

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

## Activity 1: Immigration and Migration - Oral Writing

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Conduct an oral history interview
- Develop oral history skills, including creating questions and note-taking
- Understand the importance of primary sources

### Materials/Additional Resources

- Whiteboard or chart paper and markers.
- [Human Journey | National Geographic Society.](#)
- [Human Migration](#)
- [Before Columbus: How Africans Brought Civilization to America](#)
- [The Forgotten Rebellion of The Black Seminole Nation](#)
- [The Battle of Horseshoe Bend](#)

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

*ELA.3.C.4.1 Conduct research to answer a question, organizing information about the topic from multiple sources..*

*ELA.3.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.*

*ELA.3.R.3.3 Compare and contrast how two authors present information on the same topic or theme.*

*ELA.4.C.4.1 Conduct research to answer a question, organizing information about the topic, using multiple valid sources.*

*ELA.4.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation*

*ELA.4.R.3.3 Compare and contrast accounts of the same event using primary and/or secondary sources.*

*ELA.5.C.4.1 Conduct research to answer a question, organizing information about the topic and using multiple reliable and valid sources*

*ELA.5.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.5.R.3.3 Compare and contrast primary and secondary sources related to the same topic.*

*ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.6.C.4.1 Conduct research to answer a question, drawing on multiple reliable and valid sources, and refocusing the inquiry when appropriate.*

#### **NGSSS Music Standards**

*MU.3.H.1.1 Compare indigenous instruments of specified cultures*

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*MU.3.H.1.3 Identify timbre(s) in music from a variety of cultures.*

*MU.4.H.1.1 Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments.*

*MU.4.H.1.3 Identify pieces of music that originated from cultures other than one's own.*

*MU.5.H.1.1 Identify the purposes for which music is used within various cultures.*

*MU.5.H.1.3 Compare stylistic and musical features in works originating from different cultures.*

*MU.68.H.1.1 Describe the functions of music from various cultures and time periods.*

*MU.68.H.1.3 Describe how American music has been influenced by other cultures.*

## Social Studies Standards

*SS.4.A.6.2 Summarize contributions immigrant groups made to Florida.*

*SS.4.A.8.2 Describe how and why immigration impacts Florida today.*

*SS.5.A.1.1 Use primary and secondary sources to understand history.*

*SS.5.A.4.1 Identify the economic, political and socio-cultural motivation for colonial settlement.*

*SS.6.E.1.1 Identify the factors (new resources, increased productivity, education, technology, slave economy, territorial expansion) that increase economic growth.*

*SS.6.G.2.1 Explain how major physical characteristics, natural resources, climate, and absolute and relative locations have influenced settlement, interactions, and the economies of ancient civilizations of the world.*

*SS.6.G.2.2 Differentiate between continents, regions, countries, and cities in order to understand the complexities of regions created by civilizations.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Explain to students that everyone living in the United States has an immigrant past, even our Indigenous populations.

Define Indigenous for your students: Healthlines.com definition: “‘Indigenous’ describes any group of people native to a specific region. In other words, people who have lived there before colonists or settlers arrived, defined new borders, and began to occupy the land.”

Remind your students of the Native tribes on the map they saw in their JazzSLAM presentation. Share that these people were forced to migrate off their North American land onto reservations. Explain that millions of people, such as enslaved individuals, came here unwillingly. However, many others were drawn by the promise of opportunity.

**Step 2:** Define the word immigration for your students. Ask your students why they think the United States is called a nation of immigrants. Write their answers on the board or using chart paper. Where possible, provide personal stories, and invite students to share their own examples, ideas, and/or questions about immigration.

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**Step 3:** Explain to students that you'll be seeking information about their families. Ask them to choose a family member, family friend, or neighbor to learn more about.

**Step 4:** Ask your students to brainstorm key questions they would want to learn more about, like the year they came to the United States, where they came from, and why they came to the United States. Write key questions shared on the whiteboard. Sample questions include, but are not limited to:

- When did you move to the United States?
- Why did you come to the United States?
- What did you like best about your former country?
- What do you like best about the United States?
- What was your favorite meal from your former country?
- What was your favorite thing to do in your former country?
- What is your favorite song or dance from your former country?

**Step 5:** Have students ask their family member or friend to teach them a song or dance from that country to share with their classmates.

**Step 6:** Provide ample time (3 - 5 days) to allow students to interview their family members. If they don't have anyone to ask in their family, suggest they ask neighbors or family friends who may have recently moved.

## **Lesson 2 - Primary Sources**

**Step 1:** After students have had time to gather information from their family members, family friends, and/or neighbors, have students "pair share".

**Step 2:** Ask students if they see any similarities. Ask your students if they see any differences.

**Step 3:** Provide your students with the definition of oral history and explain that they've just done an informal interview.

**Step 4:** Explain to your students that primary sources are the type of information that they just took in during the interview process. Primary sources are original documents and objects that were created at the time under student. Primary sources are different from secondary sources, which are accounts of events created by someone else without first-hand experience. Provide your own examples of primary sources.

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Rubric/Instrument for Assessment	
4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

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## Activity 2: Bamboula: A New Orleans Tradition

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Identify a Bamboula rhythm
- Understand the cultural significance of Bamboula and how it spread from The Congo to the Caribbean Islands and into the USA via New Orleans

### Materials/Additional Resources

- [Explanation & demo of Congo/Caribbean rhythm Bamboula](#)
- [Bamboula at Folklife 3 with students](#)
- [Remembering Bamboula](#)
- [Dr. Chenzira Davis-Kahina discusses Tambou-la in Haiti from Dahomey and Congo \(esp. 6:10 to end\)](#)
- [Habanera Dance- clave rhythm named after Havana](#)
- [The Caribbean](#)
- [Jazz Origins in New Orleans](#)
- [How to Second Line](#)

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

***ELA.3.C.2.1: Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.***

***ELA.4.C.2.1: Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.***

***ELA.5.C.2.1: Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.***

***ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.***

#### **NGSSS Music Standards**

***MU.3.H.1.1 Compare indigenous instruments of specified cultures.***

***MU.3.H.1.3 Identify timbre(s) in music from a variety of cultures.***

***MU.4.H.1.1: Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments.***

***MU.4.H.1.3: Identify pieces of music that originated from cultures other than one's own.***

***MU.5.H.1.1: Identify the purposes for which music is used within various cultures.***

***MU.5.H.1.3: Compare stylistic and musical features in works originating from different cultures.***

***MU.68.H.1.1 Describe the functions of music from various cultures and time periods.***

***MU.68.H.1.3 Describe how American music has been influenced by other cultures.***

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## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

### Steps

**Step 1:** Explain to your students that the second line rhythm they just heard came from the Congo in Africa to different Caribbean islands and then up through New Orleans into the USA. It became the “backbone” of most popular music in the US. (Even Justin Bieber has used the Bamboula beat!) Every name for it sounds like the way you clap it! In the Congo it is called BamBOUla, in Cuba it is called TreSILlo, in Haiti TamBOUla, in Trinidad CaLYPso, and in New Orleans the street beat is again called BamBOUla. Explain to students that enslaved Africans brought these rhythms to New Orleans.

Clap the Bamboula rhythm from the Second line rhythm.

(1 2 3) 4 1 (2)& (3) 4 1 (2)& (3)  
BamBOU la BamBOU la

**Step 2:** To further emphasize the rhythm, explain to students that they will now listen to another popular New Orleans song called [“Hey Pocky Way.”](#) made popular by The Meters. Ask the students to clap along to the Second Line rhythm/Bamboula rhythm.

**Step 3:** Explain to your students that in addition to the second line/Bamboula Rhythm, they may have heard some additional rhythms. The instructor will then clap another rhythm heard within “Hey Pocky Way” or another song of their choosing that demonstrates the Second Line Rhythm. The instructor will then explain that the layering of these rhythms is called a polyrhythm. The second line rhythm provides a foundation, but there is a larger community of sounds that can be made when everyone comes together.

### Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students’ response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect

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	inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
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## Activity 3: Musical Rhythms and Math

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Identify and describe whole notes, half notes, quarter notes, eighth notes, and sixteenth notes
- Follow along with and lead call and response activities
- Use music to understand simple math problems
- Understand how to count note values when reading or singing music

### Materials

- Whiteboard or chart paper
- Markers

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

**MA.3.AR.1.3** Solve one- and two-step real-world problems involving any of four operations with whole numbers.

**MA.3.AR.3.1** Determine and explain whether a whole number from 1 to 1,000 is even or odd.

**MA.3.AR.3.2** Determine whether a whole number from 1 to 144 is a multiple of a given one-digit number.

**MA.4.AR.1.3** Solve real-world problems involving multiplication of a fraction by a whole number or a whole number by a fraction.

**MA.4.AR.3.1** Determine factor pairs for a whole number from 0 to 144. Determine whether a whole number from 0 to 144 is prime, composite or neither.

**MA.5.AR.1.3** Solve real-world problems involving division of a unit fraction by a whole number and a whole number by a unit fraction.

**MA.5.AR.3.1** Given a numerical pattern, identify and write a rule that can describe the pattern as an expression.

**MA.6.AR.1.2** Translate a real-world written description into an algebraic inequality in the form of  $x > a$ ,  $x < a$ ,  $x \geq a$  or  $x \leq a$ . Represent the inequality on a number line.

**MA.6.AR.3.2** Given a real-world context, determine a rate for a ratio of quantities with different units. Calculate and interpret the corresponding unit rate.

#### **NGSSS Music Standards**

**MU.3.C.2.1** Evaluate performances of familiar music using teacher-established criteria.

**MU.3.F.3.1** Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.

**MU.3.H.3.1** Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.

**MU.4.C.2.1** Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.

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***MU.4.F.3.1** Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.*

***MU.4.H.3.1** Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.*

***MU.5.C.2.1** Define criteria, using correct music vocabulary, to critique one's own and others performance.*

***MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.5.F.3.1** Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.*

***MU.5.H.3.1** Examine critical-thinking processes in music and describe how they can be transferred to other disciplines*

***MU.6.C.2.1** Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

***MU.6.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.6.F.3.1** Describe how studying music can enhance citizenship, leadership, and global thinking.*

***MU.6.H.3.1** Describe the functions of music from various cultures and time periods.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Introduce your students to the concept of music and math by displaying the rhythm and math presentation.

**Step 2:** Explain the basic note values on the screen with your students, including the whole note, half note, quarter note, eighth note, and sixteenth note, displaying the images from the presentation.

**Step 3:** Using a metronome, demonstrate the note lengths on the screen by clapping the rhythms for a whole note (BIG pizza pie circle,) half note (Clap, open arms, clap, open arms,) quarter note (1 clap on each side L,R,L,R,) eighth note (2 claps on each side L to Rt.) and sixteenth note (Say these are tiny chipmunk claps, 4 on each side.) Ask your students to repeat after you, clapping along to the rhythms on the screen.

**Step 4:** Ask your students to break into 5 groups. The students in group 1 will clap whole notes; group 2 are half notes; group 3 are quarter notes; group 4 are eighth notes; group 5 are sixteenth notes. Set a steady pulse with a metronome with a BPM of 60. Ask your students to

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feel the beat by moving to the metronome from left to right (left on beat 1, right on beat 2, left on beat 3, and right on beat 4).

**Step 5:** Have each group (one group at a time) clap their rhythmic pattern. Whole notes clap on 1, half notes clap on 1 & 3, quarter notes clap on 1, 2, 3, and 4, etc. Once each group claps their part correctly, place all the rhythms together at the same time. Change the volume of the claps from very soft (pianissimo) to very loud (Fortissimo).

**Step 6:** Explain to your students that you'll be doing a Call and Response for the next clapping exercise. You will clap and/or stomp a rhythm (the call) and your students will have to replicate it back (the response).

