

# Kindergarten

**PMEA Model Curriculum Framework  
Lesson Plan Template**

**Lesson Title:** Jazz, & Black History Month

Check One: <input checked="" type="checkbox"/> <b>General Music</b> <input type="checkbox"/> Ensemble <input type="checkbox"/> Harmonizing Instruments <input type="checkbox"/> Theory & Composition <input type="checkbox"/> Music Technology	
Grade Level(s): Kindergarten	<input checked="" type="checkbox"/> <b>Single Day Plan</b> <input type="checkbox"/> Multi-Day Plan <input type="checkbox"/> Unit Plan
<b>Lesson Objective(s):</b> <ul style="list-style-type: none"> <li>- Students will be able to:           <ul style="list-style-type: none"> <li>- Maintain a steady beat using instruments or body percussion</li> <li>- Echo short rhythmic and melodic patterns through scat syllables</li> <li>- Demonstrate expressive movement while listening to jazz music</li> <li>- Identify that jazz music is connected to African American musicians and culture</li> </ul> </li> </ul>	
<b>Lesson Description (30 min):</b> <ul style="list-style-type: none"> <li>- Students will first come in to the room into a standing circle and sing their welcome song (3 min)</li> <li>- Still in a circle (sitting), students will be read the song-book, Charlie Parker Played Be Bop, and they will scat sing along with a recording of the book (7 min)</li> <li>- Students will briefly learn and listen to Ella Fitzgerald’s “Muffin Man” (3 min)</li> <li>- Students will stand (in a circle) and every other student will receive a shaker. The kids without a shaker will learn a simple body-rhythm pattern. All students will then listen to Stevie Wonder’s “Sir Duke” &amp; pass the shakers around the circle, alternating their parts every few bars (7 min)</li> <li>- Once the shakers are returned, students will listen to the teacher play various short jazz examples on the trumpet. After which, the students will echo back short motifs that they hear from the trumpet by scat singing. Soloists will be optional. (5 min)</li> <li>- Students will receive a beat-buddy (stuffed animal) and be allowed to dance while they listen to Louis Armstrong’s “What a Wonderful World” (5 min)</li> </ul>	
<b>Rationale:</b> <ul style="list-style-type: none"> <li>- The purpose of this lesson is to:           <ul style="list-style-type: none"> <li>- Experience seeing and listening to various black musicians</li> <li>- Experience listening and playing/singing along with jazz and be-bop</li> <li>- Practice rhythm and timing/tempo skills</li> <li>- Audiate and echo short jazz motifs played on the trumpet</li> <li>- Introduce scat singing using popular examples and live demonstration</li> </ul> </li> </ul>	
<b>Teacher Resources and Equipment</b> <ul style="list-style-type: none"> <li>- Computer/projector &amp; recordings</li> <li>- Trumpets, &amp; mutes</li> </ul>	<b>Student Resources:</b> <ul style="list-style-type: none"> <li>- Egg shakers</li> <li>- Beat buddy</li> </ul>

**Connections:** *Choose those most applicable. These may be found in the MCF Documents.*

<p>PA Competency(s):</p> <ul style="list-style-type: none"> <li>- “Students perform and respond to music using voice, body, and instruments”</li> <li>- “Students demonstrate steady beat and rhythmic coordination”</li> <li>- “Students connect music to cultural and historical contexts”</li> </ul>	
<p>PA Essential Questions:</p> <ul style="list-style-type: none"> <li>- “How do musicians express ideas and emotions through sound?”</li> <li>- “How does music reflect culture and history?”</li> </ul>	
<p>PA Big Idea(s):</p> <ul style="list-style-type: none"> <li>- “The skills, techniques, elements, and principles of the arts can be learned and practiced”</li> <li>- “Humans have expressed experiences and ideas through the arts across cultures and time”</li> </ul>	<p>National Standards Enduring Understanding(s):</p> <ul style="list-style-type: none"> <li>- “Musicians’ creative ideas come from a variety of sources”</li> <li>- “Response to music is informed by cultural and historical context”</li> </ul>
<p>National Standards Artistic Processes (Check all that apply):</p> <p><input type="checkbox"/> Creating <input type="checkbox"/> Performing <input type="checkbox"/> Responding <input type="checkbox"/> Connecting</p>	
<p>National Standards Music Process Components:</p> <ul style="list-style-type: none"> <li>- Imagine</li> <li>- Present</li> <li>- Analyze</li> <li>- Interpret</li> <li>- Connect</li> </ul>	

