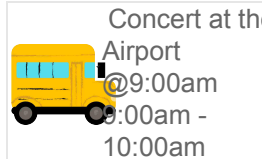




Monday 12/15/2025	Tuesday 12/16/2025	Wednesday 12/17/2025	Thursday 12/18/2025	Friday 12/19/2025
School Day 68	School Day 69	School Day 70	School Day 71	School Day 72
Breakfast Duty 8:00am - 8:17am	Breakfast Duty 8:00am - 8:17am	Breakfast Duty 8:00am - 8:17am	Breakfast Duty 8:00am - 8:17am	Breakfast Duty 8:00am - 8:17am
Choir - 7 & 8 8:17am - 9:05am	Band - 7 & 8 8:17am - 9:05am	Choir - 7 & 8 8:17am - 9:05am	Band - 7 & 8 8:17am - 9:05am	Choir - 7 & 8 8:17am - 9:05am
<b>CHOIR - SINGING (MULTIPLE SONGS)</b>	<b>Individual Instrument Practice</b>	<b>CHOIR - SINGING (MULTIPLE SONGS)</b>		<b>Standards</b>
<p><b>Standards</b></p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Cr2.1.7a</b> Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p><b>MU:Cr2.1.7b</b> Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p> <p><b>MU:Cr3.1.7a</b> Evaluate their own work, applying selected criteria such as appropriate application of elements of music</p>	<p><b>Standards</b></p> <p><b>8.PE.1</b> Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.</p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cn11.0</b> Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p><b>MU:Cr1.1</b> Imagine - Generate musical ideas for various purposes and contexts.</p> <p><b>MU:Cr2.1</b> Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Cr2.1.8b</b> Use standard and/or</p>	<p><b>Standards</b></p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Cr2.1.7a</b> Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p><b>MU:Cr2.1.7b</b> Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p> <p><b>MU:Cr3.1.7a</b> Evaluate their own work, applying selected criteria such as appropriate application of elements of music</p>	<p><b>Prep 9:08am - 10:07am</b></p> <p>PE - 6th Grade 10:10am - 11:09am</p> <p><b>Rock Wall</b></p> <p><b>Standards</b></p> <p><b>8.PE.1</b> Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.</p> <p><b>8.PE.5</b> Describe and apply a variety of movement concepts.</p> <p><b>8.PE.14</b> Accept responsibility for improving one's own levels of physical activity and fitness.</p> <p><b>8.PE.16</b> Provide encouragement and feedback to peers without prompting from teacher.</p> <p><b>8.PE.17</b> Apply rules and etiquette by acting as an official during modified games, dance and rhythm.</p> <p><b>8.PE.18</b> Cooperate with classmates on problem-solving initiatives during</p>	<p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cn11.0</b> Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p><b>MU:Cn10.0.7a</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><b>MU:Pr4.1</b> Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.</p> <p><b>MU:Pr6.1</b> Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</p> <p><b>MU:Pr4.3.7a</b> Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/ style, and phrasing)</p>



including style, form, and use of sound sources.

**MU:Cr3.1.7b** Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr4.3** Interpret - Develop personal interpretations that consider creators' intent.

**MU:Pr5.1** Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

**MU:Pr6.1** Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

**MU:Pr4.1.7a** Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.

iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

**MU:Cr3.1.8b** Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

**MU:Pr4.1** Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr4.3** Interpret - Develop personal interpretations that consider creators' intent.

**MU:Pr4.1.8a** Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.

**MU:Pr4.2.8a** Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

**MU:Pr4.2.8b** When analyzing selected music, sight-read in

including style, form, and use of sound sources.

**MU:Cr3.1.7b** Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr4.3** Interpret - Develop personal interpretations that consider creators' intent.

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**MU:Pr4.1.7a** Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.

adventure activities, large-group initiatives, and game play.

**8.PE.19** Respond appropriately to participant's ethical and unethical behavior during physical activity by using roles and guidelines for resolving conflicts.

**8.PE.20** Provide ways to accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

Lunch 11:12am - 12:12pm

PE - 1 12:15pm - 1:00pm

**Bocce Ball (outside)**

**Standards**

**1.PE.1** Perform most basic locomotor, nonlocomotor, and manipulative skills using mature patterns.

**1.PE.3** Move in self-space.

**1.PE.4** Differentiate between fast and slow speeds, strong and light force.

**1.PE.7** Actively engage in health enhancement class.

**1.PE.8** Understand muscles that grow strong with physical activity.

**1.PE.9** Identify warm-up and cool-down activities related to vigorous physical activity.

**1.PE.10** Accept

convey intent.

**MU:Pr6.1.7a** Perform the music with technical accuracy and stylistic expression to convey the creator's intent.

**MU:Re7.1** Select - Choose music appropriate for a specific purpose or context.

**MU:Re8.1** Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

**Objectives:**

- Explore different genres and styles of music and vocally interpret them

**Lesson / Instruction**

- Grab the Mic game and Karaoke

Prep 9:08am - 10:07am

PE - 6th Grade 10:10am - 11:09am

**Rock Wall**

**Standards**

**8.PE.1** Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.

**8.PE.5** Describe and apply a variety of movement concepts.

**8.PE.14** Accept responsibility for improving one's own levels of physical activity and fitness.

**8.PE.16** Provide



**MU:Pr4.2.7a** Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.

**MU:Pr4.2.7b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

**MU:Pr4.3.7a** Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

**MU:Pr5.1.7a** Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.7a** Perform the music with technical accuracy and stylistic expression to convey the creator's intent.

**MU:Re8.1** Interpret - Support interpretations of musical works that

treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

**MU:Pr4.3.8a** Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).

**MU:Pr5.1.8a** Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.8a** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

**MU:Pr6.1.8b** Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

**MU:Re7.2** Analyze - Analyze how the structure and context of varied musical works inform the

**MU:Pr4.2.7a** Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.

**MU:Pr4.2.7b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

**MU:Pr4.3.7a** Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

**MU:Pr5.1.7a** Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.7a** Perform the music with technical accuracy and stylistic expression to convey the creator's intent.

**MU:Re8.1** Interpret - Support interpretations of musical works that

personal responsibility by using equipment and space appropriately.

**1.PE.11** Follow the rules or parameters of the learning environment.

**1.PE.12** Respond appropriately to general feedback from a teacher.

**1.PE.13** Exhibit the established protocols for class activities.

**1.PE.14** Work independently with others in a variety of class environments.

**1.PE.15** Discuss ways to accept other's ideas, cultural diversity, and body types.

**1.PE.16** Follow teacher directions for safe participation and proper use of equipment without teacher reminders.

**1.PE.18** Understand that challenges in physical activities can lead to success; and

**Objectives:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.
- The first team to reach the target score wins the game.

**Lesson / Instruction**

**Goal of the Game:**

- The primary objective in Bocce Ball is for a team to have more of their balls closer to the pallino (the target ball) than their opponents.
- Points are awarded for balls closer to the pallino, and the game is played to a predetermined number of points, with the first team to reach that score winning.

**Here's a more detailed**

encouragement and feedback to peers without prompting from teacher.

**8.PE.17** Apply rules and etiquette by acting as an official during modified games, dance and rhythm.

**8.PE.18** Cooperate with classmates on problem-solving initiatives during adventure activities, large-group initiatives, and game play.

**8.PE.19** Respond appropriately to participant's ethical and unethical behavior during physical activity by using roles and guidelines for resolving conflicts.

**8.PE.20** Provide ways to accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

Lunch 11:12am - 12:12pm

Music - 1 12:15pm - 1:00pm

**Section 4: Unit 3:  
Lesson 3:  
Christmas**

**Standards**

**MU:Cr1.1.1a** With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

**MU:Pr4.1.1a** With limited guidance, demonstrate and discuss personal



reflect creators'/performers' expressive intent.

**MU:Re9.1** Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**MU:Re7.2.7a** Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

**MU:Re8.1.7a** Support personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.

**MU:Re9.1.7a** Select from teacher-provided criteria to evaluate musical works or performances.

**MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.

**MU:Cr2.1.8b** Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

**MU:Cr3.1.8a** Evaluate

response. Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**MU:Re8.1** Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

**MU:Re9.1** Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**MU:Re7.1.8a** Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.

**MU:Re7.2.8a** Compare how the elements of music and expressive qualities relate to the structure within programs of music.

**MU:Re7.2.8b** Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

**MU:Re9.1.8a** Apply appropriate personally-developed criteria to evaluate musical works or

reflect creators'/performers' expressive intent.

**MU:Re9.1** Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**MU:Re7.2.7a** Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

**MU:Re8.1.7a** Support personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.

**MU:Re9.1.7a** Select from teacher-provided criteria to evaluate musical works or performances.

**MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.

**MU:Cr2.1.8b** Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

**MU:Cr3.1.8a** Evaluate

**breakdown of the objectives:**

Getting Close to the Pallino:

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.

Winning Frames:

- A frame is completed when all balls have been thrown.
- The team with the most balls closer to the pallino than their opponents' balls scores points for that frame.

Reaching the Target

Score:

- The game continues until one team reaches a predetermined number of points, such as 12, 15, or 16, depending on the rules being played.

Winning the Game:

- The first team to reach the target score wins the game.

**Music - 3 1:00pm - 1:45pm**

**Section 4: Unit 3: Lesson 3: Christmas**

**Standards**

**MU:Cn11.0.3a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Pr4.2.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

**Objectives:**

- Sing a verse-refrain song with soloists and identify eighth-note patterns.
- Sing in two groups and create contrasting dynamic levels.
- Accompany a song using pitched and unpitched instruments.
- Show melodic direction using movement and

interest in, knowledge about, and purpose of varied musical selections.

**MU:Pr4.2.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

**MU:Pr4.2.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

**MU:Re7.2.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

**MU:Re8.1.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**MU:Re9.1.1a** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

**Objectives:**

- Sing a Christmas song accompanied by unpitched instruments.
- Create an accompaniment with instruments for a poem about a Christmas tree.
- Move to the steady beat.
- Sing and accompany a Christmas song.



te their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.

**MU:Cr3.1.8b** Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

**MU:Pr4.3.8a** Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/ style, and phrasing).

**MU:Pr5.1.8a** Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.8a** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

**MU:Re7.2.8a** Compare how the elements of music and

performances.

**Objectives:**

- Students will select a new piece of music to practice or choose a new instrument for the next semester
- Students may also decide to switch to choir, which would happen when we come back from winter break

**Lesson / Instruction**

**Students will:**

- Use current instruments to practice skills with, or select a new instrument to try
- I will search for new music for the Spring Concert and introduce students to potential options

**Prep 9:08am - 10:07am**

**PE - 6th Grade 10:10am - 11:09am**

**Rock Wall**

**Standards**

**8.PE.1** Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.

**8.PE.5** Describe and apply a variety of movement concepts.

**8.PE.14** Accept responsibility for improving one's own levels of physical activity and fitness.

**8.PE.16** Provide encouragement and feedback to peers without prompting from teacher.

**8.PE.17** Apply rules and etiquette by acting as an official during modified games, dance and

te their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.

**MU:Cr3.1.8b** Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

**MU:Pr4.3.8a** Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/ style, and phrasing).

**MU:Pr5.1.8a** Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.8a** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

**MU:Re7.2.8a** Compare how the elements of music and

- play a pattern with a song.
- Play an accompaniment using resonator bells.

**Lesson / Instruction**

**INTRODUCTION | It's Time to Get Ready for Christmas**

- Give students an overview of the song they will learn in this lesson using this slide.