**Step 7:** Play the metronome with a BPM of 60. Clap or stomp rhythms in the Rhythm and Math presentation and ask your students to replicate you. Ex. Clap, Clap, Clap Clap (on beats 1, 2, 3, and 4).

**Step 8:** Ask your students to create their own 4 beat rhythm. Ask your students to demonstrate their rhythm for the class, leading in a call and response similar to step 7.

**Step 9:** After you conclude the call and response exercise, ask your students the note lengths again, and if they see a connection between the notes they just clapped and math. What do we know about math to help us understand the note values we just clapped?

**Step 10:** Demonstrate to your students how you can add note values together by identifying the type of note and their note value. Practice a few sample exercises on the screen.

**Step 11:** Have your students create their own note value math equations and share them with the class.

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect

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	inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
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1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
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Activity 4: Create a Call & Response Rap Song (AB Form)
<p style="text-align: center;">Learning Goals/Objectives</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"><li>● Explain call &amp; response</li><li>● Create a call &amp; response rap</li><li>● Perform a call &amp; response rap using expressive musical elements</li><li>● Explain how African Americans held as slaves communicated to each other via calls and responses in the fields.</li><li>● Explain how setting a beat kept them safe while they swung dangerous tools close to each other for ex. chopping trees down and clear fields.</li></ul>
<p style="text-align: center;">Materials/Additional Resources</p> <ul style="list-style-type: none"><li>● Paper</li><li>● Pencil</li><li>● <a href="#">Field Holler- Greenville section crew: call and line track (1978)</a></li></ul>
<p style="text-align: center;">B.E.S.T. Standards &amp; NGSSS Music Standards</p> <p><b><u>B.E.S.T Standards</u></b></p> <p><i>ELA.3.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</i></p> <p><i>ELA.3.C .5.1 Use two or more multimedia elements to enhance oral or written tasks.</i></p> <p><i>ELA.4.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</i></p> <p><i>ELA.4.C .5.1 Arrange multimedia elements to create emphasis in oral or written tasks.</i></p> <p><i>ELA.5.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</i></p> <p><i>ELA.5.C .5.1 Arrange multimedia elements to create emphasis in oral or written tasks.</i></p> <p><i>ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</i></p> <p><i>ELA.6.C.5.1 Integrate diverse digital media to enhance audience engagement in oral or written tasks.</i></p> <p><b><u>NGSSS Music Standards</u></b></p> <p><i>MU.3.C.1.2 Respond to a musical work in a variety of ways and compare individual interpretations</i></p> <p><i>MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.</i></p> <p><i>MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.</i></p> <p><i>MU.3.O.1.1 Identify, using correct music vocabulary, the elements in a musical work</i></p> <p><i>MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.</i></p> <p><i>MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.</i></p>

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***MU.4.F.1.1** Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

***MU.4.O.1.1** Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.*

***MU.4.S.2.1** Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.*

***MU.5.C.2.2** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

***MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.5.O.1.1** Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.*

***MU.5.S.2.1** Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.*

***MU.68.C.2.2** Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.*

***MU.68.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.68.O.1.1** Compare performances of a musical work to identify artistic choices made by performers.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Have students get into small groups (3-4 students)

**Step 2:** Students will work on creating a rap song in the call & response form

**Step 3:** Have the 1<sup>st</sup> call end on a higher pitch, (Response repeats)

**Step 4:** Have the 2<sup>nd</sup> call end on a lower pitch to show finality (Response repeats)

*Example: 1<sup>st</sup> call: "I've been working oh so **hard**" (voice goes up)  
2<sup>nd</sup> call: "I feel so bad 'til the sun goes **down**" (voice goes down)*

**Step 5:** Give students time to write and practice their raps.

**Step 6:** Students perform their Raps for their classmates.

## Rubric/Instrument for Assessment

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Activity 5: Music & Math (AB Form)
Learning Goals/Objectives
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>● Explain how music and math are connected</li><li>● Demonstrate steady beat</li><li>● Create and Clap a 4 - beat call and response rhythm pattern</li><li>● Perform a 4-beat call and response rhythm pattern while maintaining steady beat</li></ul>
Materials
<ul style="list-style-type: none"><li>● None</li></ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><i>MA.3.AR.1.2 Apply the distributive property to multiply a one-digit number and two-digit number. Apply properties of multiplication to find a product of one-digit whole numbers.</i></p> <p><i>MA.3.AR.3.2 Determine whether a whole number from 1 to 144 is a multiple of a given one-digit number.</i></p> <p><i>MA.3.FR.1.3 Read and write fractions, including fractions greater than one, using standard form, numeral-word form and word form.</i></p> <p><i>MA.3.FR.2.1 Plot, order and compare fractional numbers with the same numerator or the same denominator.</i></p> <p><i>MA.4.AR.1.1 Solve real-world problems involving multiplication and division of whole numbers</i></p> <p><i>MA.4.AR.1.3 Solve real-world problems involving multiplication of a fraction by a whole number or a whole number by a fraction.</i></p> <p><i>MA.4.AR.3.2 Generate, describe, and extend a numerical pattern that follows a given rule.</i></p> <p><i>MA.4.DP.1.3 Solve real-world problems involving numerical data.</i></p> <p><i>MA.4.FR.1.4 Plot, order and compare fractions, including mixed numbers and fractions greater than one, with different numerators and different denominators.</i></p> <p><i>MA.4.FR.2.1 Decompose a fraction, including mixed numbers and fractions greater than one, into a sum of fractions with the same denominator in multiple ways. Demonstrate each decomposition with objects, drawings, and equations.</i></p> <p><i>MA.5.AR.1.1 Solve multi-step real-world problems involving any combination of the four operations with whole numbers, including problems in which remainders must be interpreted within the context.</i></p> <p><i>MA.5.AR.1.3 Solve real-world problems involving division of a unit fraction by a whole number and a whole number by a unit fraction.</i></p> <p><i>MA.5.AR.3.2 Given a rule for a numerical pattern, use a two-column table to record the inputs and outputs.</i></p> <p><i>MA.5.FR.2.1 Add and subtract fractions with unlike denominators, including mixed numbers and fractions greater than 1, with procedural reliability.</i></p> <p><i>MA.6.AR.1.1 Given a mathematical or real-world context, translate written descriptions into algebraic expressions and translate algebraic expressions into written descriptions.</i></p>

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**MA.6.AR.3.2** *Given a real-world context, determine a rate for a ratio of quantities with different units. Calculate and interpret the corresponding unit rate.*

## NGSSS Music Standards

**MU.3.C.2.1** *Evaluate performances of familiar music using teacher-established criteria.*

**MU.3.F.1.1** *Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

**MU.4.C.2.1** *Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.*

**MU.4.C.2.2** *Critique specific techniques in one's own and others performances using teacher-established criteria.*

**MU.4.F.1.1** *Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

**MU.5.C.2.1** *Define criteria, using correct music vocabulary, to critique one's own and others performance.*

**MU.5.C.2.2** *Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

**MU.5.F.1.1** *Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

**MU.68.C.2.1** *Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

**MU.68.C.2.2** *Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal*

**MU.68.F.1.1** *Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)

[ESE STRATEGIES](#)

## Steps

**Step 1:** Establish a beat and count 1-2-3-4. Lean Left on 1, Right on 2, Left on 3, Right on 4. Keep repeating! (Each 1-2-3-4 = a whole note.)

**Step 2:** You clap &/or stomp a 4-beat pattern (**A**= “The Call,”) which your students have to replicate back (**B**= “The Response.”) For example, you clap: Clap, clap-clap, stomp, stomp-stomp (1, 2 &, 3, 4 &)

**Step 3:** After your students understand, you can ask them to try to “stump” you by making up their own pattern that you must copy.

**Step 4:** Lastly, they can do a pattern for other students to replicate. (Don't let the beat or swaying side to side stop until everyone is done!)

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Rubric/Instrument for Assessment	
4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Activity 6: Music Pie Chart
Learning Goals/Objectives
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>● Explain how music and math are connected</li><li>● Identify mathematical fractions in notes</li><li>● Create a 4-beat rhythm pattern using a pie chart</li><li>● Perform a 4-beat rhythm pattern.</li></ul>
Materials
<ul style="list-style-type: none"><li>● Whiteboard or chart paper</li><li>● Marker</li><li>● Paper</li><li>● Pencil</li></ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><i>MA.3.AR.1.2 Apply the distributive property to multiply a one-digit number and two-digit number. Apply properties of multiplication to find a product of one-digit whole numbers.</i></p> <p><i>MA.3.AR.3.2 Determine whether a whole number from 1 to 144 is a multiple of a given one-digit number.</i></p> <p><i>MA.3.AR.3.3 Identify, create and extend numerical patterns.</i></p> <p><i>MA.3.FR.2.1 Plot, order and compare fractional numbers with the same numerator or the same denominator.</i></p> <p><i>MA.4.AR.1.1 Solve real-world problems involving multiplication and division of whole numbers</i></p> <p><i>MA.4.AR.1.3 Solve real-world problems involving multiplication of a fraction by a whole number or a whole number by a fraction.</i></p> <p><i>MA.4.AR.3.2 Generate, describe, and extend a numerical pattern that follows a given rule.</i></p> <p><i>MA.4.DP.1.3 Solve real-world problems involving numerical data.</i></p> <p><i>MA.4.FR.1.4 Plot, order and compare fractions, including mixed numbers and fractions greater than one, with different numerators and different denominators.</i></p> <p><i>MA.4.FR.2.1 Decompose a fraction, including mixed numbers and fractions greater than one, into a sum of fractions with the same denominator in multiple ways. Demonstrate each decomposition with objects, drawings, and equations.</i></p> <p><i>MA.5.AR.1.1 Solve multi-step real-world problems involving any combination of the four operations with whole numbers, including problems in which remainders must be interpreted within the context.</i></p> <p><i>MA.5.AR.1.3 Solve real-world problems involving division of a unit fraction by a whole number and a whole number by a unit fraction.</i></p> <p><i>MA.5.AR.3.2 Given a rule for a numerical pattern, use a two-column table to record the inputs and outputs.</i></p> <p><i>MA.5.FR.2.1 Add and subtract fractions with unlike denominators, including mixed numbers and fractions greater than 1, with procedural reliability.</i></p>

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**MU.6.AR.1.1** Given a mathematical or real-world context, translate written descriptions into algebraic expressions and translate algebraic expressions into written descriptions.

**MA.6.AR.3.2** Given a real-world context, determine a rate for a ratio of quantities with different units. Calculate and interpret the corresponding unit rate.

## NGSSS Music Standards

**MU.3.C.2.1** Evaluate performances of familiar music using teacher-established criteria.

**MU.3.F.1.1** Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.

**MU.4.C.2.1** Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.

**MU.4.C.2.2** Critique specific techniques in one's own and others performances using teacher-established criteria.

**MU.4.F.1.1** Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.

**MU.5.C.2.1** Define criteria, using correct music vocabulary, to critique one's own and others performance.

**MU.5.C.2.2** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.

**MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.

**MU.68.C.2.1** Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.

**MU.68.C.2.2** Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal

**MU.68.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Review how music note values are mathematical fractions, demonstrating by drawing a pie chart (See page 4 of the JazzSLAM teacher guide for reference)

**Step 2:** Pulse 4 times, with hands held up in a circle, for the whole note pizza pie rest.

**Step 3:** After reviewing, draw a pie chart and create a 4-beat rhythm that fits into 1 bar.

**Step 4:** Have students practice the rhythm with you. Alternate between the 1 bar rhythm and a whole note rest (with hands pulsing 1,2,3,4 in the air.)

**Step 5:** Have students get into groups of 3 or 4 and create their own .

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**Step 6:** Have students share out and the rest of the class clap each rhythm.

