

# PITTSGROVE TOWNSHIP SCHOOL DISTRICT



<b>Course Name: Music</b>	<b>Grade Level(s): 2</b>
<b>Department: Humanities</b>	<b>Credits:</b>
<b>BOE Adoption Date: September 2021</b>	<b>Revision Date(s): August 2021</b>

## Course Description

## Mission Statement

**The Pittsgrove Township School District believes in growing all learners to thrive.** The district offers an intellectually rigorous, dynamic curriculum aligned to state and national standards coupled with research-based practices in classrooms. The Pittsgrove Township School District strives to highlight critical thinking, problem-solving, intercultural literacy, digital literacy, collaboration, innovation, and a growth mindset as part of the instructional core of learning. The district provides high quality resources to provide young people the knowledge they need to approach the future as leaders and learners.

### **Curriculum & Instruction Goals**

1. To ensure students are college and career ready upon graduation
2. To vertically and horizontally align curriculum PreK-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 ongoing progress monitoring

### **How to Read this Document**

This curricular document contains both a  *pacing guide*  and  *curriculum units* . The pacing guide serves to communicate an estimated timeframe as to  *when*  critical knowledge and skills will be taught throughout the year. The pacing, however, may differ slightly depending upon the unique needs of each learner. The  *curriculum units*  contain more detailed information as to the content, goals, objectives, instructional strategies, resources, and assessments.

<b>NJ Administrative Code and Statutes Key</b>
<b>^=Amistad Law</b> <b>O=Diversity &amp; Inclusion Law</b> <b>&lt;&gt;=Holocaust</b> <b>+ =LGBT and Disabilities Law</b> <b>*=AAPI (Asian American and Pacific Islanders)</b> <b>\$=Financial Literacy</b> <b>Use this key to understand where the NJ mandates are being implemented in the K-12 curriculum units.</b>

## Pacing Guide

Course Title: Music 2

Prerequisite(s): Music 1

Unit Title	Duration/ Month(s)	Related Standards	Learning Goals	Critical Knowledge and Skills
Unit 1:Patterns of Strong/Weak Beats	1 1/2	<i>VPA.1.1.2.B.CS1</i> <i>VPA.1.1.2.B.1</i> <i>VPA.1.1.2.B.2</i> <i>VPA.1.3.2.B.CS1</i>	Recall the definition of steady beat-Perform steady beat in a song-Define strong beat-Define weak beat-Feel and find the strong and weak beats in music	Understand that the beat stays the same-Understand that patterns of strong and weak beats will determine the meter

<b>Unit 2:Note Durations-Accent Marks-Writing Notes and Rests</b>	<b>1 1/2</b>	<b>VPA.1.3.2.B.1 VPA.1.3.2.B.CS3 VPA.1.3.2.B.CS5 VPA.1.3.2.B.CS6</b>	<b>Define Duration-Identify whole, half, quarter and eighth notes-Define accent mark-Notate whole, half, quarter, and beamed eighth notes</b>	<b>Understand that different rhythms represent different lengths of sound-Accurately perform various contrasting durations of sound-Accurately perform accent marks-Compose using contrasting durations</b>
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<p><b>Unit 3: The Baroque Period- Baroque Period Music- Baroque Composers and Orchestra</b></p>	<p><b>3 Weeks</b></p>	<p><i>VPA.1.4.2.A.CS1</i>  <i>VPA.1.4.2.A.1</i>  <i>VPA.1.4.2.A.2</i>  <i>VPA.1.4.2.A.3</i>  <i>VPA.1.4.2.B.CS1</i>  <i>VPA.1.4.2.B.CS2 -</i></p>	<p><b>Recognize the Baroque period as a time when music was very fancy- Name two famous Baroque composers- Define composer- Recognize the most notable Baroque composers as Bach, Vivaldi, and Handel</b></p>	<p><b>Listen to, discuss, analyze and critique the Baroque period as a style, and the leading composers of the Baroque period</b></p>
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<p><b>Unit 4:My Voice is an Instrument-Singing Solfege-Singing Partner Songs</b></p>	<p><b>1</b></p>	<p><i>VPA.1.3.2.B.CS2</i>  <i>VPA.1.3.2.B.2</i>  <i>VPA.1.3.2.B.CS4</i>  <i>VPA.1.3.2.B.4</i></p>	<p><b>Define diaphragm-Define home tone and demonstrate by singing it in a song-Recognize do-mi-sol aurally</b></p>	<p><b>Understand that the voice/body is an instrument and should be treated as such-Understand that just as all instruments require technique, so does the voice/body-Accurately audiate and perform the home tone in a song and do-mi-sol patterns</b></p>
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<p><b>Unit 5:Adding "issimo"- Crescendo and Decrescendo- Dynamics Create Interest</b></p>	<p><b>1</b></p>	<p><i>VPA.1.1.2.B.2</i> <i>VPA.1.1.2.B.CS3</i> <i>VPA.1.1.2.B.3</i> <i>VPA.1.3.2.B.CS1</i></p>	<p>Recall the meaning of forte and piano-Define "issimo"-Define crescendo and decrescendo-Aurally recognize crescendo and decrescendo in music-Recall that composers use dynamic contrasts to make music more interesting</p>	<p>Understand that musicians employ dynamics to add expression to music-Understand that dynamics can affect how music makes us feel</p>
<p><b>Unit 6:AB Form and Repeat Sign-ABA Form-ABACA Form</b></p>	<p><b>1</b></p>	<p><i>VPA.1.3.2.B.1</i> <i>VPA.1.3.2.B.CS3</i> <i>VPA.1.3.2.B.CS5</i> <i>VPA.1.3.2.B.CS6</i></p>	<p>Recall that a simple, common form is AB or verse/chorus-Explain that a repeat sign at the end of a section tells us to repeat that section of music</p>	<p>Understand that a repeat sign saves time and space by not having to write a section of music twice</p>

