

Third Grade Music

Unit Title: Unit 1 - Games We Share

Stage 1: Desired Results

Standards & Indicators:

NJSLS for Visual and Performing Arts

Artistic Process - Creating

- Anchor Standard 1: Generating and conceptualizing ideas.
 - *Performance Expectations*
 - 1.3A.5.Cr1a - Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).
- Anchor Standard 2: Organizing and developing ideas.
 - *Performance Expectations*
 - 1.3A.5.Cr2a - Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.
 - 1.3A.5.Cr2b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
- Anchor Standard 3: Refining and completing products.
 - *Performance Expectations*
 - 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
 - 1.3A.5.Cr3b - Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.

Artistic Process - Performing

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
 - *Performance Expectations*
 - 1.3A.5.Pr4a - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.
 - 1.3A.5.Pr4b - Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.
 - 1.3A.5.Pr4c - Analyze selected music by reading and performing using standard notation.
 - 1.3A.5.Pr4d - Explain how context (e.g., personal, social, cultural, historical) informs performances
 - 1.3A.5.Pr4e - Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
 - 1.3A.5.Pr5a - Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance
 - 1.3A.5.Pr5b - Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - *Performance Expectations*
 - 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
 - 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- Anchor Standard 6: Conveying meaning through art.
 - *Performance Expectations*
 - 1.3A.5.Pr6a - Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation
 - 1.3A.5.Pr6b - Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

Artistic Process - Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - *Performance Expectations*
 - 1.3A.5.Re7a - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

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- 1.3A.5.Re7b - Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- Anchor Standard 8: Applying criteria to evaluate products.
 - *Performance Expectations*
 - 1.3A.5.Re8a - Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.
- Anchor Standard 9: Interpreting intent and meaning.
 - *Performance Expectations*
 - 1.3A.5.Re9a - Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - *Performance Expectations*
 - 1.3A.5.Cn10a - Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - *Performance Expectations*
 - 1.3A.5.Cn11a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NJSLS for Visual and Performing Arts - Media Arts

Artistic Process - Creating

- Anchor Standard 1: Generating and conceptualizing ideas.
 - *Performance Expectations*
 - 1.2.5.Cr1c: Connect media artwork to personal experiences and the work of others.
 - 1.2.5.Cr1e: Model ideas and plans in an effective direction.
- Anchor Standard 2: Organizing and developing ideas.
 - *Performance Expectations*
 - 1.2.5.Cr2b: Model ideas, plan in an effective direction.
- Anchor Standard 3: Refining and completing products.
 - *Performance Expectations*
 - 1.2.5.Cr3a: Construct and arrange various content into unified and expressive media arts productions.

Artistic Process - Producing

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
 - *Performance Expectations*
 - 1.2.5.Pr4a: Practice combining various academic arts, media forms, and content into unified media artworks such as animation, music, and dance.
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - *Performance Expectations*
 - 1.2.5.Pr5c: Examine how tools and design thinking techniques can be used in standard and experimental ways in constructing media artworks.
- Anchor Standard 6: Conveying meaning through art.
 - *Performance Expectations*
 - 1.2.5.Pr6b: Identify and compare experiences and benefits of presenting media artworks.

Artistic Process - Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - *Performance Expectations*
 - 1.2.5.Re7a: Identify, describe, explain and differentiate how messages and meaning are created by components in media artworks.
- Anchor Standard 8: Interpreting intent and meaning.
 - *Performance Expectations*
 - 1.2.5.Re8a: Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context.
- Anchor Standard 9: Applying criteria to evaluate products.
 - *Performance Expectations*

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- 1.2.5.Re9a: Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals.

Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - *Performance Expectations*
 - 1.2.5.Cn10a: Use, examine and access internal and external resources to create media artworks, such as interests, knowledge and experiences.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - *Performance Expectations*
 - 1.2.5.Cn11a: Identify, explain, research and show how media artworks and ideas relate to personal, social and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics).

Central Idea / Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources .
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
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Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do we discern the musical creators' and performers' expressive intent?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

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Content:

- Dynamics
- Music Notation
- Meter
- Steady Beat
- Solfeggio
- Musical diversity
- Movement in music

Skills (Objectives):

- Sing a call-response song
- Speak using different pitch and dynamic levels
- Speak and sing in higher and heavier voices
- Sing with pitch syllables
- Read rhythm patterns containing 2-eighths, quarter notes, and quarter note rests
- Identify lines and spaces on a staff
- Write an 8-beat rhythm with 2-eighths, quarter notes, and quarter note rests

Interdisciplinary Connection(s):

Interdisciplinary curriculum coordination will be done with other departments on a regular basis. The nature of the music discipline incorporates:

- Social games, dances and activities that focus on community and working together.
- Emotional expression through music
- Sound and science connection
- Poetry in lyrics
- Geographical and historical context of music
- Music and math connection