Rubric/Instrument for Assessment	
4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Activity 7: Rhyming Families
Learning Goals/Objectives
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>● Describe rhyming word families</li><li>● Create rhyming word families in preparation for the next activity</li></ul>
Materials
<ul style="list-style-type: none"><li>● Whiteboard or chart paper</li><li>● Marker</li><li>● Paper</li><li>● Pencil</li></ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><i>ELA.3.C.1.2 Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending.</i></p> <p><i>ELA.3.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><i>ELA.3.F.1.3 Use knowledge of grade-level phonics and word-analysis skills to decode words.</i></p> <p><i>ELA.3.R.1.4 Identify types of poems: free verse, rhymed verse, haiku, and limerick.</i></p> <p><i>ELA.3.V.1.2 Identify and apply knowledge of common Greek and Latin roots, base words, and affixes to determine the meaning of unfamiliar words in grade-level content.</i></p> <p><i>ELA.4.C.1.2 Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as descriptions and transitional words and phrases.</i></p> <p><i>ELA.4.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><i>ELA.4.F.1.3 Use knowledge of grade-level phonics and word-analysis skills to decode words.</i></p> <p><i>ELA.4.R.1.4 Use knowledge of grade-level phonics and word-analysis skills to decode words.</i></p> <p><i>ELA.4.V.1.2 Apply knowledge of common Greek and Latin roots, base words, and affixes to determine the meaning of unfamiliar words in grade-level content.</i></p> <p><i>ELA.5.C.1.2 Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.</i></p> <p><i>ELA.5.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><i>ELA.5.F.1.3 Use knowledge of grade-appropriate phonics and word-analysis skills to decode words.</i></p> <p><i>ELA.5.R.1.4 Explain how figurative language and other poetic elements work together in a poem.</i></p>

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

*ELA.5.V.1.2 Apply knowledge of Greek and Latin roots and affixes, recognizing the connection between affixes and parts of speech, to determine the meaning of unfamiliar words in grade-level content.*

*ELA.6.C.1.2 Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.*

*ELA.6.C.1.3 Write and support a claim using logical reasoning, relevant evidence from sources, elaboration, and a logical organizational structure with varied transitions.*

*ELA.6.V.1.1 Integrate academic vocabulary appropriate to grade level in speaking and writing.*

## NGSSS Music Standards

*MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.*

*MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

*MU.4.C.2.1 Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.*

*MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.*

*MU.4.F.1.1 Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

*MU.5.C.2.1 Define criteria, using correct music vocabulary, to critique one's own and others performance.*

*MU.5.C.2.2 Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

*MU.5.F.1.1 Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

*MU.68.C.2.1 Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

*MU.68.C.2.2 Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal*

*MU.68.F.1.1 Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Choose a rhyming family, such as the “ay” family.

**Step 2:** Ask your students to list as many words as they can think of that are in that family. (You can set a time to up the challenge). They will use this family to write a Blues Chorus in the next activity.

*For example, the **ay** family: bay, cay, day, Fay, say, hay, Jay, etc. (going through the alphabet. They could also ask Siri or do a google search.)*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Rubric/Instrument for Assessment	
4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Activity 8: Mississippi River
<b>Learning Goals/Objectives</b>
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>● Identify fun facts about the Mississippi</li><li>● Identify the states through which the Mississippi River flows.</li></ul>
<b>Materials/Additional Resources</b>
<ul style="list-style-type: none"><li>● <a href="#">The Importance of the Mississippi River</a></li><li>● <a href="#">The Scale of the Mississippi River in Perspective.</a></li><li>● <a href="#">A Musical Tour of Mississippi River County</a></li><li>● <a href="#">Map Coloring Sheet</a></li></ul>
<b>B.E.S.T. Standards &amp; NGSSS Music Standards</b>
<b><u>Social Studies Standards</u></b> <i>SS.3.G.1.1 Use thematic maps, tables, charts, graphs and photos to analyze geographic information.</i> <i>SS.3.G.1.4 Name and identify the purpose of map (physical, political, elevation, population)</i> <i>SS.3.G.1.6 Use maps to identify different types of scale to measure distances between two places.</i> <i>SS.4.G.1.1 Identify physical features of Florida.</i> <i>SS.5.G.1.1 Interpret current and historical information using a variety of geographic tools.</i> <i>SS.5.G.1.4 Construct maps, charts, and graphs to display geographic information.</i> <i>SS.5.G.1.6 Locate and identify states, capitals, and United States Territories on a map.</i> <i>SS.6.G.1.1 Use latitude and longitude coordinates to understand the relationship between people and places on the Earth.</i> <i>SS.6.G.1.2 Analyze the purposes of map projections (political, physical, special purpose) and explain the applications of various types of maps.</i> <i>SS.6.G.1.4 Utilize tools geographers use to study the world.</i> <i>SS.6.G.1.6 Use a map to identify major bodies of water of the world, and explain ways they have impacted the development of civilizations.</i>
<b>ESOL/ESE STRATEGIES</b>
<a href="#">ESOL MATRIX</a> <a href="#">ESE STRATEGIES</a>
<b>Steps</b>
<b>Step 1:</b> Show the students the following video <a href="#">The Importance of the Mississippi River</a>
<b>Step 2:</b> Show students a map of the United States, pointing out which states the Mississippi River runs through. (Louisiana, Mississippi, Arkansas, Kentucky, Tennessee, Missouri, Illinois, Iowa, Minnesota, and Wisconsin).

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**Step 3:** Share the following fun facts about the Mississippi River.

- The river is about 2,202 miles long
- It is the longest navigable river in the world
- It's watershed is 41% of the USA
- The Blues traveled up the Mississippi River with musicians and people travelling on steamships to spread across the USA.
- It has many nicknames:
  - Old Man River
  - Old Muddy
  - Father if Waters
  - Mighty Mississippi
- The Mississippi River is a very musical river, with numerous songs being composed and sung over it.

**Step 4:** Show the video [The Scale of the Mississippi River in Perspective.](#)

**Step 5:** Display a map with the Mississippi River and states it runs through.

**Step 6:** [Click Here](#) to download the worksheet, have students color the states that the Mississippi River runs through.



## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

	than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

## Activity 9: Read, Think & Explain/12 Bar Blues Activity (including rhyming words from previous activity)

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Write personal or fictional narratives using a logical sequence of events
- Follow the rules of standard English grammar, punctuation, capitalization, and spelling
- Create a Blues Chorus (AAB form) using rhyming word families

### Materials/Additional Materials

- Whiteboard or chart paper
- Marker
- Paper
- Pencil
- [Pathways to Freedom: Maryland & the Underground Railroad](#)
- [Oral Tradition and the Blues](#)
- [Slave Rebellions in America](#)

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

***ELA.3.C.1.2*** Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending.

***ELA.3.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.3.F.1.3*** Use knowledge of grade-level phonics and word-analysis skills to decode words.

***ELA.3.R.1.4*** Identify types of poems: free verse, rhymed verse, haiku, and limerick

***ELA.3.V.1.2*** Identify and apply knowledge of common Greek and Latin roots, base words, and affixes to determine the meaning of unfamiliar words in grade-level content.

***ELA.3.V.1.3*** Use context clues, figurative language, word relationships, reference materials, and/or background knowledge to determine the meaning of multiple-meaning and unknown words and phrases, appropriate to grade level.

***ELA.4.C.1.2*** Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as descriptions and transitional words and phrases.

***ELA.4.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.4.F.1.3*** Use knowledge of grade-level phonics and word-analysis skills to decode words.

***ELA.4.R.1.4*** Use knowledge of grade-level phonics and word-analysis skills to decode words.

***ELA.4.V.1.2*** Apply knowledge of common Greek and Latin roots, base words, and affixes to determine the meaning of unfamiliar words in grade-level content.

***ELA.5.C.1.2*** Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

*ELA.5.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.5.F.1.3 Use knowledge of grade-appropriate phonics and word-analysis skills to decode words.*

*ELA.5.R.1.4 Explain how figurative language and other poetic elements work together in a poem.*

*ELA.5.V.1.2 Apply knowledge of Greek and Latin roots and affixes, recognizing the connection between affixes and parts of speech, to determine the meaning of unfamiliar words in grade-level content.*

*ELA.6.C.1.2 Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.*

*ELA.6.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.6.V.1.2 Apply knowledge of Greek and Latin roots and affixes to determine meanings of words and phrases in grade-level content.*

## **NGSSS Music Standards**

*MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.*

*MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

*MU.4.C.2.1 Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.*

*MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.*

*MU.4.F.1.1 Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

*MU.5.C.2.1 Define criteria, using correct music vocabulary, to critique one's own and others performance.*

*MU.5.C.2.2 Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

*MU.5.F.1.1 Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

*MU.68.C.2.1 Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

*MU.68.C.2.2 Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal*

*MU.68.C.2.3 Critique personal composition and/or improvisation, using simple criteria, to generate improvements with guidance from teachers and/or peers.*

*MU.68.C.3.1 Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.*

*MU.68.F.1.1 Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

*MU.68.S.1.2 Compose a short musical piece.*

*MU.68.S.1.3 Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

### Steps

This is **A-A-B** Form which is similar to The Blues. You state the prompt as a question = the 1<sup>st</sup> **A**. You restate that prompt = 2<sup>nd</sup> **A**. You give the reason “Why”= the **B**.

**Step 1:** Have your students try writing a Blues Chorus. You can have them use the chords and melody of the verse of "Hound Dog" as a template.

**Step 2:** Have your students use their list of rhyming family words from the prior activity to create a Prompt ending in a word from the rhyming family.

**Step 3:** Have students state their Prompt, then repeat it, then state the reason "why" (the "because" phrase to complete the idea.) They might think of someone or a situation that upsets them- to come up with some "blues" idea, OR just state a prompt, repeat the prompt & give the reason “Why”- “because...”. The last word of the **A** prompt should rhyme with the last word of the **B** response.

*For Example: If your A line ends with play, they make up their B response from their list.*

*When you see me, my face may wear a frown.  
When you see me, my face may wear a frown.  
'cause my best friend is moving outa town.*

### Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students’ response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students’ work lacks an essential understanding of the underlying concepts.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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## Advanced Activity 9 for Music Teachers: 12-Bar Blues

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Identify 3 chords in blues
- Identify the chord progression for the 12-bar blues
- Play the correct chord progression for the 12-bar blues on a musical instrument

### Materials

- Piano/Keyboard/Autoharp or any pitched instrument

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

*ELA.3.C.1.2 Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending.*

*ELA.3.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.3.F.1.3 Use knowledge of grade-level phonics and word-analysis skills to decode words.*

*ELA.3.R.1.4 Identify types of poems: free verse, rhymed verse, haiku, and limerick*

*ELA.3.V.1.2 Identify and apply knowledge of common Greek and Latin roots, base words, and affixes to determine the meaning of unfamiliar words in grade-level content.*

*ELA.3.V.1.3 Use context clues, figurative language, word relationships, reference materials, and/or background knowledge to determine the meaning of multiple-meaning and unknown words and phrases, appropriate to grade level.*

*ELA.4.C.1.2 Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as descriptions and transitional words and phrases.*

*ELA.4.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.4.F.1.3 Use knowledge of grade-level phonics and word-analysis skills to decode words.*

*ELA.4.R.1.4 Use knowledge of grade-level phonics and word-analysis skills to decode words.*

*ELA.4.V.1.2 Apply knowledge of common Greek and Latin roots, base words, and affixes to determine the meaning of unfamiliar words in grade-level content.*

*ELA.5.C.1.2 Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.*

*ELA.5.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.5.F.1.3 Use knowledge of grade-appropriate phonics and word-analysis skills to decode words.*

*ELA.5.R.1.4 Explain how figurative language and other poetic elements work together in a poem.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

***ELA.5.V.1.2** Apply knowledge of Greek and Latin roots and affixes, recognizing the connection between affixes and parts of speech, to determine the meaning of unfamiliar words in grade-level content.*

***ELA.6.C.1.2** Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.*

***ELA.6.C.3.1** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

***ELA.6.V.1.2** Apply knowledge of Greek and Latin roots and affixes to determine meanings of words and phrases in grade-level content.*

## **NGSSS Music Standards**

***MU.3.C.2.1** Evaluate performances of familiar music using teacher-established criteria.*

***MU.3.F.1.1** Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

***MU.4.C.2.1** Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.*

***MU.4.C.2.2** Critique specific techniques in one's own and others performances using teacher-established criteria.*

***MU.4.F.1.1** Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

***MU.5.C.2.1** Define criteria, using correct music vocabulary, to critique one's own and others performance.*

***MU.5.C.2.2** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

***MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.68.C.2.1** Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

***MU.68.C.2.2** Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal*

***MU.68.C.2.3** Critique personal composition and/or improvisation, using simple criteria, to generate improvements with guidance from teachers and/or peers.*

***MU.68.C.3.1** Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.*

***MU.68.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.68.S.1.2** Compose a short musical piece.*

***MU.68.S.1.3** Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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## Steps

**Step 1:** Teach your music students the 3 chords to the blues on a keyboard or autoharp. Teach it numerically, so they can eventually practice it in different keys.

