

Unit Title: Stories Through Music

INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM

OVERVIEW SAMPLE AUTHORED BY

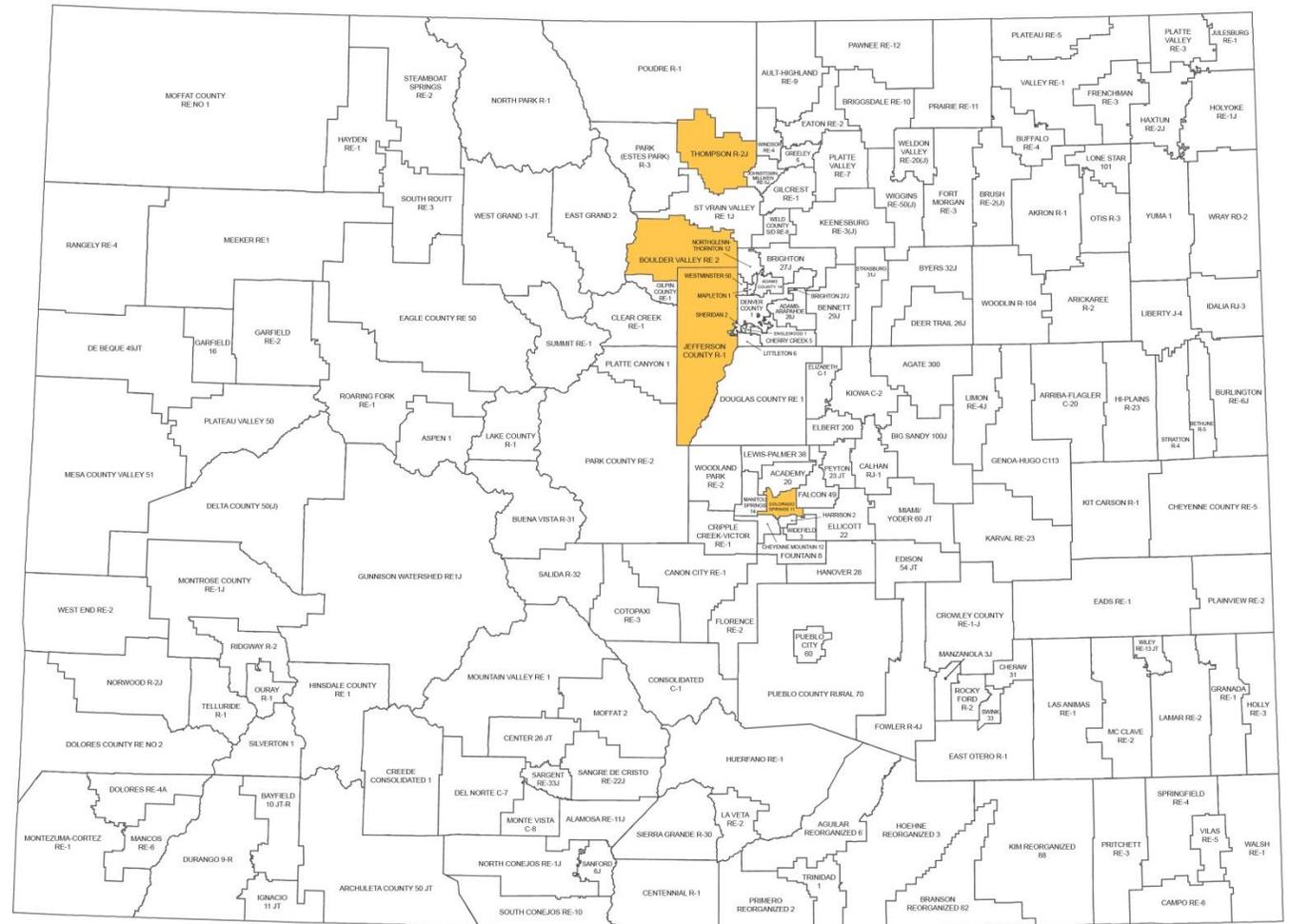
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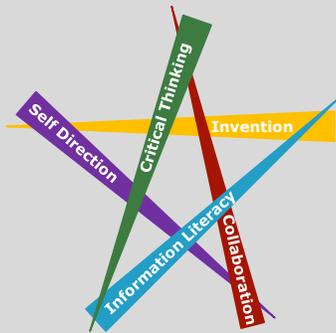