NJSLS for Literacy

- **L.RF.3.3.** - Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
- **L.RF.3.4.** - Read with sufficient accuracy and fluency to support comprehension.
- **SL.PE.3.1** - 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.
- **SL.ES.3.3** - Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- **SL.AS.3.6** - Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
- **L.KL.3.1.** - Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- **L.KL.3.1.A.** - Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases.
- **L.WF.3.2.** - Demonstrate command of the conventions of encoding and spelling.
- **L.WF.3.3.** - Demonstrate command of the conventions of writing including those listed under grade two foundational skills
- **L.VL.3.2.** - Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

NJSLS for Mathematical Practice

- **1.** - Make sense of problems and persevere in solving them.
- **2.** - Reason abstractly and quantitatively.
- **5.** - Use appropriate tools strategically.
- **6.** - Attend to precision.

NJSLS for Career Readiness, Life Literacies, and Key Skills

- **9.1.5.CR.1** - Compare various ways to give back and relate them to your strengths, interests, and other personal factors.
- **9.2.5.CAP.1** - Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- **9.2.5.CAP.3** - Identify qualifications needed to pursue traditional and non-traditional careers and occupations.
- **9.2.5.CAP.4** - Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.
- **9.4.5.CI.3** - Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.
- **9.4.5.CI.4** - Research the development process of a product and identify the role of failure as a part of the creative process.
- **9.4.5.DC.1** - Explain the need for and use of copyrights.
- **9.4.5.DC.2** - Provide attribution according to intellectual property rights guidelines using public domain or creative

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commons media.

- 9.4.5.DC.4 - Model safe, legal, and ethical behavior when using online or offline technology.
- 9.4.5.GCA.1 - Analyze how culture shapes individual and community perspectives and points of view.

Stage 2: Assessment Evidence

Performance Task(s):

- Formative Assessment
- Rhythmic Accuracy
- Performance
- Self-Assessment
- Pitch Awareness
- Participation
- End-of-Marking Period Assessment

Other Evidence:

- Class-Work Review
- Teacher Observation
- Group & Cooperative Work
- Instrument and Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies:

Unit 1: Games We Share

Session 1.1 Focus on Beat and Rhythm:

- Say say hello in a variety of languages, and hear cultural music from Africa.
- Sing/speak words following music notation
- Clap/pat a steady and a varying rhythm.

Session 1.2 Pitch and Melodic Direction:

- Trace the melody of "Rocky Mountain" while reviewing music notation and staff placement with pitch relation.
- Look for patterns in music and stories
- Look for repetitions/patterns in word phrases and musical phrases.

Session 1.3 Tone Color/Timbre:

- Listen to examples of various tone color variations with instruments, as well as voices.
- Explore vocal exercises using the heavy and light vocal registers, while practicing proper singing technique (i.e. posture, breath support).

Session 1.4 Durations in rhythm and Meter:

- Learn the definition of Meter, and how it regulates rhythm.
- Understand the limits of rhythm
- Understand the limits of rhythm by looking back at previous songs learned
- Understand the limits of rhythm by playing a new rhythmic game

Session 1.5 Pitch Placement Solfeggio:

- Explore Japanese culture through "Kuma San" (honorable bear)

Resources:

Materials for Unit 1:

Session 1.1:

- STM books
- STM Recordings
- Optional Drum, or other unpitched instrument
- Resource Master 1.1
- Singing Master S.3.1

Session 1.2:

- STM books
- STM Recordings
- Optional Pitched Instrument
- Listening Map Transparency (Sabre Dance)

Session 1.3:

- STM books
- STM Recordings
- Tambourine, Woodblock, Triangle

Session 1.4:

- STM books
- STM Recordings
- Optional Beanbags, unpitched instrument
- Listening Map Transparency ("Surprise" Symphony)

Session 1.5:

- STM books
- STM Recordings

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- Trace the melodic shape.
- Learn the solfeggio syllables Do, Re, and Mi through this song, and previous songs learned
- Understand pitch placement by showing physical actions

Session 1.6 Song Structure and Varying Pitch:

- Describe differentiations all around, in sounds, colors, tastes, etc. Then moves on to similarities of the same sorts.
- Understand musical terms and notation
- Understand repetition and song structure.
- Show understanding of repetition in music verbally or physically.

Session 1.7 Unit 1 Assessment

- Review, songs and skills learned in Unit 1.
- Differentiate between steady beat and rhythm.
- Identify the melodic direction of three mitch melodies.

- Optional

Session 1.6:

- STM books
- STM Recordings
- Optional unpitched Instrument: drum, maracas
- Resource Master 1.5

Session 1.7:

- STM books
- STM Recordings
- Unpitched instruments
- Resonator Bell
- Music staff paper/Copies of assessment

Differentiation *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation.