**Standards:** *Choose those most applicable. These may be found in the MCF Documents.*

<p>PA Standards:</p> <ul style="list-style-type: none"> <li>- 9.1 – Production, Performance, and Exhibition</li> <li>- 9.2 – Historical and Cultural Contexts</li> <li>- 9.3 – Critical Response</li> <li>- 9.4 – Aesthetic Response</li> </ul>
<p>National Core Music Standards:</p> <ul style="list-style-type: none"> <li>- MU:Pr4 – Select and analyze music for performance</li> <li>- MU:Pr5 – Rehearse and refine artistic work</li> </ul>

- MU:Pr6 – Present music
- MU:Re7 – Perceive and analyze music
- MU:Cn10 – Relate knowledge and experiences to music
- MU:Cn11 – Relate music to cultural context

**Performance Measures:**

Students' performances will be measured from 1-4 using the following guidelines:

- 1 = clear lack of familiarity with skill
- 2 = inconsistent achievement with clear potential for development of skill
- 3 = consistent, responsive achievement of skill
- 4 = demonstrates autonomy and creative use of skill

**Depth of Knowledge Level(s):**

To ensure that a diverse depth of knowledge is provided, each activity on the plan will reach varying depths. For example, the listening activity at the beginning of class will introduce the only concept of scat singing. The shaker activity will be a more physically engaging activity, challenging the students' depth of coordination and rhythm skills. The trumpet/scat singing activity will include more detail and practice opportunities for scat singing for those who need an extra level of knowledge and challenge, including solo opportunities. The final song of the lesson will be used to bring back down the energy of the class with a simple movement/listening activity.

**Instructional Process:**

**Procedures:**

- Welcome routine and steady beat singing
- Guided listening and call-and-response
- Rote rhythm instruction
- Instrumental modeling
- Movement-based listening

**Differentiation Strategies:**

- Optional solo scat opportunities
- Choice of instrument or body percussion
- Movement instead of vocal response for shy students
- Teacher modeling and scaffolded echo phrases

Essential Vocabulary:

- Jazz
- Scat
- Beat
- Rhythm
- Swing
- Solo

**District-Defined Initiatives (as applicable):**

- Social-emotional learning through expressive music making
- Culturally responsive teaching through diverse musical examples
- Turn-taking and echo responses