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

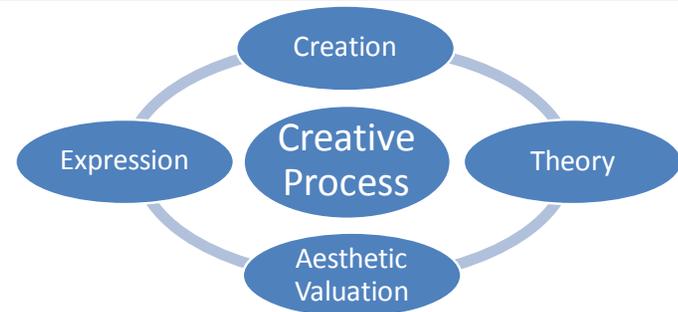
Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music	Grade Level	2 nd Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Expression of Music	1. Expressively perform simple songs in small groups or independently	MU09-GR.2-S.1-GLE.1	
	2. Perform simple rhythmic, melodic, and harmonic patterns	MU09-GR.2-S.1-GLE.2	
2. Creation of Music	1. Create musical phrases in the form of simple questions and answers alone and in small groups	MU09-GR.2-S.2-GLE.1	
	2. Identify rhythmic and melodic notation patterns	MU09-GR.2-S.2-GLE.2	
3. Theory of Music	1. Comprehension and use of appropriate vocabulary for dynamics, tempo, meter and articulation	MU09-GR.2-S.3-GLE.1	
	2. Comprehension of beginning notational elements and form in music	MU09-GR.2-S.3-GLE.2	
	3. Comprehension of vocal and instrumental tone colors	MU09-GR.2-S.3-GLE.3	
	4. Comprehension of beginning melodic and rhythmic patterns	MU09-GR.2-S.3-GLE.4	
4. Aesthetic Valuation of Music	1. Demonstrate respect for individual, group, and self-contributions in a musical setting	MU09-GR.2-S.4-GLE.1	
	2. Articulate reactions to the elements and aesthetic qualities of musical performances using musical terminology and movement	MU09-GR.2-S.4-GLE.2	
	3. Demonstrate increased awareness of music in daily life or special events	MU09-GR.2-S.4-GLE.3	

Colorado 21st Century Skills



- Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*
- Information Literacy:** *Untangling the Web*
- Collaboration:** *Working Together, Learning Together*
- Self-Direction:** *Own Your Learning*
- Invention:** *Creating Solutions*



The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Stories Through Music	Instructor Choice	Instructor Choice

