

Developing Literacy through Music and Children's Literature

Georgia Performance Standards of Excellence

Music

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Music

Grades 3-5

Creating

Improvise melodies, variations, and accompaniments.

ESGM3.CR.1

ESGM4.CR.1

ESGM5.CR.1

Compose and arrange music within specified guidelines.

ESGM3.CR.2

ESGM4.CR.2

ESGM5.CR.2

Performing

Sing a varied repertoire of music, alone and with others.

ESGM3.PR.1

ESGM4.PR.1

ESGM5.PR.1

Perform a varied repertoire of music on instruments, alone and with others.

ESGM3.PR.2

ESGM4.PR.2

ESGM5.PR.2

Read and Notate music.

ESGM3.PR.3

ESGM4.PR.3

ESGM5.PR.3

Responding

Listen to, analyze, and describe music.

ESGM3.RE.1

ESGM4.RE.1

ESGM5.RE.1

Evaluate music and music performances.

ESGM3.RE.2

ESGM4.RE.2

ESGM5.RE.2

Connecting

Connect music to the other fine arts and disciplines outside the arts.

ESGM3.CN.1

ESGM4.CN.1

ESGM5.CN.1

English Language Arts

Grade 3

Key Ideas and Details

ELAGSE3RL1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

ELAGSE3RL2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

ELAGSE3RL3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

Integration of Knowledge and Ideas

ELAGSE3RL7: Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

Fluency

ELAGSE3RF4: Read with sufficient accuracy and fluency to support comprehension.

Range of Writing

ELAGSE3W10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Comprehension and Collaboration

ELAGSE3SL1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

Vocabulary Acquisition and Use

ELAGSE3L4: Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

a. Use sentence-level context as a clue to the meaning of a word or phrase.

Grade 4

Key Ideas and Details

ELAGSE4RL1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

ELAGSE4RL2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

ELAGSE4RL3: 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).

Integration of Knowledge and Ideas

ELAGSE4RL7: Make connections between the text of a story or drama and a visual or oral presentation of the text identifying similarities and differences.

Fluency

ELAGSE4RF4: Read with sufficient accuracy and fluency to support comprehension.

Range of Writing

ELAGSE4W10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Comprehension and Collaboration

ELAGSE4SL1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

Vocabulary Acquisition and Use

ELAGSE4L4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

Grade 5

Key Ideas and Details

ELAGSE5RL1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

ELAGSE5RL2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

ELAGSE5RL3: 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).

Integration of Knowledge and Ideas

LAGSE5RI9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Fluency

ELAGSE5RF4: Read with sufficient accuracy and fluency to support comprehension.

Range of Writing

routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline specific tasks, purposes, and audiences.

Comprehension and Collaboration

ELAGSE5SL1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

Vocabulary Acquisition and Use

ELAGSE5L4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

- a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

Social Studies

Grade 3

Third grade standards do not address Jim Crow Laws and the effects of these laws on freed African Americans or Blacks in America nor issues surrounding the development of the Harlem Renaissance.

If necessary, the facilitator will enhance instruction through providing historical insights that connect music and/or children's literature utilizing fourth and/or fifth grade social studies standards.

Grade 4

SS4H6 Analyze the effects of Reconstruction on American life.

- c. Explain how slavery was replaced by sharecropping and how freed African Americans or Blacks were prevented from exercising their newly won rights.
- d. Describe the effects of Jim Crow laws and practices.

Grade 5

SS5H2 Describe U.S. involvement in World War I and post-World War I America

b. Describe the cultural developments and individual contributions in the 1920s of the Jazz Age (Louis Armstrong), the Harlem Renaissance (Langston Hughes), baseball (Babe Ruth), the automobile (Henry Ford), and transatlantic flight (Charles Lindbergh).

Visual Art

Grade 3

VA3CU.2 Views and discusses selected artworks. a. Names subject and theme.