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Opportunity to Assist Peers • Solo Demonstrations for Class • Independent Study • Accelerated Study • Use of technology • Student Choice 	<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Guided Practice 	<ul style="list-style-type: none"> • Unpitched instruments • Speak-Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Rhythm Games • Word Banks 	<ul style="list-style-type: none"> • Unpitched instruments • Speak Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Additional Rhythm Games • Extra Teacher Assistance • Reduced Workload

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Unit Title: Unit 2 - Going Places

Stage 1: Desired Results

Standards & Indicators:

NJSLS for Visual and Performing Arts

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 - 1.3A.5.Cr2a - Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.
 - 1.3A.5.Cr2b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
- Anchor Standard 3: Refining and completing products.
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 - 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
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 - 1.3A.5.Pr6a - Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation
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- 1.3A.5.Re7b - Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
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Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
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NJSLS for Visual and Performing Arts - Media Arts

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- Anchor Standard 3: Refining and completing products.
 - *Performance Expectations*
 - 1.2.5.Cr3a: Construct and arrange various content into unified and expressive media arts productions.

Artistic Process - Producing

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
 - *Performance Expectations*
 - 1.2.5.Pr4a: Practice combining various academic arts, media forms, and content into unified media artworks such as animation, music, and dance.
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 - *Performance Expectations*
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Artistic Process - Responding

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 - 1.2.5.Re8a: Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context.
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 - *Performance Expectations*

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- 1.2.5.Re9a: Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals.

Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
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Central Idea / Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources .
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do we discern the musical creators' and performers' expressive intent?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How does tempo effect music and my physical response to it?

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Content:

- Eurythmics
- Form
- Tempo, accelerando/decelerando
- Ties and slurs
- Solfeggio
- Creatively describing sounds

Skills (Objectives):

- Create a simple rhythm incorporating movements of everyday life
- Accurately label the sections of an ABA song
- Play an unpitched musical instrument with accuracy to music with increasing and decreasing tempi
- Locate, define and play a tie in a musical context
- Identify and sing solfeggio pitches So and La in a song.
- Use descriptive adjectives to describe a sound

Interdisciplinary Connection(s):

Interdisciplinary curriculum coordination will be done with other departments on a regular basis. The nature of the music discipline incorporates:

- Social games, dances and activities that focus on community and working together.
- Emotional expression through music
- Sound and science connection
- Poetry in lyrics
- Geographical and historical context of music
- Music and math connection

NJSLS for Literacy

- **L.RF.3.3.** - Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
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NJSLS for Mathematical Practice

- **1.** - Make sense of problems and persevere in solving them.
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NJSLS for Career Readiness, Life Literacies, and Key Skills

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- **9.2.5.CAP.4** - Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.
- **9.4.5.Cl.3** - Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking

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- about a topic of curiosity.
- 9.4.5.CI.4 - Research the development process of a product and identify the role of failure as a part of the creative process.
- 9.4.5.DC.1 - Explain the need for and use of copyrights.
- 9.4.5.DC.2 - Provide attribution according to intellectual property rights guidelines using public domain or creative commons media.
- 9.4.5.DC.4 - Model safe, legal, and ethical behavior when using online or offline technology.
- 9.4.5.GCA.1 - Analyze how culture shapes individual and community perspectives and points of view.

Stage 2: Assessment Evidence

Performance Task(s):

- Formative Assessment
- Rhythmic Accuracy
- Performance
- Self-Assessment
- Pitch Awareness
- Participation
- End-of-Marking Period Assessment

Other Evidence:

- Class-Work Review
- Teacher Observation
- Group & Cooperative Work
- Instrument and Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies:

Unit 2: Going Places

Session 2.1 Music travels too:

- Develop the concept of music being everywhere by keeping a steady beat to locomotion movements.
- Connect rhythmic note values with movement, through various examples
- Explore how music has traveled between continents.

Session 2.2 Music Form: Verse and Refrain:

- Explore the structure of music, but with a focus on the interplay of verse and refrain.
- Identify the verse and refrain (chorus) in at least two songs
- Show knowledge through an in-class game while working with partners and improvising lyrics.

Session 2.3 Accelerating Tempi:

- Feel the excitement music can make us feel through the use of accelerando, a quickening of the tempo.
- Learn about things that get faster by using musical, as well as real life, examples
- Display their rhythmic skills by keeping pace with an accelerating tempo.