**1st grade**

**PMEA Model Curriculum Framework  
Lesson Plan Template**

**Lesson Title:** Jazz, & Black History Month

Check One: <input checked="" type="checkbox"/> <b>General Music</b> <input type="checkbox"/> Ensemble <input type="checkbox"/> Harmonizing Instruments <input type="checkbox"/> Theory & Composition <input type="checkbox"/> Music Technology	
Grade Level(s): 1st	<input checked="" type="checkbox"/> <b>Single Day Plan</b> <input type="checkbox"/> Multi-Day Plan <input type="checkbox"/> Unit Plan
<b>Lesson Objective(s):</b> <ul style="list-style-type: none"> <li>- Students will be able to:           <ul style="list-style-type: none"> <li>- Maintain a steady beat using instruments or body percussion</li> <li>- Echo short rhythmic and melodic patterns through scat syllables</li> <li>- Demonstrate expressive movement while listening to jazz music</li> <li>- Identify that jazz music is connected to African American musicians and culture</li> </ul> </li> </ul>	
<b>Lesson Description (30 min):</b> <ul style="list-style-type: none"> <li>- Students will first come in to the room into a standing circle and sing their welcome song (3 min)</li> <li>- Still in a circle (sitting), students will learn, listen to, and scat sing along with a recording of Ella Fitzgerald’s “Bop-Boo-Day” (7 min)</li> <li>- Students will briefly learn and listen to Ella Fitzgerald’s “Old MacDonald” (3 min)</li> <li>- Students will stand (in a circle) and every other student will receive a shaker. The kids without a shaker will learn a simple body-rhythm pattern. All students will then listen to Stevie Wonder’s “Sir Duke” &amp; pass the shakers around the circle, alternating their parts every few bars (7 min)</li> <li>- Once the shakers are returned, students will listen to the teacher play various short jazz examples on the trumpet. After which, the students will echo back short motifs that they hear from the trumpet by scat singing. Soloists will be optional. (5 min)</li> <li>- Students will receive a beat-buddy (stuffed animal) and be allowed to dance while they listen to Louis Armstrong’s “What a Wonderful World” (5 min)</li> </ul>	
<b>Rationale:</b> <ul style="list-style-type: none"> <li>- The purpose of this lesson is to:           <ul style="list-style-type: none"> <li>- Experience seeing and listening to various black musicians</li> <li>- Experience listening and singing along with vocal jazz and scat examples</li> <li>- Compare two different scat performances by Ella Fitzgerald</li> <li>- Practice rhythm and timing/tempo skills</li> <li>- Audiate and echo short jazz motifs played on the trumpet</li> <li>- Introduce scat singing using popular examples and live demonstration</li> </ul> </li> </ul>	

<p>Teacher Resources and Equipment</p> <ul style="list-style-type: none"> <li>- Computer/projector &amp; recordings</li> <li>- Trumpet, &amp; mutes</li> </ul>	<p>Student Resources:</p> <ul style="list-style-type: none"> <li>- Egg shakers</li> <li>- Beat buddy</li> </ul>
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**Connections:** Choose those most applicable. These may be found in the MCF Documents.

<p>PA Competency(s):</p> <ul style="list-style-type: none"> <li>- “Students perform and respond to music using voice, body, and instruments”</li> <li>- “Students demonstrate steady beat and rhythmic coordination”</li> <li>- “Students connect music to cultural and historical contexts”</li> </ul>	
<p>PA Essential Questions:</p> <ul style="list-style-type: none"> <li>- “How do musicians express ideas and emotions through sound?”</li> <li>- “How does music reflect culture and history?”</li> </ul>	
<p>PA Big Idea(s):</p> <ul style="list-style-type: none"> <li>- “The skills, techniques, elements, and principles of the arts can be learned and practiced”</li> <li>- “Humans have expressed experiences and ideas through the arts across cultures and time”</li> </ul>	<p>National Standards Enduring Understanding(s):</p> <ul style="list-style-type: none"> <li>- “Musicians’ creative ideas come from a variety of sources”</li> <li>- “Response to music is informed by cultural and historical context”</li> </ul>
<p>National Standards Artistic Processes (Check all that apply):</p> <p><input type="checkbox"/> Creating <input type="checkbox"/> Performing <input type="checkbox"/> Responding <input type="checkbox"/> Connecting</p>	
<p>National Standards Music Process Components:</p> <ul style="list-style-type: none"> <li>- Imagine</li> <li>- Present</li> <li>- Analyze</li> <li>- Interpret</li> <li>- Connect</li> </ul>	

**Standards:** Choose those most applicable. These may be found in the MCF Documents.

<p>PA Standards:</p> <ul style="list-style-type: none"> <li>- 9.1 – Production, Performance, and Exhibition</li> <li>- 9.2 – Historical and Cultural Contexts</li> <li>- 9.3 – Critical Response</li> <li>- 9.4 – Aesthetic Response</li> </ul>
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**National Core Music Standards:**