Grade 4

VA4CU.2 Views and discusses selected artworks. a. Identifies elements, principles, themes, and/or time period in a work of art. b. Discusses how social events inspire art from a given time period.

Grade 5

VA5CU.2 Views and discusses selected artworks. a. Identifies elements, principle, themes, and/or time period in a work of art. b. Investigates how art history shapes contemporary life. c. Discusses how social events inspire art from a given time period.

Objectives:

1. The facilitator will guide participants in the process of gaining a deeper understanding of how engagement in music helps develop literacy.
2. The facilitator will guide participants in the process of gaining a deeper understanding of the cohesiveness that exists between music, children's literature, and other academic disciplines.

Essential Question(s)

1. To what extent is literacy important to effective communication?
2. To what extent does engagement in music impact literacy?

Vocabulary

- *Develop*: the process of growing and evolving to higher levels of performance.
- *Literacy*: the process of learning to read, write, and communicate effectively.
- *Music*: organized sounds and/or silences of varied lengths.
- *Children's Literature*: books, poetry, magazines, newspapers; any reading material designed for children.

Materials:

- Children's literature (to be selected from the Reading Resources list on page 11 of this plan).
- Promethean Board, if available
- Computer
- Electronic keyboard or acoustic piano (optional)

- Classroom instruments (to include the Orff instrumentarium – xylophones, metallophones, glockenspiels, bass and contra bass bars, gong, hand drums or frame drums, and other larger or smaller percussion instruments)
- Soprano recorder (optional)
- Open space for movement

Facilitated Lesson Delivery

The intensity or rigor of the facilitated instructional delivery will depend upon grade levels and individual classes. The facilitator will alter instruction as needed.

1. Begin by engaging participants in a discussion using the following questions:
What is music? What is literacy?
2. Further the discussion by engaging participants in a discussion by asking the following essential questions: (1) To what extent is learning how to read and write important? (2) How does engagement in music help your ability to read and write?
3. Select a book from the Reading Resources list (see page 11).
4. Facilitate lesson by actively engaging participants in the following (the specific book used will determine the overall process of developing literacy through music and children's literature):
 - Invite participants to read the title, identify the author, and illustrator (if applicable).
 - Extract specific words and/or phrases from the text and teach a melody and/or rhythm pattern that will be transferred to voices and/or classroom instruments.
 - Challenge students to determine the meaning of selected vocabulary words based upon context clues.
 - Teach vocal and classroom instrumental parts (reteaching as necessary).
 - Select participant(s) to read a selected portion or all pages as other participants sing and/or play classroom instruments.
 - Invite participants to present the music and children's literature as a cohesive whole.

Below are steps that specifically focus on music and reading through the teaching of the Black National Anthem and a lesson extension, which focuses on teaching The Star-Spangled Banner.

1. Begin the process of teaching verse one of *Lift Every Voice and Sing* – F major (words to be reflected on Promethean Board or distribute sheet with lyrics to each participant). Start with verse one and then continue with verses two and three. As supplemental resources, utilize *Lift Every Voice and Sing* illustrated by Gilchrist and Catlett (see Reading Resources list, p. 11)
2. Have participants read and determine the meaning of all phrases and vocabulary in bold print or those that are in red. The purpose of this reading activity is to assist participants in understanding the message conveyed by the poet. Be sure that participants know the

poet's and composer's name and relation. It is okay to provide brief biographical information on each.

Lift Every Voice and Sing

James Weldon Johnson

J. Rosamond Johnson

**Lift every voice and sing
Till earth and Heaven ring,
Ring with the harmonies of liberty;**
Let our rejoicing rise
High as the **listening skies**,
Let it **resound** loud as the rolling sea.
Sing a song full of the **faith** that the dark past has taught us,
Sing a song full of the **hope** that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till **victory** is won.

**Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;**
Yet with a steady beat,
Have not our **weary feet**
Come to the place for which our fathers sighed?
**We have come over a way that with tears has been watered,
We have come, treading our path through the blood of the slaughtered,**
Out from the **gloomy past**, till now we stand at last
Where the white gleam of our bright star is cast.

