

PITTSGROVE TOWNSHIP SCHOOL DISTRICT



Course Name: Music	Grade Level(s):3
Department: Humanities	Credits:
BOE Adoption Date: September 2021	Revision Date(s): August 2021

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.

NJ Administrative Code and Statutes Key

^=Amistad Law

O=Diversity & Inclusion Law

<>=Holocaust

+ =LGBT and Disabilities Law

*=AAPI (Asian American and Pacific Islanders)

\$=Financial Literacy

Use this key to understand where the NJ mandates are being implemented in the K-12 curriculum units.

Pacing Guide

Course Title: Music 3

Prerequisite(s): Music 2

Unit Title	Duration/ Month(s)	Related Standards	Learning Goals	Critical Knowledge and Skills
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Unit 1: Meter Sign-Ostinato	1	VPA.1.1.2.B.CS3 VPA.1.3.2.B.CS1 VPA.1.3.2.B.5 VPA.1.3.2.B.CS6	Define meter sign-Identify and perform the rhythms from one phrase of a familiar song-Define ostinato>Create an ostinato or rhythm combination for a song in a meter of 4-Play a two-measure improvisation over an ostinato	Understand that different meter signs impact the way the music feels-Understand that ostinatos are important building blocks for composition-
Unit 2: Identifying Different Voices-Music Alphabet-Rounds and Canons	1	VPA.1.3.2.B.1 VPA.1.3.2.B.CS2 VPA.1.3.2.B.2 VPA.1.3.2.B.CS4 VPA.1.3.2.B.7	Define call and response-Name the four different singing voices-Define range	Understand that call and response is an important building block for composition-Define the terms canon and round-Perform a canon and a round

<p>Unit 3:Lines and Spaces-Melodic Movement-Extended Pentatonic Scale</p>	<p>1 1/2</p>	<p>VPA.1.1.5.B.CS1 VPA.1.1.5.B.1 VPA.1.1.5.B.CS2 VPA.1.1.5.B.2 VPA.1.3.5.B.CS3</p>	<p>Name the lines and spaces of the treble clef staff-Describe how melodies move by steps, skips, and repeated notes-Define interval-Recall that the pentatonic scale contains five notes and is useful for improvising-Perform an improvisation using the extended pentatonic scale</p>	<p>Understand that notes in the treble clef are the higher pitches-Create an original melody using steps, skips and repeats-Understand that improvisation is creating music on the spot</p>
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<p>Unit 4: The Classical Period</p>	<p>3 Weeks</p>	<p><i>VPA.1.4.5.A.CS1</i> <i>VPA.1.4.5.A.1</i> <i>VPA.1.4.5.A.CS2</i> <i>VPA.1.4.5.A.3</i></p>	<p>Recognize that the Classical period was characterized by order, balance, and simplicity in music, art, fashion, and architecture-Recall that the pianoforte was invented in the Classical period-Explain the purpose of the pianoforte-Identify the most notable Classical composers as Mozart, Beethoven, and Haydn-Recall that the Classical orchestra was larger than the Baroque orchestra</p>	<p>Understand how art and culture are related-Understand that works of art can be organized by their function-Utilize basic arts specific language</p>
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<p>Unit 5:Mezzo Forte-Mezzo Piano and Sforzando-Crescendo and Decrescendo</p>	<p>1</p>	<p><i>VPA.1.1.5.B.CS2</i> <i>VPA.1.1.5.B.2</i> <i>VPA.1.3.5.B.CS2</i> <i>VPA.1.3.5.B.2</i> <i>VPA.1.3.5.B.4</i></p>	<p>Define mezzo forte, mezzo piano, and sforzando-Recognize that crescendos create excitement and anticipation-Recognize that decrescendos relieve excitement and anticipation</p>	<p>Understand how dynamics relate to the world around us, and how they relate to music- Identify and perform dynamic changes in different pieces of music</p>
<p>Unit 6:Whole Notes and Whole Rests-Writing Rhythms-Composing With Rhythms</p>	<p>1 1/2</p>	<p><i>VPA.1.1.2.B.CS3</i> <i>VPA.1.3.2.B.CS1</i> <i>VPA.1.3.2.B.5</i> <i>VPA.1.3.2.B.CS6</i></p>	<p>Review and perform half, quarter, and eighth notes and rests-Identify and perform whole notes and whole rests-Listen to, then notate rhythms consisting of whole, half, quarter notes and rests and paired eighth notes</p>	<p>Understand that different rhythms represent different lengths of sound-Accurately perform various contrasting durations of sound-Accurately notate rhythm patterns-Compose using contrasting durations</p>

<p>Unit 7:Recorders-Instrument Families</p>	<p>2</p>	<p>VPA.1.2.5.A.CS3 VPA.1.3.5.B.1 VPA.1.3.5.B.CS3 VPA.1.3.5.B.3 VPA.1.3.5.B.CS4 VPA.1.1.5.B.2</p>	<p>Name three instruments belonging to the woodwind family-Describe how to hold and produce sounds on the recorder-Identify notes B, A and G on the treble clef staff-Play notes B, A and G on the recorder within a song</p>	<p>Perform on the recorder using the finger pads, using a warm breath, holding left hand over right while sitting up straight-Quickly identify and play notes B, A and G on the recorder in a song</p>
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Course Title: Music-3			
	Meter Sign and Ostinato.		Trimester 1.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific	Learning Goals	<ul style="list-style-type: none"> ● Define meter sign. ● Identify and perform the rhythms from a familiar song. ● Define ostinato. ● Create an ostinato in various meters. ● Improvise a melody over a rhythmic ostinato.