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Unit Title	Stories Through Music		Length of Unit	Instructor Choice
Focusing Lens(es)	Play/Exploration Relationships	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.2-S.1-GLE.1, MU09-GR.2-S.1-GLE.2 MU09-GR.2-S.2-GLE.1, MU09-GR.2-S.2-GLE.2 MU09-GR.2-S.3-GLE.1, MU09-GR.2-S.3-GLE.2, MU09-GR.2-S.3-GLE.3, MU09-GR.2-S.3-GLE.4 MU09-GR.2-S.4-GLE.1, MU09-GR.2-S.4-GLE.2, MU09-GR.2-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • What happens in the music to give you the idea of particular mood? (MU09-GR.2-S.2-GLE.1) and (MU09-GR.2-S.3-GLE.1,3) and (MU09-GR.2-S.4-GLE.1,2,3) • What instrument tone color represents the hero? • What instrument tone color represents the villain? • How does music set the scene? • Is there more than one way to tell a story in music? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Style, Rhythm, Melody, Tone Color, Form, Dynamics, Tempo, Musical Preferences, Mood, Improvisation			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Musical preferences influence choices in improvisation. (MU09-GR.2-S.2-GLE.1-EO.c) and (MU09-GR.2-S.4-GLE.1,2,3)	What tempo is appropriate if the mood is sad?	How do individual preferences affect the performance of a song by different groups?
Different styles inspire the creation of compositional moods. (MU09-GR.2-S.2-GLE.1,2) and (MU09-GR.2-S.3-GLE.1,2) and (MU09-GR.2-S.4-GLE.1,2,3)	What moods are in the music?	How can you portray the mood of the story through music?
Knowing musical concepts improves improvisation (MU09-GR.2-S.1-GLE.1,2) and (MU09-GR.2-S.2-GLE.1) and (MU09-GR.2-S.3-GLE.1,3) and (MU09-GR.2-S.4-GLE.2)	Which instrument represents each character? How would you demonstrate ABA?	How would you improvise two contrasting moods?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories (MU09-GR.2-S.3-GLE.3) • How music expresses moods (MU09-GR.2-S.1-GLE.1,2) and (MU09-GR.2-S.2-GLE.2) and (MU09-GR.2-S.3-GLE.3) • Creative movement conveys the meaning (MU09-GR.2-S.2-GLE.1-EO.c) and (MU09-GR.2-S.3-GLE.1-EO.b, c) and (MU09-GR.2-S.3-GLE.2-EO.a) and (MU09-GR.2-S.4-GLE.2, 3) • The meaning of improvisation (MU09-GR.2-S.2-GLE.1) • Collaboration is essential in performing music (MU09-GR.2-S.4-GLE.1,2) 	<ul style="list-style-type: none"> • Perform a student created musical composition (MU09-GR.2-S.1-GLE.1,2) • Create a musical composition (MU09-GR.2-S.2-GLE1,2) • Identify/describe musical elements within the context of a story (MU09-GR.2-S.3-GLE.1,2,3,4) and (MU09-GR.2-S.4-GLE.2,3) • Demonstrate musical elements within the context of performing a story (MU09-GR.2-S.3-GLE.1-EO.b, c) and(MU09-GR.2-S.4-GLE.1,2,3) • Show appropriate audience behavior while listening to peer performances (MU09-GR.2-S.4-GLE.1,3)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Information about the character’s mood and the story’s scene can be heard through musical elements.</i></p>
<p>Academic Vocabulary:</p>	<p>Character, Mood, Story, Setting, Ending, Style</p>
<p>Technical Vocabulary:</p>	<p>Improvisation, Form, Melody, Rhythm, Tone Color, Tempo, Dynamics</p>

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Unit Description:	This unit is an exploration of mood/setting/character in a story through music. Throughout the duration of the unit, students go from being the listener to the performer and creator of improvised sounds and movement through music. The students will experiment with using sounds to replicate/represent characters, emotions, conflict, etc of literary works. The unit culminates in asking the students to become musical storytellers choosing musical sounds to represent the characters of a given story.
Considerations:	This unit focuses on exploration and experimentation with music and how it conveys ideas and moods. Students will need to have a basic understanding of story structure (beginning, middle and end) and elements (character, setting, and plot) to translate these literary structures to structures in music. Students should also be encouraged to express their thought process for creating their personal musical story. This unit also asks students to use their original pieces of writing to explore how music could illuminate characters and mood. Music teachers may wish to consult with classroom teachers to help students chose appropriate pieces of writing to use in these endeavors.
Unit Generalizations	
Key Generalization:	Different styles inspire the creation of compositional moods
Supporting Generalizations:	Musical preferences influence choices in improvisation
	Knowing musical concepts improves improvisation

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Different styles inspire the creation of compositional moods.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are musical storytellers interested in helping your peers understand that music can tell a story through choices of musical sounds. You have been asked to share your knowledge with your peers and represent the characters in a story in a performance for your school. Your goal is to help the students at your school understand that characters in stories have distinct characteristics that demonstrate particular moods or emotions and music provides a nice way to make those characteristics audible. In your sound character development, you will consider the elements of music (tempo, dynamics, tone color, etc.) when choosing the musical sound to represent your character/mood.
Product/Evidence: (Expected product from students)	Students will create a musical sound to represent a character in a story with considerations for musical elements (tempo, dynamics, tone color, etc.). They will be able to verbally explain the relationship between the character and the musical representation. With the students, you will choose a text for the performance, with the students offering the “soundtrack.” Performance options may include: <ul style="list-style-type: none"> • Informance • Class performance • Parent night • School assembly
Differentiation: (Multiple modes for student expression)	Students may demonstrate understanding in various ways: <ul style="list-style-type: none"> • Collaboratively in a small group or a large group, or individually • Varying the length of the composition to match the ability level of the students. • Choosing singing, playing instruments, moving or some combination of these mediums

