

**Arkansas Fine Arts
MUSIC Instruction Module
Grade 5
Once Upon a Creative Classroom**

Discipline: MUSIC

Teaching Strand: Creating, Performing, Responding, Connecting

Arkansas Music Curriculum Frameworks:

CR.1.5.1, CR.1.5.2, CR.2.5.2, CR.2.5.3, CR.2.5.4, CR.3.5.1, CR.3.5.2, P.4.5.2, P.4.5.4, P.5.5.1, P.5.5.3, P.6.5.1, P.6.5.2, P.6.5.3, R.7.5.3, R.8.5.1, CN.10.5.1, CN.11.5.1, CN.11.5.2

Title: Once Upon a Creative Classroom.... Interactive and Differentiated Storytelling!

Overview of Module:

In this module, we will be focusing on how to build a story, how to make a story better by using all the arts, how to find the cultural and emotional connections within a story, and how to reflect on our stories or books. We will learn how to tell a story better by adding engaging and exciting performance aspects by connecting to the art forms of music, movement, drama, and visual art.

Creating: Students will write an original musical accompaniment to a story. Students will use various art forms to make the story more interesting.

Presenting: Students will present their original musical accompaniment to a story in drama form, complete with scenery, handmade props, and other dramatic elements.

Responding: Students will respond to literature through a variety of creative artistic outlets.

Connecting: Students will be able to connect to other cultures, time periods, and people through stories and music from other countries, as well as connect to all other artistic disciplines.

Grade: 5 (this could essentially be any grade level through 8. The process and goals would change, but module would remain

Contents of Module:

- Alignment to Arkansas Visual Art Framework
- Enduring understandings
- Essential questions
- Instructional (Student performance) tasks
- Knowledge, skills, and vocabulary
- Resources needed for task implementation
- Opportunities for community or community arts engagement
- Differentiation Strategies
- Strategies for Inclusion
- Classroom assessment procedures

Estimate Time for Teaching and Assessment: To be determined by the individual teacher

Instructional Focus			
This section references the general objective for each of the four artistic strands (see Overview of Module above). These statements identify daily instructional tasks and/or strategies that address each of the artistic processes addressed in the module. These tasks are based on the Student Learning Expectations of the Arkansas Visual Arts Curriculum Framework.			
Arkansas Fine Arts Frameworks	Enduring Understandings (what you want students to take away)	Essential Questions	Instructional (Student Performance) Tasks
Creating: Students will create an original story based on personal experiences with people and events from their own communities. Students will then write a musical accompaniment to a story. Students will use various art forms to make the story more interesting.			
CR.1.5.1 CR.1.5.2 CR.2.5.2 CR.2.5.3 CR.2.5.4 CR.3.5.1 CR.3.5.2	Music adds life to everything. Music helps us to tell a story and to tell it better. We can create a story ourselves and we can create music to accompany it.	What can we add to help tell the story? What sound can we make that mirrors the story being told? What would that sound like? What would that feeling sound like?	Begin with 3x3x3 improvisation game. Let students in on the direction of a good story (introduce Freytag handout). Create original stories from personal experiences with people and events from their own communities and then background music for stories. Create short ostinato. Create melodies. Improvise for 4-8 bars. Create reasons why they feel this music works to make the story better. Write original music down using notation. Create movement and other dramatic elements to enhance the story.
Performing: Students will present their original musical accompaniment to a story in drama form, complete with scenery, handmade props, and other dramatic elements.			
P.4.5.2 P.4.5.4 P.5.5.1 P.5.5.3 P.6.5.1 P.6.5.2 P.6.5.3	You can write a story. You can perform your story. You can add various elements to make your creation real and exciting.	Who is the character? What happens to the character? Is it life-changing? Is it funny? How will your audience respond?	Listen to books about community (e.g., <u>The Little Tree That Would Not Share</u> by Nicoletta Costa; <u>Maybe Something Beautiful: How Art Transformed a Neighborhood</u> by F. Isabel Campoy and Theresa Howell; <u>Families, Families, Families</u> by Suzanne Lang and Max Lang. Talk about the story for better understanding of who, where, when, and why. Create accompaniment (e.g., drum/body percussion, barred instruments) to bring the story to life. Identify when and where timbre, tempo, and dynamics should be added to the story.
Responding: Students will respond to literature through a variety of creative artistic outlets.			
R.7.5.3 R.8.5.1	You can put what you hear into words. Although sometimes this is hard, it helps us reach a deeper understanding of music elements and concepts.	What did you just hear? Do not re-sing it to me and do not use your hands. How? Where did it go? What did the sound/story do?	Allow students to respond to the music played and to the stories read and to form their own thoughts and opinions about what should be happening artistically. Allow students to discover what they can add as a response to what they have heard.
Connecting: Students will be able to connect to other cultures, time periods, and people through stories and music from other countries, as well as connect to all other artistic disciplines.			