Session 2.4 Traveling Rhythms:

- Understand that rhythms move inside of songs
- Identify tied quarter notes

Resources:

Materials for Unit 2:

Session 2.1:

- Music (STM) books
- STM Recordings
- Optional Drum, or other unpitched instrument
- Resource Master 1.1
- Singing Master S.3.1

Session 2.2:

- STM books
- STM recordings
- Resource Master 2.2

Session 2.3:

- STM books
- STM recordings
- Listening Map Transparency T.3
- Optional- Bean Bag

Session 2.4:

- STM books
- STM recordings

Third Grade Music

- Perform rhythms containing ties with accuracy

Session 2.5 Solfeggio: So and La:

- Revisit their practice with solfeggio, but this time with the 5th and 6th steps of the major scale.
- Learn So and La, being important notes in the pentatonic scale, through examples of previously learned solfeggio syllables while involving listening examples and singing games.

Session 2.6 Tone Colors:

- Expand knowledge of tone colors, or timbre, to include vocabulary appropriate for naming emotions, actions and items. I.e. being angry might include a harsh sound, a cactus might have a rough sound, and running away might have a shrill scary sound.
- Synthesize knowledge of vocabulary with sound through active listening and creativity

Session 2.7 Unit 2 Assessment

- Test the student's ability to review songs, skills and concepts learned:
- Identify half note
- Identify So and La
- Identify Verse and Refrain, as well as other
- pertinent material learned throughout the unit.

- Unpitched instruments
- Resource 2.3
- Singing Master S.3.2

Session 2.5:

- STM books
- STM recordings
- Resource Master 2.4, 2.5
- Orff Orchestration O.3

Session 2.6:

- STM books
- STM recordings
- Resource 2.4
- Musical Instruments Master - Synthesizer
- Unpitched instruments

Session 2.7:

- STM books
- STM Recordings
- Pencils, dry erase markers
- Resource Master 2.7, 2.8

Differentiation *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation.

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Opportunity to Assist Peers • Solo Demonstrations for Class • Independent Study • Accelerated Study • Use of technology • Student Choice 	<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Guided Practice 	<ul style="list-style-type: none"> • Unpitched instruments • Speak-Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Rhythm Games • Word Banks 	<ul style="list-style-type: none"> • Unpitched instruments • Speak Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Additional Rhythm Games • Extra Teacher Assistance • Reduced Workload

Third Grade Music

Unit Title: Unit 3 - Everyday Music

Stage 1: Desired Results

Standards & Indicators:

NJSLS for Visual and Performing Arts

Artistic Process - Creating

- Anchor Standard 1: Generating and conceptualizing ideas.
 - *Performance Expectations*
 - 1.3A.5.Cr1a - Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).
- Anchor Standard 2: Organizing and developing ideas.
 - *Performance Expectations*
 - 1.3A.5.Cr2a - Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.
 - 1.3A.5.Cr2b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
- Anchor Standard 3: Refining and completing products.
 - *Performance Expectations*
 - 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
 - 1.3A.5.Cr3b - Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.

Artistic Process - Performing

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
 - *Performance Expectations*
 - 1.3A.5.Pr4a - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.
 - 1.3A.5.Pr4b - Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.
 - 1.3A.5.Pr4c - Analyze selected music by reading and performing using standard notation.
 - 1.3A.5.Pr4d - Explain how context (e.g., personal, social, cultural, historical) informs performances
 - 1.3A.5.Pr4e - Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
 - 1.3A.5.Pr5a - Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance
 - 1.3A.5.Pr5b - Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - *Performance Expectations*
 - 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
 - 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- Anchor Standard 6: Conveying meaning through art.
 - *Performance Expectations*
 - 1.3A.5.Pr6a - Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation
 - 1.3A.5.Pr6b - Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

Artistic Process - Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - *Performance Expectations*
 - 1.3A.5.Re7a - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

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- 1.3A.5.Re7b - Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- Anchor Standard 8: Applying criteria to evaluate products.
 - *Performance Expectations*
 - 1.3A.5.Re8a - Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.
- Anchor Standard 9: Interpreting intent and meaning.
 - *Performance Expectations*
 - 1.3A.5.Re9a - Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - *Performance Expectations*
 - 1.3A.5.Cn10a - Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - *Performance Expectations*
 - 1.3A.5.Cn11a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NJSLS for Visual and Performing Arts - Media Arts

Artistic Process - Creating

- Anchor Standard 1: Generating and conceptualizing ideas.
 - *Performance Expectations*
 - 1.2.5.Cr1c: Connect media artwork to personal experiences and the work of others.
 - 1.2.5.Cr1e: Model ideas and plans in an effective direction.
- Anchor Standard 2: Organizing and developing ideas.
 - *Performance Expectations*
 - 1.2.5.Cr2b: Model ideas, plan in an effective direction.
- Anchor Standard 3: Refining and completing products.
 - *Performance Expectations*
 - 1.2.5.Cr3a: Construct and arrange various content into unified and expressive media arts productions.