<b>Unit 7:Melodic Direction-Melodic Phrases-The Pentatonic Scale</b>	<b>1</b>	<b><i>VPA.1.1.2.B.2</i></b> <b><i>VPA.1.1.2.B.CS3</i></b> <b><i>VPA.1.3.2.B.1</i></b> <b><i>VPA.1.3.2.B.CS3</i></b> <b><i>VPA.1.3.2.B.3</i></b>	<b>Recognize that melodies can move by steps, skips, and repeated notes-Define Melodic Direction-Define skip, step, and repeated notes</b>	<b>Understand that melody is built upon combinations of steps, skips and repeated notes-Understand that phrases are musical sentences-Understand that scales are tools used to construct melodies</b>
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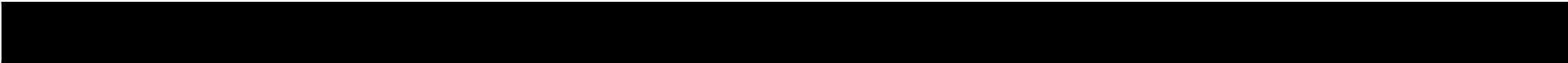


<b>Course Title: Music-2</b>			
	Steady Beat/Strong and Weak Beats.		Trimester 1.
			5-8 periods.
<b>Content Standards</b> <i>What do we want them to know, understand, &amp; do?</i>	<p>1.3A.2.C r1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.C r2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.C r2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2Pr5a: Apply established criteria</p>	<b>Learning Goals</b>	<ul style="list-style-type: none"> <li>● Recall the definition of the beat/steady beat.</li> <li>● Perform a steady beat while singing a song.</li> <li>● Feel and find strong and weak beats in a song.</li> </ul>

	to judge the accuracy, expressiveness and effectiveness of performance.		
<b>Essential Questions</b>	Why do the strong beats come first, and the weak beats follow ?		
<b>Assessments</b> <i>How will we know they have gained the knowledge &amp; skills?</i>			
	<ul style="list-style-type: none"> <li>• Sing/move to/perform various songs and chants while maintaining patterns of strong and weak beats in the body or on instruments.</li> <li>• Listen, and choose (from different pieces of music) the one selection that exemplifies patterns of strong and weak beats.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate with the body the strong and weak beats in various examples of music while singing a song/performing a chant.</li> </ul>	<ul style="list-style-type: none"> <li>• Listen, and choose (from three different pieces of music) the one selection that exemplifies a pattern of strong and weak beats.</li> </ul>
<b>Unit Pre-Assessment(s)</b> <i>What do they already know?</i>	Demonstrate with the body the steady beat in various examples of music.		

