SOUTH HARRISON TOWNSHIP ELEMENTARY SCHOOL DISTRICT

Committed to Excellence

Course Name: Music	Grade Level (s): 3
BOE Adoption Date: September 2014	Revised: September 2015

ABSTRACT

Visual & Performing Arts Standards Overview

The expectation of the New Jersey arts standards is that ALL students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade. The organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. The standards allow for flexibility in how and when hands-on introductory arts are offered throughout the K-5 cycle.

There are four visual and performing arts standards: Two apply equally to all arts domains (*History of the Arts & Culture* and *Aesthetic Responses & Critique Methodologies*). The other two (*Creative Process and Performance)* are very similar for each art form, deviating primarily in domain specific vocabulary.

Additionally, the Visual & Performing Arts Standards are organized in grade band clusters (K-2, 3-5, 6-8, 9-12), and do not articulate yearly expectations for students. Rather, expectations for learning are benchmarked by the end of grades 2, 5, 8, and 12.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

• **Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

• **Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

• **Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

• **Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

• **Standard 1.4 Aesthetic Responses & Critique Methodologies** pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts

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Mission Statement

The primary goal of the South Harrison Township Elementary School District is to prepare each student with the real life skills needed to compete in a highly competitive global economy. This will be achieved by providing a comprehensive curriculum, the integration of technology, and the professional services of a competent and dedicated faculty, administration, and support staff.

Guiding this mission will be Federal mandates, including No Child Left Behind, the New Jersey Student Learning Standards, and local initiatives addressing the individual needs of our students as determined by the Board of Education. The diverse resources of the school district, which includes a caring Home and School Association (HSA) and active adult community, contribute to a quality school system. They serve an integral role in supporting positive learning experiences that motivate, challenge and inspire children to learn.

Curriculum and Instruction Goals

Goal(s):
1. To ensure students are college and career ready upon graduation

2. To vertically and horizontally align curriculum K-12 to ensure successful transition of students at each grade level

3. To identify individual student strengths and weaknesses utilizing various assessment measures (formative, summative, alternative, etc.) so as to differentiate instruction while meeting the rigor of the applicable content standards

4. To improve student achievement as assessed through multiple measures including, but not limited to, state testing, local assessments, and intermediate benchmarking

Philosophy of the Shared Curriculum Service with Kingsway Regional School District

Together in its partnership with the South Harrison Township Elementary School District, the Kingsway Curriculum & Instruction Department is committed to providing all students grades K-12 with an engaging and quality curricular experience that aligns with the New Jersey Student Learning Standards (NJ SLS) for mathematics and English-Language Arts as well as the New Jersey Student Learning Standards (NJ SLS) for all other core disciplines. It is the goal of this shared service to provide students with curricular and educational experiences that allows them to succeed as they move on to the middle and high school level. Through this shared service, both horizontal and vertical alignment is stressed at and within each grade level with the aim of developing life-long learners who are college and career ready upon graduation from high school. Additionally,

classroom instruction will be designed to meet the unique learning desires of all children and will be differentiated according to the needs of each learner. Whether through added support or enrichment activities, it is the role of the educator in the classroom to ensure students are reaching their highest level of social, emotional, and academic growth each school year. A combination of summative, formative, and performance-based assessments will be used to assess students' understanding and acquisition of necessary concepts and skills. Group work, projects, and a variety of co-curricular activities will make mathematics more meaningful and aid in the understanding of its application across all disciplines as well as in life.

How to Read this Document

This document contains a pacing guide and curriculum units. The pacing guides serve to deliver an estimated timeframe as to when noted skills and topics will be taught. The pacing of each course, however, will differ slightly depending upon the unique needs of each class. The curriculum units contain more detailed information as to the specific skills and concepts that are introduced as well as how students will be assessed. The terms and definitions below will assist the reader in better understanding the sections and components of this curriculum document.

Terms to Know

1. **Accommodation(s):** The term "accommodation" may be used to describe an *alteration* of environment, curriculum format, or equipment that allows an individual with a disability to gain access to content and/or complete assigned tasks. They allow students with disabilities to pursue a regular course of study. The term accommodation is often used interchangeable with the term modification. However, it is important to remember that modifications change or modify the intended learning goal while accommodations result in the same learning goal being expected but with added assistance in that achievement.   Since accommodations do not alter what is being taught, instructors should be able to implement the same grading scale for students with disabilities as they do for students without disabilities.