**God of our weary years,
God of our silent tears,**
Thou who has brought us thus far on the way:
Thou who has by thy might,
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest, our hearts drunk with the wine of the world we forget Thee;
**Shadowed beneath Thy hand,
May we forever stand.
True to our GOD,
True to our native land.**

3. During the learning process, invite participants to articulate the message of each verse or articulate the overall message of the poem.

4. As a means of integrating visual arts into music and reading instruction, show the image of *The Harp*, which is below, by Augusta Savage and encourage students to list things they see (artwork to be reflected on Promethean Board).



5. Have students read the following passage regarding this artwork, focusing mainly on phrases or vocabulary in bold print or in red:

*In 1939, Augusta Savage was **commissioned** to create a **sculpture** for the New York World's Fair. The above plaster sculpture, titled *The Harp*, was inspired by Johnson's anthem *Lift Every Voice and Sing*, and was **exhibited** in the court of the Contemporary Arts building where it received much **acclaim**. The sculpture **depicted** a group of twelve stylized black singers in graduated heights that symbolized the strings of the harp. The sounding board was formed by the hand and arm of God, and a kneeling man holding music represented the foot pedal. No funds were available to cast *The Harp* nor were there any facilities to store it. After the fair closed it was demolished.

*The above information was retrieved February 18, 2024, from [Augusta Savage | Smithsonian American Art Museum \(si.edu\)](https://americanart.si.edu/2014/02/18/augusta-savage-the-harp/)

6. Ask: How does Augusta Savage's *The Harp* reflect Johnson's poem/song *Lift Every Voice and Sing*?
7. Have students listen to an arrangement of verse one of *Lift Every Voice and Sing*. Listening examples could include the following:

Alvin Chea

[Lift Every Voice And Sing \(feat. Alvin Chea of Take 6\) \(youtube.com\)](#)

Kirk Franklin – Lift Every Voice and Sing (video)

[Kirk Franklin - Lift Every Voice and Sing \(Video\) \(youtube.com\)](#)

Committed Sings

[Lift Every Voice \(youtube.com\)](#)

Lesson Extension

8. Utilizing the think-pair-share strategy, have participants work collaboratively in groups of two to three to discuss answers to the following:

What do you know or think you know about our country's National Anthem? Then, as a whole group, share their thoughts.

9. The facilitator will provide participants with information about Francis Scott Key and his inspiration for writing the words to our National anthem, *The Star-Spangled Banner*.
10. Teach or have participants read, discuss vocabulary in bold print or red, and then sing verse one of The National Anthem.
11. Finally, have participants compare and contrast The Black National Anthem and The National Anthem.

The Star-Spangled Banner

Francis Scott Key, Words

John Stafford Smith, Music

O say can you see by the **dawn's early light**
 What so proudly we hailed at the **twilight's last gleaming**
 Whose broad stripes and bright stars through the **perilous** fight
 O'er the **ramparts** we watched, were so **gallantly streaming**?
 And the rocket's red glare, the bombs bursting in air
 Gave proof through the night that our flag was still there
 O say does that star-spangled banner yet wave
 O'er the **land of the free** and the home of the brave

Assessment:

- Facilitator's formative assessment of participants' oral responses to essential questions, and other questions asked during the lesson delivery.

- Facilitator's formative assessment of participants ability to engage in class discussions based upon lesson objectives, essential questions, and other questions asked within the lesson.
- Facilitator's formative assessment of participants' musical performances (i.e. students' ability to accurately sing pitches and rhythms of selected songs).
- Facilitator's formative observation of participants' ability to explain the message conveyed by the poet, composer, or author.
- Facilitator's formative observation of participants' ability to provide key details related to reading passages.
- Facilitator's formative observation of participants' ability to identify, describe, explain, and/or analyze the connection between music and children's literature.

