

#### GRADE 4

**ELACC4RL3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**ELACC4RL5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

**ELACC4RL10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**ELACC4W3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**ELACC4W5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

#### GRADE 5

**ELACC5RL3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**ELACC5RL10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.

**ELACC5W3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**ELACC5W5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

## Georgia Performance Standards

### MUSIC

#### GRADE K

**MKGM.2:** Performing on instruments, alone and with others, a varied repertoire of music

**MKGM.5:** Composing and arranging music within specified guidelines

**MKGM.6:** Listening to, analyzing, and describing music

**MKGM.10:** Moving, alone and with others, to a varied repertoire of music

#### GRADE 1

**M1GM.2:** Performing on instruments, alone and with others, a varied repertoire of music

**M1GM.5:** Composing and arranging music within specified guidelines

**M1GM.6:** Listening to, analyzing, and describing music

**M1GM.10:** Moving, alone and with others, to a varied repertoire of music

#### GRADE 2

**M2GM.2:** Performing on instruments, alone and with others, a varied repertoire of music

**M2GM.5:** Composing and arranging music within specified guidelines

**M2GM.6:** Listening to, analyzing, and describing music

**M2GM.10:** Moving, alone and with others, to a varied repertoire of music

#### GRADE 3

**M3GM.2:** Performing on instruments, alone and with others, a varied repertoire of music

**M3GM.5:** Composing and arranging music within specified guidelines

**M3GM.6:** Listening to, analyzing, and describing music

**M3GM.10:** Moving, alone and with others, to a varied repertoire of music

#### GRADE 4

**M4GM.2:** Performing on instruments, alone and with others, a varied repertoire of music

**M4GM.5:** Composing and arranging music within specified guidelines

**M4GM.6:** Listening to, analyzing, and describing music

**M4GM.10:** Moving, alone and with others, to a varied repertoire of music

#### GRADE 5

**M5GM.2:** Performing on instruments, alone and with others, a varied repertoire of music

**M5GM.5:** Composing and arranging music within specified guidelines

**M5GM.6:** Listening to, analyzing, and describing music

**M5GM.10:** Moving, alone and with others, to a varied repertoire of music

## National Standards

### MUSIC

**Standard 4:** Composing and arranging music within specified guidelines

**Standard 6:** Listening to, analyzing, and describing music

2013 - 2014 © ArtsNOW  
100 Edgewood Ave, Suite 100  
Atlanta, GA 30303  
Phone: 404.688.2480  
Fax: 404.688.2424  
www.artsnowlearning.org

Idea Contributed by Pamela Walker

**ArtsNow**<sup>®</sup>  
Teaching and Learning Across the Curriculum

Curriculum guides provide differentiated ideas and activities aligned to a sampling of standards. The guides do not necessarily imply mastery of standards, but are intended to inspire and equip educators.

**ArtsNow**<sup>®</sup>  
Teaching and Learning Across the Curriculum

Reading with Cups... and More!

Form/Organization/Structure • Sequence/Pattern •  
Creating • Compare and Contrast • Composition •  
Texture •



Help your students increase literacy skills by  
connecting music and language arts!

## Reading with Cups... And More!

Help students explore and connect the worlds of music and language arts while cultivating creative and critical thinking using various activities that support and improve literacy!

**Essential Question: How do music and language arts naturally overlap to promote literacy and cultivate creative and critical thinking?**

### Process

#### Wake-up and Warm-up

- Students stand in the space (no formation). Leader claps (or plays) the beat while students walk to the pulse.
- Leader plays 4 beats (while students move), then students stop and clap 4 beats (same tempo as leader).
- Continue game, moving around the room freely.
- Have students stop in front of someone and clap their partner's hands for the second set of 4 claps. Thus, the sequence becomes:
  - move to leader's beat (set 1 = 4 beats)
  - stop and clap beat alone (set 2 = 4 beats)
  - move to leader's beat (set 3 = 4 beats)
  - stop and clap partner's hands (set 4 = 4 beats).
- Have students move to new partner each time.
- Extend by adding additional movements and/or body percussion for subsequent sets of 4 beats (e.g., move to leader's beat; clap beat alone; move to leader's beat; clap partner's hands; move to leader's beat; pat beat; etc.).
- Introduce a variety of rhythm instruments (rhythm sticks, drum, wood block, triangle, tambourine)

#### Question and Answer

- Display visuals of numbers.
 

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	-
- Have students speak numbers in given tempo.
- Have students clap once on each number while speaking; repeat, eliminating speech.
- Divide into 2 groups, ask the question (1<sup>st</sup> 8 beats) and the other providing the answer (2<sup>nd</sup> 8 beats); reverse.
- Have students (in 2 groups) only clap on their EVEN number (first with speech, then without)
- Have students only clap on ODD numbers (first with speech, then without).
- Have students clap twice on one number of their choice; extend to clapping twice on two numbers.
- Discuss how if we clap twice on one beat (or one number) it represents 2 half beats. Show the fraction 1/2 .
- Under each of the numbers, now draw "stick notation" to show quarter notes and eighth notes. Quarter note =1 and the eighth note =1/2
- Leader provides a question via clapping; students use part of the question in their answer (e.g., "use the first part of my question as the first part of your answer").
- Extend to other body percussion, found sound, and/or unpitched percussion.
- Divide into pairs, with one person providing the question and another, the answer; reverse.
- Lead students to understanding of phrase length.
- Extend to moving; add to recording if desired ("Hora Agadati" or "Jai Ho").
- Have students walk 8 beats and then "answer" using body percussion for the next 8 beats.
- Extend to ask questions about the patterns. If we walk the first phase, use body percussion the next phrase and then walk the next phrases, that could be called A B A pattern.
- Have students work in pairs to create a "composition" using rhythm instruments that contains between 2 and 6 phrases (each phrase must be between 6 and 12 beats). Have them label the phrases with capital letters and then show equations for "how they play" each phrase (as demonstrated in the previous activity).