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
	<i>Peter and the Wolf</i> - Sergei Prokofiev (AD780L Lexile level) <i>Gerald McBoing Boing</i> - Dr. Seuss <i>The Spooky Old Tree (Berenstain Bears)</i> - Jan and Stan Berenstain (100L Lexile level) <i>The Little Red Hen</i> - Susanna Davidson (360L Lexile level) <i>Rumble in the Jungle</i> - Andreae and Wojitoyez (AD1140L Lexile level) <i>Winter Poems</i> - Rogasky Other poetry books by various authors (ex. Jack Prelutsky, Shel Silverstein, etc.)

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Work/think like a musician- Perform and sing using proper technique for grade level ability	Teacher Resources:	Visual representation of tempo markings and definitions (standard notation or other teacher created representations) http://nccas.wikispaces.com/Child+Development+Research (College Board Research on developmental stages and arts education)
			Student Resources:	N/A
	Skills:	Demonstrate appropriate instrumental technique, vocal technique, and kinesthetic response for grade level	Assessment:	Students will accurately demonstrate correct techniques when moving, playing and/or singing https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data)
2.	Description:	Think like a musician- Listen to others during a sharing and/or performance	Teacher Resources:	http://msmeganmusic.edublogs.org/2013/09/26/audience-etiquette-and-introduction-to-music/ (Music Teacher’s Blog with ideas for teaching audience etiquette)
			Student Resources:	N/A
	Skills:	Demonstrate expectations for respectful audience etiquette	Assessment:	Students will demonstrate appropriate audience/performance behavior. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data).

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Prior Knowledge and Experiences

Students will be most successful in the unit if they have had some experience documenting their ideas (using any type of notation—traditional, graphic, etc.). Students should have some experience playing instruments, using body percussion, and moving to demonstrate musical ideas.

Learning Experiences # 1 – 7 Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may use audio and/or video examples of stories told through music (using mood, setting, and/or character representations e.g. *Peter and the Wolf*, *Little Train of Caipira*) so that students can identify through musical elements how music illustrates character representation.

Generalization Connection(s):	Different styles inspire the creation of compositional moods
Teacher Resources:	<p>http://www.ket.org/artstoolkit/music/lessonplan/131.htm (Lesson Plan on creating a sound story)</p> <p>https://www.dsokids.com/media/10709/2006-Play-Me-a-Story-Teacher-Guide.pdf (Dallas Symphony Orchestra Teacher’s Guide for Play Me A Story)</p> <p>Peter and the Wolf:</p> <p>http://peterandthewolf.com/downloads/P&W_EN.pdf (PDF slideshow summarizing the story and musical tracks)</p> <p>http://www.philtulga.com/Peter.html (Resource with story summary, audio files and resources)</p> <p>http://musiced.about.com/od/lessonplans/a/peterandthewolf.htm (Lesson plan for Peter and the Wolf)</p> <p>http://www.dsokids.com/media/10581/Peter-and-The-Wolf-Story-Sheet.pdf (Story sheet resource)</p> <p>http://www.classicsforkids.com/teachers/lessonplans_prokofiev.asp (Lesson plan for Peter and the Wolf)</p> <p>Little Train of Caipira:</p> <p>http://www.youtube.com/watch?v=eDu1H7ulAl4 (YouTube video illustrating Little Train of Caipira)</p> <p>http://www.youtube.com/watch?v=Sjj1Hg_TSqM (YouTube audio Little Train of Caipira)</p> <p>http://www.rpo.org/UserFiles/Link/Villa-Lobos.pdf (Composer Quick Facts and Lesson Plan)</p>
Student Resources:	http://www.peterandthewolfilm.co.uk/Peter_and_the_Wolf_Game.html (Interactive Peter and the Wolf game)
Assessment:	<p>Students will explain and/or construct journal entries regarding how the composer uses musical elements to represent a character, mood and/or setting with the musical representation.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html (Information on using the Think-Pair-Share strategy)	Students may create a class chart of discussion. Students may discuss observations in pairs prior to sharing (Think-Pair-Share)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mindtools.com/pages/article/newCT_02.htm (SCAMPER strategy) http://www.bbc.co.uk/learningzone/clips/descriptive-sounds/8616.html (Clips of various musical sounds)	Students may use programmatic music, without a story, to identify mood, “character” of a piece Students may follow the SCAMPER strategy to further observation details Students may respond to probing questions with more nuanced terminology to move from concrete observation to inference observations
Critical Content:	<ul style="list-style-type: none"> • How music expresses moods • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories 	
Key Skills:	<ul style="list-style-type: none"> • Identify/describe musical elements within the context of a story 	
Critical Language:	Character, mood, story, setting, form, melody, rhythm, tone color, tempo, dynamics	