2. **Differentiated Instruction:** Differentiation of instruction relies on the idea that instructional approaches should be tailored to each individual student's learning needs. It provides students an array of options during the learning process that allows them make sense of ideas as it relates to them. The integration of differentiated instructional techniques is a curriculum design approach to increase flexibility in teaching and decrease the barriers that frequently limit student access to materials and learning in classrooms.

3. **Enduring Understanding:** Enduring understandings (aka big ideas) are statements of understanding that articulate deep conceptual understandings at the heart of each content area. Enduring understandings are noted in the alongside essential questions within each unit in this document.

4. **Essential Question:** These are questions whose purpose is to stimulate thought, to provoke inquiry, and to spark more questions. They extend beyond a single lesson or unit. Essential questions are noted in the beginning of each unit in this document.

5. **Formative Assessment(s):** Formative assessments monitor student learning to provide ongoing feedback that can be used by (1) instructors to improve teaching and (2) by students to improve their learning. Formative assessments help identify students' strengths and weaknesses and address problems immediately.

6. **Learning Activity(s):** Learning activities are those activities that take place in the classroom for which the teacher facilitates and the students participate in to ensure active engagement in the learning process. (Robert J. Marzano, *The Art and Science of Teaching*)

7. **Learning Assignment(s):** Learning assignments are those activities that take place independently by the student inside the classroom or outside the classroom (i.e. homework) to extend concepts and skills within a lesson.

8. **Learning Goal(s):** Learning goals are broad statements that note what students "should know" and/or "be able to do" as they progress through a unit. Learning goals correlate specifically to the NJ SLS (New Jersey Student Learning Standards) are noted within each unit.

9. **Learning Objective(s):** Learning objectives are more specific skills and concepts that students must achieve as they progress towards the broader learning goal. These are included within each unit and are assessed frequently by the teacher to ensure students are progressing appropriately.

10. **Model Assessment:** Within the model curriculum, model assessments are provided that included assessments that allow for measuring student proficiency of those target skills as the year of instruction progresses.

11. **Model Curriculum:** The model curriculum has been provided by the state of New Jersey to provide a "model" for which districts can properly implement the NJ SLS (New Jersey Student Learning Standards) by providing an example from which to work and/or a product for implementation. The South Harrison School District adopted the model curriculum for implementation during the 2013-2014 school year.

12. **Modification(s):** The term "modification" may be used to describe a *change* in the curriculum. Modifications are typically made for students with disabilities who are unable to comprehend all of the content an instructor is teaching. The term modification is often used interchangeable with the term accommodations. However, it is important to remember that modifications change or modify the intended learning goal while accommodations result in the same learning goal being expected but with assistance in that achievement.

13. **National Assessment Governing Board (NAEP):** The NAEP assessment is built around an organizing framework, which is the blueprint that guides the development of assessment instruments and determines the content to be assessed by the National Assessment Governing Board. The NAEP arts framework, was developed by the National Assessment Governing Board. It serves as the blueprint for the assessment, describing the specific knowledge and skills that should be assessed in the arts disciplines. The **three strands of the NAEP arts framework (*Creating, Performing & Responding to Works of Art)*** distill arts literacy to its *essence*. These same three strands predominate in many state core curriculum content standards (including New Jersey's).

14. **Performance Assessment(s): (**aka alternative or authentic assessments) Performance assessments are a form of assessment that requires students to perform tasks that generate a more authentic evaluation of a student's knowledge, skills, and abilities. Performance assessments stress the application of knowledge and extend beyond traditional assessments (i.e. multiple-choice question, matching, true & false, etc.).

15. **Standard(s):** Academic standards, from which the curriculum is built, are statements that of what students "should know" or "be able to do" upon completion of a grade-level or course of study. Educational standards help teachers ensure their students have the skills and knowledge they need to be successful by providing clear goals for student learning.

    o **State:** The New Jersey Student Learning Standards (NJ SLS) include Preschool Teaching and Learning Standards as well as K-12 standards for: *Visual and Performing Arts; Comprehensive Health and Physical Education; Science; Social Studies; World Languages; Technology; and 21st-Century Life and Careers.*

16. **Summative Assessment(s):** Summative assessments evaluate student learning at the end of an instructional time period by comparing it against some standard or benchmark. Information from summative assessments can be used formatively when students or faculty use it to guide their efforts and activities in subsequent courses.

17. **21st Century Skill(s):** These skills emphasis the growing need to focus on those skills that prepare students successfully by focusing on core subjects and 21st century themes; learning and innovation skills; information, media and technology skills; and life and career skills. These concepts are embedded in each unit of the curriculum.