- MU:Pr4 – Select and analyze music for performance
- MU:Pr5 – Rehearse and refine artistic work
- MU:Pr6 – Present music
- MU:Re7 – Perceive and analyze music
- MU:Cn10 – Relate knowledge and experiences to music
- MU:Cn11 – Relate music to cultural context

**Performance Measures:**

Students' performances will be measured from 1-4 using the following guidelines:

- 1 = clear lack of familiarity with skill
- 2 = inconsistent achievement with clear potential for development of skill
- 3 = consistent, responsive achievement of skill
- 4 = demonstrates autonomy and creative use of skill

**Depth of Knowledge Level(s):**

To ensure that a diverse depth of knowledge is provided, each activity on the plan will reach varying depths. The opening activities reinforce scat singing through two contrasting vocal examples. The shaker activity will be a more physically engaging activity, challenging the students' depth of coordination and rhythm skills. The trumpet/scat singing activity will include more detail and practice opportunities for scat singing for those who need an extra level of knowledge and challenge, including solo opportunities. The final song of the lesson will be used to bring back down the energy of the class with a simple movement/listening activity.

**Instructional Process:**

**Procedures:**

- Welcome routine and steady beat singing
- Guided listening and call-and-response
- Rote rhythm instruction
- Instrumental modeling
- Movement-based listening

**Differentiation Strategies:**

- Optional solo scat opportunities
- Choice of instrument or body percussion
- Movement instead of vocal response for shy students

- Teacher modeling and scaffolded echo phrases

**Essential Vocabulary:**

- Jazz
- Scat
- Beat
- Rhythm
- Swing
- Solo
- Improv(isation)

**District-Defined Initiatives (as applicable):**

- Social-emotional learning through expressive music making
- Culturally responsive teaching through diverse musical examples
- Turn-taking and echo responses

**2nd grade**

**PMEA Model Curriculum Framework  
Lesson Plan Template**

**Lesson Title:** Jazz, & Black History Month

Check One: <input checked="" type="checkbox"/> <b>General Music</b> <input type="checkbox"/> Ensemble <input type="checkbox"/> Harmonizing Instruments <input type="checkbox"/> Theory & Composition <input type="checkbox"/> Music Technology	
Grade Level(s): 2nd	<input checked="" type="checkbox"/> <b>Single Day Plan</b> <input type="checkbox"/> Multi-Day Plan <input type="checkbox"/> Unit Plan
<b>Lesson Objective(s):</b> <ul style="list-style-type: none"> <li>- Students will be able to:           <ul style="list-style-type: none"> <li>- Maintain a steady beat using instruments or body percussion</li> <li>- Echo short rhythmic and melodic patterns through scat syllables</li> <li>- Demonstrate expressive movement while listening to jazz music</li> <li>- Identify that jazz music is connected to African American musicians and culture</li> </ul> </li> </ul>	
<b>Lesson Description (30 min):</b> <ul style="list-style-type: none"> <li>- Students will first come in to the room into a standing circle and sing their welcome song (3 min)</li> <li>- Still in a circle (sitting), students will learn, listen to, and scat sing along with a recording of Ella Fitzgerald’s “Bop-Boo-Day” (6 min)</li> <li>- Students will then listen to the teacher play various short jazz examples on the trumpet. After which, the students will echo back short motifs that they hear from the trumpet by scat singing. Soloists will be optional. (5 min)</li> <li>- Students will stand (in a circle) and every other student will receive a shaker. The kids without a shaker will learn a simple body-rhythm pattern. All students will then listen to Stevie Wonder’s “Sir Duke” &amp; pass the shakers around the circle, alternating their parts every few bars (6 min)</li> <li>- After returning the shakers, students will receive a beat-buddy (stuffed animal) and return to a circle to learn a short listening/movement activity to Dave Brubeck’s “Take 5” (5 min)</li> <li>- Lastly, students will be allowed to dance with their beat buddy while they listen to Louis Armstrong’s “What a Wonderful World” (5 min)</li> </ul>	
<b>Rationale:</b> <ul style="list-style-type: none"> <li>- The purpose of this lesson is to:           <ul style="list-style-type: none"> <li>- Experience seeing and listening to various black musicians</li> <li>- Experience listening and playing/singing along with jazz and be-bop</li> <li>- Practice rhythm and timing/tempo skills</li> <li>- Audiate and echo short jazz motifs played on the trumpet</li> <li>- Introduce scat singing using popular examples and live demonstration</li> <li>- Develop listening skills through exposure to mixed meter in “Take 5”</li> </ul> </li> </ul>	