Learning Experience # 2	
The teacher may provide a text/poem version of previously used musical example (e.g. <i>Peter and the Wolf</i> , <i>Little Train of Caipira</i>) so that students can begin experimenting with ways to recreate the story through musical elements (e.g., by using body percussion classroom instruments, vocal sounds, movement, etc)	
Generalization Connection(s):	Different styles inspire the creation of compositional moods Knowing musical concepts improves improvisation Musical preferences influence choices in improvisation
Teacher Resources:	http://www.ket.org/artstoolkit/music/lessonplan/131.htm (Lesson Plan on creating a sound story) https://www.dsokids.com/media/10709/2006-Play-Me-a-Story-Teacher-Guide.pdf (Dallas Symphony Orchestra Teacher’s Guide for Play Me A Story) Peter and the Wolf: http://peterandthewolf.com/downloads/P&W_EN.pdf http://www.philtulga.com/Peter.html http://musiced.about.com/od/lessonplans/a/peterandthewolf.htm http://www.dsokids.com/media/10581/Peter-and-The-Wolf-Story-Sheet.pdf http://www.classicsforkids.com/teachers/lessonplans_prokofiev.asp

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	Little Train of Caipira: http://www.youtube.com/watch?v=eDu1H7uAI4 http://www.youtube.com/watch?v=Sjj1Hq_TSqM http://www.rpo.org/UserFiles/Link/Villa-Lobos.pdf	
Student Resources:	http://www.peterandthewolffilm.co.uk/Peter and the Wolf Game.html (Interactive game)	
Assessment:	Students will explain and/or construct journal entries regarding how the composer uses musical elements to represent a character, mood and/or setting with the musical representation. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html (Information on using the Think-Pair-Share strategy)	Students may create a class chart of discussion. Students may need additional reframing questions about their observations Students may discuss observations in pairs prior to sharing (Think-Pair-Share)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mindtools.com/pages/article/newCT_02.htm (SCAMPER strategy to explore creativity) http://www.bbc.co.uk/learningzone/clips/descriptive-sounds/8616.html (Clips of various musical sounds)	Students may use programmatic music, without a story, to identify mood, “character” of a piece Students may follow the SCAMPER strategy to further observation details Students may respond to probing questions with more nuanced terminology to move from concrete observation to inference observations
Critical Content:	<ul style="list-style-type: none"> • How music expresses moods • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories 	
Key Skills:	<ul style="list-style-type: none"> • Identify/describe musical elements within the context of a story 	
Critical Language:	Character, Mood, Story, Setting, Form, Melody, Rhythm, Tone Color, Tempo, Dynamics	