**SING | It's Time to Get Ready for Christmas**

**Have students:**

- Listen to the information you provide about Christmas. (See HISTORY AND CULTURE | Christmas.)
- Listen to "It's Time to Get Ready for Christmas."
- Describe the story being told, including the setting, characters, and plot.

**ISONG | It's Time to Get Ready for Christmas**

There are presents to buy, boxes to wrap, and yummy goodies to bake. There is so much to do before Christmas Day! Sing this song and find out which jolly fellow also has lots to do before the big day!

**Have students:**

- Refer to the Song Anthology p. 118 and read aloud the verses, counting the number of phrases beginning with "I." (line 5)
- Decide which character sings the last line of each verse. (Santa)
- Volunteer to sing the verses as the rest of the class sings the refrain. (Select one student to sing Santa's part throughout the song.)

**HISTORY AND CULTURE**

**| Santa Claus**

**Santa Claus**

- The American Santa Claus is not the only St. Nicholas-inspired gift-giver at Christmas.
- Similar figures appear around the world.
  - In Switzerland and Germany, Kris Kringle delivers presents to children
  - In Russia, an elderly woman named Babouschka leaves gifts at their bedside.

- Sing a song with a steady beat.
- Sing and accompany a Christmas song.

**Lesson / Instruction**

**SING | Jolly Old Saint Nicholas**

- Give children an overview of the lesson using this slide.

**Display the Song Anthology notation for "Jolly Old Saint Nicholas," p. 98.**

**Have children:**

- Listen to "Jolly Old Saint Nicholas," following the notation from the Song Anthology.
- Tap and then clap with the steady beat as they listen again.
- Echo-speak and then echo-sing the song phrase by phrase, as you point to the notation.
- Sing the song.
- Add unpitched instruments to the different verses. (Verse 1: woodblock; Verse 2: triangles, finger cymbals; Verse 3: sleigh bells)

**PERFORM | Jolly Old Saint Nicholas**

- Invite students to find movements to perform with the song.
  - (Suggestions: Lean your ear this way —place a hand on the ear; Don't you tell a single soul —shake the index finger describing a no comment; Whisper —index finger over lips.

**You may wish to sing with the class the third verse to "Jolly Old Saint Nicholas."**

*Johnny wants a pair of skates;  
Suzy wants a sled;  
Nellie wants a storybook,  
Yellow, blue, and red.  
Now I think I'll leave to you  
What to give the rest.  
Choose for me, dear Santa Claus,  
You will know the best.*

**LISTEN / PERFORM |**

**Christmas Tree**

- Give children an overview of the lesson using this slide.

**POETRY | S4U3L3:**

**Christmas Tree:**

**Interactive**

**Have children:**



expressive qualities relate to the structure within programs of music.

**MU:Re9.1.8a** Apply appropriate personally-developed criteria to evaluate musical works or performances.

**Objectives:**

- Students are spending time concentrating on their vocal range part in the instrumental piece selected for the winter concert.

**Lesson / Instruction**

**Warm Up (whole class):**

- Light cardio - walk around the school
- Yawn-Sigh Technique
  - Yawn (take in air) with your mouth closed.
  - Then, exhale through your nose as if you are sighing.
    - Helps relax the voice and improve it's range.*
- Humming Warm-Ups
  - Place tip of your tongue behind bottom front teeth and hum from C3 up to C5, while keeping your mouth closed.
  - Each note should sound like "hmmm" — including the "h" sound is less taxing on your voice.
    - Good warm-up because it doesn't put a lot of strain on your vocal cords.*
- Vocal Straw Exercise (Hum through a straw)
  - Hum slowly and evenly, through a straw from C3 up to C5, then back down.
    - Place the straw in a partially full glass of liquid and blow controlled bubbles in the glass.*
- Lip Buzz (lip trill) Vocal Warm-Up
  - Motorboat sound (lips vibrate as air is blown from mouth & nose) thru diatonic scale (white keys) from

rhythm.

**8.PE.18** Cooperate with classmates on problem-solving initiatives during adventure activities, large-group initiatives, and game play.

**8.PE.19** Respond appropriately to participant's ethical and unethical behavior during physical activity by using roles and guidelines for resolving conflicts.

**8.PE.20** Provide ways to accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

Lunch 11:12am - 12:12pm

**PE - Pre K 12:15pm - 1:00pm**

**Bocce Ball (outside)**

**Standards**

**2.1f** Perform increasingly more sophisticated actions requiring hand-eye coordination.

**2.2b** Develop muscle tone and strength in trunk, neck, head, arms and legs.

**2.2c** Use developing motor skills to move more independently.

**2.2d** Develop coordination to use motor skills with toys.

**2.2e** Demonstrate skills to move in the environment.

**2.2f** Refine motor

expressive qualities relate to the structure within programs of music.

**MU:Re9.1.8a** Apply appropriate personally-developed criteria to evaluate musical works or performances.

**Objectives:**

- Students are spending time concentrating on their vocal range part in the instrumental piece selected for the winter concert.

**Lesson / Instruction**

**Warm Up (whole class):**

- Light cardio - walk around the school
- Yawn-Sigh Technique
  - Yawn (take in air) with your mouth closed.
  - Then, exhale through your nose as if you are sighing.
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  - Hum slowly and evenly, through a straw from C3 up to C5, then back down.
    - Place the straw in a partially full glass of liquid and blow controlled bubbles in the glass.*
- Lip Buzz (lip trill) Vocal Warm-Up
  - Motorboat sound (lips vibrate as air is blown from mouth & nose) thru diatonic scale (white keys) from

- In France, Père Noël fills the shoes of children.

**GOAL: Identify eighth-note patterns.**

**ANALYZE | Rhythms of Song**

**Have students:**

- Read the words of the refrain as they tap the rhythm of the words.
- Tap the rhythm of the words of the refrain again, this time substituting hurry for two eighth notes and pack for quarter notes.
- Find the measure where Santa must hurry the most. (third measure)
- Find other measures with similar rhythmic patterns in the refrain. (hurry pack, hurry pack: mm 1 and 5; hurry hurry pack pack: mm 7, 9, and the two measures after the coda.)
- Sing the song as they tap the eighth notes.

**GOAL: Sing a song in two groups and create contrasting dynamic levels.**

**INTRODUCTION | Deck the Hall**

- Give students an overview of the song they will learn in this lesson using this slide.

**LOCATOR MAP | Wales**

- Tell students that "Deck the Hall" is a song originally from Wales, a part of the United Kingdom.
- Locate Wales on your map.

**Have students:**

- Listen to "Deck the Hall" while sitting for the first two measures of each line and standing for the last two measures.
- Form two groups. (Group one sings the first two measures of each line, and group two sings the last two measures.)
- Listen as a volunteer sings the first two measures of each line. (Have them sing together at Fa la la la, la la la la .)

**ISONG | Deck the Hall**

- Have students learn John Jacobson's performance choreography for "Deck the Hall."
  - SOM G3 | JJ Choreography

- Listen as you read aloud the poem "Christmas Tree."
- Listen again and ask the following questions as each line is read:
  - What is covered in silver?
  - What things are sparkling in gold?
  - What wears hundreds of balls on its arms?
  - Who is Greensleeves in from the cold? (Christmas tree)
- Read the poem along with you.
- Invite children to select instruments to play with some of the words of the poem.
  - (Suggestions: silver-finger cymbals, sparkling sleigh bells)

**LISTEN | Waltz of the Flowers**

- Give children an overview of the lesson using this slide.

**LISTENING MAP | Waltz of the Flowers (excerpt) from The Nutcracker:**

**Interactive**

**Have children:**

- Listen to "Waltz of the Flowers."
- Describe some of the instruments heard in the selection.
- Form a circle and listen again as they step to the steady beat.

**MUSIC SKILLS | Listen Waltz of the Flowers**

Before starting, have children look at the still iListening Map and identify the instruments shown in the butterflies. (2 flutes, 2 oboes, 2 clarinets) Then have them identify the instruments shown in the flowers. (triangle, 6 violins, 2 violas, two trumpets, two French horns, 2 cellos, two basses)

Ask children to guess the role of the sunflower in the middle of the scene. (conductor)

**Beat**

- Show children how to conduct a steady beat in one.
- Explain to them that when music with beats in sets of three is fast, we sometimes conduct just the strong beat.
- Play the animation and invite children to conduct in one while they listen and watch the animation.



C3 to C5.

6. Two-Octave Pitch Glide Warm-Up

- Make "eeee" or "ohhhh" sound gradually gliding through chromatic scale (all keys) from C3 to C5.
  - This transitions from your chest voice to your head voice to warm up all areas.*

7. Vocal Sirens Exercise

- Make an "oooo" sound like a siren gradually from from C3 to C5.
  - The sound is continuous and covers tones between the notes.*

8. Vocal Slides Technique (portamento, Italian for "the act of carrying")

- Slide from one note to the next in the diatonic scale (white keys) from C3 to C5.
  - USE: Do, Re, Me, solfege, and hand signs.*

**Sing our Song Line Up for the Airport Concert**

- "Santa Baby" performed by Eartha Kitt
- "It's Beginning to Look a Lot Like Christmas" performed by Bing Crosby
- "Let It Snow" performed by Dean Martin
- "It's the Most Wonderful Time of the Year" performed by Andy Williams

**Individual Practice for Each Vocal Part for:**

- "Carol of the Bells" (in harmony) written by Peter Wilhousky
- "Jingle Bells" (in harmony) written by James Pierpont and Bob Singleton

**Conclude by bringing all vocal ranges together to sing:**

- The last 2 songs

**Prep 9:08am - 10:07am**

PE - 6th Grade 10:10am - 11:09am

**Bocce Ball (outside)**

**Standards**

**5.PE.1** Exhibit competency in fundamental motor

coordination and skills to play with toys and people.

**2.2g** Demonstrate increased ability to use skills requiring balance.

**2.2h** Perform large motor movement alone or with others.

**2.2i** Manipulate objects with large muscles.

**2.3b** Focus eyes on near and far objects.

**2.3f** Demonstrate an awareness of her body in space.

**2.6a** Attempt new large and small motor activities.

**2.6b** Participate in simple movement games.

**2.6c** Initiate active play, exploration, and engagement with the environment.

**2.6d** Participate in simple games, dance, outdoor play, and other forms of movement.

**2.6e** Engage in activities requiring new skills, without adult assistance.

**2.6f** Participate in physically active games with peers.

**2.7b** Respond to cues from caregiver regarding obvious signs of danger or previous warnings.

**2.7c** Respond to warnings and redirection for unsafe behaviors an situations, although not consistently.

C3 to C5.

6. Two-Octave Pitch Glide Warm-Up

- Make "eeee" or "ohhhh" sound gradually gliding through chromatic scale (all keys) from C3 to C5.
  - This transitions from your chest voice to your head voice to warm up all areas.*

7. Vocal Sirens Exercise

- Make an "oooo" sound like a siren gradually from from C3 to C5.
  - The sound is continuous and covers tones between the notes.*

8. Vocal Slides Technique (portamento, Italian for "the act of carrying")

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  - USE: Do, Re, Me, solfege, and hand signs.*

**Sing our Song Line Up for the Airport Concert**

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**Conclude by bringing all vocal ranges together to sing:**

- The last 2 songs

**Prep 9:08am - 10:07am**

PE - 6th Grade 10:10am - 11:09am

**Rock Wall**

**Standards**

**8.PE.1** Perform with mature form, locomotor,

- Deck the Hall Front
- SOM G3 | JJ Choreography Deck the Hall Back
- SOM G3 | JJ Choreography Deck the Hall Split Screen

**REACHING ALL LEARNERS | Inclusion**

**Inclusion**

- For students with behavior difficulties, eye contact with the teacher is very important.
- Be sure that these students understand that you expect eye contact with them when you are speaking to the class.
- Look at these students frequently, and do not speak to the class until you have their attention.