### Materials

- Variety of unpitched percussion instruments
- Plastic cups in various colors and sizes
- Rhythm sticks
- Sound source (e.g., iPod and dock)
- Recordings
- Question/Answer visual
- Large pads and markers
- Paper and writing utensils (pencils, markers, crayons, etc.)
- Joyful Noise: Poems for Two Voices** by Paul Fleischman

### Vocabulary

#### Body Percussion

Sounds produced by striking or scraping parts of the body; typically includes snapping, clapping, patting, and stamping

#### Steady Beat

An unchanging continuous pulse

#### Timbre

The unique quality of a sound; also known as tone color or tone quality

#### Dynamics

Volume of sound (loudness, quietness)

#### Found Sound

Sounds produced by non-traditional sound sources in the environment (e.g., scraping a ruler along a binder spine, tapping a pencil on a desk)

#### Phrase

A musical sentence

#### Retrograde

A musical line which is the reverse of a previously or simultaneously stated line

#### Rondo

A form of composition in which the first section recurs throughout the piece, alternating with different sections (e.g., A-B-A-B-A or A-B-A-C-A, etc.). This form is found especially in compositions of the Baroque and Classical eras.

#### Tempo

The speed of the beat

### Classroom Tips

Depending on the age of your students, you may find it important to discuss proper use of, and care for, instruments prior to use. Discuss "resting" position, meaning no sound at all from instruments. Also discuss moving through "space" without touching anything else around. Pretend you are in a bubble and cannot touch anything or anyone in your surroundings.

### Write what you hear!

- Review/discuss elements of music: pitch, rhythm, harmony, timbre, form/structure, dynamics, texture, tempo
- Use opening "warm-up" piece to relate to the above elements.
- Have students discuss elements of a story: setting, plot, character(s), conflict, theme
- Listen to piece of music, such as Carnival of the Animals: *Aquarium* or *Fossiles* by Camille Saint-Saëns.
- Students draw a line down the middle of a piece of paper to create 2 columns on their page. In the first column, students write descriptive words about the musical selection specific to the elements of a story answering questions such as: where do you think this piece of music takes place? What characters do you hear/see in the music?
- After a couple of times to listen and free write, have the students use the second column to articulate WHAT in the music makes them hear and/or see these things, such as the loud dynamics or the disjointed sounds.
- Students continue this activity by writing a story about the music going through the writing process (prewrite, draft, revise, edit, publish)
- Compare the writing process to musical composition

### Composing with Cups

- Display different colored cups and have students reach consensus about desired sound for each (e.g., blue – quarter note, yellow – eighth notes, clear – quarter rest). Introduce in silence having students use creative and critical thinking to figure out the values (number of sounds for each cup) independently first.
- Teacher should lead this activity in silence changing cups (number of sounds) and even length of phrase prior to any discussion.
- Have individual students create rhythmic patterns for others to perform. Have students "conduct" their patterns.
- Experiment with performing multiple patterns at the same time (having 2 groups perform simultaneously), reading in retrograde (reverse order), adding dynamics (loud/soft), etc.
- Add to recording as desired (we used Sousa's "Stars and Stripes Together").
- As extension, have 2 groups facing each other. Have a student compose a pattern behind a group and the group facing him/her performs the rhythm. The group with their back to the composer writes the rhythm using traditional or "stick" notation.
- Have students work in small groups to create their own composition with cups. Notate their composition. Be able to discuss language arts concepts embedded in their composition. Then, perform for the group.
- Connect this with words, phrases, and/or sentences to promote fluency for students

### Joyful Noise

- Divide students into two group and have them read a selection such as *Fireflies* from **Joyful Noise: Poems for Two Voices** by Paul Fleischman
- Discuss the separate "voices" and the overlap of the "voices"
- Compare to musical "voices" or parts, discussing melody, harmony, and texture
- Older students could then do a choral reading
- Play musical selection representing different "voices" such as "Cancelling Stamps in Ghana"
- Have students sing Row, Row, Row Your Boat - unison and then in a round
- Discuss Partner Songs
- Divide students into 2 groups and have them sing a partner song, such as Row, Row, Row Your Boat and Hot Cross Buns
- As a writing extension, have students write a poem for two voices and perform for class (see writing practice workshop for students)

### Assessment

Each activity contains an informal assessment at the end of the process.

## Common Core Georgia Performance Standards

### LANGUAGE ARTS

#### GRADE K

**ELACCKRL1:** With prompting and support, ask and answer questions about key details in a text.

**ELACCKRL5:** Recognize common types of texts (e.g., storybooks, poems).

**ELACCKRL10:** Actively engage in group reading activities with purpose and understanding.

**ELACCKW3:** Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

#### GRADE 1

**ELACC1RL1:** Ask and answer questions about key details in a text.

**ELACC1RL6:** Identify who is telling the story at various points in a text.

**ELACC1RL7:** Use illustrations and details in a story to describe its characters, setting, or events.

**ELACC1RL10:** With prompting and support, read prose and poetry of appropriate complexity for grade 1.

**ELACC1W3:** Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

#### GRADE 2

**ELACC2RL1:** Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

**ELACC2RL4:** Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

**ELACC2RL10:** By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**ELACC2W3:** Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

**ELACC2W5:** With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

#### GRADE 3

**ELACC3RL1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**ELACC3RL6:** Distinguish their own point of view from that of the narrator or those of the characters.

**ELACC3RL10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

**ELACC3W3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.