<b>Instructional Strategies/Student Activities</b>	<ul style="list-style-type: none"> <li>● Direct instruction.</li> <li>● Listening (Active/Dyadic).</li> <li>● Modeling.Guided practice.</li> <li>● Group work.</li> <li>● Making life connections.</li> </ul>			
<b>Instructional/Assessment Scaffolds</b> <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	<ul style="list-style-type: none"> <li>● Beat buddy.</li> <li>● Graphic measure chart.</li> </ul>	<ul style="list-style-type: none"> <li>● Modified Instrument s.</li> <li>● Graphic measure chart.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance encore.</li> <li>● Vary performance format.</li> </ul>	<ul style="list-style-type: none"> <li>● Music maestro.</li> <li>● Rhythm pattern performance.</li> </ul>
<b>Differentiated Instructional Methods:</b> <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>	<ul style="list-style-type: none"> <li>● Vary styles/song selection.</li> <li>● Adjust tempos according to skill level.</li> <li>● Allow supplementary practice time.</li> </ul>		<ul style="list-style-type: none"> <li>● Students will perform specific beats only.</li> <li>● Small group/solo demonstrations.</li> <li>● Alternative assignments.</li> </ul>	
<b>Vocabulary</b> <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2 <ul style="list-style-type: none"> <li>● Audiate</li> <li>● Meter</li> </ul>			
<b>Integration of Technology</b> <u>SAMR</u>	Google Classroom.			

<b>Interdisciplinary Connections</b> <u>NJ Student Learning Standards</u>	K-PS3-1.2.1-Events have causes that generate observable patterns.	
<b>21<sup>st</sup> Century Themes/Skills</b> <u>P21 Framework</u>	<p>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</p> <p>2. Understanding other nations and cultures, including the use of non-English languages.</p>	<ul style="list-style-type: none"> <li>● Critical thinking and problem solving.</li> <li>● Communication.</li> <li>● Collaboration.</li> </ul>
<b>Resources/Materials</b>	<ul style="list-style-type: none"> <li>● Quaver curriculum.</li> <li>● Orff instruments.</li> <li>● Contrasting styles/examples of music exemplifying a strong beat.</li> </ul>	



Course Title: Music-2			
		Meters of 2 and 4-Meter of 3-Identifying Meter.	
		Trimester 1	
		5-8 periods	
<b>Content Standards</b> <i>What do we want them to know, understand, &amp; do?</i>	<p>1.3A.2.C r1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.C r2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.C r2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2Pr5a: Apply established criteria</p>	<b>Learning Goals</b>	<ul style="list-style-type: none"> <li>Recognize and perform different styles of songs in meters of 2, 3 and 4.</li> <li>Using the names of fruits as a basis for changing meters, compose rhythms for an African Drum Circle.</li> </ul>

	to judge the accuracy, expressiveness and effectiveness of performance.		
<b>Essential Questions</b>	How do strong beats and weak beats help us make patterns?		
<b>Assessments</b> <i>How will we know they have gained the knowledge &amp; skills?</i>			
	<ul style="list-style-type: none"> <li>• Sing/move to/perform songs and chants while maintaining strong and weak beat patterns in meters of 2,3 and 4.</li> <li>• Listen to contrasting examples/styles of music, and determine the correct meter based on the patterns of strong and weak beats.</li> </ul>	Demonstrate with the body/on instruments meters of 2, 3 and 4 in various examples of music.	Listen, and choose (from three different pieces of music) the one selection that demonstrates a particular meter.
<b>Unit Pre-Assessment(s)</b> <i>What do they already know?</i>	Eyes closed ears open listening activity.		
<b>Instructional Strategies/Student Activities</b>	<ul style="list-style-type: none"> <li>• Direct instruction.</li> <li>• Listening (Active/Dyadic).</li> <li>• Modeling.</li> <li>• Guided practice.</li> <li>• Group work.</li> </ul>		

<b>Instructional/Assessment Scaffolds</b> <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	<ul style="list-style-type: none"> <li>● Beat buddy.</li> <li>● Graphic measure chart.</li> </ul>	<ul style="list-style-type: none"> <li>● Modified Instruments.</li> <li>● Graphic measure chart.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance encore.</li> <li>● Vary performance format.</li> </ul>	<ul style="list-style-type: none"> <li>● Music maestro.</li> <li>● Perform rhythm patterns.</li> </ul>
<b>Differentiated Instructional Methods:</b> <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>				
	<ul style="list-style-type: none"> <li>● Vary styles/song selection.</li> <li>● Adjust tempos according to skill level.</li> <li>● Allow supplementary practice time.</li> </ul>		<ul style="list-style-type: none"> <li>● Students will perform specific beats only.</li> <li>● Small group/solo demonstrations.</li> <li>● Alternative assignments.</li> </ul>	
<b>Vocabulary</b> <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2 <ul style="list-style-type: none"> <li>● Meter</li> <li>● Measure</li> </ul>			
<b>Integration of Technology</b> <u>SAMR</u>	Google Classroom.			
<b>Interdisciplinary Connections</b> <u>NJ Student Learning Standards</u>	K-PS3-1.2.1-Events have causes that generate observable patterns.			
<b>21<sup>st</sup> Century Themes/Skills</b> <u>P21 Framework</u>				