<p>Teacher Resources and Equipment</p> <ul style="list-style-type: none"> <li>- Computer/projector &amp; recordings</li> <li>- Trumpet, &amp; mutes</li> </ul>	<p>Student Resources:</p> <ul style="list-style-type: none"> <li>- Egg shakers</li> <li>- Beat buddy</li> </ul>
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**Connections:** Choose those most applicable. These may be found in the MCF Documents.

<p>PA Competency(s):</p> <ul style="list-style-type: none"> <li>- “Students perform and respond to music using voice, body, and instruments”</li> <li>- “Students demonstrate steady beat and rhythmic coordination”</li> <li>- “Students connect music to cultural and historical contexts”</li> </ul>	
<p>PA Essential Questions:</p> <ul style="list-style-type: none"> <li>- “How do musicians express ideas and emotions through sound?”</li> <li>- “How does music reflect culture and history?”</li> </ul>	
<p>PA Big Idea(s):</p> <ul style="list-style-type: none"> <li>- “The skills, techniques, elements, and principles of the arts can be learned and practiced”</li> <li>- “Humans have expressed experiences and ideas through the arts across cultures and time”</li> </ul>	<p>National Standards Enduring Understanding(s):</p> <ul style="list-style-type: none"> <li>- “Musicians’ creative ideas come from a variety of sources”</li> <li>- “Response to music is informed by cultural and historical context”</li> </ul>
<p>National Standards Artistic Processes (Check all that apply):</p> <p><input type="checkbox"/> Creating <input type="checkbox"/> Performing <input type="checkbox"/> Responding <input type="checkbox"/> Connecting</p>	
<p>National Standards Music Process Components:</p> <ul style="list-style-type: none"> <li>- Imagine</li> <li>- Present</li> <li>- Analyze</li> <li>- Interpret</li> <li>- Connect</li> </ul>	

**Standards:** Choose those most applicable. These may be found in the MCF Documents.

<p>PA Standards:</p> <ul style="list-style-type: none"> <li>- 9.1 – Production, Performance, and Exhibition</li> <li>- 9.2 – Historical and Cultural Contexts</li> <li>- 9.3 – Critical Response</li> <li>- 9.4 – Aesthetic Response</li> </ul>
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**National Core Music Standards:**

- MU:Pr4 – Select and analyze music for performance
- MU:Pr5 – Rehearse and refine artistic work
- MU:Pr6 – Present music
- MU:Re7 – Perceive and analyze music
- MU:Cn10 – Relate knowledge and experiences to music
- MU:Cn11 – Relate music to cultural context

**Performance Measures:**

Students' performances will be measured from 1-4 using the following guidelines:

- 1 = clear lack of familiarity with skill
- 2 = inconsistent achievement with clear potential for development of skill
- 3 = consistent, responsive achievement of skill
- 4 = demonstrates autonomy and creative use of skill

**Depth of Knowledge Level(s):**

To ensure that a diverse depth of knowledge is provided, each activity on the plan will reach varying depths. For example, the listening activity at the beginning of class will introduce the only concept of scat singing. The trumpet/scat singing activity will include more detail and practice opportunities for scat singing for those who need an extra level of knowledge and challenge, including solo opportunities. The "Take 5" activity will be a more physically engaging activity, challenging the students' depth of coordination and rhythm skills. The final song of the lesson will be used to bring back down the energy of the class with a simple movement/listening activity.