CN.10.5.1 CN.11.5.1 CN.11.5.2	All arts are related. All arts nourish society.	What can you add? What would you do with____? How could you do that differently?	Discuss the connections between the arts and the varied elements they encompass. Assist the children in connecting their emotions to the music, art, and story.
<p>Knowledge, Skills and Vocabulary</p> <p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Freytag and Freytag's Pyramid • Various tempos (e.g., andante, moderato, presto) • Ostinato • Exposition, rising action, climax, falling action, resolution/denouement • Legato • Staccato • Loud/soft • Tubano, xylophone, bongos and other classroom instruments • Improvisation <p>Knowledge and Skills</p> <p><i>Students will</i></p> <ul style="list-style-type: none"> • improve literacy skills and understanding of how stories are built and organized. • be able to use interactive arts to create atmosphere, setting, sounds, and props for the story. • make musical performances more exciting. • demonstrate rhythm vs. steady beat. • play instruments appropriately. • hum, sing, and express emotion vocally. • write in notation. • improvise on barred instruments, recorders, and vocally. • Identify and build important aspects of a story. • connect lessons with various art forms. • build accompaniment music to fit the story line. • draw scenery and visual aspects of the story to help bring the story to life. • compose short ostinati appropriate for the story. • compose melodies that help the audience relate to the story. • perform for others. 			
<p>Resources</p> <ul style="list-style-type: none"> • Various instruments/found sounds • Handouts 			

- Movement helpers (e.g., scarves, ribbon sticks)
- Books used: *A Mango in the Hand*, *Drum Dream Girl*
- *BeatBox World Music Drumming 101* by Will Schmid
- Storycorps.net
- Mystorybook.com
- Scholastic.com/teachers/story-starters/
- Dot Markers, paper, scissors, glue, stapler
- References to modern musical *Hamilton*
- http://www.classicsforkids.com/downloads/vivaldi/Vivaldi_LessonPlansK-2_part3.pdf

Opportunities for community engagement or teaching artists or community arts collaboration related to instructional tasks:

- Arrange a field trip to a local art gallery or museum where students can use artwork as inspirations for their stories.
- Invite local musicians to class and encourage students to use their music as inspirations for their stories.
- Invite a storyteller or local actor to class to tell or act out stories.
- Arrange a field trip to a local gathering place (e.g., nursing home, church, or park) where the children can perform their musical stories.
- For collaboration within this project, reach out to art teachers, drama teachers, and other regular classroom teachers as advisors.

Strategies for Inclusion:

Include modifications and specially designed instruction and support for students with disabilities to provide equitable learning opportunities. Check all that apply.

- ☒ Extended Time
- ☒ Priority Seating
- ☒ Oral Instruction
- ☒ Written Instruction
- ☐ Shortened/Adapted Assignment
- ☐ Test Accommodations
- ☒ Peer Tutor

☐ Other:

Differentiation Strategies

Include instructional approaches that respond to individual student needs and strengths to maximize student learning and success. Check all that apply.

- ☒ Verbal Linguistic
- ☒ Visual Spatial
- ☒ Musical
- ☐ Mathematical/Logical
- ☒ Interpersonal
- ☒ Intrapersonal
- ☒ Bodily Kinesthetic
- ☐ Naturalist

☐ Other:

Classroom Assessment Procedures:

Describe and, if needed, attach examples of formative and/or summative assessments.

See attached assessments below.