**ANALYZE | Dynamic Markings**

**Have students:**

- Create flashcards with one of these symbols on each: (soft), (medium soft), (medium loud), and (loud).
- Identify the dynamics by dynamic symbols, by name/term, and describe what they mean.
- Sing the song according to the dynamic markings on the flashcards held up by volunteers.
- Sing a different dynamic level for each verse. (Have some students face away from the singers and identify the dynamic aurally by holding up the appropriate card.)

**GOAL: Accompany a song using pitched and unpitched instruments.**

**INTRODUCTION | Pat-a-Pan**

- Give students an overview of the song they will learn in this lesson using this slide.

**LOCATOR MAP | France**

- Explain that this Christmas carol, "Pat-a-Pan," was first sung many years ago in France. Locate France on your map.

**Have students:**

- Listen to the information you share with them about Christmas in France. (See HISTORY AND CULTURE | Christmas in France.)

**Tone Color**

- Explain that each instrument picture or group of pictures will be highlighted when heard.
- Play the animation and have children pantomime playing instruments they hear, to help them recognize featured instruments visually as well.
- Using the Audio Only button, play the music and, as above, have children show which instruments they hear without the aid of the animation.

**Form**

- Point out the A and B form icons in the form diagram along the bottom.
- Then point out the word Coda. Explain that a coda is an ending that helps listeners to feel that the music is finished.
- Click the first A icon, clicking the "Stop" button after six seconds.
- Next, click the first B icon, clicking the "Stop" button after 0:41.
- Then click the "Coda" icon, playing to the end.
- Finally, play the entire map and have children show when each section begins with a triangle hand shape, a circle hand shape, or a "C" hand shape.
- The animation will guide them to know when each section is playing.

**HISTORY AND CULTURE | Nutcrackers**

One of the world's most popular ballets is *The Nutcracker*, by Pieter Ilyich Tchaikovsky. The setting is a home at Christmas time, so it is usually performed at this time of year. The ballet's popularity has made people interested in the history of wooden nutcrackers. Most nuts come inside hard shells, of course, and nutcrackers were invented to crack them open. While some were made in the form of birds and animals, others were made to look like little men with big jaws.

**LISTEN | Jingle Bells**

- Give children an overview of the lesson



skills and selected combinations of skills.

**5.PE.3** Recognize that many different countries and cultures have been the origin of games, sports, and dance, including those of traditional and contemporary American Indian cultures.

**5.PE.4** Combine spatial concepts with locomotor and nonlocomotor movements for small groups in gymnastics, dance and games environments.

**5.PE.7** Actively participate in all activities of health enhancement class.

**5.PE.9** Identify the need for warm-up and cool-down activities related to various physical activities.

**5.PE.10** Participate in physical activity with responsible interpersonal behavior.

**5.PE.11** Participate with responsible personal behavior in a variety of physical activity contexts, environments, and facilities.

**5.PE.12** Give corrective feedback respectfully to peers.

**5.PE.13** Critique the etiquette involved in rules of various activities.

**5.PE.14** Accept,

**2.7d** Recognize rules and follow basic safety instructions.

**2.7f** Understand and anticipate potential consequences of disregarding rules.

**2.7h** Make choices about behaviors or activities when presented with alternatives.

**Objectives:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.
- The first team to reach the target score wins the game.

**Lesson / Instruction**

**Goal of the Game:**

- The primary objective in Bocce Ball is for a team to have more of their balls closer to the pallino (the target ball) than their opponents.
- Points are awarded for balls closer to the pallino, and the game is played to a predetermined number of points, with the first team to reach that score winning.

**Here's a more detailed breakdown of the objectives:**

**Getting Close to the**

**Pallino:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.

**Winning Frames:**

- A frame is completed when all balls have been thrown.
- The team with the most balls closer to the pallino than their opponents' balls scores points for that frame.

**Reaching the Target**

**Score:**

- The game continues until one team reaches a predetermined number of points, such as 12, 15, or 16, depending on the rules being played.

**Winning the Game:**

- The first team to reach the target score wins the game.

nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.

**8.PE.5** Describe and apply a variety of movement concepts.

**8.PE.14** Accept responsibility for improving one's own levels of physical activity and fitness.

**8.PE.16** Provide encouragement and feedback to peers without prompting from teacher.

**8.PE.17** Apply rules and etiquette by acting as an official during modified games, dance and rhythm.

**8.PE.18** Cooperate with classmates on problem-solving initiatives during adventure activities, large-group initiatives, and game play.

**8.PE.19** Respond appropriately to participant's ethical and unethical behavior during physical activity by using roles and guidelines for resolving conflicts.

**8.PE.20** Provide ways to accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

- Listen to "Pat-a-Pan" while tapping the steady beat.
- Find the shared phrase in each verse. (tu-re-lu-re-lu, pat-a-pat-a-pan)
- Name the pitches used in the tu-re-lu-re-lu pattern. (D, E, F, G, A)
- Clap the rhythm for pat-a-pat-a-pan.
- Volunteer to play the first pattern on a pitched instrument. (Have another volunteer play the second pattern on an unpitched instrument.)
- Sing the song while volunteers take turns playing the added accompaniment.

**SONG | Pat-a-Pan**

- Listen for which instruments play in "Pat-a-Pan," and then sing the song.

**HISTORY AND CULTURE**

**| Christmas**

**Christmas**

- This holiday is one of the most important in the Christian calendar.
- It celebrates the day Christians believe God sent Jesus to bring the world salvation.
- According to the Bible, a carpenter named Joseph and his pregnant wife Mary traveled to Bethlehem from Nazareth.
- They stopped at an inn, seeking shelter for the night, but the inn was full, so they stayed in a stable, where Jesus was born.

**HISTORY AND CULTURE**

**| Christmas in France**

**Christmas in France**

- People in France gather on the night of December 24 for a midnight church service, followed by a late-night dinner known as a réveillon, or "wake-up."
- It is also a French tradition to have a sponge cake Yule log that is covered in chocolate with a creamy center.
- A favorite French Christmas carol for this night is "Pat-a-Pan." It originated many years ago in the Burgundy region of France.

**GOAL: Show melodic direction using movement.**

**INTRODUCTION | Amen**

- Give students an overview of the song they will learn in this lesson using this slide.

using this slide.

**Have children:**

- Listen to "Jingle Bells" and talk about the song's meaning.
- Echo-speak, then echo-sing, the words.

**PERFORM | Play Sleigh**

**Bells with Jingle Bells**

- Have children sing the song and play the sleigh bells on the eighth notes in the refrain.

**MOVEMENT |**

**Choreography**

The following videos present choreography and staging for "Jingle Bells." You can use the videos to model a performance of the song, provide step-by-step instruction, teach specific steps and sequences, or take notes for staging.

- SOM G1 | JJ Choreography Jingle Bells Front: Video
- SOM G1 | JJ Choreography Jingle Bells Back: Video
- SOM G1 | JJ Choreography Jingle Bells Split Screen: Video

**LISTEN | Here We Come**

**A-Wassailing**

**Have children:**

- Echo-speak, then echo-sing, the refrain.
- Sing as much of the verse as possible and sing the refrain while patting a steady beat.

**LISTEN | Rudolph, the**

**Red-Nosed Reindeer**

- Give children an overview of the lesson using this slide.

**Have children:**

- Listen to "Rudolph, the Red-Nosed Reindeer."
- Echo-sing the song by phrases.
- Sing and pat the steady beat.

**PLAY | Rudolph, the**

**Red-Nosed Reindeer**

- Invite some children to sing the song as others play woodblocks and rhythm sticks with a steady beat to imitate the sound of reindeer hooves.

**PE - Kinder 1:00pm - 1:45pm**

**Bocce Ball (outside)**

**Standards**

**K.PE.1** Perform basic locomotor,



recognize, and actively involve others with both higher and lower skill abilities into physical activities and group projects.

**5.PE.15** Accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

**5.PE.16** Apply safety principles with physical activities.

**Objectives:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.
- The first team to reach the target score wins the game.

**Lesson / Instruction**

**Goal of the Game:**

- The primary objective in Bocce Ball is for a team to have more of their balls closer to the pallino (the target ball) than their opponents.
- Points are awarded for balls closer to the pallino, and the game is played to a predetermined number of points, with the first team to reach that score winning.

**Here's a more detailed breakdown of the objectives:**

**Getting Close to the Pallino:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.

**Winning Frames:**

- A frame is completed when all balls have been thrown.
- The team with the most balls closer to the pallino than their opponents' balls scores points for that frame.

**Reaching the Target Score:**

- The game continues until one team reaches a predetermined number of points, such as 12, 15, or 16.

**PE - 4 1:00pm - 1:45pm**

**Bocce Ball (outside)**

**Standards**

**3.PE.1** Perform a combination of motor skills in various contexts.

**3.PE.3** Discuss the origin of a game, sport or dance, including traditional and contemporary American Indian contributions and cultures.

**3.PE.4** Recognize the concept of open space in movement context.

**3.PE.7** Engage in the activities of health enhancement class without teacher prompting

**3.PE.9** Recognize the importance of warm-up and cool-down activities related to vigorous physical activity.

**3.PE.10** Practice personal responsibility in teacher-directed activities.

**3.PE.11** Work independently for extended periods of time.

**3.PE.12** Accept and implement specific corrective teacher feedback.

**3.PE.13** Recognize the role of rules and etiquette in physical activity with peers.

**3.PE.14** Support and work cooperatively with others.

**3.PE.15** Discuss

**Lunch 11:12am - 12:12pm**

**Music - Kindergarten  
12:15pm - 1:00pm**

**Section 4: Unit 3:  
Lesson 3:  
Christmas**

**Standards**

**MU:Cr1.1.Ka** With guidance, explore and experience music concepts (such as beat and melodic contour).

**MU:Cr2.1.Kb** With guidance, organize personal musical ideas using iconic notation and/or recording technology.

**MU:Pr4.2.Ka** With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

**MU:Pr4.3.Ka** With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.

**MU:Pr5.1.Kb** With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.

**MU:Re7.1.Ka** With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over

**MOVE | Amen**

**Have students:**

- Listen to and share information about Christmas. (See HISTORY AND CULTURE | Spirituals.)
- Listen to the song "Amen" while mirroring your movements to signify pitch direction.
- Place hands on hips for the first amen, shoulders for the second amen, and head for the third amen.
- Continue to show melodic direction throughout the song using these movements previously described.
- Sing the song while performing the movements.

**HISTORY AND CULTURE**

**| Spirituals**

**Spirituals**

- These songs were created by enslaved Africans to express personal feelings and cheer one another up.
- There were only a few spirituals specifically written for Christmas, but two of them, "Amen" and "Go Tell It on the Mountain," have become popular Christmas carols throughout the United States.

**GOAL: Play a pattern with a song.**

**PLAY | Amen**

**Have students:**

- Pat their thighs along with you to the rhythm of the accompaniment. (left-right-left-right)
- Continue patting the rhythm as they sing the song.
- Take turns playing the pattern on pitched instruments.
- Sing the song as one student plays the pattern on a pitched instrument.