**Step 2:** Set up a beat of 4 beats/ bar.

- Bars 1-4 =I7 chord
- Bars 5 & 6 =IV7 chord
- Bars 7 & 8 = I7 chord
- Bar 9 =V7
- Bar 10 =IV7
- Bar 11 & 12 = I7.

**Step 3:** For melodic instruments or voice, you can teach students the leading tones to play.

**Step 4:** Use the 3<sup>rd</sup> of I7, to the b7th of IV7, & b7th of V7 for 12 Bar Blues.

*For example: In the key of C: C7 =4 bars, F7= 2 Bars, C7= 2 bars, G7= 1 bar, F7= 1 bar, C7= 2 bars.*

*Leading tones = E for Bars 1-4, Eb for Bars 5 & 6, E for Bars 7 & 8, F for Bar 9, Eb for Bar 10, E for Bars 11 & 12.*

**Step 5:** Have half of the students play the 12-bar blues while the other half sings Kansas City and then have the students switch.

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may

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	have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

## Activity 10: Industrial Revolution - Oral Writing

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Compare and contrast modern day conveniences in modern America to those from prior generations.
- Conduct an oral history interview.
- Develop oral history skills, including creating questions and note-taking.
- Understand the importance of primary sources.

### Materials/Additional Resources

- Whiteboard or chart paper and markers.
- [Industrial Revolution and Technology](#)
- [Industrial Revolution for Kids](#)

### Common Core Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

*ELA.3.C.4.1 Conduct research to answer a question, organizing information about the topic from multiple sources..*

*ELA.3.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.*

*ELA.3.R.3.3 Compare and contrast how two authors present information on the same topic or theme.*

*ELA.4.C.4.1 Conduct research to answer a question, organizing information about the topic, using multiple valid sources.*

*ELA.4.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation*

*ELA.4.R.3.3 Compare and contrast accounts of the same event using primary and/or secondary sources.*

*ELA.5.C.4.1 Conduct research to answer a question, organizing information about the topic and using multiple reliable and valid sources*

*ELA.5.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.5.R.3.3 Compare and contrast primary and secondary sources related to the same topic.*

*ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.6.C.4.1 Conduct research to answer a question, drawing on multiple reliable and valid sources, and refocusing the inquiry when appropriate.*

#### **NGSSS Music Standards**

*MU.3.H.2.1 Identify significant information about specified composers and one or more of their musical works.*

*MU.4.H.1.2 Describe the influence of selected composers on the musical works and practices or traditions of their time.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**MU.5.H.2.2** Describe how technology has changed the way audiences experience music.

**MU.68.H.1.2** Identify the works of representative composers within a specific style or time period.

## **Social Studies Standards**

**SS.3.A.1.1** Analyze primary and secondary sources.

**SS.3.A.1.2** Utilize technology resources to gather information from primary and secondary sources.

**SS.4.A.1.1** Analyze primary and secondary resources to identify significant individuals and events throughout Florida history.

**SS.5.A.1.1** Use primary and secondary sources to understand history.

**SS.5.A.1.2** Utilize timelines to identify and discuss American History time periods.

**SS.6.E.1.3** Describe the following economic concepts as they relate to early civilization: scarcity, opportunity cost, supply and demand, barter, trade, productive resources (land, labor, capital, entrepreneurship).

**SS.6.W.1.1** Use timelines to identify chronological order of historical events.

**SS.6.W.1.3** Interpret primary and secondary sources.

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)

[ESE STRATEGIES](#)

## Steps

**Step 1:** Explain to students that In the 1850-1890s a huge change happened in American culture and the world! The US was an agricultural society-which means we were farm based (because America has a lot of land and a lot of crops.) With the inventions of machines, such as the train, the lightbulb-electricity, the telephone, the radio, and the car, a big shift happened in our country. People started leaving farms and migrating into cities in search of factory jobs and new opportunities. This led to the 1920s when cities were thriving and the economy was booming. Soldiers came home from World War I and the age of jazz began- there was music and dance happening everywhere! The Charleston, named after Charleston, South Carolina, took the country by storm! It was written by the great New Orleans pianist/composer, James P. Johnson. It combined that European AABA form with the rhythms from Africa.

**Step 2:** Ask your students for examples of how the Industrial Revolution positively (ex. More job opportunities, improvement in transportation) and negatively (ex. environmental changes, longer work hours) changed life today. Write their answers on the board or using chart paper.

**Step 3:** Explain to students that you'll be seeking information from the oldest person they know to learn more about the Industrial Revolution or inventions from that person's childhood.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**Step 4:** Ask your students to brainstorm key questions they would want to learn more about, Write key questions shared on the whiteboard. Sample questions include, but are not limited to:

- Do your parents or grandparents have any memories of what it was like before cellphones, Smart TVs, microwaves, internet and/or other inventions?
- How do you think some inventions positively impacted our lives today?
- How do you think some inventions negatively impacted our lives today?

**Step 5:** Provide ample time (3 - 5 days) to allow students to interview their family members. If they don't have anyone to ask in their family, suggest they ask neighbors, family members, friends, or members of their religious group.

## Lesson 2 - Primary Sources

**Step 1:** After students have had time to gather information have students "pair share".

**Step 2:** Ask students if they see any similarities. Ask your students if they see any differences.

**Step 3:** Provide your students with the definition of oral history and explain that they've just done an informal interview.

**Step 4:** Explain to your students that primary sources are the type of information that they just took in during the interview process. Primary sources are original documents and objects that were created at the time under student. Primary sources are different from secondary sources, which are accounts of events created by someone else without first-hand experience. Provide your own examples of primary sources.

### Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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Activity 11: Swing Dance and The Charleston
Learning Goals/Objectives
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>● Describe the characteristics of “swing”.</li><li>● Learn, practice, and perform <i>The Charleston</i></li><li>● Understand the importance of the port city of Charleston SC in early American history</li></ul>
Materials/Additional Resources
<ul style="list-style-type: none"><li>● <a href="#">How to Swing Dance for Beginners</a></li><li>● <a href="#">A Very, Very Brief history of Swing</a> (apologies for video quality.)</li><li>● <a href="#">Swing History 101: The Birth of Lindy Hop (Early 1900s – 1929)   Swungover* (wordpress.com)</a></li><li>● <a href="#">The Charleston</a></li><li>● <a href="#">The Charleston dance.</a></li><li>● <a href="#">Denver Airport Swing Dance Flash Mob</a></li></ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><b><i>ELA.3.C.2.1</i></b> Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</p> <p><b><i>ELA.3.C.4.1</i></b> Conduct research to answer a question, organizing information about the topic from multiple sources.</p> <p><b><i>ELA.3.R.1.1</i></b> Explain how one or more characters develop throughout the plot in a literary text.</p> <p><b><i>ELA.4.C.2.1</i></b> Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</p> <p><b><i>ELA.4.C.4.1</i></b> Conduct research to answer a question, organizing information about the topic, using multiple valid sources.</p> <p><b><i>ELA.4.R.1.1</i></b> Explain how setting, events, conflict, and character development contribute to the plot in a literary text.</p> <p><b><i>ELA.5.C.2.1</i></b> Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</p> <p><b><i>ELA.5.C.4.1</i></b> Conduct research to answer a question, organizing information about the topic and using multiple reliable and valid sources.</p> <p><b><i>ELA.5.R.1.1</i></b> Analyze how setting, events, conflict, and characterization contribute to the plot in a literary text.</p> <p><b><i>ELA.6.C.2.1</i></b> Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</p> <p><b><i>ELA.6.C.4.1</i></b> Conduct research to answer a question, drawing on multiple reliable and valid sources, and refocusing the inquiry when appropriate.</p>

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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## NGSSS Music Standards

*MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.*

*MU.3.C.1.2 Respond to a musical work in a variety of ways and compare individual interpretations.*

*MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.*

*MU.3.H.1.2 Identify significant information about specified composers and one or more of their musical works.*

*MU.3.O.1.1 Identify, using correct music vocabulary, the elements in a musical work.*

*MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music*

*MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.*

*MU.4.C.1.1 Develop effective listening strategies and describe how they can support appreciation of musical works.*

*MU.4.C.1.2 Describe, using correct music vocabulary, what is heard in a specific musical work.*

*MU.4.C.2.1 Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.*

*MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.*

*MU.4.H.1.2 Describe the influence of selected composers on the musical works and practices or traditions of their time.*

*MU.4.O.1.1 Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.*

*MU.4.O.3.1 Identify how expressive elements and lyrics affect the mood or emotion of a song.*

*MU.4.S.2.1 Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.*

*MU.5.C.1.1 Discuss and apply listening strategies to support appreciation of musical works.*

*MU.5.C.1.2 Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work.*

*MU.5.C.2.1 Define criteria, using correct music vocabulary, to critique one's own and others performance.*

*MU.5.C.2.2 Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

*MU.5.H.1.2 Compare and describe the compositional characteristics used by two or more composers whose works are studied in class.*

*MU.5.O.1.1 Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.*

*MU.5.O.3.1 Examine and explain how expressive elements, when used in a selected musical work, affect personal response.*

*MU.5.S.2.1 Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.*

*MU.68.C.1.1 Develop strategies for listening to unfamiliar musical works.*

*MU.68.C.3.1 Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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***MU.68.H.1.2** Identify the works of representative composers within a specific style or time period.*

***MU.68.H.1.3** Describe how American music has been influenced by other cultures.*

***MU.68.H.2.1** Describe the influence of historical events and periods on music composition and performance.*

***MU.68.O.1.1** Compare performances of a musical work to identify artistic choices made by performers.*

***MU.68.O.3.1** Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.*

***MU.68.S.2.1** Compose a short musical piece.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Watch an instructional swing dance video: [How to Swing Dance for Beginners](#)

**Step 2:** Watch a fun swing dance video: [Denver Airport Swing Dance Flash Mob](#)

**Step 3:** Listen to and Clap along with The Charleston. It claps just like the word “Charleston” sounds! The Charleston is the basic beat of all swing songs. [The Charleston](#)

**Step 4:** Learn & Practice [The Charleston dance](#).

**Step 5:** Watch [A Very, Very Brief History of Swing](#) (apologies for video quality.)

**Step 6:** Learn about the importance of Charleston, as another southern port city. [Swing History 101: The Birth of Lindy Hop \(Early 1900s – 1929\) | Swungover\\* \(wordpress.com\)](#)