Artistic Process - Producing

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
 - *Performance Expectations*
 - 1.2.5.Pr4a: Practice combining various academic arts, media forms, and content into unified media artworks such as animation, music, and dance.
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - *Performance Expectations*
 - 1.2.5.Pr5c: Examine how tools and design thinking techniques can be used in standard and experimental ways in constructing media artworks.
- Anchor Standard 6: Conveying meaning through art.
 - *Performance Expectations*
 - 1.2.5.Pr6b: Identify and compare experiences and benefits of presenting media artworks.

Artistic Process - Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - *Performance Expectations*
 - 1.2.5.Re7a: Identify, describe, explain and differentiate how messages and meaning are created by components in media artworks.
- Anchor Standard 8: Interpreting intent and meaning.
 - *Performance Expectations*
 - 1.2.5.Re8a: Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context.
- Anchor Standard 9: Applying criteria to evaluate products.
 - *Performance Expectations*

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- 1.2.5.Re9a: Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals.

Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - *Performance Expectations*
 - 1.2.5.Cn10a: Use, examine and access internal and external resources to create media artworks, such as interests, knowledge and experiences.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - *Performance Expectations*
 - 1.2.5.Cn11a: Identify, explain, research and show how media artworks and ideas relate to personal, social and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics).

Central Idea / Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources .
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do we discern the musical creators' and performers' expressive intent?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How does tempo effect music and my physical response to it?

Third Grade Music

Content:

- Equal/Unequal Sounds, Folk Music
- Melodic Contour, Musical Movement
- Upbeat, Downbeat, Conductor
- Dotted Quarter Note, Dotted Quarter Rest, Meter
- Solfeggio, So, La, Middle C
- Repeat Sign, Ostinato, Melodic Ostinato

Skills (Objectives):

- Signal to show and perform rhythmic patterns with equal and unequal rhythm lengths
- Use and create movements to coincide with a musical piece
- Perform with accuracy a two-beat rhythmic pattern to live/recorded music
- Play, sing or clap a syncopated rhythm from music notation
- Correctly assign and sing/play solfeggio notes below the treble clef
- Play/sing a rhythmic/melodic ostinato with accuracy

Interdisciplinary Connection(s):

Interdisciplinary curriculum coordination will be done with other departments on a regular basis. The nature of the music discipline incorporates:

- Social games, dances and activities that focus on community and working together.
- Emotional expression through music
- Sound and science connection
- Poetry in lyrics
- Geographical and historical context of music
- Music and math connection

NJSLS for Literacy

- **L.RF.3.3.** - Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
- **L.RF.3.4.** - Read with sufficient accuracy and fluency to support comprehension.
- **SL.PE.3.1** - 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.
- **SL.ES.3.3** - Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- **SL.AS.3.6** - Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
- **L.KL.3.1.** - Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- **L.KL.3.1.A.** - Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases.
- **L.WF.3.2.** - Demonstrate command of the conventions of encoding and spelling.
- **L.WF.3.3.** - Demonstrate command of the conventions of writing including those listed under grade two foundational skills
- **L.VL.3.2.** - Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

NJSLS for Mathematical Practice

- **1.** - Make sense of problems and persevere in solving them.
- **2.** - Reason abstractly and quantitatively.
- **5.** - Use appropriate tools strategically.
- **6.** - Attend to precision.

NJSLS for Career Readiness, Life Literacies, and Key Skills

- **9.1.5.CR.1** - Compare various ways to give back and relate them to your strengths, interests, and other personal factors.
- **9.2.5.CAP.1** - Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- **9.2.5.CAP.3** - Identify qualifications needed to pursue traditional and non-traditional careers and occupations.
- **9.2.5.CAP.4** - Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.
- **9.4.5.CI.3** - Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking

Third Grade Music

- about a topic of curiosity.
- 9.4.5.CI.4 - Research the development process of a product and identify the role of failure as a part of the creative process.
- 9.4.5.DC.1 - Explain the need for and use of copyrights.
- 9.4.5.DC.2 - Provide attribution according to intellectual property rights guidelines using public domain or creative commons media.
- 9.4.5.DC.4 - Model safe, legal, and ethical behavior when using online or offline technology.
- 9.4.5.GCA.1 - Analyze how culture shapes individual and community perspectives and points of view.

Stage 2: Assessment Evidence

Performance Task(s):

- Formative Assessment
- Rhythmic Accuracy
- Performance
- Self-Assessment
- Pitch Awareness
- Participation
- End-of-Marking Period Assessment

Other Evidence:

- Class-Work Review
- Teacher Observation
- Group & Cooperative Work
- Instrument and Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies:

Unit 3: Everyday Music

Session 3.1 Equal and Unequal Rhythms:

- Perform and create rhythms of equal and unequal lengths.
- Learn folk music
- Recreate songs previously learned
- Perform culturally diverse songs to reinforce how rhythmic functions change from song to song and day to day.