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Learning Experience # 3		
The teacher may choose a contemporary/popular story/poem (see teacher resources) so that students can use sounds (body percussion, classroom instruments, vocals, movement, etc.) to explore the power of musical representations of mood, setting, and/or character of the story/poem.		
Generalization Connection(s):	Different styles inspire the creation of compositional moods Knowing musical concepts improves improvisation Musical preferences influence choices in improvisation	
Teacher Resources:	http://www.ket.org/artstoolkit/music/lessonplan/131.htm (Lesson Plan on creating a sound story) https://www.dsokids.com/media/10709/2006-Play-Me-a-Story-Teacher-Guide.pdf (Dallas Symphony Orchestra Teacher’s Guide for Play Me A Story) <i>Gameplan</i> -Kriske & DeLelles -“Scary, Scary Halloween” <i>Spotlight on Music</i> – grade 2 – multiple poems and stories <i>Music Express</i> – multiple sound stories available Multiple <i>Dr. Seuss</i> books (ex. Gerald McBoing Boing) <i>Berenstain Bears</i> book series (The Spooky Old Tree) <i>The Little Red Hen</i> - (Lesson Planet Resources) <i>Rumble in the Jungle</i> -Andreae and Wojitoyez <i>Winter Poems</i> -Rogasky Other poetry books by various authors (ex. Jack Prelutsky, Shel Silverstein, etc.)	
Student Resources:	N/A	
Assessment:	Students will improvise a character using musical sounds (body percussion, classroom instruments, vocal sounds) and/or movement to represent mood, setting, and/or character. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Modifiable collection of checklists to collect observation data).	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html (Information on using the Think-Pair-Share strategy)	Students may need additional reframing questions about their observations Students may discuss observations in pairs prior to sharing (Think-Pair-Share)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mindtools.com/pages/article/newCT_02.htm (SCAMPER strategy to explore creativity)	Students may adapt a given story Students may use SCAMPER strategy for more in depth discussion and analysis

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Critical Content:	<ul style="list-style-type: none"> • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories • How music expresses moods • Creative movement conveys the meaning
Key Skills:	<ul style="list-style-type: none"> • Create a musical composition • Demonstrate musical elements within the context of performing a story • Perform a student created musical composition • Show appropriate audience behavior while listening to peer performances
Critical Language:	Character, mood, story, setting, style, improvisation, form, melody, rhythm, tone color, tempo, dynamics

Learning Experience # 4

The teacher may revisit the connections between music and literature so that the students can begin synthesizing and explaining the ways in which sound can represent and reflect character and mood.

Generalization Connection(s):	Different styles inspire the creation of compositional moods	
Teacher Resources:	http://www.ket.org/artstoolkit/music/lessonplan/131.htm (Lesson Plan on creating a sound story) https://www.dsokids.com/media/10709/2006-Play-Me-a-Story-Teacher-Guide.pdf (Dallas Symphony Orchestra Teacher’s Guide for Play Me A Story) <i>Gameplan</i> -Kriske & DeLelles – grade 2 – “Scary, Scary Halloween” <i>Spotlight on Music</i> – grade 2 – multiple poems and stories <i>Music Express</i> – multiple sound stories available Multiple <i>Dr. Seuss</i> books (ex. Gerald McBoing Boing) <i>Berenstain Bears</i> book series (The Spooky Old Tree) <i>The Little Red Hen</i> - (Lesson Planet Resources) <i>Rumble in the Jungle</i> -Andreae and Wojitoyez <i>Winter Poems</i> -Rogasky Other poetry books by various authors (ex. Jack Prelutsky, Shel Silverstein, etc.)	
Student Resources:	N/A	
Assessment:	Students will articulate and/or construct journal entries that describe their understandings of the connections between musical language and to the representation of mood and characters. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html (Information on using the Think-Pair-Share strategy)	Students may create a class chart of discussion Students may discuss observations in pairs prior to sharing (Think-Pair-Share)

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mindtools.com/pages/article/newCT_02.htm (SCAMPER strategy to explore creativity)	Students may adapt a given story (i.e., providing sounds for characters and mood) Students may use SCAMPER strategy for more in depth discussion and analysis
Critical Content:	<ul style="list-style-type: none"> • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories • How music expresses moods 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate musical elements within the context of performing a story • Identify/describe musical elements within the context of a story 	
Critical Language:	Character, Mood, Story, Setting, Style, Improvisation, Form, Melody, Rhythm, Tone Color, Tempo, Dynamics	

Learning Experience # 5

The teacher may model using an original story (e.g. a teacher-written story) as the basis for exploring sound connections so that students can begin using their original stories/poems to creatively explore the use of music (body percussion, classroom instruments, vocal sounds, movement) to enhance the story.