<table>
<tr><td colspan="2">Third Grade Music Standards Overview</td></tr>
<tr><td colspan="2">• Visual & Performing Arts Model Curriculum Unit Distribution: Grades K-5: Five six-week units per grade per year in Music, and Visual Art plus 60 Units (total) have been developed covering yearly sequences of Music and Visual Art instruction for grades K-5</td></tr>
</table>

Domain	Standards
The Creative Process	Aligned to Standard NJ SLS 1.3
Performance	Aligned to Standard NJ SLS 1.3
Performance	Aligned to Standard NJ SLS 1.3
Aesthetic Responses & Critique Methodologies	Aligned to Standard NJ SLS 1.4
History of Arts and Culture	Aligned to Standard NJ SLS 1.2

Scope and Sequence Chart: Third Grade Music		
Trimester	**Strand**	**Resources**
Trimester 1	NJ SLS 1.1.5.B.1, NJ SLS 1.1.5.B.2	
Trimester 2	NJ SLS 1.1.5.B.1, NJ SLS 1.1.5.B.2, NJ SLS 1.1.5.B.3, NJ SLS 1.1.5.B.4	Model Curriculum Unit 1- 5
Trimester 3	NJ SLS 1.4.5.A.3, NJ SLS 1.4.5.B.2, NJ SLS 1.4.5.B.5, NJ SLS 1.2.5.A.3	

Trimester I

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
 	
   I.   **NJ** SLS **1.1.5.B.1**
Content Statement: The <u>elements of music </u>are foundational to basic music literacy.
Cumulative Progress Indicator: Identify the <u>elements of music </u>in response to aural prompts and printed music notational systems
 	
   II.   **NJ** SLS **1.1.5.B.2**
Content Statement: The <u>elements of music </u>are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.
Cumulative Progress Indicator: Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Trimester II
I.   **NJ**SLS **1.1.5.B.1** **Content Statement**: Complex scores may include compound meters and the grand staff. **Cumulative Progress Indicator**: Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound. II.   **NJ**SLS **1.1.5.B.2** **Content Statement**: Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. **Cumulative Progress Indicator**: Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice. III.   **NJ** SLS **1.1.5.B.3** **Content Statement**: Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. **Cumulative Progress Indicator**: Improvise and score simple melodies over given harmonic structures using traditional IV.   **NJ** SLS **1.1.5.B.4** **Content Statement**: Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts. **Cumulative Progress Indicator**: Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Trimester III

I.   **NJ** SLS **1.4.5.A.3**
Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

II.   **NJ** SLS **1.4.5.B.2**
Content Statement: Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.
Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers

III.   **NJ** SLS **1.4.5.B.5**
Content Statement: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).
Cumulative Progress Indicator: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

IV.   **NJ** SLS **1.2.5.A.3**
Content Statement: Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.
Cumulative Progress Indicator: Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.

Trimester I Visual & Performing Arts		
ESTABLISHED GOALS: New Jersey Core Curriculum Content Standards Visual and Performing Arts NJ SLS 1.1.5.B.1, NJ SLS 1.1.5.B.2	**Desired Results**	
	ENDURING UNDERSTANDINGS	*ESSENTIAL QUESTIONS*
	• In order to read, write or perform music, there are fundamentals that must first be mastered. Reading notes and rhythms, using musical symbols correctly, performing with musicality and playing the instrument with the best tone quality possible will enable the musician to master their skills for a lifetime of successful musicianship.	• What do you need to know to read, write, and perform music?
	Learning Goals & Objectives	
	Student will understand… • Complex scores may include compound meters and the grand staff • Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. • Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	*Students will be able to…* Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of rhythm and melody by: • singing songs with duple and compound meter • distinguish between different musical forms through the use of vocal songs, recorder songs, and dancing

	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	identify "how tone" by singing "do" as they finish singing songs they have learned. identify the notes of the pentatonic scale through teacher generated patterns.

Pacing Guide		
Standards	**Learning Goals**	**Learning Objectives** *Students will know or be able to…*
Unit 1 **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** **1.1.5.B.1 Content Statement:** The <u>elements of music</u> are foundational to basic music literacy. **Cumulative Progress Indicator:** Identify the <u>elements of music</u> in response to aural prompts and printed music notational systems. **1.1.5.B.2 Content Statement:** The <u>elements of music</u> are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy. **Cumulative Progress Indicator:** Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic	**Unit 1** **SLO 1:** **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** Identify and sing or play steady beat in duple (2/4, 3/4, 4/4) and compound meter (6/8). **SLO 2:** **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** Read and perform rhythms using dotted-half and whole notes. **SLO 3:** **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** Classify orchestra instruments into families (brass, strings, woodwinds, percussion), and	**Unit 1** **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** **SLO 1:** Students will be able to sing songs with duple and compound meter (Start Every Day with a Song). Students will be able to show the meter through movement and instrument playing. **SLO 2:** Students will be able to demonstrate knowledge of quarter, two eighths, half, dotted-half and whole notes by reading, clapping and playing teacher and student generated rhythms. **SLO 3:** Students will be able to identify orchestral instruments by families by listening to different examples; playing