Session 3.2 Song Shapes:

- Think creatively about surroundings of everyday lives
- Create music from those surroundings.
- Interact with one another to sing songs, play instruments, while paying attention to the shapes that melodies form
- Create their own game songs, while reinforcing the idea of melodic shape and contour.

Session 3.3 Movement and Music:

- Learn about the role of the conductor during this lesson: the importance, function, and skills associated with being a conductor.
- Define upbeat and downbeat
- Perform the rudimentary conducting patterns a conductor must know to both a speech-piece and while listening to a song in common time.

Resources:

Materials for Unit 1:

Session 3.1:

- Music books
- Music Recordings
- Drum, woodblock, maracas or shakers
- Resource Master 3.1

Session 3.2:

- Music books
- Music Recordings
- Resonator bells or xylophones for entire class

Session 3.3:

- Music books
- Music Recordings
- Resource Master 3.2
- Listening Map Transparency T.5

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Session 3.4 Syncopation In Rhythms:

- Learn the dotted quarter and the dotted quarter note rest.
- Review previously learned songs that contain these notes
- Recognize and signal when hearing an example of syncopation
- Perform a rhythm that contains these notes

Session 3.5 Solfeggio in the Lower Register:

- Understand the cycle of pitches that music is made of, and how the continuum goes lower than previously learned.
- Play and sing songs that contain So and La in the lower register.

Session 3.6 and 3.7 Form - Repetition and Ostinato:

- Create, sing, perform and improvise on ostinatos both to recorded and live music.
- Explore the freedom of improvisation over a fixed form through the use of repetitive rhythmic and melodic structures.

Session 3.8 Unit 3 Assessment

- Answer questions about rhythm and pitch placement through active listening assessments.
- Create rhythmic patterns, assigning appropriate pitch relations to those patterns via their knowledge of a pitched instrument.

Session 3.4:

- Music books
- Music Recordings
- Resource Master 3.3
- Resource Master 3.4

Session 3.5:

- Music books
- Music Recordings
- Resonator Bells (C,D,F,G,A,C,D)
- Singing Master S.3.3

Session 3.6 and 3.7:

- Music books
- Music Recordings
- Unpitched and pitched musical instruments
- Resource Master 3.7
- Orff Orchestration O.4

Session 3.8:

- Music books
- Music Recordings
- Optional drum, woodblock, maracas or shakers
- Optional pitched instruments (resonator bells or xylophones)
- Resource Master 3.9

Differentiation *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation.

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Opportunity to Assist Peers • Solo Demonstrations for Class • Independent Study • Accelerated Study • Use of technology • Student Choice 	<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Guided Practice 	<ul style="list-style-type: none"> • Unpitched instruments • Speak-Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Rhythm Games • Word Banks 	<ul style="list-style-type: none"> • Unpitched instruments • Speak Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Additional Rhythm Games • Extra Teacher Assistance • Reduced Workload

Third Grade Music

Unit Title: Unit 4 - Words That Sing

Stage 1: Desired Results

Standards & Indicators:

NJSLS for Visual and Performing Arts

Artistic Process - Creating

- Anchor Standard 1: Generating and conceptualizing ideas.
 - *Performance Expectations*
 - 1.3A.5.Cr1a - Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).
- Anchor Standard 2: Organizing and developing ideas.
 - *Performance Expectations*
 - 1.3A.5.Cr2a - Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.
 - 1.3A.5.Cr2b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
- Anchor Standard 3: Refining and completing products.
 - *Performance Expectations*
 - 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
 - 1.3A.5.Cr3b - Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.

Artistic Process - Performing

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
 - *Performance Expectations*
 - 1.3A.5.Pr4a - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.
 - 1.3A.5.Pr4b - Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.
 - 1.3A.5.Pr4c - Analyze selected music by reading and performing using standard notation.
 - 1.3A.5.Pr4d - Explain how context (e.g., personal, social, cultural, historical) informs performances
 - 1.3A.5.Pr4e - Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
 - 1.3A.5.Pr5a - Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance
 - 1.3A.5.Pr5b - Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - *Performance Expectations*
 - 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
 - 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- Anchor Standard 6: Conveying meaning through art.
 - *Performance Expectations*
 - 1.3A.5.Pr6a - Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation
 - 1.3A.5.Pr6b - Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

Artistic Process - Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - *Performance Expectations*
 - 1.3A.5.Re7a - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

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- 1.3A.5.Re7b - Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- Anchor Standard 8: Applying criteria to evaluate products.
 - *Performance Expectations*
 - 1.3A.5.Re8a - Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.
- Anchor Standard 9: Interpreting intent and meaning.
 - *Performance Expectations*
 - 1.3A.5.Re9a - Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - *Performance Expectations*
 - 1.3A.5.Cn10a - Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - *Performance Expectations*
 - 1.3A.5.Cn11a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NJSLS for Visual and Performing Arts - Media Arts