	<p>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</p> <p>2. Understanding other nations and cultures, including the use of non-English languages.</p>	<ul style="list-style-type: none"> <li>● Critical Thinking and Problem Solving.</li> <li>● Communication.</li> <li>● Collaboration.</li> </ul>
<b>Resources/Materials</b>	<ul style="list-style-type: none"> <li>● Quaver curriculum.</li> <li>● Orff instruments.</li> <li>● Contrasting styles/examples of music in contrasting meters.</li> </ul>	

<b>Course Title: Music-2</b>			
	Melodic direction, phrases and do, mi, sol.		Trimester 2.
			5-8 periods.
<b>Content Standards</b> <i>What do we want them to know, understand, &amp; do?</i>	1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical	<b>Learning Goals</b>	<ul style="list-style-type: none"> <li>● Perform melodies that move by step, skip and repeat.</li> <li>● Number the lines and spaces of the treble clef staff, and aurally and visually recognize do, mi and sol.</li> <li>● Define and sing a partner song utilizing do, mi and sol.</li> </ul>



	<p>challenges of music.</p> <p>1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.</p> <p>1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</p> <p>1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p>		
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<b>Essential Questions</b>	How do patterns help melodies make sense?		
<b>Assessments</b> <i>How will we know they have gained the knowledge &amp; skills?</i>			
	<ul style="list-style-type: none"> <li>● Sing/perform on instruments various do, mi, sol patterns within songs or melodies.</li> <li>● Listen, and choose (from different pieces of music) the one selection that exemplifies the use of a do, mi, sol pattern.</li> </ul>	<ul style="list-style-type: none"> <li>● With the voice or on instruments, perform do, mi, sol patterns by reading from a staff.</li> </ul>	<ul style="list-style-type: none"> <li>● Listen, and choose from a melody bank, the melodic pattern being demonstrated.</li> </ul>
<b>Unit Pre-Assessment(s)</b> <i>What do they already know?</i>	While maintaining proper posture and breathing, engage the singing voice producing strong dynamics and a clear timbre.		
<b>Instructional Strategies/Student Activities</b>	<ul style="list-style-type: none"> <li>● Direct instruction.</li> <li>● Listening (Active/Dyadic).</li> <li>● Modeling.</li> <li>● Introduce printed scores/treble clef.</li> <li>● Guided practice.</li> <li>● Group work.</li> <li>● Learning how to make educated guesses.</li> </ul>		
<b>Instructional/Assessment Scaffolds</b> <i>(Modifications /Accommodations) – planned for prior to instruction</i>			

	<ul style="list-style-type: none"> <li>Do, mi, sol-mate.</li> <li>Multiple choice.</li> </ul>	<ul style="list-style-type: none"> <li>One line staff.</li> <li>Reduced number of pitches.</li> </ul>	<ul style="list-style-type: none"> <li>Performance encore.</li> <li>One line staff.</li> </ul>	<ul style="list-style-type: none"> <li>Combine the rhythmic and the melodic.</li> </ul>
<b>Differentiated Instructional Methods:</b> <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>	<ul style="list-style-type: none"> <li>Using do, mi and sol, the students will do an I play, you play activity with the teacher.</li> <li>Vary styles/song selection.</li> <li>Adjust tempos according to skill level.</li> <li>Allow supplementary practice time.</li> </ul>		<ul style="list-style-type: none"> <li>Students will “siren” in the melodic direction instead of accurately producing the pitches.</li> <li>Small group/solo demonstrations.</li> <li>Alternative assignments.</li> </ul>	
<b>Vocabulary</b> <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 1 <ul style="list-style-type: none"> <li>Ascending</li> <li>Descending</li> </ul> Tier 2 <ul style="list-style-type: none"> <li>Audiate</li> </ul>			
<b>Integration of Technology</b> <u>SAMR</u>	Google Classroom			
<b>Interdisciplinary Connections</b> <u>NJ Student Learning Standards</u>	MA.K.K.CC.B.4-Understand the relationship between numbers and quantities; connect counting to cardinality.  MA.K.K.CC.B.4a-When counting objects, say the number names in the standard order, pairing each object with one and only one number name and each number name with one and only one object.  MA.K.K.CC.B.4b-Understand that the last number name said, tells the number of objects counted. The number of objects is the same regardless of their arrangement or the order in which they were counted.			