- ☐ Rubrics
- ☐ Homework
- ☐ Participation
- ☐ Oral response
- ☒ Written response

☐ Teacher Observation

☒ Questioning

☐ Discussion

☐ Critique

☒ Practice

☒ Reflection

☐ Other:

Attachments:

Handout #1-Freytag Pyramid

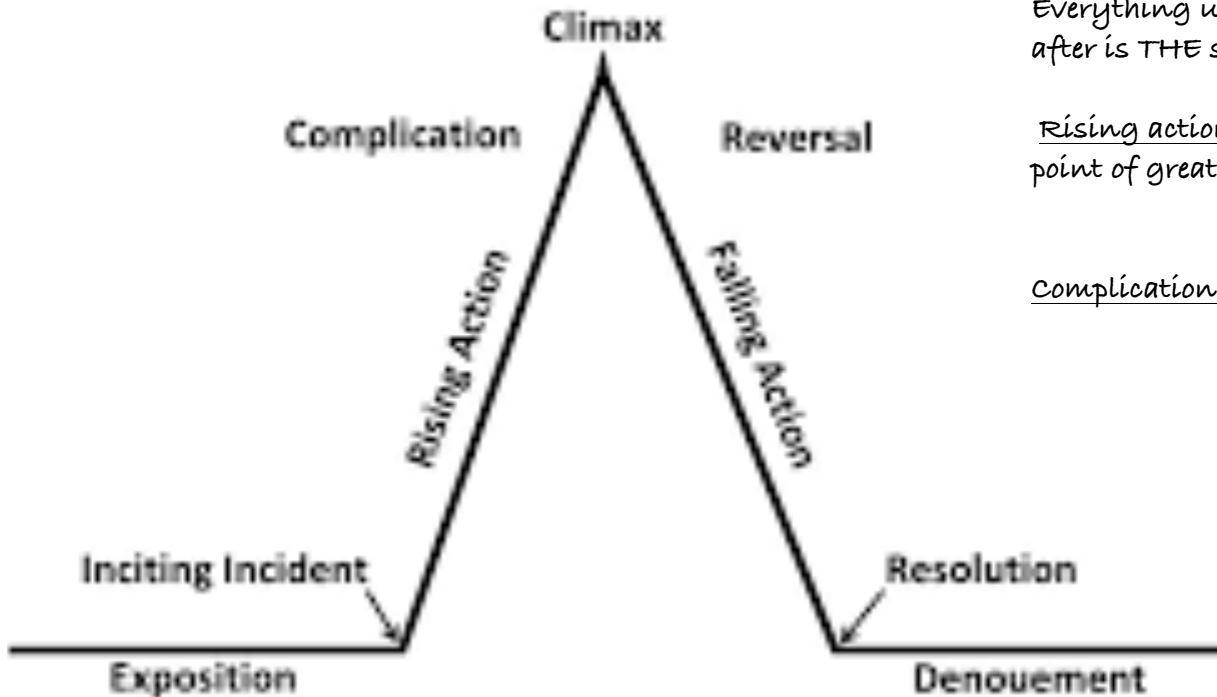
Handout #2- Balck Freytag and plot layout

Handout #3- Ostinato builder

Name- _____

Exposition- to insert important background information within a story. This could be setting, character information, place in history, or even prior happenings relative to the story.

Freytag Pyramid



Inciting Incident- the event or decision that begins a story's problem. Everything up and until that moment is backstory but everything after is THE story. Some times this is called the exciting incident!

Rising action- in a rising action, a series of events build toward the point of greatest interest. In other words, this is the suspense!

Complication- The complication that makes something harder.

Climax- the moment of greatest tension in the story! This is often the most exciting event in the story!

Reversal- the complication starts getting better.

Falling action- events happen as a result of the climax and we know that the story will soon end.

Resolution- the character solves the main problem or conflict (or maybe someone or something solves it for them)

Dénouement- this is a French word that is pronounced day-noo-mohn... this is the ending. This is also where all loose ends are tied up! For example- story secrets, questions, or other mysteries. This is a great time to leave your audience with assumptions for future happenings

Plot

-The story's sequence of events
(Exposition, Rising Action,
Climax, Falling Action,
Resolution [see boxes])