Lesson Closure:

Invite participants to articulate what they learned. A possible guiding question, if needed, could be: What do you now know that you did not know prior to coming in to this learning space today?

*Reading Resources

Alexander, K. (2019). *The undefeated*. New York: Houghton Mifflin Harcourt.

Angelou, M. (2014). *Rainbow in the cloud: The wisdom and spirit of Maya Angelou*. New York: Penguin Random House LLC.

Bates, K. L. (2001). *America the beautiful*. New York. Scholastic.

Gorman, A. (2021). *Change sings*. New York: Viking.

Hughes, L. (1994). *Poetry for young people*. New York: Sterling Publishing Company.

Hughes, L. (1994). *The collected poems of Langston Hughes*. New York: Vintage Classics.

Hughes, L. (1994). *The dream keeper and other poems*. New York: Scholastic, Inc.

Johnson, J. W. (1993). *Lift every voice and sing*. (E. Catlett, Illus.). New York: Walker and Company.

Johnson, J. W. (1995). *Lift ev'ry voice and sing*. (J. S. Gilchrist, Illus.). New York: Scholastic, Inc.

Key, F. S. (1992). *The star-spangled banner*. New York: Random House.

King, M. L. (1968). *I have a dream*. New York: Schwartz & Wade Books.

Marsalis, W. (2005). *Jazz ABC: An a to z collection of jazz portraits*. Cambridge Massachusetts: Candlewick Press.

Obama, B. (2010). *Of thee I sing*. New York: Alfred A, Knopf.

Prelutsky, J. (2001). *Awful ogre's awful day*. Singapore: Tien Wah Press.

Prelutsky, J. (2002). *The frogs wore red suspenders*. Singapore: Tien Wah Press.

Reynolds, P. (2019). *Say something!* New York: Orchard Books.

*The above Reading Resources list is not by any means comprehensive. Books will be added ongoingly.

References

- Georgia Department of Education (2024). Georgia Standards of Excellence Music Standards. [K-12-Music-Georgia-Standards.pdf \(georgiastandards.org\)](https://www.georgiastandards.org/K-12-Music-Georgia-Standards.pdf)
- Georgia Department of Education (2024). Georgia Standards of Excellence English Language Arts Standards. [ELA-Grade-3-Standards.pdf \(georgiastandards.org\)](https://www.georgiastandards.org/ELA-Grade-3-Standards.pdf)
- Georgia Department of Education (2024). Georgia Standards of Excellence English Language Arts Standards. <https://www.georgiastandards.org/Georgia-Standards/Frameworks/EL-Grade-4-Standards.pdf>
- Georgia Department of Education (2024). Georgia Standards of Excellence English Language Arts Standards. <https://www.georgiastandards.org/Georgia-Standards/Frameworks/ELA-Grade-5-Standards.pdf>
- Georgia Department of Education (2024). Georgia Standards of Excellence Social Studies Standards. [Social-Studies-K-5-Georgia-Standards.pdf \(gadoe.org\)](https://www.gadoe.org/Social-Studies-K-5-Georgia-Standards.pdf)
- Georgia Department of Education (2024). Georgia Standards of Excellence Visual Arts Standards. [3_Fine_Arts_Visual_2-11-2010.pdf \(georgiastandards.org\)](https://www.georgiastandards.org/3_Fine_Arts_Visual_2-11-2010.pdf)
- Georgia Department of Education (2024). Georgia Standards of Excellence Visual Arts Standards. [4_Fine_Arts_Visual_2-11-2010.pdf \(georgiastandards.org\)](https://www.georgiastandards.org/4_Fine_Arts_Visual_2-11-2010.pdf)
- Georgia Department of Education (2024). Georgia Standards of Excellence Visual Arts Standards. [5_Fine_Arts_Visual_2-11-2010.pdf \(georgiastandards.org\)](https://www.georgiastandards.org/5_Fine_Arts_Visual_2-11-2010.pdf)