<b>21<sup>st</sup> Century Themes/Skills</b> <u>P21 Framework</u>	<p>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</p> <p>2. Understanding other nations and cultures, including the use of non-English languages.</p>	<ul style="list-style-type: none"> <li>● Productivity and accountability.</li> <li>● Leadership and responsibility.</li> </ul>
<b>Resources/Materials</b>	<ul style="list-style-type: none"> <li>● Quaver curriculum.</li> <li>● Orff instruments.</li> <li>● Song repertoire</li> <li>● .Shower curtain treble clef.</li> </ul>	

<b>Course Title: Music-2</b>			
	AB, ABA, ABACA (Rondo) Form.		Trimester 2.
<b>Content Standards</b> <i>What do we want them to know, understand, &amp; do?</i>	1.3A.2.Re7b: Describe how specific music concepts are used to	<b>Learning Goals</b>	Review form and repeat sign, and compose melodies to make an ABACA (rondo) form.

	<p>support a specific purpose in music.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music</p> <p>1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.</p> <p>1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>		
<b>Essential Questions</b>	How can we organize music to make it sound better?		

<b>Assessments</b> <i>How will we know they have gained the knowledge &amp; skills?</i>				
<b>Unit Pre-Assessment(s)</b> <i>What do they already know?</i>	<ul style="list-style-type: none"> <li>• Listen, sing and move to music in AB and ABA form.</li> <li>• Use instruments to perform a preselected melody.</li> <li>• Compose a 16 beat melody, and with a partner or partners, arrange those melodies to make and perform an ABACA form.</li> <li>• Using a limited number of instruments (3), improvise an ABACA form.</li> </ul>			
<b>Instructional Strategies/Student Activities</b>	<ul style="list-style-type: none"> <li>• White board listening activity.</li> <li>• Students will identify music with repetition.</li> <li>• Direct instruction.</li> <li>• Listening (Active/Dyadic).</li> <li>• Modeling.</li> <li>• Experimentation/improvisation.</li> <li>• Guided practice (composition).</li> <li>• Group work (combining compositions into song form).</li> </ul>			
<b>Instructional/Assessment Scaffolds</b> <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	Form fanatic.	<ul style="list-style-type: none"> <li>• Limit the choice of pitches to be used.</li> <li>• Students compose melodies to</li> </ul>	<ul style="list-style-type: none"> <li>• Allow extra time to map out/experiment with the composition.</li> <li>• Limit the choice of pitches to be used.</li> </ul>	<ul style="list-style-type: none"> <li>• Incorporate major and minor tonalities into composition.</li> </ul>

		predetermined rhythms, or free of rhythm.		
<b>Differentiated Instructional Methods:</b> <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>				
	<ul style="list-style-type: none"> <li>● Give students the choice of the preselected melody to be performed for practice.</li> <li>● Use improvisation.</li> <li>● Choice of tonality.</li> <li>● Vary styles/song selection.</li> <li>● Adjust tempos according to skill level.</li> <li>● Allow supplementary practice time.</li> </ul>	<ul style="list-style-type: none"> <li>● Practice, perform, record and critique compositions.</li> <li>● Small group/solo demonstrations.</li> <li>● Alternative assignments.</li> </ul>		
<b>Vocabulary</b> <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2 <ul style="list-style-type: none"> <li>● Form.</li> <li>● Verse.</li> <li>● Chorus.</li> <li>● Repeat.</li> </ul>			
<b>Integration of Technology</b> <u>SAMR</u>	<ul style="list-style-type: none"> <li>● Audacity program</li> <li>● Google Classroom</li> </ul>			
<b>Interdisciplinary Connections</b> <u>NJ Student Learning Standards</u>	K-PS3-1.2.1-Events have causes that generate observable patterns.  MA.K.K.CC.B.4-Understand the relationship between numbers and quantities; connect counting to cardinality.			