Generalization Connection(s):	Different styles inspire the creation of compositional moods Knowing musical concepts improves improvisation Musical preferences influence choices in improvisation	
Teacher Resources:	http://www.ket.org/artstoolkit/music/lessonplan/131.htm (Lesson Plan on creating a sound story) https://www.dsokids.com/media/10709/2006-Play-Me-a-Story-Teacher-Guide.pdf (Dallas Symphony Orchestra Teacher’s Guide for Play Me A Story) http://allthingsupperelementary.blogspot.com/2013/04/Moretime2teachmoodwithmusicartandcaricatures.html (Card and activity ideas for teaching mood and music) http://grammar.yourdictionary.com/style-and-usage/descriptive-rds-for-music.html (Resource for describing music) http://missolive.hubpages.com/hub/Teaching-Tone-and-Mood (Understanding tone and mood in music)	
Student Resources:	N/A	
Assessment:	Students will use an original short story/poem and add musical sounds to enhance the story (see considerations) http://www.pinterest.com/bradfordjan/story-maps/ (Pinterest site with a variety of elementary story map graphic organizers)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html (Information on using the Think-Pair-Share strategy)	Students may create a class chart of story map elements Students may discuss observations in pairs prior to sharing (Think-Pair-Share)

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mindtools.com/pages/article/newCT_02.htm (SCAMPER strategy)	Students may adapt a given story Students may use SCAMPER strategy for more in depth discussion and analysis
Critical Content:	<ul style="list-style-type: none"> • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories • How music expresses moods • Collaboration is essential in performing music 	
Key Skills:	<ul style="list-style-type: none"> • Create a musical composition • Perform a student created musical composition • Identify/describe musical elements within the context of a story • Demonstrate musical elements within the context of performing a story • Show appropriate audience behavior while listening to peer performances 	
Critical Language:	Character, mood, story, setting, style, improvisation, form, melody, rhythm, tone color, tempo, dynamics	

Learning Experience # 6	
The teacher may use in examples of strong story/poem musical composition so that the students can begin articulating the various components of a well-performed musical story.	
Generalization Connection(s):	Different styles inspire the creation of compositional moods Knowing musical concepts improves improvisation Musical preferences influence choices in improvisation
Teacher Resources:	http://www.ket.org/artstoolkit/music/lessonplan/131.htm (Lesson Plan on creating a sound story) https://www.dsokids.com/media/10709/2006-Play-Me-a-Story-Teacher-Guide.pdf (Dallas Symphony Orchestra Teacher’s Guide for Play Me A Story) http://www.emcnotes.com/pdf/RubricsGrade3.pdf (Music Rubric Examples) http://www.sites4teachers.com/links/redirect.php?url=http://teacher.scholastic.com/tools/rubric.htm (Online Rubric Generator) Previously created story/poem compositions
Student Resources:	N/A
Assessment:	Students will, as a class, articulate and document the components of a strong musical story structure (beginning, middle, end), story elements (character/setting/plot), musical elements (tempo, dynamics, tone color, etc.), and presentation (well prepared, little to no mistakes) to create a student created performance rubric. http://www.ket.org/artstoolkit/music/lessonplan/131.htm#performance (Performance rubric on sound story creation) http://www.rcampus.com/rubricshowc.cfm?code=J9A3A6&sp=yes& (Rubric example for music story)

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html (Information on using the Think-Pair-Share strategy)	Students may need additional reframing questions about their observations Students may discuss observations in pairs prior to sharing (Think-Pair-Share)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mindtools.com/pages/article/newCT_02.htm (SCAMPER strategy to explore creativity)	Students may adapt a given story Students may use SCAMPER strategy for more in depth discussion and analysis
Critical Content:	<ul style="list-style-type: none"> • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories • How music expresses moods • Collaboration is essential in performing music 	
Key Skills:	<ul style="list-style-type: none"> • Create a musical composition • Perform a student created musical composition • Identify/describe musical elements within the context of a story • Demonstrate musical elements within the context of performing a story • Show appropriate audience behavior while listening to peer performances 	
Critical Language:	Character, mood, story, setting, style, improvisation, form, melody, rhythm, tone color, tempo, dynamics	