-Flashbacks _____

-Foreshadowing _____

-Flashforwards _____

Name: _____

Title: _____

(4) Falling Action

-Conflict outcome _____

-Resulting events _____

(3) Climax

-Point of greatest tension

(1) Exposition

Setting

-Place _____

-Time _____

-Characters

-Main _____

-Secondary _____

Mood

Point of View

(2) Rising Action

Character Roles

-Protagonist(s) _____

-Antagonist(s) _____

Conflict

Mood

(5) Resolution

-Final outcome _____

Theme

-Story's meaning _____

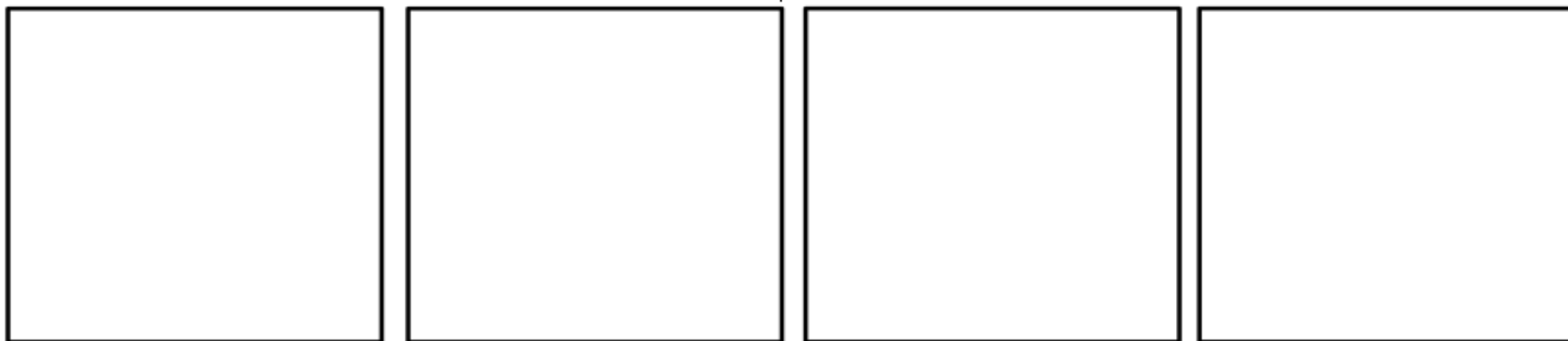
Author's Purpose
(Persuade, inform, entertain, teach, etc.)

Name: _____

Ostinatos Keep Repeating!

Put your ostinato here:

Repeat Sign!



Four empty square boxes arranged horizontally, intended for writing an ostinato. To the left of the first box is a repeat sign (two vertical lines with two dots between them). To the right of the last box is a repeat sign with an arrow pointing down to it, indicating the end of the section.

Write the RHYTHM of your ostinato here:

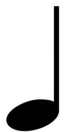
Repeat Sign!



Four empty horizontal lines arranged horizontally, intended for writing the rhythm of the ostinato. To the left of the first line is a repeat sign (two vertical lines with two dots between them). To the right of the last line is a repeat sign with an arrow pointing down to it, indicating the end of the section.

Name _____

Each choice below equals one
beat! That means you can
use any choice once in each
box! Have fun and be creative!



TA



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Shh

Grade 3 Rubric Once Upon a Creative Classroom				
	Excelling	Advancing	Developing	Beginning
Responding R. R.			R.8.5.1 Analyze the use of <i>expressive elements</i> and <i>articulation</i> to reflect <i>expressive intent</i> in performers' interpretations of music	R.7.5.3 Explain personal responses to a selected piece of music, citing evidence from the music as support
Creating CR. CR.		CR.1.5.2 Experiment vocally or instrumentally, using a varied <i>repertoire</i> , alone and with others, with <i>expressive elements</i> and <i>elements of music</i> CR.2.5.2 Write a variety of rhythmic patterns	CR.1.5.1 <i>Improvise</i> rhythmic variations CR.2.5.3 Write using standard notation CR.2.5.4 Compose, with guidance, a four-measure phrase CR.3.5.2 Demonstrate <i>craftsmanship</i> in the final version of a personal composition to others	CR.3.5.1 Evaluate revisions to personal musical ideas applying teacher-provided and collaboratively-developed criteria and feedback
Presenting P. P.	P.6.5.3 Refine <i>etiquette</i>	P.5.5.3 Demonstrate during rehearsal, using established criteria, correct techniques P.6.5.2 Apply correct techniques during performance	P.4.5.2 Recognize musical <i>form</i> P.5.5.1 Sing or play a variety of simple songs alone and with others, containing level-appropriate <i>expressive elements</i> and <i>elements of music</i> P.6.5.1 Identify simple conducting patterns	P.4.5.4 Select music to perform, explaining the influence of personal interest, knowledge, purpose, <i>context</i> , and technical skill on choice

Connecting CN. CN.	CN.11.5.1 Identify complex connections among music, other fine arts, and disciplines outside the arts, at the appropriate grade level	CN.11.5.2 Connect to music from various cultures, historical periods, and/or events by listening, singing, moving, and playing		CN.10.5.1 Discuss individual experiences and other influences that provide context for the musical work of others