<b>21<sup>st</sup> Century Themes/Skills</b> <u>P21 Framework</u>	<p>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</p> <p>2. Understanding other nations and cultures, including the use of non-English languages.</p>	<ul style="list-style-type: none"> <li>● Initiative and self direction</li> <li>● Social and cross-cultural skills</li> </ul>
<b>Resources/Materials</b>	<ul style="list-style-type: none"> <li>● Quaver curriculum.</li> <li>● Orff instruments.</li> <li>● Song repertoire.</li> <li>● Composition examples.</li> <li>● Audacity program.</li> <li>● Critique sheets.</li> </ul>	

<b>Course Title: Music-2</b>		
	The Baroque Period.	Trimester 3. 5-8 periods.



<b>Content Standards</b> <i>What do we want them to know, understand, &amp; do?</i>		<b>Learning Goals</b>	
	<p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</p> <p>1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p>		<ul style="list-style-type: none"> <li>● Recognize the Baroque Period was a time when music was very fancy.</li> <li>● Define composer and name three Baroque composers.</li> <li>● Recall that the Baroque orchestra was small, had no conductor and featured the harpsichord.</li> </ul>

<b>Essential Questions</b>	What is an influence, and what influences a composer to compose?		
<b>Assessments</b> <i>How will we know they have gained the knowledge &amp; skills?</i>			
	<ul style="list-style-type: none"> <li>• Perform (on instruments or with the voice) trills, turns and appoggiaturas.</li> <li>• Listen, and choose (from different pieces of music) the one selection that exemplifies an example of Baroque music.</li> </ul>	<ul style="list-style-type: none"> <li>• Quaver’s Quirky Quiz (10 question assessment).</li> </ul>	<ul style="list-style-type: none"> <li>• Quaver Quiz Challenge (customizable questions, answer options, number of questions and answer options, time per question).</li> </ul>
<b>Unit Pre-Assessment(s)</b> <i>What do they already know?</i>	Four corners.		
<b>Instructional Strategies/Student Activities</b>	<ul style="list-style-type: none"> <li>• Direct instruction.</li> <li>• Listening (Active/Dyadic).</li> <li>• Modeling.</li> <li>• Guided practice.</li> <li>• Group work.</li> <li>• Making life connections.</li> </ul>		

<b>Instructional/Assessment Scaffolds</b> <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	<ul style="list-style-type: none"> <li>Mr./Miss Fancy pants.</li> </ul>	<ul style="list-style-type: none"> <li>Only give two choices when making comparisons.</li> <li>Utilize Train the Brain feature for extra support.</li> </ul>	<ul style="list-style-type: none"> <li>Teacher will select choices when making comparisons.</li> <li>Utilize Train the Brain feature for extra support.</li> </ul>	<ul style="list-style-type: none"> <li>Identify trills, turns and appoggiaturas in the music.</li> </ul>
<b>Differentiated Instructional Methods:</b> <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>				
	<ul style="list-style-type: none"> <li>Vary styles/song selection.</li> <li>Adjust tempos according to skill level.</li> <li>Allow supplementary practice time.</li> </ul>		<ul style="list-style-type: none"> <li>Small group/solo demonstrations.</li> <li>Alternative assignments.</li> </ul>	
<b>Vocabulary</b> <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 1 <ul style="list-style-type: none"> <li>Purpose</li> <li>Vocabulary</li> <li>Parallel</li> </ul>			
<b>Integration of Technology</b> <u>SAMB</u>	Google Classroom.			

<b>Interdisciplinary Connections</b> <u>NJ Student Learning Standards</u>		
<b>21<sup>st</sup> Century Themes/Skills</b> <u>P21 Framework</u>	<ol style="list-style-type: none"> <li>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</li> <li>2. Understanding other nations and cultures, including the use of non-English languages.</li> </ol>	<ul style="list-style-type: none"> <li>● Critical Thinking and Problem Solving.</li> <li>● Communication.</li> <li>● Collaboration.</li> </ul>
<b>Resources/Materials</b>	<ul style="list-style-type: none"> <li>● Quaver curriculum.</li> <li>● Orff instruments.</li> <li>● Composer Bio textbooks/activity books.</li> </ul>	

<b>Course Title: Music-2</b>		
	Dynamics add interest (adding “issimo”, crescendo and decrescendo).	Trimester 3. 5-8 periods.