**PLAYALONG | S4U3L3:**

**Amen**

- Play this accompaniment as the group sings "Amen."

**MUSIC SKILLS | Sing**

**Sing**

- Have students review these dynamic symbols, their terms, and meanings: (piano, soft), (mezzo piano, medium soft), (mezzo forte, medium loud), (forte, loud), (fortissimo, loud).
- Have students find the

nonlocomotor, and manipulative skills.

**K.PE.5** Identify active play opportunities outside health enhancement class.

**K.PE.6** Actively participate in health enhancement class.

**K.PE.7** Recognize that physical activity causes physical changes.

**K.PE.8** Practice warm-up and cool-down activities relative to vigorous physical activity.

**K.PE.9** Follow directions in group settings (e.g., safe behaviors, following rules, taking turns).

**K.PE.10** Acknowledge responsibility for behavior when prompted.

**K.PE.11** Follow instruction and direction when prompted.

**K.PE.12** Recognize the established protocol for class activities.

**K.PE.13** Share equipment and space with others.

**K.PE.14** Recognize differences in ideas, cultures, and body types.

**K.PE.15** Follow teacher directions for safe participation and proper use of equipment with minimal reminders.

**K.PE.17** Acknowledge that some physical



depending on the rules being played.  
**Winning the Game:**

- The first team to reach the target score wins the game.

Lunch 11:12am - 12:12pm

**Music - Pre K 12:15pm - 1:00pm**

**Unit 9:  
Celebrations:  
Lesson 3:  
Christmas**

**Standards**

**MU:Cn11.0.PreKa** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Cr2.1.PreKa** With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).

**Objectives:**

- Children will explore differences in musical sound makers.

**Lesson / Instruction**

**INTRODUCTION**

- Give children an overview of the lesson using the following slide.

**LINKS | Art Gallery - ART GALLERY | Sleighing in Snow**

**Invite children to:**

- Listen as you read the title Sleighing in Snow and the artist's name on the slide.
- Describe the scene. (Answers will vary, such as winter, sleigh horses, sleds, ski, snow)
- Discuss what time of the year it might be. (winter)
- Discuss what is celebrated at the end of the year. (Answers will vary. Accept all reasonable answers.)

Explain to children that before cars, people

ways to accept other's ideas, cultural diversity, and body types during games and physical activities.

**3.PE.16** Work independently and safely in physical activity settings.

**Objectives:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.
- The first team to reach the target score wins the game.

**Lesson / Instruction**

**Goal of the Game:**

- The primary objective in Bocce Ball is for a team to have more of their balls closer to the pallino (the target ball) than their opponents.
- Points are awarded for balls closer to the pallino, and the game is played to a predetermined number of points, with the first team to reach that score winning.

**Here's a more detailed**

**breakdown of the**

**objectives:**

**Getting Close to the**

**Pallino:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.

**Winning Frames:**

- A frame is completed when all balls have been thrown.
- The team with the most balls closer to the pallino than their opponents' balls scores points for that frame.

**Reaching the Target**

**Score:**

- The game continues until one team reaches a predetermined number of points, such as 12, 15, or 16, depending on the rules being played.

**Winning the Game:**

- The first team to reach the target score wins the game.

Recess 1:45pm - 2:00pm

PE - 3 2:00pm - 2:45pm

others.

**MU:Re7.2.Ka** With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

**MU:Re8.1.Ka** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**MU:Re9.1.Ka** With guidance, apply personal and expressive preferences in the evaluation of music.

**Objectives:**

- Experience beats of silence with "Must Be Santa."
- Move to the beat of "March of the Toys."
- Move to demonstrate the form of "Mama, Bake the Johnnycake."
- Identify individual vs. group singing with "What You Gonna Call Your Pretty Little Baby?"
- Notate and read iconic beat symbols for "Tree of Peace."
- Experience triple meter with "O Tannenbaum!"

**Lesson / Instruction**

**LISTEN | Must Be Santa**

- Give children an overview of the lesson using this slide.

**iSONG | Must Be Santa:**

**Interactive**

- Have children listen to the song "Must Be Santa," mirroring you with these motions:
- Clap on long and white and put your finger to your lips and "shh" on the rest.
  - (Children should perform this action at the same place for each verse that follows.)

Resource Master C-4, p. 106

dynamic symbols in "Amen" and interpret the symbols throughout their performance of the song.

- Form groups to create a new dynamic plan for "Amen" including all of the above dynamics.
  - They could mark this on a copy of the song or use their own system.
  - Then each group performs the song using those dynamics.
  - Assign each listener a specific dynamic to listen for, raising their hand or showing a card with the symbol, term, or meaning when they think that dynamic is heard.

**GOAL: Play an accompaniment using resonator bells.**

**INTRODUCTION | Go Tell**

**It on the Mountain**

- Give students an overview of the song they will learn in this lesson using this slide.

**SING | Go Tell It on the Mountain**

**Have students:**

- Listen to "Go Tell It on the Mountain" while patting the steady beat.
- Listen as you play F, A, and C individually, then as a chord.
- Divide into two groups. (Ask group one to play resonator bells F, A, and C, (F chord), and group two to play C, E, G, and B (C7 chord). Select a volunteer to play C throughout the entire selection.)

**iSONG | Go Tell It on the Mountain**

This African American spiritual is another holiday favorite.

**Have students:**

- Follow the chord names above the Song Anthology notation p. 91 to determine when the chords will change (group one = F chord; group two = C7 chord).
- Sing the song accompanied by chords.

**ORFF**

**ORCHESTRATIONS I**

**Grade 3**

- Invite students to learn and perform an accompaniment to "Go Tell It on the Mountain"

activities are challenging or difficult; and

**Objectives:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.
- The first team to reach the target score wins the game.

**Lesson / Instruction**

**Goal of the Game:**

- The primary objective in Bocce Ball is for a team to have more of their balls closer to the pallino (the target ball) than their opponents.
- Points are awarded for balls closer to the pallino, and the game is played to a predetermined number of points, with the first team to reach that score winning.

**Here's a more detailed**

**breakdown of the**

**objectives:**

**Getting Close to the**

**Pallino:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.

**Winning Frames:**

- A frame is completed when all balls have been thrown.
- The team with the most balls closer to the pallino than their opponents' balls scores points for that frame.

**Reaching the Target**

**Score:**

- The game continues until one team reaches a predetermined number of points, such as 12, 15, or 16, depending on the rules being played.

**Winning the Game:**

- The first team to reach the target score wins the game.

Recess 1:45pm - 2:00pm

PE - 2 2:00pm - 2:45pm

**Bocce Ball (outside)**

**Standards**

**2.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills in mature patterns.



traveled over the snow in sleighs.

**LET'S BEGIN | Sleigh Horses**

**!SONG | Trot, My Pony, Trot!**

- Invite children to listen as you read the rhyme below. (If you wish to sing the song, see Unit 7, Lesson 4.)

*Trot, trot, trot!*

*Trot, my pony, trot!*

*Where it's smooth*

*or where it's stony,*

*trot along, my little pony.*

*Go and never stop.*

*Trot, my pony, trot!*

**ACTIVITY | Trot, My Pony, Trot! again.**

- Suggest they create sounds for the trotting horses with sound makers they find in the classroom.
- Encourage children to examine the sound makers and ask them to describe the sounds they make. Say the rhyme as you use the sound makers.

**LISTEN | Jingle Bells**

- For this activity, have jingle bells and wood blocks available for children to play. Say: "Let's take a sleigh ride."

**Have children:**

- Form a sled by sitting in pairs, one behind the other, with their hands on the shoulders of the child in front of them.
- Listen to "Jingle Bells," while balancing with the strong beat from one side to the other.
- Listen again, repeating the sled movement, and clapping the pattern **beamed 1/8th note and 1/4 note** during the refrain.

**TEACHER TO TEACHER**

**| Teaching Tip**

Children learn concepts by experiencing them with their bodies.

- You can reinforce this development by labeling physical experience, such as your feet moved faster!

**SING / PLAY | Jingle Bells**

**Invite children to:**

- Tell how many sections there are in "Jingle Bells." (two) (If children need help, guide them to think about the sled and the jingle bells sections.)

**Bocce Ball (outside)**

**Standards**

**4.PE.1** Use a combination of motor skills to engage in a variety of activities.

**4.PE.3** Discuss the origin of a variety of games, sports, or dances, including traditional and contemporary American Indian contributions and cultures.

**4.PE.6** Analyze opportunities for participating in physical activities outside health enhancement class.

**4.PE.7** Actively engages in the activities of health enhancement class, both teacher-directed and independent.

**4.PE.9** Engage in warm-up and cool-down activities related to cardio-respiratory fitness assessment.

**4.PE.10** Demonstrate responsible behavior in independent group situations.

**4.PE.11** Reflect on personal social behavior in physical activity.

**4.PE.12** Listen respectfully to corrective feedback from others.

**4.PE.13** Adhere to rules of etiquette in a variety of physical activities.

**4.PE.15** Describe ways to accept

- Review the sequence of the verses.

**Resource Masters S-7, p. 121**

- Sign language for "Must Be Santa"

**SING | Must Be Santa**

- Sing along
- Clap the pattern

**LINKS | Art**

**Art: Santa Claus**

- Have children draw a picture of Santa Claus.
  - Children may draw him as described in the song (long beard, red suit, long cap, black boots), or use their own creative interpretations.
  - After the pictures have been completed, have the children share them with the class and discuss whether their drawings were based on the song or not.

**INTRODUCTION | March of the Toys**

- Give children an overview of the lesson using this slide.

**Resource Master LM-12, p. 113.** Teacher directions are on p. 110.

- Tell children they will hear a piece of music called "March of the Toys." (See HISTORY AND CULTURE | Victor Herbert.)

**Victor Herbert**

(1859–1924) was born in Dublin, Ireland. In 1886 he came to the United States as a cellist to play with the orchestra of the Metropolitan Opera. Beginning in 1903, with Babes in Toyland, he wrote operettas that commanded the musical stage for the next 30 years. His operettas Naughty Marietta and Rose Marie were made into popular musical films. Herbert was one of the founders of ASCAP, the organization that protects the rights of composers.

- Ask them to describe what they see. (trumpets, jack-in-the-boxes, toy soldiers)

**LISTEN | March of the Toys**

**Have children:**

- Listen to "March of the Toys," and decide what musical event each

using Orff instruments.

- Use Orff Orchestration O-24. The teacher's directions are on p. 69.

**LINK | Social Studies**

**Group Discussion**

- Many people have their own ways of celebrating various holidays in their homes.
- Have students volunteer to share the way they celebrate holidays with their family and friends, including dances, artwork, and food.

**Critical Thinking:**

**Compare and Contrast, Distinguish**

**Music - 4 1:45pm - 2:30pm**

**Section 4: Unit 3: Lesson 4: Christmas**

**Standards**

**MU:Cn10.0.4a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Pr4.2.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

**MU:Pr4.2.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

**MU:Pr6.1.4a** Perform music, alone or with others, with expression and technical accuracy, and appropriate

**2.PE.3** Identify games, sports, or dances performed in other cultures.

**2.PE.6** Describe physical activities outside health enhancement class.

**2.PE.7** Actively engage in health enhancement class in response to instruction and practice.

**2.PE.8** Identify physical activities which contribute to developing strength and fitness.

**2.PE.9** Describe warm-up and cool-down activities related to vigorous physical activity.

**2.PE.10** Practice skills with minimal teacher prompting.

**2.PE.11** Accept responsibility for class protocols with behavior and performance actions.

**2.PE.12** Accept specific corrective feedback from a teacher.

**2.PE.13** Recognize the role of rules and etiquette in teacher-designed physical activities.

**2.PE.14** Work independently with others in partner environments.

**2.PE.15** Recognize ways to accept other's ideas, cultural diversity, and body types during games and physical activities.



