

2nd Grade
Lesson Plans L1-L8

	Objective	Standard	Materials	Design	Tonal and/or Rhythmic Elements	Primary Lesson	History Lesson/Story
L1 8/17 8/18 8/19	Scholars will participate in welcoming activities. They will complete their square for the music quilt mural and will learn our welcoming song. Scholars will assess a variety of brief body movement rhythmic patterns and will then be asked to create their own and present to the class.	MU.RE.7.2a a. Explain how music listening is influenced by personal interest, knowledge, purpose, and context.	Background music video Ukulele, Mrs McNiff Quilt squares Sharpies Sanitizer	Scholars will be greeted with our new welcome song, questions will be answered about music class before a brief rhythmic composition exercise. The class will then move into quilt square decorating.	Rhythmic body movement patterns	Creating our square and our sense of unity in our music classes.	None
L2 8/20 8/21 8/24	Scholars recall and demonstrate partial memorization of the welcome song. Scholars will memorize and	MU.RE.7.2b b. Demonstrate and explain how musical concepts and	Ukulele, Mrs McNiff Paper and pencil or white board and	Scholars will begin by singing our welcoming song. Scholars will	None due to expectation lesson	Scholars will discuss and define music then determine if various	None due to expectation lesson

	apply rules and expectations of the music classroom. Scholars will create a class definition of music and will apply it to various samples to see which might meet their definition.	contexts affect responses to music (e.g. personal and social).	marker Video of Music samples	then go over Music expectations. Scholars will then create their own definition of music via prompts.		samples meet their definition.	
L3 8/25 8/26 8/27	Scholars generate rhythmic patterns using iconographic notation representing basic rhythmic structures in 4/4. Scholars will assess a sample of music before participating in an exercise to determine how much music survives the test of time. Scholars will conclude the lesson by demonstrating comprehension of expectations.	MU.CR.1.2b b. Generate musical ideas (e.g. rhythms and melodies) within specified tonality and/or meter.	Wakawaka Video	Scholars will sing our opening song, followed by the first unit of iconographic rhythmic notation. Scholars will then review the Lost Music exercise used in 2nd Virtual Lesson and will recall expectations.	Canyon De Chelly: Horse (quarter note), clip clop (eighth note) donkey (syncopated)	Scholars will watch WakaWaka by Shakira and will participate in a Lost Music exercise, discovering how much history hasn't survived.	None due to reviewing expectations
L4 8/27 8/28	Scholars create rhythmic compositions in	MU.CR.2.2a a. Demonstrate	White boards and markers, pencils and	Scholars will begin the lesson by	Scholars will add neigh (half note) to	Scholars will learn about the different	Scholars will listen to a story about

8/31	written form, adding the half note and demonstrating comprehension by class demonstration. Scholars will be able to describe the instruments found in Ancient Rome at the end of Empire.	selected musical ideas for a simple improvisation or composition.	paper Gaius and his Lyre story	singing our welcoming song. And will then work on iconographic composition before learning about instrument families including the story of Gaius and his Lyre.	their iconographic language of rhythm. Use of kinesthetic movement will be transferred to white boards and markers.	instrument families found in Ancient Rome	Gaius and his Lyre
L5 9/1 9/2 9/3	Scholars will be able to describe the history of the song Miri It Is and will discuss applications of their rhythmic structures to accompany it. Scholars will learn about Music in the Late Roman Empire and compare it to modern instruments.	MU.CR.2.2a a. Demonstrate selected musical ideas for a simple improvisation or composition.	Miri It Is video Roman Instruments Presentations.	Scholars will sing the welcoming song, and will then be introduced to Miri It Is as a piece for creating rhythmic accompaniment and presentation about Roman Instruments.	None .	Scholars will be introduced to Chester, as sung by those in virtual attendance and will discuss potential rhythmic patterns for accompaniment.	Scholars will review Late Roman instruments and will reflect on the similarities in today's instruments.
L6 9/4 9/8	Scholars will be introduced to both instrument kits and	MU.PR.4.2d d. Demonstrate	Miri It Is Video Instrument	Scholars will sing the welcoming	Scholars will incorporate both	Scholars will continue to build potential	A story about Kahma, a child studying

9/9	rhythmic instruction via notation. They will experiment using rhythmic concepts which could apply to Miri It Is. Scholars will be able to accurately describe musical concepts in Pre-Christian Europe.	an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent).	Kits Story Video, Druid music	song and then will start with introduction to their instrument kits and to written notation beyond iconographic symbols. Scholars will test some of the potential rhythms for Miri It Is and will finish their class with a story of Khama a Druid Novice	instrument kits and written notation. .	rhythms for Miri It Is, using their new instrument kits.	to be a Druid priestess and her experience with the Roman war horns.
Assessment						Scholars will write their preferred rhythmic pattern for Miri It Is in either iconographic or notated form.	

L7 9/10 9/11* 9/14	Scholars will develop ideas for their class rhythmic accompaniment/ostinato for Miri It Is. Scholars will be able to notate their ideas correctly and will be able to accurately describe aspects of hermit monk chants.	MU.CN.11.2b b. Describe how context (e.g. social, cultural, and historical) can inform a performance.	Instrument Kits Story video, Egbert in his cell	Scholars will sing their welcoming song and then continue to create and discuss ostinato options for Miri It Is, and will listen to a story about Egbert, a Novice Hermit Monk.	Scholars will continue to create rhythmic ostinato and to notate it correctly.	Scholars will continue to create ideas and to formulate an ostinato/accompaniment for Miri It Is in line with text.	Scholars will listen to a story about Egbert, a Novice Hermit Monk and his chants.
L8 9/15 9/16 9/17	Scholars will develop a class rhythmic accompaniment or ostinato for Miri It Is, which will coincide with the virtual scholars singing it. Scholars will listen to a presentation about early Monks.	MU.PR.6.2a a. Perform music with appropriate expression and technique (e.g. mallet placement).	Instrument Kits Divine Office presentation	Scholars begin with their welcoming song and will then work together to create a class ostinato for Miri It Is. Each scholar will write down the ostinato and will listen to a story about	Scholars will work as a class to develop and correctly perform a rhythmic ostinato for Miri It Is.	Class will develop their rhythmic accompaniment for Miri It Is.	Scholars will review the aspects of the Divine Office sung by early Monks and why.

				Monks and Early Divine Services			
--	--	--	--	---------------------------------------	--	--	--