<b>Content Standards</b> <i>What do we want them to know, understand, &amp; do?</i>		<b>Learning Goals</b>	
	<p>1.3A.2.C r2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.C r2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.C r3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.C r3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p>		<ul style="list-style-type: none"> <li>● Recall the definition of forte and piano, and add “<i>issimo</i>”, crescendo and decrescendo.</li> <li>● Utilize dynamic contrast to make the music more interesting.</li> </ul>

	<p>1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.</p>			
<p><b>Essential Questions</b></p>	<p>How can dynamics build/take away excitement?</p>			
<p><b>Assessments</b> <i>How will we know they have gained the knowledge &amp; skills?</i></p>				
	<ul style="list-style-type: none"> <li>• Sing/move to/perform various songs and chants which change dynamics within the course of the song/chant.</li> <li>• Listen, and choose (from different pieces of music) the one selection that</li> </ul>	<ul style="list-style-type: none"> <li>• With the body, voice or on instruments, perform a simple song or chant demonstrating appropriate changes in dynamics.</li> <li>• Recorded/critiqued performances.</li> </ul>	<ul style="list-style-type: none"> <li>• Listen, and choose (from different pieces of music) the one selection that exemplifies the greatest variations in dynamics.</li> </ul>	

	exemplifies various changes in dynamics.			
<b>Unit Pre-Assessment(s)</b> <i>What do they already know?</i>	Eyes closed, ears open listening activity.			
<b>Instructional Strategies/Student Activities</b>	<ul style="list-style-type: none"> <li>● Direct instruction.</li> <li>● Listening (Active/Dyadic).</li> <li>● Modeling.</li> <li>● Guided practice.</li> <li>● Group work.</li> <li>● Experimentation.</li> </ul>			
<b>Instructional/Assessment Scaffolds</b> <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	<ul style="list-style-type: none"> <li>● Dynamic Duo.</li> <li>● Graphic song chart.</li> <li>● Students answer in native language.</li> </ul>	<ul style="list-style-type: none"> <li>● Graphic song chart (color coded).</li> </ul>	<ul style="list-style-type: none"> <li>● Performance encore.</li> <li>● Instrument modification.</li> <li>● Shorten list of music elements used.</li> </ul>	<ul style="list-style-type: none"> <li>● Additions to instruments.</li> <li>● Students switch instruments for different dynamic sections.</li> </ul>
<b>Differentiated Instructional Methods:</b> <i>(Multiple means for students to access content and multiple</i>				

<p><i>modes for student to express understanding)</i></p>	<ul style="list-style-type: none"> <li>● Utilize song form template.</li> <li>● Story telling/poetry including dynamics to enhance the text.</li> <li>● Vary styles/song selection.</li> <li>● Adjust tempos according to skill level.</li> <li>● Allow supplementary practice time.</li> </ul>	<ul style="list-style-type: none"> <li>● Experimentation.</li> <li>● Improvisation.</li> <li>● Small group/solo demonstrations.</li> <li>● Alternative assignments.</li> </ul>
<p><b>Vocabulary</b> <i>Highlight key vocabulary (both Tier II and Tier III words)</i></p>	<p>Tier 1</p> <ul style="list-style-type: none"> <li>● Main idea</li> <li>● Symbol</li> </ul>	
<p><b>Integration of Technology</b> <u>SAMR</u></p>	<ul style="list-style-type: none"> <li>● Audacity Program.</li> <li>● Google Classroom.</li> </ul>	
<p><b>Interdisciplinary Connections</b> <u>NJ Student Learning Standards</u></p>	<p>LA.RF.K.1.A-Follow words from left to right, top to bottom, and page by page.</p> <p>LA.RF.K.1.B-Recognize that spoken words are represented in written language by specific sequences of letters.</p>	
<p><b>21<sup>st</sup> Century Themes/Skills</b> <u>P21 Framework</u></p>	<p>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</p> <p>2. Understanding other nations and cultures, including the use of non-English languages.</p>	<ul style="list-style-type: none"> <li>● Initiative and self direction.</li> <li>● Social and cross-cultural skills.</li> </ul>



<b>Resources/Materials</b>	<ul style="list-style-type: none"><li>● Quaver curriculum.</li><li>● Sound graphs.</li><li>● Wind game.</li><li>● Song/chant repertoire.</li><li>● Story/poem.</li><li>● Recording program.</li><li>● Critique rubric.</li></ul>
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