- Look around and show where jingle bells are in the classroom.
  - (Repeat with the wood blocks. If those instruments are not available, you may want to use the virtual instruments and the glossary of instrument slides, available in Resources.)
- Listen to the sound of both instruments.
- Look at the slide. (Guide children to notice the letter A in a red triangle and the letter B in a blue circle to indicate the sections.)
- Form two groups representing the two sections. (Distribute wood blocks and jingle bells for each child.)
- Play the instruments in the corresponding section.
- Play the instruments and sing as they are able.

**REACHING ALL LEARNERS | Inclusion**  
**Inclusion: Playing Instruments**

When forming groups to play instruments, group special learners with more able children.

- Seat all of the players directly in front of the slide and be sure that you have eye contact with all of the players when you give instructions.
- If possible, have the special learner repeat the directions to you.
- Encourage the special learner to play accurately at the correct time, but give him or her extra time to respond.
- Be sure to compliment any children who play their parts correctly.

**SCHOOL TO HOME**

Document  
We are learning these songs:

- "Jingle Bells," p. 36
- "Trot, My Pony, Trot!," p. 72

Music - 2 1:00pm - 1:45pm

**Section 4: Unit 3:  
Lesson 3:  
Christmas**

**Standards**

**MU:Cr1.1.1a** With limited guidance,

other's ideas, cultural diversity, and body types during games and physical activities.

**4.PE.14** Recognize and support individual differences in movement performance at all skill levels.

**4.PE.16** Work safely with peers and equipment in physical activity settings.

**Objectives:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.
- The first team to reach the target score wins the game.

**Lesson / Instruction**

**Goal of the Game:**

- The primary objective in Bocce Ball is for a team to have more of their balls closer to the pallino (the target ball) than their opponents.
- Points are awarded for balls closer to the pallino, and the game is played to a predetermined number of points, with the first team to reach that score winning.

**Here's a more detailed breakdown of the objectives:**

**Getting Close to the Pallino:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.

**Winning Frames:**

- A frame is completed when all balls have been thrown.
- The team with the most balls closer to the pallino than their opponents' balls scores points for that frame.

**Reaching the Target Score:**

- The game continues until one team reaches a predetermined number of points, such as 12, 15, or 16, depending on the rules being played.

**Winning the Game:**

- picture represents. Discuss their ideas. (Trumpets represent fanfares, jack-in-the-boxes represent a melody that returns twice, toy soldiers represent a second melody that returns once.)
- Plan a way to move to the music. (For example, one child pretends to play the fanfares, a group moves to the beat as jack-in-the-boxes on the A melody, and another group as toy soldiers on the B melody.)
- Listen again, moving as they planned.

**If time:**

**LISTEN | Mama, Bake the Johnnycake**

**HISTORY AND CULTURE | African American Spirituals**

**PLAY | Mama, Bake the Johnnycake**

**SING | Mama, Bake the Johnnycake**

**MOVE | Mama, Bake the Johnnycake**

**LISTEN | What You Gonna Call Your Pretty Little Baby?**

**SING | What You Gonna Call Your Pretty Little Baby?**

**LISTEN | Tree of Peace**

**LISTEN | O Tannenbaum!**

**REACHING ALL LEARNERS | English Language Learners**

**SING | O Tannenbaum!**

**MOVE | O Tannenbaum!**

Music - 5 1:00pm - 1:45pm

**Section 4: Unit 3:  
Lesson 4:  
Christmas**

**Standards**

**MU:Cn10.0.5a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.5a** Demonstrate understanding of

interpretation.

**Objectives:**

- Read and perform a dotted-quarter-note rhythm pattern as it appears in the Christmas song "Once Upon a Christmas."
- Identify the tonal center of the Christmas song "Jolly Old St. Nicholas."
- Demonstrate with movement the melodic contour of the Christmas song "Joy to the World."

**Lesson / Instruction**

**INTRODUCTION | Once Upon a Christmastime**

- Give students an overview of what they will learn with "Once Upon a Christmastime."

**LISTEN | Once Upon a Christmastime**

**Have students:**

- Listen as you share with them some information about Santa Claus. (See HISTORY AND CULTURE | Santa's Roots.)
- Echo-clap this rhythm pattern found in the song:
- Listen to "Once Upon a Christmastime" and tap the pattern softly on their desks whenever they hear and see it. (Use Song Anthology p. 176 to practice the repeat sign or to see the complete song at once.)
- Say the syllables tam-ti-ta-ta for the pattern.

**iSONG | Once Upon a Christmastime**

This song tells the story of a certain jolly gentleman who works all the year long to bring the gift of joy to children everywhere.

**HISTORY AND CULTURE | Santa's Roots**

- The Santa Claus we know is a mixture of myths and legends from many cultures.
- The idea of his flying, reindeer-drawn sleigh most likely goes back to pre-Christian days and flying Scandinavian gods like Odin and Thor.
- The name Santa Claus is a shortening of Saint Nicholas, an actual

**2.PE.16** Work independently and safely in physical activity settings.

**2.PE.18** Compare physical activities that bring confidence and challenges; and

**Objectives:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.
- The first team to reach the target score wins the game.

**Lesson / Instruction**

**Goal of the Game:**

- The primary objective in Bocce Ball is for a team to have more of their balls closer to the pallino (the target ball) than their opponents.
- Points are awarded for balls closer to the pallino, and the game is played to a predetermined number of points, with the first team to reach that score winning.

**Here's a more detailed breakdown of the objectives:**

**Getting Close to the Pallino:**

- Each team aims to roll their bocce balls as close as possible to the pallino, which is thrown first.

**Winning Frames:**

- A frame is completed when all balls have been thrown.
- The team with the most balls closer to the pallino than their opponents' balls scores points for that frame.

**Reaching the Target Score:**

- The game continues until one team reaches a predetermined number of points, such as 12, 15, or 16, depending on the rules being played.

**Winning the Game:**

- The first team to reach the target score wins the game.

Practice Time 2:45pm - 3:30pm



create musical ideas (such as answering a musical question) for a specific purpose.

**MU:Pr4.1.1a** With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.

**MU:Pr4.2.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

**MU:Pr4.2.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

**MU:Re7.2.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

**MU:Re8.1.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**MU:Re9.1.1a** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

- The first team to reach the target score wins the game.

Practice Time 2:45pm - 3:30pm

relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Pr4.2.5a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

**MU:Pr4.2.5b** When analyzing selected music, read and perform using standard notation.

**MU:Pr4.3.5a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

**MU:Pr6.1.5a** Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

**MU:Re7.1.5a** Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

**MU:Re7.2.5a** Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of

fourth-century Christian bishop in Asia Minor (now Turkey) who was known for his benevolence and generosity toward the poor.

#### **PERFORM | Once Upon a Christmastime**

- Remind students that ostinatos contribute to the texture of a piece of music.

#### **Have students:**

- Form two groups.
- Sing the song as the second group taps the rhythm pattern as an accompanying ostinato.
- Switch group roles.
- Sing the song again, paying special attention to rhythmic accuracy. (Use the recorded accompaniment or Piano Accompaniment p. 223 as appropriate.)

#### **ACTIVITY | S4U3L4:**

##### **Dotted-Note Ostinato**

- Listen for this rhythm pattern in "Once Upon a Christmastime."
- Use Resource Master C•5 (This Is the Season to Dance!), p. 143 to learn about the meaning of carol and choose movements for two carols based on meter, rhythm, and lyrics.
  - The Answer Key is on p. 184.

#### **LINK | Language Arts**

##### **Writing**

- Have students write a paragraph describing something that they could and would like to do for someone to make the holiday season a more special time for that person.
- Encourage them to think of other possibilities besides giving presents.

#### **Critical Thinking: Deduce**

**GOAL: Identify the tonal center of a Christmas song.**

#### **INTRODUCTION | Jolly Old St. Nicholas**

- Give students an overview of what they will learn with "Jolly Old St. Nicholas."

#### **LISTEN | Jolly Old St. Nicholas**

##### **Have students:**

- Listen to "Jolly Old St. Nicholas." Explain to them that the tonal center for this song is do and that its tonality



**Objectives:**

- Sing a Christmas song accompanied by unpitched instruments.
- Create an accompaniment with instruments for a poem about a Christmas tree.
- Move to the steady beat.
- Sing and accompany a Christmas song.
- Sing a song with a steady beat.
- Sing and accompany a Christmas song.

**Lesson / Instruction**

**SING | Jolly Old Saint**

**Nicholas**

- Give children an overview of the lesson using this slide.

**Display the Song**

**Anthology notation for**

**"Jolly Old Saint**

**Nicholas," p. 98.**

**Have children:**

- Listen to "Jolly Old Saint Nicholas," following the notation from the Song Anthology.
- Tap and then clap with the steady beat as they listen again.
- Echo-speak and then echo-sing the song phrase by phrase, as you point to the notation.
- Sing the song.
- Add unpitched instruments to the different verses. (Verse 1: woodblock; Verse 2: triangles, finger cymbals; Verse 3: sleigh bells)

**PERFORM | Jolly Old**

**Saint Nicholas**

- Invite students to find movements to perform with the song.
  - (Suggestions: Lean your ear this way —place a hand on the ear; Don't you tell a single soul —shake the index finger describing a no comment; Whisper —index finger over lips.

**You may wish to sing with the class the third verse to "Jolly Old Saint Nicholas."**

*Johnny wants a pair of skates;*

*Suzu wants a sled;*

*Nellie wants a storybook,*

*Yellow, blue, and red.*

*Now I think I'll leave to you*

*What to give the rest.*

*Choose for me, dear Santa Claus,*

music, and context (such as social, cultural, and historical).

**MU:Re9.1.5a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

**Objectives:**

- Sing and conduct the Christmas song "The Holly and the Ivy" in 3/4 meter.
- Identify soprano, alto, tenor, and bass voice lines in a recording of Hallelujah Chorus, a four-part choral composition.
- Sing and create a movement to the holiday song "Jingle Bell Rock."

**Lesson / Instruction**

**INTRODUCTION | The**

**Holly and the Ivy**

- Give students an overview of what they will learn with "The Holly and the Ivy."

**IDENTIFY | Meter**

**Signature**

- Have students look at the notation on Song Anthology p. 118 and identify the meter signature.

**Read:**

- Holly and ivy are two of the best-known traditional Christmas plants.
- In Europe and Asia, these plants were used in winter festivities to ensure that new life and growth would return in spring.

**MOVE | Conduct**

- Set Meter = 3 and Tempo = 110 beats per minute to simulate the song's meter and tempo.
- Have students practice the conducting pattern and correct errors as necessary.

**ACTIVITY | Conducting**

**Patterns**

- Practice conducting in three.
- Ask students to conduct while listening to "The Holly and the Ivy."

**iSONG | The Holly and**

is major.