structures.	by pitch range.	instrument bingo and four square games generated by teacher.
	SLO 4: **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** Identify and sing or play mezzo (mp, mf), pp/ff; accelerando, ritardando; legato/staccato	**SLO 4**: Students will be able to sing and play various songs at different dynamic levels(mp; mf, etc.) and with different articulation (legato/staccato).
	SLO 5: **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** Identify forms: ABACA (rondo); D.C. al fine (ABA); first and second endings; D.S. al fine.	**SLO 5:** Students will be able to distinguish between different musical forms through the use of vocal songs, recorder songs, and dancing.
	SLO 6: **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** Identify, read, and sing melodic patterns using "sol,-la,-do-re-mi-so-la." Identify G-Clef; name letter names of lines and spaces.	**SLO 6:** Students will be able to identify the notes of the pentatonic scale through teacher generated patterns. They will learn to identify the notes on the G-Clef through games and worksheets generated by the teacher in preparation for recorder playing.
	SLO 7: **NJ** SLS **1.1.5.B.1, and 1.1.5.B.2** Identify and sing home tone; Compare and contrast unison with chordal harmony.	**SLO 7**: Students will be able to identify "home tone" by singing "do" as they finish singing songs they have learned. They will be able to compare and contrast songs with unison and chordal harmonies by

		listening to a song sung in unison and one with added chordal harmony (Freres Jaques)
Resources		
Piano, keyboard, musical games, CDS; student books; note reading handouts; SMART board activities; staff paper.		
Instructional Methods		
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5)	• Modeling	
	Suggested Modifications & Accommodations:	
21st Century Skills		

Interdisciplinary Connections	Integration of Technology	21st Century Themes	21st Century Skills
Interdisciplinary Connections (Applicable Standards): • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration	**Integration of Technology:** See Suggested Resources	**21st Century Themes:** • Global Awareness • Health Literacy • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy	**21st Century Skills:** • Creativity & Innovation • Media Literacy • *Information & Communication • Technologies Literacy • Communication & Collaboration

Assessments

Assessment Types	NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, *it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.*
	• Depending upon individual student needs and/or the developmental level of the grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as:
	   o one to one conferencing and anecdotal notes
	   o Whole class and small group discussions
	   o Rubrics
	• **Learning assignments** that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.
	• A variety of **formative, summative, and performance-based** (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.
	Project Based Performance Assessment
	..\Music Rubrics\Third Grade Trimester 1 Rubric.docx

Assessment Modules	**NOTE**: The assessment models provided in this document, unless otherwise indicated, are locally developed. • Teacher observation during practice activities and in class discussions Project based rubric assessing skills and knowledge

Possible Assessment Modifications /Accommodations/Differentiation:			
Special Education Students	**English Language Learners**	**At-Risk Learners**	**Gifted & Talented Learners**
• Modify assignments as needed (e.g., vary length, limit items) • Shorten assignments	• Provide word banks • Test key concepts or main ideas	• Have a designated reader • Hear instructions orally	• Provide independent project • **Multilevel Learning Stations** • Vertical enrichment

Possible Assessment Modifications /Accommodations/Differentiation:			
• Increase the amount of item allowed to complete assignments	• Make a simplified language version of the test		

Possible Instructional Modifications /Accommodations:			
Special Education Students	**English Language Learners**	**At-Risk Learners**	**Gifted & Talented Learners**
• Read class materials orally • Provide small group instruction • Provide study outlines/guides • Prior notice of tests • Test study guide	• Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no) • KWL Charts using pictures or native language	• Give responses in a form (oral or written) that's easier for him/her • Dictate answers to a scribe	• Allow student to take charge of their learning • Honor interests and allow for exploration

Suggested Resources

Teachers:

www.teoria.com
Contains an online music theory guide, articles about music theory and a Java enhanced script for interactive play.

www.ptg.org
A general resource page from the Piano Technicians Guild for anyone involved in any way with keyboard instruments.

www.music.indiana.edu/muslib.html
An extremely comprehensive resource with great references to composer's pages and information.