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students’ response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

	the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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Activity 12: Narrative Essays and Fairy Tales
Learning Goals/Objectives
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>● Describe the characteristics of a fairytale</li><li>● Explain how fairytales and narrative essays are similar</li><li>● Write personal or fictional narratives using a logical sequence of events</li><li>● Improve writing by planning, revising, and editing, with guidance and support from adults</li></ul>
Materials
<ul style="list-style-type: none"><li>● Pencil</li><li>● Paper</li></ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><i>ELA3..C.1.2 Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending</i></p> <p><i>ELA.3.C.1.3 Write opinions about a topic or text, include reasons supported by details from one or more sources, use transitions, and provide a conclusion.</i></p> <p><i>ELA.3.C.1.5 Improve writing as needed by planning, revising, and editing with guidance and support from adults and feedback from peers.</i></p> <p><i>ELA.3.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</i></p> <p><i>ELA.3.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><i>ELA.3.F.1.4 Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression.</i></p> <p><i>ELA.3.V.1.1 Use grade-level academic vocabulary appropriately in speaking and writing.</i></p> <p><i>ELA.4.C.1.2 Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as descriptions and transitional words and phrases.</i></p> <p><i>ELA.4.C.1.5 Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.</i></p> <p><i>ELA.4.C.2.1 Present information orally, in a logical sequence, using nonverbal</i></p> <p><i>ELA.4.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><i>ELA.4.F.1.4 Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression.</i></p> <p><i>ELA.4.V.1.1 Use grade-level academic vocabulary appropriately in speaking and writing.</i></p> <p><i>ELA.5.C.1.2 Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.</i></p>

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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*ELA.5.C.1.5 Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.*

*ELA.5.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.5.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.5.F.1.4 Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression*

*ELA.5.V.1.1 Use grade-level academic vocabulary appropriately in speaking and writing.*

*ELA.6.C.1.2 Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.*

*ELA.6.C.1.5 Improve writing by planning, revising, and editing, considering feedback from adults and peers.*

*ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.6.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.C.V.1.1 Integrate academic vocabulary appropriate to grade level in speaking and writing.*

## **NGSSS Music Standards**

*MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.*

*MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

*MU.3.F.3.1 Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.*

*MU.3.H.3.1 Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.*

*MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music.*

*MU.3.S.1.1 Improvise rhythms or melodies over ostinati.*

*MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.*

*MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.*

*MU.4.F.1.1 Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

*MU.4.F.3.1 Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.*

*MU.4.H.3.1 Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.*

*MU.4.O.3.1 Identify how expressive elements and lyrics affect the mood or emotion of a song.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

*MU.4.S.1.1* Improvise phrases, using familiar songs.

*MU.4.S.1.3* Arrange a familiar song for voices or instruments by manipulating form.

*MU.4.S.2.1* Describe changes, using correct music vocabulary, in one's own and/or others performance over time.

*MU.5.C.2.2* Describe changes, using correct music vocabulary, in one's own and/or others performance over time.

*MU.5.F.1.1* Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.

*MU.5.F.3.1* Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.

*MU.5.H.3.1* Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.

*MU.5.O.3.1* Examine and explain how expressive elements, when used in a selected musical work, affect personal response.

*MU.5.S.1.1* Improvise rhythmic and melodic phrases to create simple variations on familiar melodies.

*MU.5.S.1.3* Arrange a familiar song by manipulating specified aspects of music.

*MU.5.S.2.1* Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.

*MU.68.C.2.1* Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.

*MU.68.C.2.2* Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.

*MU.68.F.1.1* Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.

*MU.68.F.3.1* Describe how studying music can enhance citizenship, leadership, and global thinking

*MU.68.H.3.1* Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

*MU.68.O.3.1* Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.

*MU.68.S.1.1* Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.

*MU.68.S.1.3* Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.

*MU.68.S.2.1* Perform music from memory to demonstrate knowledge of the musical structure

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)

[ESE STRATEGIES](#)

## Steps

**Step 1:** Have your students tell a Fairy tale they heard as a young child. (for ex. "Hansel & Gretel" or "Little Red Riding Hood.")

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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**Step 2:** Explain to the students how fairy tales are a great example of a Narrative Essay. Use the example below.

*Example:*

- *In the opening paragraph tell “Who, what, when, where why” details (The 1<sup>st</sup> “A”.)*
- *Give more details of the story in the 2<sup>nd</sup> paragraph (The 2<sup>nd</sup> “A”.)*
- *In the 3<sup>rd</sup> paragraph the BIG problem gets revealed (the “B” section) ex “whom do they meet in the woods?”*
- *Wrap the story up in the last paragraph- the “and they all lived happily after” paragraph. (the 3<sup>rd</sup> “A” section.)*

**Step 3:** Have your students write their own fairy tale with a HUGE crazy problem they reveal in the 3<sup>rd</sup> paragraph (the “B” paragraph) that you solve.

**Step 4:** Have your students “perform” their essays for the class using a familiar tune, (for example, reading/singing their essays to the tune of Row, Row, Row Your Boat or a popular, school-appropriate pop song that they like).

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students’ response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students’ work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students’ response is incomplete and exhibits many flaws. Although the students’ response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.
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# JazzSLAM Lesson Plans with B.E.S.T. Standards

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## Activity 13: Narrative Essays AABA Song Form/Rhyming Families

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Describe the characteristics of a fairytale
- Explain how fairytales and narrative essays are similar
- Write personal or fictional narratives using a logical sequence of events
- Improve writing by planning, revising, and editing, with guidance and support from adults

### Materials

- Pencil
- Paper
- [Sarah Vaughan sings “I Got Rhythm”](#)
- [Ella Fitzgerald sings “I Got Rhythm”](#)

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

***ELA.3.C.1.2*** Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending.

***ELA.3.C.1.5*** Improve writing as needed by planning, revising, and editing with guidance and support from adults and feedback from peers.

***ELA.3.C.2.1*** Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.

***ELA.3.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.3.F.1.4*** Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression.

***ELA.3.V.1.1*** Use grade-level academic vocabulary appropriately in speaking and writing.

***ELA.4.C.1.2*** Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as descriptions and transitional words and phrases.

***ELA.4.C.1.5*** Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.

***ELA.4.C.2.1*** Present information orally, in a logical sequence, using nonverbal

***ELA.4.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.4.F.1.4*** Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression.

***ELA.4.V.1.1*** Use grade-level academic vocabulary appropriately in speaking and writing.

***ELA.5.C.1.2*** Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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*ELA.5.C.1.5 Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.*

*ELA.5.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.5.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.5.F.1.4 Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression*

*ELA.5.V.1.1 Use grade-level academic vocabulary appropriately in speaking and writing.*

*ELA.6.C.1.2 Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.*

*ELA.6.C.1.5 Improve writing by planning, revising, and editing, considering feedback from adults and peers.*

*ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

*ELA.6.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

*ELA.C.V.1.1 Integrate academic vocabulary appropriate to grade level in speaking and writing.*

## **NGSSS Music Standards**

*MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.*

*MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

*MU.3.H.3.1 Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.*

*MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music.*

*MU.3.S.1.1 Improvise rhythms or melodies over ostinati.*

*MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.*

*MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.*

*MU.4.F.1.1 Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

*MU.4.F.3.1 Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.*

*MU.4.H.3.1 Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.*

*MU.4.O.3.1 Identify how expressive elements and lyrics affect the mood or emotion of a song.*

*MU.4.S.1.1 Improvise phrases, using familiar songs.*

*MU.4.S.1.3 Arrange a familiar song for voices or instruments by manipulating form.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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***MU.4.S.2.1** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

***MU.5.C.2.2** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

***MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.5.F.3.1** Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.*

***MU.5.H.3.1** Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.*

***MU.5.O.3.1** Examine and explain how expressive elements, when used in a selected musical work, affect personal response.*

***MU.5.S.1.1** Improvise rhythmic and melodic phrases to create simple variations on familiar melodies.*

***MU.5.S.1.3** Arrange a familiar song by manipulating specified aspects of music.*

***MU.5.S.2.1** Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.*

***MU.68.C.2.1** Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

***MU.68.C.2.2** Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.*

***MU.68.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

***MU.68.F.3.1** Describe how studying music can enhance citizenship, leadership, and global thinking*

***MU.68.H.3.1** Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.*

***MU.68.O.3.1** Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.*

***MU.68.S.1.1** Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.*

***MU.68.S.1.3** Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.*

***MU.68.S.2.1** Perform music from memory to demonstrate knowledge of the musical structure.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Google the lyrics for “I Got Rhythm,” (Due to copyright, it is not permissible for us to distribute lyrics).

- [Sarah Vaughan sings “I Got Rhythm”](#)
- [Ella Fitzgerald sings “I Got Rhythm”](#)

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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**Step 2:** As a class project or individually, invite students to use the melody and chords for “I Got Rhythm” to come up with a Gratitude List song of their own.

*Example:*

*Instead of “I Got Rhythm,” they pick a different topic that they are grateful for, such as family and substitute examples:*

*A section - I’ve got family, I got my home, I got my mom, who could ask for anything more?*

*A section - I got brothers, I got sisters, I got Grandpa, who could ask for anything more?*

**Step 3: B section -** states a problem- or something they are sad about or afraid of- but their gratitude list keeps them from being sad or afraid about.

**Step 4:** Use rhyming words in the **B** section for every other line, just like I Got Rhythm does.

**Step 5:** Have students pick the last word of line 2, then make a list of rhyming words to pick for the last word off the **B** section)

**Step 6: A section -** A verse that wraps it up with more things they are grateful for.

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students’ response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students’ work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students’ response is incomplete and exhibits many flaws. Although the students’ response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.
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# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

## Advanced Activity 12 for Music Teachers: Rhythm Changes ("I've Got Rhythm" Chords w/ AABA Form = Narrative Essay Form)

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Learn and perform the chords progression for "Rhythm Changes"

### Materials

- Keyboard or Autoharp

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

***ELA.3.C.1.2*** Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending.

***ELA.3.C.1.5*** Improve writing as needed by planning, revising, and editing with guidance and support from adults and feedback from peers.

***ELA.3.C.2.1*** Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.

***ELA.3.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.3.F.1.4*** Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression.

***ELA.3.V.1.1*** Use grade-level academic vocabulary appropriately in speaking and writing.

***ELA.4.C.1.2*** Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as descriptions and transitional words and phrases.

***ELA.4.C.1.5*** Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.

***ELA.4.C.2.1*** Present information orally, in a logical sequence, using nonverbal

***ELA.4.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.4.F.1.4*** Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression.

***ELA.4.V.1.1*** Use grade-level academic vocabulary appropriately in speaking and writing.

***ELA.5.C.1.2*** Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.

***ELA.5.C.1.5*** Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.

***ELA.5.C.2.1*** Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.

***ELA.5.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

***ELA.5.F.1.4** Read grade-level texts with accuracy, automaticity, and appropriate prosody or expression*

***ELA.5.V.1.1** Use grade-level academic vocabulary appropriately in speaking and writing.*

***ELA.6.C.1.2** Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.*

***ELA.6.C.1.5** Improve writing by planning, revising, and editing, considering feedback from adults and peers.*

***ELA.6.C.2.1** Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.*

***ELA.6.C.3.1** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

***ELA.C.V.1.1** Integrate academic vocabulary appropriate to grade level in speaking and writing.*

## **NGSSS Music Standards**

***MU.3.C.2.1** Evaluate performances of familiar music using teacher-established criteria.*

***MU.3.F.1.1** Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

***MU.3.H.3.1** Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.*

***MU.3.O.3.1** Describe how tempo and dynamics can change the mood or emotion of a piece of music.*

***MU.3.S.1.1** Improvise rhythms or melodies over ostinati.*

***MU.3.S.2.1** Identify patterns in songs to aid the development of sequencing and memorization skills.*

***MU.4.C.2.1** Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.*

***MU.4.C.2.2** Critique specific techniques in one's own and others performances using teacher-established criteria.*

***MU.4.F.1.1** Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

***MU.5.C.2.1** Define criteria, using correct music vocabulary, to critique one's own and others performance.*

***MU.5.C.2.2** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.*

***MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements*

***MU.68.C.2.1** Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

***MU.68.C.2.2** Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.*

***MU.68.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**MU.68.F.3.1** Describe how studying music can enhance citizenship, leadership, and global thinking

**MU.68.H.3.1** Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

**MU.68.O.3.1** Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.

**MU.68.S.1.1** Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.

**MU.68.S.1.3** Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.

**MU.68.S.2.1** Perform music from memory to demonstrate knowledge of the musical structure

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Teach your music students the chords to “Rhythm Changes” on the keyboard.