Artistic Process - Creating

- Anchor Standard 1: Generating and conceptualizing ideas.
 - *Performance Expectations*
 - 1.2.5.Cr1c: Connect media artwork to personal experiences and the work of others.
 - 1.2.5.Cr1e: Model ideas and plans in an effective direction.
- Anchor Standard 2: Organizing and developing ideas.
 - *Performance Expectations*
 - 1.2.5.Cr2b: Model ideas, plan in an effective direction.
- Anchor Standard 3: Refining and completing products.
 - *Performance Expectations*
 - 1.2.5.Cr3a: Construct and arrange various content into unified and expressive media arts productions.

Artistic Process - Producing

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
 - *Performance Expectations*
 - 1.2.5.Pr4a: Practice combining various academic arts, media forms, and content into unified media artworks such as animation, music, and dance.
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - *Performance Expectations*
 - 1.2.5.Pr5c: Examine how tools and design thinking techniques can be used in standard and experimental ways in constructing media artworks.
- Anchor Standard 6: Conveying meaning through art.
 - *Performance Expectations*
 - 1.2.5.Pr6b: Identify and compare experiences and benefits of presenting media artworks.

Artistic Process - Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - *Performance Expectations*
 - 1.2.5.Re7a: Identify, describe, explain and differentiate how messages and meaning are created by components in media artworks.
- Anchor Standard 8: Interpreting intent and meaning.
 - *Performance Expectations*
 - 1.2.5.Re8a: Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context.
- Anchor Standard 9: Applying criteria to evaluate products.
 - *Performance Expectations*

Third Grade Music

- 1.2.5.Re9a: Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals.

Artistic Process - Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - *Performance Expectations*
 - 1.2.5.Cn10a: Use, examine and access internal and external resources to create media artworks, such as interests, knowledge and experiences.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - *Performance Expectations*
 - 1.2.5.Cn11a: Identify, explain, research and show how media artworks and ideas relate to personal, social and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics).

Central Idea / Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources .
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do we discern the musical creators' and performers' expressive intent?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How does tempo effect music and my physical response to it?

Third Grade Music

Content:

- 16th notes, Ostinato
- Phrase, Form
- Step, Skip, Leap, Repeat
- Steady Beat, 16th notes, Phrase
- Solfeggio, Do, Canon, Octave
- Scale, Pentatonic, Pentatonic Scale

Skills (Objectives):

- Perform a melodic or rhythmic piece that contains 16th notes
- Signal the beginning and ending of a phrase with verbal and non-verbal cues
- Physically show that the space between two notes is big, small, or is a repeated tone.
- Choose and play a rhythmic selection that aligns with a variety of verbal phrases
- Signal to show when a note is repeated at higher/lower frequencies. Sing higher notes with proper vocal technique.
- Define pentatonic, scale, and pentatonic scale. Signal to show when a pentatonic scale is heard, and recreate that scale using voice/instrument.

Interdisciplinary Connection(s):

Interdisciplinary curriculum coordination will be done with other departments on a regular basis. The nature of the music discipline incorporates:

- Social games, dances and activities that focus on community and working together.
- Emotional expression through music
- Sound and science connection
- Poetry in lyrics
- Geographical and historical context of music
- Music and math connection

NJSLS for Literacy

- **L.RF.3.3.** - Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
- **L.RF.3.4.** - Read with sufficient accuracy and fluency to support comprehension.
- **SL.PE.3.1** - 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.
- **SL.ES.3.3** - Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- **SL.AS.3.6** - Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
- **L.KL.3.1.** - Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- **L.KL.3.1.A.** - Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases.
- **L.WF.3.2.** - Demonstrate command of the conventions of encoding and spelling.
- **L.WF.3.3.** - Demonstrate command of the conventions of writing including those listed under grade two foundational skills
- **L.VL.3.2.** - Determine or clarify the meaning of unknown and multiple-meaning academic and domain-specific words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

NJSLS for Mathematical Practice

- **1.** - Make sense of problems and persevere in solving them.
- **2.** - Reason abstractly and quantitatively.
- **5.** - Use appropriate tools strategically.
- **6.** - Attend to precision.

NJSLS for Career Readiness, Life Literacies, and Key Skills

- **9.1.5.CR.1** - Compare various ways to give back and relate them to your strengths, interests, and other personal factors.
- **9.2.5.CAP.1** - Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- **9.2.5.CAP.3** - Identify qualifications needed to pursue traditional and non-traditional careers and occupations.
- **9.2.5.CAP.4** - Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.