Kids:

www.musiclearningcommunity.com
This website contains hundreds of learning games of varying levels, all carefully planned to gain mastery of the elements of music theory, ear training and rhythmic skills in an exciting, challenging environment.

http://pianoeducation.org/pnokids.html
This site is just for kids—to talk to other kids about piano, listen to the Taz-man, jump to other cool places, time travel to meet a famous composer or pianist, get a great tip to help with lessons, get help with writing piano or music reports or even ask a question!

www.yellowcatpublishing.com
The Yellow Cat piano program offers students the opportunity to excel at the piano. Its learning methods enable students to learn quickly and to achieve higher levels of success than the standard music program.

http://www.funbrain.com/
Funbrain offers games on composers, instruments, reading and vocabulary.

http://www.atozkidsstuff.com/
"Name That Tune," a link to the American Symphony Orchestra League, Instruments, lesson plans and games all can be found on this website.

www.homeworkspot.com/theme/classicalmusic.htm
This site offers many links to quality classical music sites.

http://www.happynote.com/en/music-notes.html
Happy Note! music games (shareware and freeware) are both amusing and educational. They offer a way to learn to read music notes in treble clef and bass clef the fun way.

www.foriero.com
A music educational portal designed especially for kids and music beginners. Primarily focusing on the piano basics, they produce games to learn music easily with fun.

www.kidsclick.org
KidsClick! is a web search site designed for kids by librarians—with kid-friendly results! The site includes links to kid-friendly websites about music

and music history.

Other
www.listentoyourbuds.org/
To raise awareness about hearing health, MTNA has partnered with the American Speech-Language-Hearing Association (ASHA), which has developed the award-winning "Listen To Your Buds" campaign.

Trimester II Visual & Performing Arts		
ESTABLISHED GOALS:	**Desired Results**	
New Jersey Core Curriculum Content Standards Visual and Performing Arts NJ SLS 1.1.5.B.1, NJ SLS 1.1.5.B.2, NJ SLS .1.5.B.3, NJ SLS 1.1.5.B.4	***ENDURING UNDERSTANDINGS***	***ESSENTIAL QUESTIONS***
	• In order to read, write or perform music, there are fundamentals that must first be mastered. Reading notes and rhythms, using musical symbols correctly, performing with musicality and playing the instrument with the best tone quality possible will enable the musician to master their skills for a lifetime of successful musicianship.	• What do you need to know to read, write, and perform music?
	Learning Goals & Objectives	
	Student will understand…	***Students will be able to…***
	• Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill. • The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of rhythm and melody by: o Play songs while reading music notation. o decode rhythms and notes on the staff and demonstrate understanding by identifying patterns in simple songs

	• Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. • Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	

Pacing Guide		
Standards	**Learning Goals**	**Learning Objectives** *Students will know or be able to…*
Unit 2 **NJ** SLS **1.3.5.B.1 and 1.3.5.B.4** **1.3.5.B.1 Content Statement**: Complex scores may include compound meters and the grand staff. **Cumulative Progress Indicator**: Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound **1.3.5.B.4 Content Statement**: Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts. **Cumulative Progress Indicator**: Decode how the	**Unit 2** **SLO 1:** **NJ**SLS **1.3.5.B.1 and 1.3.5.B.4** On pitched barred instruments or recorder, perform melodies in duple and triple meter, notated in treble clef, using note values from 8th-note to whole note/rest, pitches in pentatonic and diatonic scales, and dynamic changes.	**Unit 2** **NJ** SLS **1.3.5.B.1 and 1.3.5.B.4** **SLO 1:** Students will be able to read music notation while learning to play the recorders.

elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. **1.3.5.B.2 Content Statement**: Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. **Cumulative Progress Indicator**: Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice. **1.3.5.B.4 Content Statement**: Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts. **Cumulative Progress Indicator**: Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. **1.3.5.B.2 Content Statement**: Proper vocal	**SLO 2:** **NJ**SLS **1.3.5.B.2 and 1.3.5.B.4** Read and sing melodies using note values from 8th-note to whole note/rest, and pitches in and pitches in pentatonic and diatonic scales. **SLO 3:** **NJ** SLS **1.3.5.B.2 and 1.3.5.B.4** Sing rounds/canons, partner songs, and call	 **SLO 2:** Students will be able to decode rhythms and notes on the staff. They will demonstrate this by identifying patterns in simple songs (finding mi re do patterns, etc) **SLO 3:** Students will be able to identify rounds, partner songs and be able to sing them with correct posture (standing or sitting straight); vocal placement (head and chest voice) and

production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. **Cumulative Progress Indicator**: Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice. **1.3.5.B.4 Content Statement**: Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts. **Cumulative Progress Indicator**: Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	and response, using correct posture, vocal placement, and breathing technique.	breathing technique (showing proper phrasing with their breathing.
		NJSLS **1.3.5.B.3** **SLO 4:** Students will be able improvise using the pentatonic scale. Students will compose an 8 measure song for recorder using 3-5 pitches.
NJ SLS **1.3.5.B.3**	**SLO 4:** **NJ** SLS **1.3.5.B.3**	
1.3.5.B.3 Content Statement: Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. **Cumulative Progress Indicator**: Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	Improvise vocalises in call-and-response form to a given vocal prompt; compose and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches.	**Unit 3** **NJ** SLS **1.3.5.B.2**