(Note: “Rhythm Changes” = 32 bar song form)

- A = 8 bars
- 2<sup>nd</sup> A = 8 Bars
- **B** = 8 Bars
- 3<sup>rd</sup> & last A = 8 bars.

**Step 2:** Teach it numerically, so they can practice it in different keys.

(Note: In the A sections, students will simply alternate between the I chord and the V7 chord.)

1<sup>st</sup> 8 bars = 1<sup>st</sup> A:

- Bar 1=I
- Bar 2=V7
- Bar 3=I
- Bar 4=V7
- Bar 5=I
- Bar 6=V7
- Bar 7 & 8 = I

\*Repeat these 8 Bars for 2<sup>nd</sup> A

**B**

III7 for 2 Bars

VI7 for 2 Bars

II7 for 2 Bars

V7 for the last 2 Bars.

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\*Repeat 8 bars of A

*For Example: In C: 1<sup>st</sup> A: C= Bar 1, G7= Bar 2, C = Bar 3, G7= Bar 4, C = Bar 5, G7 = Bar 6, C = Bars 7 & 8*

*2<sup>nd</sup> A same*

***B:** E7 for 2 bars, A7 for 2 Bars, D7 for 2 Bars & G7 for last 2 bars*

*3<sup>rd</sup> A same as 1<sup>st</sup> 8 Bars*

**Step 3:** Using the JazzSlam theme song, students create a prompt/topic for the 2 **A** sections.

**Step 4:** State a problem related to the prompt/topic in the **B** section,

**Step 5:** Wrap it up with a final **A**. (See below for JazzSLAM lyrics)

*For Example: Details such as who, what, when, where, why in the 1st 2 A sections. Problem revealed in the **B** section. Solve the problem/wrap it up in the last A section.*

### JazzSLAM Theme Song lyrics

JazzSLAM are you lookin for some glory?

JazzSLAM then learn to write a story!

JazzSLAM write it from your heart,

but first you have to understand the form.

JazzSLAM. The form is the way

JazzSLAM. To organize what you say.

JazzSLAM in both stories and opinions

you can say just what you mean.

**If your mind is in a fuddle, and your thinking's all a-muddle,  
come and spend an hour with us.**

**If confusion is an issue, you can cry into your tissue,  
but your teachers will continue to fuss.**

JazzSLAM. Watch everyone's reactions

JazzSLAM. when you rattle off all your fractions.

JazzSLAM. The music and the lyrics

can help you with your writing and your math,

can help you with your writing and your math

### Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
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3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Activity 14: Scat
Learning Goals/Objectives
<p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> <li>● Define “scat”</li> <li>● Identify and describe AABA form</li> <li>● Perform a scat to <i>I Got Rhythm</i></li> </ul>
Materials/Additional Resources
<ul style="list-style-type: none"> <li>● <a href="#">I’ve Got Rhythm - Karaoke version</a></li> <li>● <a href="#">Scat singing - Wikipedia</a> – contains many amazing examples of scatting</li> </ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><i>ELA.3.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</i></p> <p><i>ELA.3.R.1.4 Identify types of poems: free verse, rhymed verse, haiku, and limerick.</i></p> <p><i>ELA 4.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</i></p> <p><i>ELA.4.R.1.4 Explain how rhyme and structure create meaning in a poem.</i></p> <p><i>ELA 5.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</i></p> <p><i>ELA.5.R.1.4 Explain how figurative language and other poetic elements work together in a poem.</i></p> <p><i>ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</i></p> <p><b><u>NGSSS Music Standards</u></b></p> <p><i>MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.</i></p> <p><i>MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.</i></p> <p><i>MU.3.H.3.1 Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.</i></p> <p><i>MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music.</i></p> <p><i>MU.3.S.1.1 Improvise rhythms or melodies over ostinati.</i></p> <p><i>MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.</i></p> <p><i>MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.</i></p> <p><i>MU.4.F.1.1 Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.</i></p>

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**MU.4.F.3.1** Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.

**MU.4.H.3.1** Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.

**MU.4.O.3.1** Identify how expressive elements and lyrics affect the mood or emotion of a song.

**MU.4.S.1.1** Improvise phrases, using familiar songs.

**MU.4.S.1.3** Arrange a familiar song for voices or instruments by manipulating form.

**MU.4.S.2.1** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.

**MU.5.C.2.2** Describe changes, using correct music vocabulary, in one's own and/or others performance over time.

**MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.

**MU.5.F.3.1** Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.

**MU.5.H.3.1** Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.

**MU.5.O.3.1** Examine and explain how expressive elements, when used in a selected musical work, affect personal response.

**MU.4.S.1.1** Improvise phrases, using familiar songs.

**MU.5.S.1.3** Arrange a familiar song by manipulating specified aspects of music.

**MU.5.S.2.1** Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.

**MU.68.C.2.1** Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.

**MU.68.C.2.2** Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.

**MU.68.C.2.3** Critique personal composition and/or improvisation, using simple criteria, to generate improvements with guidance from teachers and/or peers.

**MU.68.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.

**MU.68.F.3.3** Identify the tasks involved in the compositional process and discuss how the process might be applied in the work place.

**MU.68.O.2.1** Create a composition, manipulating musical elements and exploring the effects of those manipulations.

**MU.68.O.3.1** Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.

**MU.68.S.1.1** Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.

**MU.68.S.1.3** Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.

**MU.68.S.2.1** Perform music from memory to demonstrate knowledge of the musical structure.

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## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

### Steps

**Step 1:** Have your students make up silly nonsense syllables to “Scat” to “I Got Rhythm.”

**Step 2:** You can use this [I've Got Rhythm - Karaoke version](#) for them to scat to. Each scat you sing should be 2 bars for beginners to learn the form. (Note start scatting the **A-A-B-A** form after the 8 bar Intro, ie. start singing at 0:14.)

**Step 3:** Sing through the whole form with you scatting:

1<sup>st</sup> “A:” you scat for 2 bars, then they repeat it for 2 bars. You scat for 2 more bars, they repeat it

2<sup>nd</sup> “A:” you scat for 2 bars, then they repeat it for 2 bars. You scat for 2 more bars, they repeat it

**B:** you scat for 2 bars, then they repeat it for 2 bars. You scat for 2 more bars, they repeat it.

3<sup>rd</sup> & last “A:” you scat for 2 bars, then they repeat it for 2 bars. You scat for 2 more bars, they repeat it.

### Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students’ response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students’ work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students’ response is incomplete and exhibits many flaws. Although the students’ response has addressed some of the conditions of the task, the student

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	reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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Activity 14: Line Graph & Music
<p style="text-align: center;">Learning Goals/Objectives</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"><li>● Using graph paper and contour, identify familiar tunes</li><li>● Create a contour of a familiar tune using graph paper</li><li>● Understand when a melody goes up, when it goes down, &amp; when it stays the same, ie. it's shape</li></ul>
<p style="text-align: center;">Materials/Additional Resources</p> <ul style="list-style-type: none"><li>● Graph paper</li><li>● Colored pencils or markers</li><li>● <a href="#">Exploring Melodic Contour with Kabalevsky and Porkchop - Bing Video</a></li></ul>
<p style="text-align: center;">B.E.S.T. Standards &amp; NGSSS Music Standards</p> <p><b><u>B.E.S.T. Standards</u></b></p> <p><i>MA.3.AR.3.2 Determine whether a whole number from 1 to 144 is a multiple of a given one-digit number.</i></p> <p><i>MA.3.AR.3.3 Identify, create and extend numerical patterns.</i></p> <p><i>MA.3.DP.1.1 Collect and represent numerical and categorical data with whole-number values using tables, scaled pictographs, scaled bar graphs or line plots. Use appropriate titles, labels and units.</i></p> <p><i>MA.3.DP.1.2 Interpret data with whole-number values represented with tables, scaled pictographs, circle graphs, scaled bar graphs or line plots by solving one- and two-step problems</i></p> <p><i>MA.4.AR.3.2 Generate, describe and extend a numerical pattern that follows a given rule.</i></p> <p><i>MA.4.DP.1.1 Collect and represent numerical data, including fractional values, using tables, stem-and-leaf plots or line plots.</i></p> <p><i>MA 4.DP.1.3 Solve real-world problems involving numerical data.</i></p> <p><i>MA.5.AR.3.2 Given a rule for a numerical pattern, use a two-column table to record the inputs and outputs.</i></p> <p><i>MA.5.DP.1.1 Collect and represent numerical data, including fractional and decimal values, using tables, line graphs or line plots.</i></p> <p><i>MA 5.DP.1.2 Interpret numerical data, with whole-number values, represented with tables or line plots by determining the mean, mode, median or range.</i></p> <p><i>MA.6.AR.3.2 Given a real-world context, determine a rate for a ratio of quantities with different units. Calculate and interpret the corresponding unit rate.</i></p> <p><i>MU.6.DP.1.1 Recognize and formulate a statistical question that would generate numerical data.</i></p> <p><b><u>NGSSS Music Standards</u></b></p> <p><i>MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.</i></p> <p><i>MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.</i></p>

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- MU.3.F.3.1** Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.*
- MU.3.H.3.1** Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.*
- MU.3.O.3.1** Describe how tempo and dynamics can change the mood or emotion of a piece of music.*
- MU.4.C.2.2** Critique specific techniques in one's own and others performances using teacher-established criteria.*
- MU.4.F.1.1** Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*
- MU.4.F.3.1** Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.*
- MU.4.H.3.1** Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.*
- MU.4.O.3.1** Identify how expressive elements and lyrics affect the mood or emotion of a song.*
- MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*
- MU.5.F.3.1** Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.*
- MU.5.H.3.1** Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.*
- MU.5.S.1.3** Arrange a familiar song by manipulating specified aspects of music.*
- MU.5.S.2.1** Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.*
- MU.68.F.1.1** Create a composition and/or performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*
- MU.68.F.3.1** Describe how studying music can enhance citizenship, leadership, and global thinking.*
- MU.68.H.3.1** Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.*
- MU.68.S.1.4** Sing or play melodies by ear with support from the teacher and/or peers.*
- MU.68.S.3.1** Sing and/or play age-appropriate repertoire expressively.*
- MU.68.S.3.4** Compare written notation to aural examples and analyze for accuracy of rhythm and pitch.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** On graph paper, draw a contour of a simple melody. (Nursery rhymes work well.)

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**Step 2:** Sing the 1<sup>st</sup> 2 notes of the song for your students, then point to the other notes. Give your students one other clue. (You can use “Ba, Ba Black Sheep” or the “A-B-C Song,” which both have the same contour at “Twinkle, Twinkle...”)

**Step 3:** Ask them to guess the “mystery song.” The point is that they will begin to see contours of melodies.

\*Have your more advanced students try to draw a contour of a melody that you or other students try to guess.