Third Grade Music

- 9.4.5.CI.3 - Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.
- 9.4.5.CI.4 - Research the development process of a product and identify the role of failure as a part of the creative process.
- 9.4.5.DC.1 - Explain the need for and use of copyrights.
- 9.4.5.DC.2 - Provide attribution according to intellectual property rights guidelines using public domain or creative commons media.
- 9.4.5.DC.4 - Model safe, legal, and ethical behavior when using online or offline technology.
- 9.4.5.GCA.1 - Analyze how culture shapes individual and community perspectives and points of view.

Stage 2: Assessment Evidence

Performance Task(s):

- Formative Assessment
- Rhythmic Accuracy
- Performance
- Self-Assessment
- Pitch Awareness
- Participation
- End-of-Marking Period Assessment

Other Evidence:

- Class-Work Review
- Teacher Observation
- Group & Cooperative Work
- Instrument and Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies:

Unit 4: Words That Sing

Session 4.1 Music with 16th Notes:

- Learn 16th notes by signaling when they are played, singing them through lyrics and clapping them in a changing rhythm as well as an ostinato.
- Perform music that widely varies with note speed through the use of 16th notes.
- Understand sight reading music notation.

Session 4.2 Phrase Your Ideas:

- Understand phrases and form
- Identify each in a variety of songs.
- Signal to show the change of one phrase to another through the use of visual and aural cues
- Show how those phrases create a song's form.

Session 4.3 Skips, Steps and Repeats:

- Understand that musical language is one that has small and large intervals between notes.
- Demonstrate an understanding of pitch relation
- Demonstrate the space heard from one note to the next via physical representations of that space.

Session 4.4 Rhythmic Phrase Matching:

- Learn verbal phrases, simple and complex
- Match phrases/saying to a rhythmic equivalent.

Resources:

Materials for Unit 4:

Session 4.1:

- Music books
- Music Recordings
- Optional Drum, or other unpitched instrument
- Resource Master 4.1

Session 4.2:

- Music books
- Music Recordings
- Singing Master S.3.4

Session 4.3:

- Music books
- Music Recordings
- Optional Pitched Instrument
- Resource Master 4.2
- Resource Master 4.3

Session 4.4:

- Music books
- Music Recordings

Third Grade Music

- Understand the relationship of what is said, the speed and cadence in which it is said, and how these phrases can be represented musically through the use of common and silly phrases.

Session 4.5 Sing It High, Sing It Low:

- Recognize the theme of connectivity and pattern recognition between the notes we use in our Western system of music.
- Learn the proper singing technique for high notes.
- Assign solfeggio syllables to a piece of music
- Explore the octave of Do
- Use the proper breathing and vocal technique while singing.

Session 4.6 and 4.7 The Pentatonic Scale:

- Recognize the cultural origins and practicality of the pentatonic scale.
- Discuss cultures and genres that frequently use this scale
- Understand how to identify it upon hearing it
- Know how to sing/play it in at least one key.

Session 4.8 Unit 4 Assessment

- Review songs, skills and concepts learned in Unit 4
- Show level of mastery of skills taught

- Optional Drum, or other unpitched instrument
- Resource Master 4.4
- Resource Master 4.5
- Resource Master 4.6
- Listening Map Transparency T.7

Session 4.5:

- Music books
- Music Recordings
- Resource Master 4.7
- Resource Master 4.3
- Orff Orchestration O.5

Session 4.6 and 4.7:

- Music books
- Music Recordings
- Optional Xylophone or Resonator Bells
- Resource Master 3.1
- Resource Master 4.8

Session 4.8:

- Music books
- Music Recordings
- Optional Drum, or other unpitched instrument
- Resource Master 4.13
- Resource Master 4.14
- Resource Master TA.1

Differentiation *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation.

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Opportunity to Assist Peers • Solo Demonstrations for Class • Independent Study • Accelerated Study • Use of technology • Student Choice 	<ul style="list-style-type: none"> • Pitched instruments • Two part harmony • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Guided Practice 	<ul style="list-style-type: none"> • Unpitched instruments • Speak-Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Rhythm Games • Word Banks 	<ul style="list-style-type: none"> • Unpitched instruments • Speak Sing • Visual Presentation • Use of a Variety of Media to Present Information • Flexible grouping • Kinesthetic activity • Mnemonics • Feedback • Use of technology • Student Choice • Highlighting key points • Chunking • Additional Rhythm Games • Extra Teacher Assistance • Reduced Workload

Third Grade Music

Third Grade Music Scope and Sequence

	THEME TOTAL	CUMULATIVE TOTAL
Unit One – Games We Share	7 days	--
Unit Two – Going Places	7 days	14 days
Unit Three – Everyday Music	8 days	22 days
Unit Four – Words that Sing	8 days	30 days
CATEGORY TOTALS	30 days	

Notes: There are 30 Music sessions during the course of the year.