Unit 3 **NJ** SLS **1.3.5.B.2** **Content Statement**: Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. **Cumulative Progress Indicator**: Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	**Unit 3** **SLO 1:** **NJ** SLS **1.3.5.B.2** Perform songs, rounds, and partner songs alone and with others, using proper vocal placement and proper posture and breathing techniques to produce a uniform vocal tone quality in the range of A4 – D5.	Students will be able to perform songs alone and with others using proper vocal form as demonstrated by the teacher. These will be songs performed in class and also during the K-3 concert.
NJ SLS **1.3.5.B.3** **Content Statement**: Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. **Cumulative Progress Indicator**: Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	**SLO 2:** **NJ** SLS **1.3.5.B.3** Improvise a vocal melody on a pentatonic scale over an ostinato of do-sol, ending on the home tone.	**NJ**SLS **1.3.5.B.3** **SLO 2:** Students will be able improvise a melody over a pentatonic scale practiced with the teacher and classmates. They will first improvise using melodic instruments and then vocally over a teacher generated ostinato. **SLO 3:** Students will be able to improvise a melody on the recorder using G, B, D.
	SLO 3: **NJ** SLS **1.3.5.B.3** Improvise a melody on a pentatonic scale over an ostinato of do-sol on played either on a barred instrument or recorder and end on the home tone.	
	SLO 4: **NJ** SLS **1.3.5.B.3** Compose and score a four-bar melody in C	**SLO 4:** Students will be able to compose a 4-bar melody using the notes of the C major scale in 4/4 time. They will be able to notate rhythms in 4/4 (quarter; two-eighths; half; dotted half and whole notes and rests). They will also be able to notate the notes of the C Major scale and know which note is the home tone (C). They will work with a partner to do

	major, 4/4 time, resolving to the home tone while using note values as small as the 8th note.	this project and check each other's work.

Resources

Unit 2
Mallet instruments; recorders; staff paper; classroom music books; SMART board staff activities.
Unit 3
Melodic instruments; staff paper; worksheets; SMART board rhythm and notation programs.

Instructional Methods

Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5)	• Modeling

21st Century Skills			
Interdisciplinary Connections	**Integration of Technology**	**21st Century Themes**	**21st Century Skills**
Interdisciplinary Connections (Applicable Standards): • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration	**Integration of Technology:** See Suggested Resources	**21st Century Themes:** • Global Awareness • Health Literacy • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy	**21st Century Skills:** • Creativity & Innovation • Media Literacy • *Information & Communication • Technologies Literacy • Communication & Collaboration
Assessments			

Assessment Types	NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, *it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.*
	• Depending upon individual student needs and/or the developmental level of the grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as:
	   o one to one conferencing and anecdotal notes
	   o Whole class and small group discussions
	   o Rubrics
	• **Learning assignments** that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.
	• A variety of **formative, summative, and performance-based** (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.		

	Project Based Performance Assessment ..\Music Rubrics\Third Grade Trimester 2 Rubric.docx
Assessment Modules	**NOTE**: The assessment models provided in this document, unless otherwise indicated, are locally developed. • Teacher observation during practice activities and in class discussions Project based rubric assessing skills and knowledge

Suggested Resources

Teachers:

www.teoria.com

Contains an online music theory guide, articles about music theory and a Java enhanced script for interactive play.

www.ptg.org

A general resource page from the Piano Technicians Guild for anyone involved in any way with keyboard instruments.

www.music.indiana.edu/muslib.html

An extremely comprehensive resource with great references to composer's pages and information.