**Instructional Process:**

**Procedures:**

- Welcome routine and steady beat singing
- Guided listening and call-and-response
- Rote rhythm instruction
- Instrumental modeling
- Movement-based listening

**Differentiation Strategies:**

- Optional solo scat opportunities
- Choice of instrument or body percussion
- Movement instead of vocal response for shy students

- Teacher modeling and scaffolded echo phrases

**Essential Vocabulary:**

- Jazz
- Scat
- Beat
- Rhythm
- Swing
- Solo
- Improv(isation)

**District-Defined Initiatives (as applicable):**

- Social-emotional learning through expressive music making
- Culturally responsive teaching through diverse musical examples
- Turn-taking and echo responses

**3rd grade**

**PMEA Model Curriculum Framework  
Lesson Plan Template**

**Lesson Title:** Ragtime, Jazz, & Black History Month

Check One: <input checked="" type="checkbox"/> <b>General Music</b> <input type="checkbox"/> Ensemble <input type="checkbox"/> Harmonizing Instruments <input type="checkbox"/> Theory & Composition <input type="checkbox"/> Music Technology	
Grade Level(s): 3rd	<input checked="" type="checkbox"/> <b>Single Day Plan</b> <input type="checkbox"/> Multi-Day Plan <input type="checkbox"/> Unit Plan
<b>Lesson Objective(s):</b> <ul style="list-style-type: none"> <li>- Students will be able to:           <ul style="list-style-type: none"> <li>- Learn, perform, and improvise using the notes B, A, G, &amp; E on the Flutophones</li> <li>- Maintain a steady beat using instruments or body percussion</li> <li>- Echo short rhythmic and melodic patterns through scat syllables</li> <li>- Demonstrate expressive movement while listening to jazz music</li> <li>- Identify that jazz music is connected to African American musicians and culture</li> </ul> </li> </ul>	
<b>Lesson Description (30 min):</b> <ul style="list-style-type: none"> <li>- Students will come in to the room, sit in chairs, and listen to an adapted version of The Entertainer (3 min)</li> <li>- Students will learn and perform (by rote) an adapted version of this song on the Flutophones. Students will be given the chance to improvise and solo while the teacher accompanies the song on the piano (5-10 min)</li> <li>- After packing up the Flutophones, students will then build on this by listening to the teacher play various short jazz examples on the trumpet. After which, the students will echo back short motifs that they hear from the trumpet by scat singing. Soloists will be optional. (5 min)</li> <li>- Students will next receive a beat-buddy (stuffed animal) and transition to a circle on the floor to learn a short listening/movement activity to Dave Brubeck's "Take 5" (5 min)</li> <li>- Lastly, students will be allowed to dance with their beat buddy while they listen to Louis Armstrong's "What a Wonderful World" (5 min)</li> </ul>	
<b>Rationale:</b> <ul style="list-style-type: none"> <li>- The purpose of this lesson is to:           <ul style="list-style-type: none"> <li>- Experience seeing and listening to various black musicians</li> <li>- Experience listening and playing/singing along with jazz and be-bop</li> <li>- Practice rhythm and timing/tempo skills</li> <li>- Audiate and echo short jazz motifs played on the trumpet</li> <li>- Introduce scat singing using popular examples and live demonstration</li> <li>- Perform and improvise on flutophones using a simplified ragtime melody</li> </ul> </li> </ul>	

<p>Teacher Resources and Equipment</p> <ul style="list-style-type: none"> <li>- Computer/projector &amp; recordings</li> <li>- Flutophone, trumpets, &amp; mutes</li> </ul>	<p>Student Resources:</p> <ul style="list-style-type: none"> <li>- Flutophones &amp; Egg shakers</li> <li>- Beat buddy</li> </ul>
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**Connections:** *Choose those most applicable. These may be found in the MCF Documents.*