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students’ response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students’ work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students’ response is incomplete and exhibits many flaws. Although the students’ response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

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Activity 16: The “3-2” Clave
Learning Goals/Objectives
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>● Describe a 3-2 clave</li><li>● Learn and perform a 3-2 clave (<i>The Hand Jive</i>)</li></ul>
Materials/Additional Resources
<ul style="list-style-type: none"><li>● <a href="#">Hand Jive</a></li><li>● <a href="#">Clave: The Secret Key to Pop Rhythm</a></li><li>● <a href="#">The Story of Claves – from Spanish Ships to Today’s Cuban Bands</a></li><li>● <a href="#">For teachers: The Clave of Jazz</a></li></ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><i>MA.3.AR.3.2 Determine whether a whole number from 1 to 144 is a multiple of a given one-digit number.</i></p> <p><i>MA.4.AR.3.2 Generate, describe and extend a numerical pattern that follows a given rule.</i></p> <p><i>MA.5.AR.3.1 Given a numerical pattern, identify and write a rule that can describe the pattern as an expression.</i></p> <p><i>MA.6.AR.3.2 Given a real-world context, determine a rate for a ratio of quantities with different units. Calculate and interpret the corresponding unit rate.</i></p> <p><b><u>NGSSS Music Standards</u></b></p> <p><i>MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.</i></p> <p><i>MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.</i></p> <p><i>MU.3.C.3.1 Identify musical characteristics and elements within a piece of music when discussing the value of the work.</i></p> <p><i>MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.</i></p> <p><i>MU.4. C.1.1 Develop effective listening strategies and describe how they can support appreciation of musical works.</i></p> <p><i>MU.4.C.2.1 Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.</i></p> <p><i>MU.4.C.2.2 Critique specific techniques in one's own and others performances using teacher-established criteria.</i></p> <p><i>MU.4.C.3.1 Describe characteristics that make various musical works appealing.</i></p> <p><i>MU.4.S.2.1 Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.</i></p> <p><i>MU.5. C.1.1 Discuss and apply listening strategies to support appreciation of musical works.</i></p> <p><i>MU.5.C.2.1 Define criteria, using correct music vocabulary, to critique one's own and others performance.</i></p> <p><i>MU.5.C.2.2 Describe changes, using correct music vocabulary, in one's own and/or others performance over time.</i></p>

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*MU.5.C.3.1 Develop criteria to evaluate an exemplary musical work from a specific period or genre*

*MU.5.S.2.1 Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.*

*MU.68.C.1.1 Develop strategies for listening to unfamiliar musical works.*

*MU.68.C.2.1 Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.*

*MU.68.C.2.2 Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.*

*MU.68.C.3.1 Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.*

*MU.68.S.2.1 Perform music from memory to demonstrate knowledge of the musical structure.*

*MU.68.S.2.2 Transfer performance techniques from familiar to unfamiliar pieces.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

This is a very important Latin jazz rhythm AND it is also the basics of American pop music/R&B! It is a 3-2 pattern. The first bar is very similar to The Charleston and Bamboula, since they are all related and come from African roots.

**Step 1:** Teach your students to clap a 3-2 clave



**Step 2:** Teach your students the super fun [Hand Jive](#). It's a 3-2 Clave!

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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## Activity 17: Opinion Essay ABBA Song Form/ Rhyming Families

### Learning Goals/Objectives

STUDENTS WILL BE ABLE TO:

- Describe **ABBA** form
- Write to make a claim supporting a perspective with logical reasons, using evidence from multiple sources
- Improve writing by planning, revising, and editing, with guidance and support from adults
- Bonus: Students will be able to clap the 3-2 clave while listening to “Under the Sea”

### Materials/Additional Resources

- Paper
- Pencil
- [“Under the Sea”](#) from the little Mermaid= ABBA (Chorus-Verse-Chorus-Verse-Chorus) note the extra A thrown in the middle

### B.E.S.T. Standards & NGSSS Music Standards

#### **B.E.S.T. Standards**

***ELA.3.C.1.2*** Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending.

***ELA.3.C.1.3*** Write opinions about a topic or text, include reasons supported by details from one or more sources, use transitions, and provide a conclusion.

***ELA.3.C.1.5*** Improve writing as needed by planning, revising, and editing with guidance and support from adults and feedback from peers.

***ELA.3.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.4.C.1.3*** Write to make a claim supporting a perspective with logical reasons, using evidence from multiple sources, elaboration, and an organizational structure with transitions.

***ELA.4.C.1.5*** Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.

***ELA.4.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.5.C.1.2*** Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.

***ELA.5.C.1.3*** Write to make a claim supporting a perspective with logical reasons, relevant evidence from sources, elaboration, and an organizational structure with varied transitions

***ELA.5.C.3.1*** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

***ELA.6.C.1.2*** Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.

***ELA.6.C.1.3*** Write and support a claim using logical reasoning, relevant evidence from sources, elaboration, and a logical organizational structure with varied transitions.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

*ELA.6.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.*

## **NGSSS Music Standards**

*MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.*

*MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.*

*MU.3.F.3.1 Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.*

*MU.3.H.3.1 Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.*

*MU.3.O.1.1 Identify, using correct music vocabulary, the elements in a musical work.*

*MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music.*

*MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.*

*MU.3.S.3.1 Sing rounds, canons, or ostinati in an appropriate range, using head voice and maintaining pitch*

*MU.4.C.2.1 Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.*

*MU.4.F.1.1 Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.*

*MU.4.F.3.1 Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.*

*MU.4.H.3.1 Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.*

*MU.4.O.1.1 Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.*

*MU.4.O.3.2 Apply expressive elements to a vocal or instrumental piece and, using correct music vocabulary, explain one's choices.*

*MU.4.S.1.3 Arrange a familiar song for voices or instruments by manipulating form.*

*MU.4.S.2.1 Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.*

*MU.4.S.3.1 Sing rounds, canons, and/or partner songs in an appropriate range, using proper vocal technique and maintaining pitch.*

*MU.5.C.2.1 Define criteria, using correct music vocabulary, to critique one's own and others performance.*

*MU.5.F.1.1 Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.*

*MU.5.F.3.1 Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

***MU.5.H.3.1** Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.*

***MU.5.O.1.1** Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.*

***MU.5.O.3.2** Perform expressive elements in a vocal or instrumental piece as indicated by the score and/or conductor.*

***MU.5.S.1.3** Arrange a familiar song by manipulating specified aspects of music.*

***MU.5.S.1.4** Sing or play simple melodic patterns by ear with support from the teacher.*

***MU.5.S.3.1** Sing part songs in an appropriate range, using proper vocal technique and maintaining pitch.*

***MU.68.C.2.1** Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.*

***MU.68.F.1.1** Describe how studying music can enhance citizenship, leadership, and global thinking.*

***MU.68.F.3.1** Describe how studying music can enhance citizenship, leadership, and global thinking.*

***MU.68.H.3.1** Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.*

***MU.68.O.1.1** Compare performances of a musical work to identify artistic choices made by performers.*

***MU.68.O.3.2** Perform the expressive elements of a musical work indicated by the musical score and/or conductor, and transfer new knowledge and experiences to other musical works.*

***MU.68.S.1.3** Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.*

***MU.68.S.1.4** Sing or play melodies by ear with support from the teacher and/or peers.*

***MU.68.S.3.1** Sing and/or play age-appropriate repertoire expressively.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Pick a word that rhymes at the end of every other line of each section by making a Rhyming family list

**Step 2:** Students come up with a topic and follow the form of **Bun-Burger-Burger-Bun** to state their opinion about their topic. A suggested Opinion Essay would be to write an opinion essay for the Prince in The Little Mermaid. Ask students what the Prince might pick for a title to his opinion essay and what are two reasons he might use to convince the Little Mermaid of his opinion.

Note: If they follow the form exactly of The Little Mermaid song, they need to throw in an extra Bun between the Burgers, so this form is more like a Whopper than a "Double Burger!"

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**Step 3:** 1<sup>st</sup> paragraph (**A**) states their opinion,  
 2<sup>nd</sup> paragraph (1<sup>st</sup> **B**) gives their 1st REASON for their opinion,  
 (Optional repeat of **A**-the Chorus.)  
 3<sup>rd</sup> paragraph (2<sup>nd</sup> **B**) gives their 2<sup>nd</sup> REASON for their opinion,  
 Last paragraph (**A**) wrap it up by restating their opinion.

This form is also called **Chorus-Verse-Verse-Chorus** music form.

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Activity 18: Informative Essay ABBA Song Form/ Rhyming Families
<p style="text-align: center;">Learning Goals/Objectives</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"><li>● Describe <b>ABBA</b> form</li><li>● Create an informative essay using <b>ABBA</b> form</li><li>● Improve writing by planning, revising, and editing, with guidance and support from adults</li></ul>
<p style="text-align: center;">Materials/Additional Resources</p> <ul style="list-style-type: none"><li>● Paper</li><li>● Pencil</li><li>● Pete Seeger Version of <a href="#">“This Land Is Your Land”</a></li></ul>
<p style="text-align: center;">B.E.S.T. Standards &amp; NGSSS Music Standards</p> <p><b><u>B.E.S.T. Standards</u></b></p> <p><i>ELA.3.C.1.2 Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending</i></p> <p><i>ELA.3.C.1.5 Improve writing as needed by planning, revising, and editing with guidance and support from adults and feedback from peers.</i></p> <p><i>ELA.3.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><i>ELA.4.C.1.5 Improve writing by planning, revising, and editing, with guidance and support from adults and feedback from peers.</i></p> <p><i>ELA.4.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><i>ELA.5.C.1.2 Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.</i></p> <p><i>ELA.5.C.1.3 Identify, aurally, selected instruments of the band and orchestra.</i></p> <p><i>ELA.5.C.3.1 Develop criteria to evaluate an exemplary musical work from a specific period or genre.</i></p> <p><i>ELA.6.C.1.2 Write personal or fictional narratives using narrative techniques, precise words and phrases, and figurative language.</i></p> <p><i>ELA.6.C.1.3 Write and support a claim using logical reasoning, relevant evidence from sources, elaboration, and a logical organizational structure with varied transitions.</i></p> <p><i>ELA.6.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</i></p> <p><b><u>NGSSS Music Standards</u></b></p> <p><i>MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.</i></p> <p><i>MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.</i></p>

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**MU.3.F.3.1** Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.

**MU.3.H.3.1** Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.

**MU.3.O.1.1** Identify, using correct music vocabulary, the elements in a musical work.

**MU.3.O.3.1** Describe how tempo and dynamics can change the mood or emotion of a piece of music.

**MU.3.S.2.1** Identify patterns in songs to aid the development of sequencing and memorization skills.

**MU.3.S.3.1** Sing rounds, canons, or ostinati in an appropriate range, using head voice and maintaining pitch

**MU.4.C.2.1** Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.

**MU.4.F.1.1** Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.

**MU.4.F.3.1** Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.

**MU.4.H.3.1** Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.

**MU.4.O.1.1** Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.

**MU.4.O.3.2** Apply expressive elements to a vocal or instrumental piece and, using correct music vocabulary, explain one's choices.

**MU.4.S.1.3** Arrange a familiar song for voices or instruments by manipulating form.

**MU.4.S.2.1** Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.

**MU.4.S.3.1** Sing rounds, canons, and/or partner songs in an appropriate range, using proper vocal technique and maintaining pitch.

**MU.5.C.2.1** Define criteria, using correct music vocabulary, to critique one's own and others performance.

**MU.5.F.1.1** Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.

**MU.5.F.3.1** Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.

**MU.5.H.3.1** Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.

**MU.5.O.1.1** Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.

**MU.5.O.3.2** Perform expressive elements in a vocal or instrumental piece as indicated by the score and/or conductor.

**MU.5.S.1.3** Arrange a familiar song by manipulating specified aspects of music.

**MU.5.S.1.4** Sing or play simple melodic patterns by ear with support from the teacher.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

*MU.5.S.3.1 Sing part songs in an appropriate range, using proper vocal technique and maintaining pitch.*

*MU.68.C.2.1 Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.*

*MU.68.F.1.1 Describe how studying music can enhance citizenship, leadership, and global thinking.*

*MU.68.F.3.1 Describe how studying music can enhance citizenship, leadership, and global thinking.*

*MU.68.H.3.1 Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.*

*MU.68.O.1.1 Compare performances of a musical work to identify artistic choices made by performers.*

*MU.68.O.3.2 Perform the expressive elements of a musical work indicated by the musical score and/or conductor, and transfer new knowledge and experiences to other musical works.*

*MU.68.S.1.3 Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.*

*MU.68.S.1.4 Sing or play melodies by ear with support from the teacher and/or peers.*

*MU.68.S.3.1 Sing and/or play age-appropriate repertoire expressively.*

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Pick a word that rhymes at the end of every other line of each section by making a Rhyming family list.