Kids:

www.musiclearningcommunity.com

This website contains hundreds of learning games of varying levels, all carefully planned to gain mastery of the elements of music theory, ear training and rhythmic skills in an exciting, challenging environment.

http://pianoeducation.org/pnokids.html

This site is just for kids—to talk to other kids about piano, listen to the Taz-man, jump to other cool places, time travel to meet a famous composer or pianist, get a great tip to help with lessons, get help with writing piano or music reports or even ask a question!

www.yellowcatpublishing.com

The Yellow Cat piano program offers students the opportunity to excel at the piano. Its learning methods enable students to learn quickly and to achieve higher levels of success than the standard music program.

http://www.funbrain.com/

Funbrain offers games on composers, instruments, reading and vocabulary.

http://www.atozkidsstuff.com/

"Name That Tune," a link to the American Symphony Orchestra League, Instruments, lesson plans and games all can be found on this website.

www.homeworkspot.com/theme/classicalmusic.htm

This site offers many links to quality classical music sites.

http://www.happynote.com/en/music-notes.html

Happy Note! music games (shareware and freeware) are both amusing and educational. They offer a way to learn to read music notes in treble clef and bass clef the fun way.

www.foriero.com

A music educational portal designed especially for kids and music beginners. Primarily focusing on the piano basics, they produce games to learn music easily with fun.

www.kidsclick.org

KidsClick! is a web search site designed for kids by librarians—with kid-friendly results! The site includes links to kid-friendly websites about music

and music history.

Other

www.listentoyourbuds.org/

To raise awareness about hearing health, MTNA has partnered with the American Speech-Language-Hearing Association (ASHA), which has developed the award-winning "Listen To Your Buds" campaign.

Trimester III Visual & Performing Arts		
ESTABLISHED GOALS:	**Desired Results**	
	Students will be able to independently use their learning to…	
New Jersey Core Curriculum Content Standards Visual and Performing Arts NJ SLS 1.4.5.A.3, NJ SLS 1.4.5.B.2, NJ SLS 1.4.5.B.5, NJ 1.2.5.SLS A.3	***ENDURING UNDERSTANDINGS***	***ESSENTIAL QUESTIONS***
	• The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy. • Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design. • Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts	• How does musicality enhance the elements of a musical performance?
	Learning Goals & Objectives	
	Student will understand…	***Students will be able to…***
	• Music uses various elements to convey the different thoughts and ideas of the	

composer. Tempos, dynamics and music phrasing work together to form a complete musical performance.	Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of rhythm and melody by: • Self evaluate a performance using rubrics generated by the teacher • Present finding to the class regarding a composer's life and musical compositions.

Pacing Guide		
Standards	**Learning Goals**	**Learning Objectives** *Students will know or be able to…*
Unit 4 **NJ 1.4.** SLS **5.A.3** **Content Statement:** Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. **Cumulative Progress Indicator**: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g. personal, social, political, historical context)	Unit 4 **SLO 1:** **NJ 1.4.5**SLS**.A.3** Demonstrate how art communicates personal and social values and is inspired by imagination and frame of reference by titling an original scored or improvised piece of music and explaining its relevance. **SLO 2:** **NJ** SLS **1.4.5.A.3** Demonstrate ways art communicates ideas about personal and social values, and is inspired by imagination and frame of reference through discussion in response to three music compositions with common musical or extra-musical themes (e.g., music	Unit 4 **NJ 1.4**SLS**.5. A.3** **SLO 1:** Students will be able to listen to a piece of programmed instrumental music and using a SQUILT journal (quiet listening journal) give the piece of music a title explaining why they chose that title (dynamics, mood, tempo, etc) **SLO 3:** Students will be able to listen to three similar pieces of music and in small groups discuss how they are similar and different. They will research and/or be given information by the teacher regarding the time period and the composers' personal lives.

	compositions having three string quartets or three pieces in rondo form… verses music with common subject matters such as Handel's *Water Music*, Debussy's *La Mer*, or the *Octopus's Garden* by the Beatles etc.). Discuss how the composers' personal lives and historical contexts are reflected in the music.	
NJ 1.4.5SLS**.B.2** **Content Statement**: Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion. **Cumulative Progress Indicator:** Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	**SLO 3:** **NJ 1.4.** SLS **5.B.2** Use music-specific rubrics and holistic scoring guides to objectively self-evaluate live or recorded solo performances, improvisations and/or compositions.	**NJ 1.4.** SLS **5.B.2** **SLO 3:** Students will be able to use rubrics generated to evaluate their own live performances.
NJ 1.4.5.B.5 **Content Statement**: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?). **Cumulative Progress Indicator**: Distinguish	**SLO 4:** **NJ 1.4.5**SLS**.B.5** Compare and contrast music compositions based on similar themes (e.g., Ellington's *Dance of the Floreadores* & Tchaikovsky's *Waltz of the Flowers*) and distinguish ways individuals may disagree about the relative merits and effectiveness of the music.	**NJ 1.4.** SLS **5.B.5** **SLO 4:** Students will be able compare and contrast two different versions of the same song. They will discuss and present to the class their feelings and reasons for enjoying one piece over the other.

ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.		
Unit 5 **NJ 1.2.** SLS **5.A.3** **Content Statement**: Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre. **Cumulative Progress Indicator**: Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures	**Unit 5** **SLO 1:** **NJ 1.2.5SLS.A.3** Research a significant musician from each of the following genres: classical, jazz, popular. **SLO 2:** **NJ 1.2.** SLS **5.A.3** Analyze the importance of the musicians above, using appropriate terminology.	**Unit 5** **NJ 1.2.5**SLS.**A.3** **SLO 1:** Students will be able to research a specific musician from jazz, classical or popular music. This will be done in small groups with a specific musician given to each group. **SLO 2:** Students will be able to present to the class their findings regarding the composer's life and musical compositions.

Resources
Listening CDs; SQUILT journals; rubrics; recording device, Computers; teacher handouts; listening CDs; information from their music textbooks

Instructional Methods	
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5)	• Modeling
	Suggested Modifications & Accommodations:

21st Century Skills			
Interdisciplinary Connections	**Integration of Technology**	**21st Century Themes**	**21st Century Skills**
Interdisciplinary Connections (Applicable Standards): • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration	**Integration of Technology:** See Suggested Resources	**21st Century Themes:** • Global Awareness • Health Literacy • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy	**21st Century Skills:** • Creativity & Innovation • Media Literacy • *Information & Communication • Technologies Literacy • Communication & Collaboration
Assessments			

Assessment Types	NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, *it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.*
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	   ○ one to one conferencing and anecdotal notes
	   ○ Whole class and small group discussions
	   ○ Rubrics
	• **Learning assignments** that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.
	• A variety of **formative, summative, and performance-based** (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.		

	Project Based Performance Assessment ..\Music Rubrics\Third Grade Trimester 3 Rubric.docx
Assessment Modules	**NOTE**: The assessment models provided in this document, unless otherwise indicated, are locally developed. • Teacher observation during practice activities and in class discussions • Project based rubric assessing skills and knowledge

Possible Assessment Modifications /Accommodations/Differentiation:

Special Education Students	English Language Learners	At-Risk Learners	Gifted & Talented Learners
• Modify assignments as needed (e.g., vary length, limit items) • Shorten assignments • Increase the amount of item allowed to complete assignments	• Provide word banks • Test key concepts or main ideas • Make a simplified language version of the test	• Have a designated reader • Hear instructions orally	• Provide independent project • **Multilevel Learning Stations** • Vertical enrichment

Possible Instructional Modifications /Accommodations:

Special Education Students	English Language Learners	At-Risk Learners	Gifted & Talented Learners
• Read class materials orally • Provide small group instruction • Provide study outlines/guides • Prior notice of tests • Test study guide	• Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no) • KWL Charts using pictures or native language	• Give responses in a form (oral or written) that's easier for him/her • Dictate answers to a scribe	• Allow student to take charge of their learning • Honor interests and allow for exploration

Suggested Resources

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www.teoria.com
Contains an online music theory guide, articles about music theory and a Java enhanced script for interactive play.
www.ptg.org
A general resource page from the Piano Technicians Guild for anyone involved in any way with keyboard instruments.
www.music.indiana.edu/muslib.html
An extremely comprehensive resource with great references to composer's pages and information.

Kids:
www.musiclearningcommunity.com
This website contains hundreds of learning games of varying levels, all carefully planned to gain mastery of the elements of music theory, ear training and rhythmic skills in an exciting, challenging environment.
http://pianoeducation.org/pnokids.html
This site is just for kids—to talk to other kids about piano, listen to the Taz-man, jump to other cool places, time travel to meet a famous composer or pianist, get a great tip to help with lessons, get help with writing piano or music reports or even ask a question!
www.yellowcatpublishing.com
The Yellow Cat piano program offers students the opportunity to excel at the piano. Its learning methods enable students to learn quickly and to achieve higher levels of success than the standard music program.
http://www.funbrain.com/
Funbrain offers games on composers, instruments, reading and vocabulary.
http://www.atozkidsstuff.com/
"Name That Tune," a link to the American Symphony Orchestra League, Instruments, lesson plans and games all can be found on this website.
www.homeworkspot.com/theme/classicalmusic.htm
This site offers many links to quality classical music sites.
http://www.happynote.com/en/music-notes.html
Happy Note! music games (shareware and freeware) are both amusing and educational. They offer a way to learn to read music notes in treble clef and bass clef the fun way.
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