- Sing the song, and decide how many of the four phrases end on do. (1)
- Sing the song again, substituting the pitch syllable name for the whole note at the end of each phrase. (mi, re, mi, do)
- Sing the song with words, showing the appropriate hand sign for mi, re, or do at the end of each phrase. (Use the recorded accompaniment or Piano Accompaniment p. 138 as appropriate.)

**iSONG | Jolly Old St.**

**Nicholas**

- To whom will you tell your Christmas wishes?
- Use Song Anthology p. 108 to see the complete melody.

**Optional: Have students learn John Jacobson's performance choreography for "Jolly Old St. Nicholas."**

- SOM G4 | JJ Choreography Jolly Old St Nicholas Front
- SOM G4 | JJ Choreography Jolly Old St Nicholas Back
- SOM G4 | JJ Choreography Jolly Old St Nicholas Split Screen

**READ | Jolly Old St.**

**Nicholas**

- Ask students to learn the letter names for the three different whole notes. (A, G, F) (Some students might play the melody of lines 1 and 3 of the song using these pitches.)

**VIRTUAL MALLET**

**PERCUSSION | Orff**

**Mallet Percussion**

**(Xylophones,**

**Metallophones, and**

**Glockenspiels)**

- Divide students into two groups and lead them in singing the partner songs "Once Upon a Christmastime/ Jolly Old St. Nicholas." (Let students become comfortable with both songs before putting them together.)

**HISTORY AND CULTURE**

**| Additional Verses for**

**Jolly Old St. Nicholas**

*You may wish to teach additional verses to "Jolly Old St. Nicholas."*



You will know the best.

**LISTEN / PERFORM |**

**Christmas Tree**

- Give children an overview of the lesson using this slide.

**POETRY | S4U3L3:**

**Christmas Tree:**

**Interactive**

**Have children:**

- Listen as you read aloud the poem "Christmas Tree."
- Listen again and ask the following questions as each line is read:
  - What is covered in silver?
  - What things are sparkling in gold?
  - What wears hundreds of balls on its arms?
  - Who is Greensleeves in from the cold? (Christmas tree)
- Read the poem along with you.
- Invite children to select instruments to play with some of the words of the poem.
  - (Suggestions: silver–finger cymbals, sparkling–sleigh bells)

**LISTEN | Waltz of the**

**Flowers**

- Give children an overview of the lesson using this slide.

**iLISTENING MAP | Waltz of the Flowers (excerpt) from The Nutcracker:**

**Interactive**

**Have children:**

- Listen to "Waltz of the Flowers."
- Describe some of the instruments heard in the selection.
- Form a circle and listen again as they step to the steady beat.

**MUSIC SKILLS | Listen**

**Waltz of the Flowers**

Before starting, have children look at the still iListening Map and identify the instruments shown in the butterflies. (2 flutes, 2 oboes, 2 clarinets) Then have them identify the instruments shown in the flowers. (triangle, 6 violins, 2 violas, two trumpets, two French horns, 2 cellos, two basses)

Ask children to guess the role of the sunflower in the middle of the scene. (conductor)

**Beat**

**the Ivy**

- Conduct "The Holly and the Ivy" as you listen to the song.

**SING | The Holly and the**

**Ivy**

- Invite students to sing the song while conducting in the pattern.

**HISTORY AND CULTURE**

**| Carols and Caroling**

**Carols and Caroling**

Caroles were circle dances people did on special days before Christianity was brought to Europe. As Christianity spread in the third and fourth centuries, some songs and music accompanying these dances became associated with feasts such as Christmas. Gradually, the songs became known as carols. Many carols arose in France and England, and Christmas carols were first collected into books in the fifteenth century.

**LINKS | Science**

**Yuletide Plants**

- Create a Yuletide Plants Center in your classroom.
- Display samples of common yuletide plants such as holly, ivy, poinsettia, and mistletoe.
- Ask students to research and contribute to the center, scientific facts about the plants.
- Challenge them to answer this question: What characteristic(s) of the plant do you think have caused it to become symbolic at Christmas time?

**Critical Thinking:**

**Deduce, Draw**

**Conclusions**

**GOAL: Identify soprano, alto, tenor, and bass voice lines in a recording of a four-part choral composition.**

**INTRODUCTION |**

**Hallelujah Chorus**

- Give students an overview of what they will learn with "Hallelujah Chorus."

**LISTEN | Hallelujah**

**Chorus**

- Have students study the still map before

*When the clock is striking twelve,*

*When I'm fast asleep,*

*Down the chimney broad and black,*

*With your pack you'll*

*creep.*

*All the stockings you will*

*find*

*Hanging in a row.*

*Mine will be the shortest*

*one,*

*You'll be sure to know.*

*Johnny wants a pair of*

*skates;*

*Suzy wants a sled;*

*Nellie wants a picture*

*book,*

*Yellow, blue, and red.*

*Now I think I'll leave to you*

*What to give the rest.*

*Choose for me, dear Santa*

*Claus,*

*You will know the best.*

**GOAL: Demonstrate with movement the melodic contour of a Christmas song.**

**INTRODUCTION | Joy to the World**

- Give students an overview of what they will learn with "Joy to the World."

**LISTEN | Joy to the World**

- Have students:
- Listen to "Joy to the World."
- Listen to some information you share with them about the song. (See HISTORY AND CULTURE | Joy to the World.)
- Sing the song in a joyful manner. (Use the recorded accompaniment or Piano Accompaniments p. 140 as appropriate.)

**iSONG | Joy to the World**

The idea expressed in this popular Christmas carol comes from the Bible. Sing this song and let your joyful feelings show!

**HISTORY AND CULTURE | Joy to the World**

- Explain to students that sometimes composers write both the words and the music of a song, and sometimes they set words written by someone else to music.



- Show children how to conduct a steady beat in one.
- Explain to them that when music with beats in sets of three is fast, we sometimes conduct just the strong beat.
- Play the animation and invite children to conduct in one while they listen and watch the animation.

**Tone Color**

- Explain that each instrument picture or group of pictures will be highlighted when heard.
- Play the animation and have children pantomime playing instruments they hear, to help them recognize featured instruments visually as well.
- Using the Audio Only button, play the music and, as above, have children show which instruments they hear without the aid of the animation.

**Form**

- Point out the A and B form icons in the form diagram along the bottom.
- Then point out the word Coda. Explain that a coda is an ending that helps listeners to feel that the music is finished.
- Click the first A icon, clicking the "Stop" button after six seconds.
- Next, click the first B icon, clicking the "Stop" button after 0:41.
- Then click the "Coda" icon, playing to the end.
- Finally, play the entire map and have children show when each section begins with a triangle hand shape, a circle hand shape, or a "C" hand shape.
- The animation will guide them to know when each section is playing.

**HISTORY AND CULTURE**

**Nutcrackers**

One of the world's most popular ballets is *The Nutcracker*, by Pieter Ilyich Tchaikovsky. The setting is a home at Christmas time, so it is usually performed at this time of year. The ballet's popularity has made people interested in the history of wooden nutcrackers. Most nuts come inside hard shells, of

- listening.
- Point out the form diagram at the bottom of the map.
  - Each box there contains the words of this choral work.
  - Explain that the colors of the lyrics boxes correspond to colors of the graphics on the map. (When followed as a form diagram, the buttons give the predominant words for that segment.)
    - For example, the vertical blue bands of color in the map represent the singing of the word "Hallelujah."
- Give the class a few minutes to relate the colors of the lyrics boxes to the colors on the map.
- Have them point to the places where the voices sing "Hallelujah!" (all the blue bands)

**Have students:**

- Listen to the "Hallelujah Chorus."
- Identify how many types of voices are singing in this selection. (four voices singing four different parts)
- Understand that four-part choral music is divided into voices called soprano, alto, tenor, and bass.

**iLISTENING MAP | Hallelujah Chorus from Messiah**

**Read:**

The composer **George Frideric Handel** was born in Germany, but he spent most of his life in England composing music for the English royalty. He composed many oratorios, which are very long musical compositions in which soloists, a chorus, and an orchestra tell a sacred story. The "Hallelujah Chorus" is Handel's best-known piece of music. It is from his oratorio called "The Messiah," which is over three hours long!

- Listen to "Hallelujah Chorus" and follow the listening map to find out which voices sing when.
  - How many voice

- Lowell Mason did this for "Joy to the World," when he set a poem written by Isaac Watts to music.

**MOVE | Joy to the World**

**Ask students to:**

- Listen to "Joy to the World" and show the contour of the melody by moving their arms down as the pitches go lower and up as the pitches go higher.
- Repeat the movements while singing.
- Use terms such as pitch, higher, lower, and contour to explain the melody they heard and sang.

**iSONG | Joy to the World**

- Listen to "Joy to the World."
- Use your arms to follow the melody. Move them down as the pitches go lower, and up as the pitches go higher.
- Then explain what you heard using words you know such as melody, pitch, contour, higher, and lower.

**READ | Joy to the World**

- Invite students to sing a D-major scale, ascending and descending, with hand signs.
- Then, ask them to sing the song again and find the scale in the song.

**Have students:**

- Tell if the song scale begins on do or high do. (high do) (Use Song Anthology p. 111 to see the complete song.)
- Sing the song and decide if its melody moves mostly by steps or by skips.
- Explain how this song's melody sounds using words such as same, steps, skips, and octave.

**Optional: Use these ASL videos to teach students**

**American Sign Language for "Joy to the World."**

- SOM G4 | ASL Joy to the World Instruction
- SOM G4 | ASL Joy to the World Demo
- Use Resource Master S•6, p. 170 for further work with American Sign Language.

**RESOURCE MASTERS | Grade 4**

- Complete the Resource Master page.
- Have students use Recorder R•35 (Two Christmas Songs), p.



course, and nutcrackers were invented to crack them open. While some were made in the form of birds and animals, others were made to look like little men with big jaws.

**LISTEN | Jingle Bells**

- Give children an overview of the lesson using this slide.

**Have children:**

- Listen to "Jingle Bells" and talk about the song's meaning.
- Echo-speak, then echo-sing, the words.

**PERFORM | Play Sleigh**

**Bells with Jingle Bells**

- Have children sing the song and play the sleigh bells on the eighth notes in the refrain.

**MOVEMENT |**

**Choreography**

The following videos present choreography and staging for "Jingle Bells."

You can use the videos to model a performance of the song, provide step-by-step instruction, teach specific steps and sequences, or take notes for staging.

- SOM G1 | JJ  
Choreography Jingle Bells Front: Video
- SOM G1 | JJ  
Choreography Jingle Bells Back: Video
- SOM G1 | JJ  
Choreography Jingle Bells Split Screen: Video

**LISTEN | Here We Come**

**A-Wassailing**

**Have children:**

- Echo-speak, then echo-sing, the refrain.
- Sing as much of the verse as possible and sing the refrain while patting a steady beat.

**LISTEN | Rudolph, the**

**Red-Nosed Reindeer**

- Give children an overview of the lesson using this slide.

**Have children:**

- Listen to "Rudolph, the Red-Nosed Reindeer."
- Echo-sing the song by phrases.
- Sing and pat the steady beat.

**PLAY | Rudolph, the**

**Red-Nosed Reindeer**

- Invite some children to sing the song as others play woodblocks and rhythm sticks with a steady beat to imitate the sound of reindeer

parts are singing in this selection? How can you distinguish the tone colors of adult singing voices?