**Step 2:** Students come up with a fact and follow the form of **Bun-Burger-Burger-Bun** to state their prompt (the fact) about their topic.

**Step 3:** 1<sup>st</sup> paragraph (**A**) states their prompt (the fact)

2<sup>nd</sup> paragraph (1<sup>st</sup> **B**) gives their 1<sup>st</sup> EXAMPLE of their prompt (their fact)

3<sup>rd</sup> paragraph (2<sup>nd</sup> **B**) gives their 2<sup>nd</sup> EXAMPLE of their prompt (their fact)

4<sup>th</sup> paragraph (**A**) wrap it up by restating their prompt (their fact).

Like opinion essays, this form is also called **Chorus-Verse-Verse-Chorus** music form.

4 EXs: EXplanatory, EXamine a topic, EXplain it, and give EXamples

*Example:*

- *State a fact/the Prompt in 1<sup>st</sup> A, such as "My school has students from all over the world."*
- *Give examples in the 2 B's, one B could be a list of some Caribbean Islands, & 2<sup>nd</sup> B could be European countries or Far Eastern countries.*
- *Last paragraph (last A) restates the prompt.*

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Rubric/Instrument for Assessment	
4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

Activity 19: Second Line Dance
Learning Goals/Objectives
STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none"><li>• Describe a “second line” dance</li><li>• Learn, rehearse, and perform a “Second Line” dance</li></ul>
Materials/Additional Resources
<ul style="list-style-type: none"><li>• <a href="#">“Second Line” dance</a></li><li>• <a href="#">Treme sidewalk steppers 2010.</a></li><li>• <a href="#">When The Saints</a></li><li>• <a href="#">If Cities Could Dance</a></li><li>• <a href="#">How to Play New Orleans Second Dance</a></li><li>• <a href="#">The Meters</a></li><li>• <a href="#">Treme Sidewalk Steppers</a></li><li>• <a href="#">How to Second Line</a></li></ul>
B.E.S.T. Standards & NGSSS Music Standards
<p><b><u>B.E.S.T. Standards</u></b></p> <p><i>ELA.3.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</i></p> <p><i>ELA.4.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, and clear pronunciation.</i></p> <p><i>ELA.5.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</i></p> <p><i>ELA.6.C.2.1 Present information orally, in a logical sequence, using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing.</i></p> <p><b><u>NGSSS Music Standards</u></b></p> <p><i>MU.3.H.1.1 Compare indigenous instruments of specified cultures.</i></p> <p><i>MU.3.H.1.3 Identify timbre(s) in music from a variety of cultures.</i></p> <p><i>MU.4.H.1.1 Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments.</i></p> <p><i>MU.4.H.1.3 Identify pieces of music that originated from cultures other than one's own.</i></p> <p><i>MU.5.H.1.1 Identify the purposes for which music is used within various cultures.</i></p> <p><i>MU.5.H.1.3 Compare stylistic and musical features in works originating from different cultures.</i></p> <p><i>MU.68.C.3.1 Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre</i></p> <p><i>MU.68.H.1.1 Describe the functions of music from various cultures and time periods.</i></p> <p><i>MU.68.H.1.3 Describe how American music has been influenced by other cultures.</i></p> <p><i>MU.68.H.1.4 Classify authentic stylistic features in music originating from various cultures.</i></p>

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

**MU.68.H.2.1** Describe the influence of historical events and periods on music composition and performance.

## ESOL/ESE STRATEGIES

[ESOL MATRIX](#)  
[ESE STRATEGIES](#)

## Steps

**Step 1:** Play the video *New Orleans Second Line Dancers Video* for your students: [If Cities Could Dance](#)

**Step 2:** After watching the video, ask your students about what kinds of things they noticed during the video. Write down responses on the whiteboard.

**Step 3:** Explain to students that they have just seen some short clips of a Second Line, which is a parade tradition in New Orleans. In New Orleans, a “first line” of the parade are the members of the actual parade, which includes the brass band. The “second line” are those who follow the band, parading, enjoying the music, and doing the traditional style of dance, which often involves a parasol or handkerchief. The second line can be used for weddings, funerals, and just about anywhere you can possibly imagine.

**Step 4:** Show a clip of the Treme Sidewalk Steppers Second Line to your students. During the video, ask your students to observe the dancing and the movements: [Treme Sidewalk Steppers](#)

**Step 5:** Ask your students what they noticed about the dancing in the video. Then show your students the Second Line instructional video: [How to Second Line](#). Each bar alternates which footsteps on the 1st beat.

1 2 3 4& 1 2 3 4& = R L R LR L R L RL keep repeating

**Step 6:** Watch an instructional video and learn how to “[Second Line](#)” dance (Instruction begins @1:00) with a brass band parade. Then invite your family &/or class to parade with you!

*Note: R= Right foot. L= Left foot. Every bar alternates which footsteps on the 1<sup>st</sup> beat.*  
1 2 3 4& 1 2 3 4& = R L R LR L R L RL keep repeating

*Example: “2nd Line” dancers following a brass band in parade [Treme sidewalk steppers 2010](#).*

**Step 7:** Make a parade to Louis Armstrong and his band playing [When The Saints](#)

- Grab an umbrella and parade around in your yard or classroom while doing the dance!
- Move the umbrella as high as you can, then down to shoulder height.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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- Blow a whistle if you have one!

**Step 8:** Teach it to family members &/or classmates

Learn more about the New Orleans Second Lines tradition

- [New Orleans Second Lines](#)
- [New Orleans Saints](#)

## Rubric/Instrument for Assessment

4 Points (Advanced)	A score of four is a response in which the student demonstrates a thorough understanding of the concepts and/or procedures embodied in the task. The student has responded correctly to the task, used sound procedures, and provided clear and complete explanations and interpretations.
3 Points (Proficient)	A score of three is a response in which the student demonstrates an understanding of the concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of procedures or indications of some misunderstanding of the underlying concepts and/or procedures.
2 Points (Basic)	A score of two indicates that the student has demonstrated only a partial understanding of the concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying concepts.
1 Point (Emerging)	A score of one indicates that the student has demonstrated a very limited understanding of the concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
0 Points	A score of zero indicates that the student has provided a completely incorrect or non-interpretable response or no response at all.

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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**The following are JazzSLAM's Additional Jazz Resources-which can also be found on the [JazzSLAM.com](http://JazzSLAM.com) website. Included are examples of all the songs that were performed in your JazzSLAM presentation!**

## Additional Websites/Resources for Teachers & Students

- [Jazz at Lincoln Center Lessons for Teachers and Students](#)
- [Smithsonian Resources and Treasures to Explore, Appreciate and Experience Jazz](#)
- [Music Rising at Tulane](#)
- [Jazzy Lessons and Activities for K-12](#)
- [Swing History 101: The Birth of Lindy Hop \(Early 1900s – 1929\) | Swungover\\* \(wordpress.com\)](#)  
*- Learn about the importance of Charleston, SC as another southern port city and the Gullah Geechee people of the Sea Islands in Georgia.*
- [Roots of Black Music in America](#) - Teachers can download this for \$19.98
- [New Orleans –Traditional Jazz, vs. Chicago-Hot Jazz, California-Cool Jazz, vs. New York City Jazz vs. Kansas City Jazz](#)
- [Scat singing - Wikipedia](#)
- [MUSIC: Exploring Native American influence on the blues](#)
- [Africa and the Blues](#)
- [Slave Rebellions in America](#)
- [All Around This World – The Caribbean](#)
- [Louisiana Creole People](#)
- [Mardi Gras Mix: Documentary Trumpets New Orleans' – And America's – Debt to Haiti](#)
- [History of Cajun Music](#) - *Cajun and Creole music grew up alongside each other in Louisiana*
- [Jazz and The African American Literary Tradition](#)
- [Louis Armstrong Biography](#)
- [About Louis Armstrong](#)
- [Scat singing - Wikipedia](#) – *contains many amazing examples of scatting*
- [Exploring the Jewish Influence on Black American Music](#)
- [NOLA History: the Irish in New Orleans](#)

# JazzSLAM Lesson Plans with B.E.S.T. Standards

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## JazzSLAM Presentation Songs

- [Dizzy Gillespie instrumental "A Night in Tunisia"](#)
- [Ella Fitzgerald vocal "A Night in Tunisia"](#)
- [President Barack Obama dances a traditional Yup'ik dance with students in Alaska](#)
- ["I'll Be So Glad When the Sun Goes Down" Field Holler](#)
- [Muddy Waters "Going to Kansas City"](#)
- [Willie Mae Thornton "Hound Dog" \(0:00 – 2:35\)](#)
- [Sarah Vaughan sings "I Got Rhythm"](#)
- [Ella Fitzgerald sings "I Got Rhythm"](#)
- ["Flintstones" Theme Song](#)
- ["Cherokee" Sarah Vaughan Vocal](#)
- ["Cherokee" Charlie Parker Instrumental](#)
- [Duke Ellington Orchestra "It Don't Mean a Thing"](#)
- [Ella Fitzgerald and Duke Ellington "It Don't Mean a Thing"](#)
- ["Under the Sea" Disney Recording](#)
- [Pete Seeger version "This Land Is Your Land"](#)
- [Hand Jive](#)

# JazzSLAM Lesson Plans with B.E.S.T. Standards

**\*Please Note: There are no B.E.S.T. for Social Studies. Included are the Next Generation Sunshine State (NGSSS) Social Studies Standards**

## More FABULOUS YouTube Resources

- [Explanation & demo of Congo/Caribbean rhythm Bamboula](#)
- [Bamboula at Folklife 3 with Students](#)
- [Alan Lomax - Many videos documenting early American music, including the Blues.](#)
- [West African dance Lamba](#)
- [Playing the Bamboula in Congo Square](#)
- [James P. Johnson "Carolina Shout"](#)
- [James P. Johnson "Charleston"](#)
- ["A Very, Very Brief history of Swing"](#) (apologies for poor video quality.)
- [Louis Armstrong "Dinah" 1933 \(singer/trumpet\)](#)
- [Billy Holiday](#)
- [Art Tatum "Caravan" \(1940\)](#)
- [Ella Fitzgerald with Count Basie Band "Sweet Georgia Brown"](#)
- [Louis Armstrong and Duke Ellington "Duke's Place" \(singer/trumpet, piano\)](#)
- [Ella Fitzgerald "How High the Moon" \(singer\)](#)
- [Sarah Vaughn \(singer\) "I Got Rhythm"](#)
- [Erroll Garner "Misty" \(piano\)](#)
- [Oscar Peterson "C Jam Blues"](#)
- [Charlie Parker "I've Got Rhythm" \(sax\)](#)
- [Thad Jones & Mel Lewis Orchestra "The Groove Merchant"](#)
- [Miles Davis and John Coltrane "So What" \(trumpet & Sax\)](#)
- [Cannonball Adderley Sextet "Work Song" \(sax\)](#)
- [Horace Silver "Song for My Father"](#)
- [Herbie Hancock and Miles Davis "Watermelon Man" \(piano & trumpet\)](#)
- [Sarah Vaughan "Cherokee" \(singer\)](#)
- [Sonny Rollins "St. Thomas" \(tenor\)](#)
- [How to Dance Salsa to 3-2 Clave](#)