<p>PA Competency(s):</p> <ul style="list-style-type: none"> <li>- “Students perform and respond to music using voice, body, and instruments”</li> <li>- “Students demonstrate steady beat and rhythmic coordination”</li> <li>- “Students connect music to cultural and historical contexts”</li> </ul>	
<p>PA Essential Questions:</p> <ul style="list-style-type: none"> <li>- “How do musicians express ideas and emotions through sound?”</li> <li>- “How does music reflect culture and history?”</li> </ul>	
<p>PA Big Idea(s):</p> <ul style="list-style-type: none"> <li>- “The skills, techniques, elements, and principles of the arts can be learned and practiced”</li> <li>- “Humans have expressed experiences and ideas through the arts across cultures and time”</li> </ul>	<p>National Standards Enduring Understanding(s):</p> <ul style="list-style-type: none"> <li>- “Musicians’ creative ideas come from a variety of sources”</li> <li>- “Response to music is informed by cultural and historical context”</li> </ul>
<p>National Standards Artistic Processes (Check all that apply):</p> <p><input type="checkbox"/> Creating <input type="checkbox"/> Performing <input type="checkbox"/> Responding <input type="checkbox"/> Connecting</p>	
<p>National Standards Music Process Components:</p> <ul style="list-style-type: none"> <li>- Imagine</li> <li>- Present</li> <li>- Analyze</li> <li>- Interpret</li> <li>- Connect</li> </ul>	

**Standards:** *Choose those most applicable. These may be found in the MCF Documents.*

<p>PA Standards:</p> <ul style="list-style-type: none"> <li>- 9.1 – Production, Performance, and Exhibition</li> <li>- 9.2 – Historical and Cultural Contexts</li> <li>- 9.3 – Critical Response</li> <li>- 9.4 – Aesthetic Response</li> </ul>
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**National Core Music Standards:**

- MU:Pr4 – Select and analyze music for performance
- MU:Pr5 – Rehearse and refine artistic work
- MU:Pr6 – Present music
- MU:Re7 – Perceive and analyze music
- MU:Cn10 – Relate knowledge and experiences to music
- MU:Cn11 – Relate music to cultural context

**Performance Measures:**

Students' performances will be measured from 1-4 using the following guidelines:

- 1 = clear lack of familiarity with skill
- 2 = inconsistent achievement with clear potential for development of skill
- 3 = consistent, responsive achievement of skill
- 4 = demonstrates autonomy and creative use of skill

**Depth of Knowledge Level(s):**

To ensure that a diverse depth of knowledge is provided, each activity on the plan will reach varying depths. For example, the listening activity at the beginning of class will introduce the only concept of scat singing. The Flutophone activity will provide a more physically and technically engaging task, requiring coordination, pitch accuracy, and opportunities for improvisation. The trumpet/scat singing activity will include more detail and practice opportunities for scat singing for those who need an extra level of knowledge and challenge, including solo opportunities. The final song of the lesson will be used to bring back down the energy of the class with a simple movement/listening activity.

**Instructional Process:**

**Procedures:**

- Welcome routine and steady beat singing
- Guided listening and call-and-response
- Rote rhythm instruction
- Instrumental modeling
- Movement-based listening

**Differentiation Strategies:**

- Optional solo scat opportunities
- Choice of instrument or body percussion
- Movement instead of vocal response for shy students

- Teacher modeling and scaffolded echo phrases

**Essential Vocabulary:**

- Jazz
- Scat
- Beat
- Rhythm
- Swing
- Solo
- Ragtime
- Improv(isation)

**District-Defined Initiatives (as applicable):**

- Social-emotional learning through expressive music making
- Culturally responsive teaching through diverse musical examples
- Turn-taking and echo responses