- Make clear to students that in a mixed chorus:
  - soprano voice is the higher women's voice
  - alto is the lower women's voice
  - tenor is the higher men's voice
  - bass is the lower men's voice.

**Set the listening map slide to audio-only. Have students:**

- Listen to the piece again and try on their own to distinguish the four different voices of the chorus.
- Help them by pointing out the section with imitation at "*And He shall reign forever and ever,*" in which the sections of the chorus sing the same melody at different times.
- Divide randomly into four groups called "soprano," "alto," "tenor," and "bass."
- Stand facing each other in the four groups.
- Listen again, and each time they hear the voice after which their group is named, move their arms in response to the vocal line that they hear.

**MUSIC SKILLS | Listen**

Use these additional activities with the listening map for the "*Hallelujah Chorus.*"

**Texture**

- Discuss with the class the meanings of unison, harmony, and imitation.
  - **Unison:** everyone sings the same melody together
  - **Harmony:** different parts sing different pitches with similar rhythm
  - **Imitation:** different parts copy each other in succession)
- Have students notice how the map is laid out in layers.
  - This represents the musical texture.
  - Each vertical band of color represents a vocal section singing a particular phrase and black areas represent places where a vocal section is

69 for a part for "Joy to the World."

**RECORDER | Grades 3-4**  
**-VIRTUAL RECORDER |**

**Recorder Fingerings**

- Use Virtual Recorder | Recorder Fingerings to learn or review fingerings.



hooves.

Music - 5 1:45pm -  
2:30pm

**Section 4: Unit 3:  
Lesson 4:  
Christmas**

**Standards**

**MU:Cn10.0.5a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.5a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Pr4.2.5a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

**MU:Pr4.2.5b** When analyzing selected music, read and perform using standard notation.

**MU:Pr4.3.5a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

**MU:Pr6.1.5a** Perform music, alone or with others, with expression, technical accuracy, and appropriate

- silent.
- **Note:** a color band showing a darker color on top indicates that exact melodic imitation among the voices has occurred.)

- Play the map and have students listen for unison, harmony, and imitation.
- Ask them what they noticed in the map for each type of texture.
  - When a vocal part sings the same words at the same time as another vocal part, their graphics are the same.
  - When parts sing different words/music together it is shown in the layering of different bands: varying widths show rhythm and different colors show words.
- Have students use musical terminology to describe the textural relationship between the vocal sections throughout the work.
- Click the Games button to reveal instructions for a texture identification game.
- Click "Start" to activate the game.
- As the music plays, students identify the texture they hear in each segment of the piece and click the button that identifies that texture.

**MUSIC SKILLS | Vocal Development**

**Vocal Development**

- Show students typical ranges of the four voices in a mixed chorus.
- Have students observe the ranges and listen to the pitches on the slide.
- Point out that the lower sounds are notated on a staff with a bass clef.
- Guide students to identify both the treble and bass clefs on the slide.

**ACTIVITY | Vocal Ranges**

**GOAL: Sing a Christmas song that uses both Spanish and English**

**INTRODUCTION | Feliz**

**Navidad**

- Give students an overview of what they will learn with "Feliz Navidad."

**ANALYZE | Feliz Navidad**



interpretation.

**MU:Re7.1.5a** Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

**MU:Re7.2.5a** 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).

**MU:Re9.1.5a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

**Objectives:**

- Sing and conduct the Christmas song "The Holly and the Ivy" in 3/4 meter.
- Identify soprano, alto, tenor, and bass voice lines in a recording of Hallelujah Chorus, a four-part choral composition.
- Sing and create a movement to the holiday song "Jingle Bell Rock."

**Lesson / Instruction**

**INTRODUCTION | The Holly and the Ivy**

- Give students an overview of what they will learn with "The Holly and the Ivy."

**IDENTIFY | Meter**

**Signature**

- Have students look at the notation on Song Anthology p. 118 and identify the meter signature.

**Read:**

- Holly and ivy are two of the best-known

**Have students:**

- Look at the notation on Song Anthology p. 80 to identify the Spanish words in mm. 1–8.
- Practice the pronunciation of the Spanish expressions Feliz Navidad and Prospero año y felicidad.
- Explain to students what these expressions mean in English. ("Merry Christmas" and "A prosperous and Happy New Year")
- Look at "*Feliz Navidad*" and find the Spanish words. Find out what they mean and practice the pronunciation shown.

**SING | Feliz Navidad**

**Have students:**

- Listen to "Feliz Navidad."
- Determine the meter of the song.
- Sing the song.
- Tell students that "*Feliz Navidad*" is a holiday song that is sure to get everyone into the Christmas spirit!

**MOVEMENT | Patterned**

**Movement**

**Patterned Movement:**

Feliz Navidad See Piano Accompaniments p. 133 for choreography to use with "Feliz Navidad."

**LINKS | Social Studies**

**Puerto Rico**

- Have students work in small groups to research Puerto Rico and create a display about that United States commonwealth, including facts about its people, history, culture, climate, and physical characteristics.
- If you have students who are from Puerto Rico themselves or who have family members who are, tap into that valuable source by asking them to share cultural information about their homeland. Point out that Puerto Ricans are U.S. citizens.

**HISTORY AND CULTURE**

**| José Feliciano**

**José Feliciano**

This Puerto Rican-born singer, songwriter, performer, and recording artist (b. 1945) showed an interest in music when he was only three. He began teaching himself guitar at the age of



traditional Christmas plants.

- In Europe and Asia, these plants were used in winter festivities to ensure that new life and growth would return in spring.

**MOVE | Conduct**

- Set Meter = 3 and Tempo = 110 beats per minute to simulate the song's meter and tempo.
- Have students practice the conducting pattern and correct errors as necessary.

**ACTIVITY | Conducting**

**Patterns**

- Practice conducting in three.
- Ask students to conduct while listening to "The Holly and the Ivy."

**iSONG | The Holly and the Ivy**

- Conduct "The Holly and the Ivy" as you listen to the song.

**SING | The Holly and the Ivy**

- Invite students to sing the song while conducting in the pattern.

**HISTORY AND CULTURE**

**| Carols and Caroling**

**Carols and Caroling**

Caroles were circle dances people did on special days before Christianity was brought to Europe. As Christianity spread in the third and fourth centuries, some songs and music accompanying these dances became associated with feasts such as Christmas. Gradually, the songs became known as carols. Many carols arose in France and England, and Christmas carols were first collected into books in the fifteenth century.

**LINKS | Science**

**Yuletide Plants**

- Create a Yuletide Plants Center in your classroom.
- Display samples of common yuletide plants such as holly, ivy, poinsettia, and mistletoe.
- Ask students to research and contribute to the center, scientific facts about the plants.
- Challenge them to

nine, and by the time he was twenty-three, he had won worldwide acclaim and two Grammy awards. Over the years he has recorded over sixty albums in Spanish and in English, winning six Grammy Awards and over forty gold and platinum records.

**IF TIME:**

**GOAL:** Sing an African American spiritual with call-and-response phrases.

**INTRODUCTION | Rise Up, Shepherd, and Follow**

**ANALYZE | Rise Up, Shepherd, and Follow**

**PERFORM | Rise Up, Shepherd, and Follow**

**HISTORY AND CULTURE**

**| Call and Response**

**LINKS | Mathematics**

**GOAL:** Sing and create a movement to a holiday song.

**INTRODUCTION | Jingle-Bell Rock**

- Give students an overview of what they will learn with "Jingle-Bell Rock."

**LISTEN | Jingle-Bell Rock**

**Have students:**

- Listen to "Jingle-Bell Rock" and notice the syncopation in the melody.
- Practice moving from side to side to the beat as they listen to the song, as follows:
  - (One) Shift weight to left leg.
  - (And) Bounce weight on left leg.
  - (Two) Shift weight to right leg.
  - (And) Bounce weight on right leg.

**HISTORY AND CULTURE**

**| Beginnings of Rock**

**Beginnings of Rock**

- Firmly rooted in the African American music style called the blues, the notion of rock music was already cooking in the late 1940s.
- With the development of a newer, more upbeat style called rhythm and blues, later renamed rock 'n' roll.
- Early creators of what is today called rock include Ike and Tina Turner, Chuck Berry,



answer this question:  
What characteristic(s)  
of the plant do you  
think have caused it to  
become symbolic at  
Christmas time?

**Critical Thinking:**  
**Deduce, Draw**  
**Conclusions**

**GOAL: Identify soprano,  
alto, tenor, and bass  
voice lines in a recording  
of a four-part choral  
composition.**

**INTRODUCTION |  
Hallelujah Chorus**

- Give students an overview of what they will learn with "Hallelujah Chorus."

**LISTEN | Hallelujah  
Chorus**

- Have students study the still map before listening.
- Point out the form diagram at the bottom of the map.
  - Each box there contains the words of this choral work.
  - Explain that the colors of the lyrics boxes correspond to colors of the graphics on the map. (When followed as a form diagram, the buttons give the predominant words for that segment.)
    - For example, the vertical blue bands of color in the map represent the singing of the word "Hallelujah."
- Give the class a few minutes to relate the colors of the lyrics boxes to the colors on the map.
- Have them point to the places where the voices sing "Hallelujah!" (all the blue bands)

**Have students:**

- Listen to the "Hallelujah Chorus."
- Identify how many types of voices are singing in this selection. (four voices singing four different parts)
- Understand that four-part choral music is divided into voices called soprano, alto, tenor, and bass.

**iLISTENING MAP |  
Hallelujah Chorus from  
Messiah**

Read:

and B.B. King.

**PLAY | Ostinato**

- Have students listen to "Jingle-Bell Rock" again and continue swaying movements, this time playing sleigh bells in a \_\_\_\_\_ pattern.
  - (The sleigh bells might work better with the piano accompaniment.
  - Use other percussion in the same rhythm if sleigh bells or jingle bells are not available.
  - Another pattern might be the highest two temple blocks alternating on the beat to make a horse's clip-clop sound.)

**VIRTUAL PERCUSSION |**

**Percussion (Drums,  
Bells, Shakers, and  
Scrapers)**

- Play along with "Jingle-Bell Rock" in a \_\_\_\_\_ pattern.

**PERFORM | Jingle-Bell  
Rock**

- Have students create their own movement to the beat of "Jingle-Bell Rock."
- Then ask them to sing the song while both moving to the beat and playing the sleigh bells. (See LINKS | Physical Education, below.)

**LINKS | Physical  
Education**

**Fad Dances**

- Have students investigate, learn, and perform some of the fun rock fad dances of the 1960s, such as the Twist, the Frug, the Monkey, and the Mashed Potato.
- Encourage them to research the dances by interviewing friends or family members who may have danced them in their youth and also to use the internet or library as additional sources.
- Ask them to write and illustrate a short original report on the dances citing several sources.
- Remind them not to copy others' work or to make up facts.
- Have students perform the dances for the class.

PE - 5 1:45pm - 2:30pm

**Standards**



The composer **George Frideric Handel** was born in Germany, but he spent most of his life in England composing music for the English royalty. He composed many oratorios, which are very long musical compositions in which soloists, a chorus, and an orchestra tell a sacred story. The "Hallelujah Chorus" is Handel's best-known piece of music. It is from his oratorio called "The Messiah," which is over three hours long!

- Listen to "Hallelujah Chorus" and follow the listening map to find out which voices sing when.
  - How many voice parts are singing in this selection? How can you distinguish the tone colors of adult singing voices?
- Make clear to students that in a mixed chorus:
  - soprano voice is the higher women's voice
  - alto is the lower women's voice
  - tenor is the higher men's voice
  - bass is the lower men's voice.