Learning Experience # 7	
The teacher may use the student-teacher-created rubric for strong story/music connections so that students may work together to consider texts (see teacher resources) that offer the best potential for musical connections	
Generalization Connection(s):	Different styles inspire the creation of compositional moods Knowing musical concepts improves improvisation Musical preferences influence choices in improvisation
Teacher Resources:	<i>Gerald McBoing Boing</i> - Dr. Seuss <i>The Spooky Old Tree (Berenstain Bears)</i> - Jan and Stan Berenstain (100L Lexile level) <i>The Little Red Hen</i> - Susanna Davidson (360L Lexile level) <i>Rumble in the Jungle</i> - Andreae and Wojitoyez (AD1140L Lexile level) <i>Winter Poems</i> - Rogasky Other poetry books by various authors (ex. Jack Prelutsky, Shel Silverstein, etc.) <i>The Three Little Pigs</i> - Patricia Seibert (AD640L Lexile level) <i>Strega Nona</i> - Tomie DePaola (AD690L Lexile level) <i>The Stinky Cheese Man</i> - Jon Scieszka (520L Lexile level) <i>The True Story of the Three Little Pigs</i> - Jon Scieszka (520L Lexile level)

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	<p><i>The Little Red Hen</i>- Susanna Davidson (360L Lexile Level) <i>Fox and His Friends</i>-Edward Marshall (200L Lexile level) <i>Clara and the Bookwagon</i> – Nancy Smiler Levinson (290L Lexile level) <i>Matilda</i>-Roald Dahl (840L) <i>Erik the Red Sees Green: A Story About Color Blindness</i>-Julie Anderson (AD 660L Lexile level) <i>The Junkyard Wonders</i> by Patricia Polacco (600 Lexile level) <i>Stone Soup</i> -Ann McGovern (480 Lexile level) <i>Stone Soup</i> –Marcia Brown (480 Lexile level) <i>Stone Soup</i>-Jon Muth (480 Lexile level) <i>Stone Soup</i>-Heather Forest (310 Lexile level) <i>Stone Soup</i>-Miranda Paul(480 Lexile level) <i>Stone Soup</i>-Jess Stockham</p>	
Student Resources:	N/A	
Assessment:	<p>Students will, as a class, select the text for their school performance (see performance assessment) and articulate the reasons for their choice. Teachers may wish to provide a graphic organizer for this entry. http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)	Students may work with partners to defend their book choice and complete graphic organizer
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories • How music expresses moods • Collaboration is essential in performing music 	
Key Skills:	<ul style="list-style-type: none"> • Create a musical composition • Perform a student created musical composition • Identify/describe musical elements within the context of a story • Demonstrate musical elements within the context of performing a story • Show appropriate audience behavior while listening to peer performances 	
Critical Language:	Character, mood, story, setting, style, improvisation, form, melody, rhythm, tone color, tempo, dynamics	

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Learning Experience # 8		
The teacher may model the feedback/rehearsal process (using criteria from the student-created performance rubric for musical story) so that the students can understand the significance of review in relation to the work of musicians to improve performance.		
Generalization Connection(s):	Different styles inspire the creation of compositional moods	
Teacher Resources:	http://www.ket.org/artstoolkit/music/lessonplan/131.htm (Lesson Plan on creating a sound story) https://www.dsokids.com/media/10709/2006-Play-Me-a-Story-Teacher-Guide.pdf (Dallas Symphony Orchestra Teacher’s Guide for Play Me A Story) Student created performance rubric	
Student Resources:	N/A	
Assessment:	Students will make purposeful edits and revisions to their performance based on feedback from peers and discuss/construct journal entries that explain and articulate edits using musical vocabulary. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/professional-development/strategy-guides/using-think-pair-share-30626.html (Information on using the Think-Pair-Share strategy)	Students may need additional reframing questions about their observations Students may discuss observations in pairs prior to sharing (Think-Pair-Share)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mindtools.com/pages/article/newCT_02.htm (SCAMPER strategy to explore creativity)	Students may adapt a given story Students may use SCAMPER strategy for more in depth discussion and analysis
Critical Content:	<ul style="list-style-type: none"> • Ways to use tone colors to highlight moods, characters, and situations to fit specific stories • How music expresses moods • Collaboration is essential in performing music 	
Key Skills:	<ul style="list-style-type: none"> • Create a musical composition • Perform a student created musical composition • Identify/describe musical elements within the context of a story • Demonstrate musical elements within the context of performing a story • Show appropriate audience behavior while listening to peer performances 	
Critical Language:	Character, mood, story, setting, style, improvisation, form, melody, rhythm, tone color, tempo, dynamics	