofield-Morrison ○ <i>Get in the Groove</i> by Donna Dirksing and Cathy Blair • Materials <ul style="list-style-type: none"> ○ Watch performance of <i>One Note Samba</i> by Ella Fitzgerald ○ Learn to sing <i>Hambone</i> from <i>Get in the Groove</i> by Donna Dirksing and Cathy Blair ○ improvisation activities on percussion instruments and xylophones to <i>Hambone</i>
<p>The Blues 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 • develop an understanding of the connection of the blues to colors • write lyrics to the blues <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 interests, 	<ul style="list-style-type: none"> • Texts <ul style="list-style-type: none"> ○ <i>The Girl Who Heard Colors</i> by Marie Harris • Materials <ul style="list-style-type: none"> ○ Write class lyrics to the blues ○ discussion of feelings relating to colors and music ○ listening to different types of music or instruments and coloring them reflecting your mood when listening to them

		<p>experiences, ideas, and knowledge to creating, performing, and responding</p> <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 • Coloring activities relating music to moods 	
<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 unpitched 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 unpitched instruments 	<ul style="list-style-type: none"> • Texts <ul style="list-style-type: none"> ○ <i>Chicka Chicka Boom Boom</i> by Bill Martin Jr ○ <i>Jump Frog Jump</i> by Robert Kalan and Byron Barton ○ <i>In the Tall Tall Grass</i> by Denise Fleming • Materials <ul style="list-style-type: none"> ○ Mallet Madness by Artie Almeida ○ clap or play along on non-pitched percussion instruments to the rhythm of "Chicka chicka boom boom, will there be enough room?" ○ use Orff instruments and drums to play the quarter note rhythm of "jump frog jump" or DO SO DO with solfege ○ learn to sing the melody to "In the tall tall grass" using SO FA MI RE DO with solfege, play on Orff instruments