**Set the listening map slide to audio-only. Have students:**

- Listen to the piece again and try on their own to distinguish the four different voices of the chorus.
- Help them by pointing out the section with imitation at "*And He shall reign forever and ever*," in which the sections of the chorus sing the same melody at different times.
- Divide randomly into four groups called "soprano," "alto," "tenor," and "bass."
- Stand facing each other in the four groups.
- Listen again, and each time they hear the voice after which their group is named, move their arms in response to the vocal line that they hear.

**MUSIC SKILLS | Listen**

Use these additional activities with the listening map for the "*Hallelujah Chorus*."

**Texture**

**5.PE.1** Exhibit competency in fundamental motor skills and selected combinations of skills.

**5.PE.7** Actively participate in all activities of health enhancement class.

**5.PE.9** Identify the need for warm-up and cool-down activities related to various physical activities.

**5.PE.10** Participate in physical activity with responsible interpersonal behavior.

**5.PE.11** Participate with responsible personal behavior in a variety of physical activity contexts, environments, and facilities.

**5.PE.12** Give corrective feedback respectfully to peers.

**5.PE.13** Critique the etiquette involved in rules of various activities.

**5.PE.15** Accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

**5.PE.16** Apply safety principles with physical activities.

**Objective:**

- Cardiovascular efficiency, muscular strength, and flexibility
- Muscular strength and endurance (upper body)
- Striking

**Lesson / Instruction**



- Discuss with the class the meanings of unison, harmony, and imitation.
  - **Unison:** everyone sings the same melody together
  - **Harmony:** different parts sing different pitches with similar rhythm
  - **Imitation:** different parts copy each other in succession)
- Have students notice how the map is laid out in layers.
  - This represents the musical texture.
  - Each vertical band of color represents a vocal section singing a particular phrase and black areas represent places where a vocal section is silent.
  - **Note:** a color band showing a darker color on top indicates that exact melodic imitation among the voices has occurred.)
- Play the map and have students listen for unison, harmony, and imitation.
- Ask them what they noticed in the map for each type of texture.
  - When a vocal part sings the same words at the same time as another vocal part, their graphics are the same.
  - When parts sing different words/ music together it is shown in the layering of different bands: varying widths show rhythm and different colors show words.
- Have students use musical terminology to describe the textural relationship between the vocal sections throughout the work.
- Click the Games button to reveal instructions for a texture identification game.
- Click "Start" to activate the game.
- As the music plays, students identify the texture they hear in each segment of the piece and click the button that identifies that texture.

**MUSIC SKILLS | Vocal**

**Development**

**Vocal Development**

- Show students typical

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Warm Up (3-5 min):**

- Quick Draw (Card 8)

**Go Fitness (5-12 min):**

- Pump it Up Push-Up Challenges (Card 230-233)

**Go Activity - Limited**

**Space (25 min):**

- Count Down All-Class Volleyball (Card 612)

**Cool-down (3-5 min):**

- Count Down (Card 12)

Recess 2:30pm - 2:45pm

Band/Choir - 6 2:45pm - 3:30pm

**Individual Instrument Practice**

**Standards**

**8.PE.1** Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.

**MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.

**MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.

**MU:Cr1.1** Imagine - Generate musical ideas for various purposes and contexts.

**MU:Cr2.1** Plan and Make - Select and develop musical ideas for defined purposes and contexts



- ranges of the four voices in a mixed chorus.
- Have students observe the ranges and listen to the pitches on the slide.
  - Point out that the lower sounds are notated on a staff with a bass clef.
  - Guide students to identify both the treble and bass clefs on the slide.

**ACTIVITY | Vocal Ranges**

**GOAL: Sing a Christmas song that uses both Spanish and English**

**INTRODUCTION | Feliz**

**Navidad**

- Give students an overview of what they will learn with "Feliz Navidad."

**ANALYZE | Feliz Navidad**

**Have students:**

- Look at the notation on Song Anthology p. 80 to identify the Spanish words in mm. 1–8.
- Practice the pronunciation of the Spanish expressions Feliz Navidad and Prospero año y felicidad.
- Explain to students what these expressions mean in English. ("Merry Christmas" and "A prosperous and Happy New Year")
- Look at "Feliz Navidad" and find the Spanish words. Find out what they mean and practice the pronunciation shown.

**SING | Feliz Navidad**

**Have students:**

- Listen to "Feliz Navidad."
- Determine the meter of the song.
- Sing the song.
- Tell students that "Feliz Navidad" is a holiday song that is sure to get everyone into the Christmas spirit!

**MOVEMENT | Patterned**

**Movement**

**Patterned Movement:**

Feliz Navidad See Piano Accompaniments p. 133 for choreography to use with "Feliz Navidad."

**LINKS | Social Studies**

**Puerto Rico**

- Have students work in small groups to research Puerto Rico and create a display about that United States commonwealth,

**MU:Cr3.1** Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

**MU:Cr2.1.8b** Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

**MU:Cr3.1.8b** Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

**MU:Pr4.1** Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr4.3** Interpret - Develop personal interpretations that consider creators' intent.

**MU:Pr4.1.8a** Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.

**MU:Pr4.2.8a** Compare the structure of



including facts about its people, history, culture, climate, and physical characteristics.

- If you have students who are from Puerto Rico themselves or who have family members who are, tap into that valuable source by asking them to share cultural information about their homeland. Point out that Puerto Ricans are U.S. citizens.

**HISTORY AND CULTURE**

**José Feliciano**

**José Feliciano** This Puerto Rican-born singer, songwriter, performer, and recording artist (b. 1945) showed an interest in music when he was only three. He began teaching himself guitar at the age of nine, and by the time he was twenty-three, he had won worldwide acclaim and two Grammy awards. Over the years he has recorded over sixty albums in Spanish and in English, winning six Grammy Awards and over forty gold and platinum records.

**IF TIME:**

**GOAL:** Sing an African American spiritual with call-and-response phrases.

[INTRODUCTION | Rise Up, Shepherd, and Follow](#)

[ANALYZE | Rise Up, Shepherd, and Follow](#)

[PERFORM | Rise Up, Shepherd, and Follow](#)

**HISTORY AND CULTURE**

[| Call and Response](#)

[LINKS | Mathematics](#)

**GOAL:** Sing and create a movement to a holiday song.

**INTRODUCTION | Jingle-Bell Rock**

- Give students an overview of what they will learn with "Jingle-Bell Rock."

**LISTEN | Jingle-Bell**

**Rock**

**Have students:**

- Listen to "Jingle-Bell Rock" and notice the syncopation in the melody.
- Practice moving from side to side to the beat as they listen to the

contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

**MU:Pr4.2.8b** When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

**MU:Pr4.3.8a** Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).

**MU:Pr5.1.8a** Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.8a** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

**MU:Pr6.1.8b** Demonstrate performance decorum (such as stage presence, attire, and behavior)



- song, as follows:
- (One) Shift weight to left leg.
  - (And) Bounce weight on left leg.
  - (Two) Shift weight to right leg.
  - (And) Bounce weight on right leg.

**HISTORY AND CULTURE**

**| Beginnings of Rock**

**Beginnings of Rock**

- Firmly rooted in the African American music style called the blues, the notion of rock music was already cooking in the late 1940s.
- With the development of a newer, more upbeat style called rhythm and blues, later renamed rock 'n' roll.
- Early creators of what is today called rock include Ike and Tina Turner, Chuck Berry, and B.B. King.

**PLAY | Ostinato**

- Have students listen to "Jingle-Bell Rock" again and continue swaying movements, this time playing sleigh bells in a \_\_\_\_\_ pattern.
  - (The sleigh bells might work better with the piano accompaniment.
  - Use other percussion in the same rhythm if sleigh bells or jingle bells are not available.
  - Another pattern might be the highest two temple blocks alternating on the beat to make a horse's clip-clop sound.)

**VIRTUAL PERCUSSION |**

**Percussion (Drums,**

**Bells, Shakers, and**

**Scrapers)**

- Play along with "Jingle-Bell Rock" in a \_\_\_\_\_ pattern.

**PERFORM | Jingle-Bell**

**Rock**

- Have students create their own movement to the beat of "Jingle-Bell Rock."
- Then ask them to sing the song while both moving to the beat and playing the sleigh bells. (See LINKS | Physical Education, below.)

**LINKS | Physical**

**Education**

**Fad Dances**

- Have students investigate, learn, and perform some of the fun rock fad dances of

and audience etiquette appropriate for venue, purpose, context, and style.

**MU:Re7.2** Analyze - Analyze how the structure and context of varied musical works inform the response. Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**MU:Re8.1** Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

**MU:Re9.1** Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**MU:Re7.1.8a** Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.

**MU:Re7.2.8a** Compare how the elements of music and expressive qualities relate to the structure within programs of music.

**MU:Re7.2.8b** Identify and compare the context of programs



- the 1960s, such as the Twist, the Frug, the Monkey, and the Mashed Potato.
- Encourage them to research the dances by interviewing friends or family members who may have danced them in their youth and also to use the internet or library as additional sources.
  - Ask them to write and illustrate a short original report on the dances citing several sources.
  - Remind them not to copy others' work or to make up facts.
  - Have students perform the dances for the class.

Recess 2:30pm - 2:45pm

Band/Choir - 6 2:45pm - 3:30pm

### Individual Instrument Practice

#### Standards

**8.PE.1** Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.

**MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.

**MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.

**MU:Cr1.1** Imagine - Generate musical ideas for various purposes and contexts.

**MU:Cr2.1** Plan and Make - Select and develop musical

of music from a variety of genres, cultures, and historical periods.

**MU:Re9.1.8a** Apply appropriate personally-developed criteria to evaluate musical works or performances.

#### Objectives:

- Students will select a new piece of music to practice or choose a new instrument for the next semester
- Students may also decide to switch to choir, which would happen when we come back from winter break

#### Lesson / Instruction

##### Students will:

- Use current instruments to practice skills with, or select a new instrument to try
- I will search for new music for the Spring Concert and introduce students to potential options



ideas for defined purposes and contexts

**MU:Cr3.1** Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

**MU:Cr2.1.8b** Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

**MU:Cr3.1.8b** Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

**MU:Pr4.1** Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr4.3** Interpret - Develop personal interpretations that consider creators' intent.

**MU:Pr4.1.8a** Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for



choices.

**MU:Pr4.2.8a** Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

**MU:Pr4.2.8b** When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

**MU:Pr4.3.8a** Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).

**MU:Pr5.1.8a** Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.8a** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

**MU:Pr6.1.8b** Demon



strate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

**MU:Re7.2** Analyze - Analyze how the structure and context of varied musical works inform the response. Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**MU:Re8.1** Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

**MU:Re9.1** Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

**MU:Re7.1.8a** Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.

**MU:Re7.2.8a** Comp are how the elements of music and expressive qualities relate to the structure within programs of music.



**MU:Re7.2.8b** Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

**MU:Re9.1.8a** Apply appropriate personally-developed criteria to evaluate musical works or performances.

**Objectives:**

- Students will select a new piece of music to practice or choose a new instrument for the next semester
- Students may also decide to switch to choir, which would happen when we come back from winter break

**Lesson / Instruction**

**Students will:**

- Use current instruments to practice skills with, or select a new instrument to try
- I will search for new music for the Spring Concert and introduce students to potential options