	<p>purpose and context (e.g., social, cultural, historical).</p> <p>1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p>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.</p> <p>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.</p>		
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Essential Questions	How does repetition make music sound more pleasing?		
Assessments <i>How will we know they have gained the knowledge & skills?</i>			
	<ul style="list-style-type: none"> ● Sing/move to/perform various songs and chants while maintaining simple ostinato patterns in the body or on instruments. ● Listen, and choose (from different pieces of music) the one selection that exemplifies the use of an ostinato. 	<ul style="list-style-type: none"> ● Demonstrate an ostinato while singing a song/performing a chant. 	<ul style="list-style-type: none"> ● Demonstrate an ostinato while another student or the teacher sings a song/performs a chant.
Unit Pre-Assessment(s) <i>What do they already know?</i>	Demonstrate with the body the strong and weak beats in various examples of music.		
Instructional Strategies/Student Activities	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Guided practice. ● Group work. ● Making life connections. 		

Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>	<ul style="list-style-type: none"> ● Ostinato Pal. ● Graphic measure chart. 	<ul style="list-style-type: none"> ● Modified instruments. ● Graphic note color chart. 	<ul style="list-style-type: none"> ● Performance encore. ● Vary performance format. 	<ul style="list-style-type: none"> ● Music maestro. ● Improvisation.
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	<ul style="list-style-type: none"> ● Vary styles/song selection. ● Adjust tempos according to skill level. ● Allow supplementary practice time. <ul style="list-style-type: none"> ● Students will perform specific rhythms only. ● Small group/solo demonstrations. ● Alternative assignments. 			
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2 <ul style="list-style-type: none"> ● Audiate. 			
Integration of Technology <u>SAMR</u>	Google Classroom.			
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	K-PS3-1.2.1-Events have causes that generate observable patterns.			
21st Century Themes/Skills <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"> ● Critical Thinking and Problem Solving ● Communication ● Collaboration
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Contrasting styles/examples of music exemplifying rhythmic and melodic repetition. 	

Course Title: Music-3			
	Identifying Different Voices-Music Alphabet-Rounds and Canons.		Trimester 1.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	1.3A.5.Pr4c: Analyze selected music by	Learning Goals	<ul style="list-style-type: none"> ● Define the four different singing voices according to their range.

	<p>reading and performing using standard notation.</p> <p>1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.</p> <p>1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.</p> <p>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).</p>		<ul style="list-style-type: none"> ● ● Define the music alphabet and use it to perform a cumulative song. ● ● Define and perform a canon and a round.
<p>Essential Questions</p>	<ul style="list-style-type: none"> ● Why are there only seven letters in the music alphabet? ● How is canon important to texture and harmony? 		
<p>Assessments</p>			

<p><i>How will we know they have gained the knowledge & skills?</i></p>	<ul style="list-style-type: none"> ● Review and identify the four voice parts. ● Audiate and perform the home tone of familiar songs. ● Perform a contrasting part (rhythmic/melodic) while maintaining accurate rhythm and pitch. 	<ul style="list-style-type: none"> ● In small groups, perform a round/canon while maintaining accurate rhythm and pitch. 	<ul style="list-style-type: none"> ● Accurately drum the rhythm of the lyrics in a two part round/canon. 	
<p>Unit Pre-Assessment(s) <i>What do they already know?</i></p>	<ul style="list-style-type: none"> ● Review the voice as an instrument, and define the parts of the voice (vocal chords, diaphragm). ● Review the five lines and four spaces on which music is written. Recall that it's defined as the staff. 			
<p>Instructional Strategies/Student Activities</p>	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Guided practice. 			
<p>Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i></p>	<ul style="list-style-type: none"> ● Alphabet All Star. 	<ul style="list-style-type: none"> ● Perform on an instrument , only on their assigned round/canon part. 	<ul style="list-style-type: none"> ● Accurately drum the rhythm of the lyrics in a two part round/canon. 	<ul style="list-style-type: none"> ● As a section soloist, perform a round/canon while maintaining accurate rhythm and pitch.

Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>		
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2 <ul style="list-style-type: none"> ● Texture. ● Audiate. 	
Integration of Technology <u>SAMR</u>	Google Classroom.	
Interdisciplinary Connections <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.	
21st Century Themes/Skills <u>P21 Framework</u>		
	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.	<ul style="list-style-type: none"> ● Productivity and accountability. ● Leadership and responsibility.

	2. Understanding other nations and cultures, including the use of non-English languages.	
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Contrasting styles/examples of music using I, IV and V7 chords. 	

Course Title: Music-3			
	Lines and Spaces-Melodic Movement-Extended Pentatonic Scale.		Trimester 2.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	<p>1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.</p> <p>1.3A.5.Re9a: Demonstrate and explain how the expressive</p>	Learning Goals	<ul style="list-style-type: none"> ● Name the five lines and four spaces of the staff. ● Describe how melodies move by steps, skips, and repeated notes, and perform some examples. ● Review the pentatonic scale and perform an improvisation using the extended pentatonic scale.

	<p>qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.</p> <p>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.</p> <p>1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.</p>		
<p>Essential Questions</p>	<p>How do patterns help melodies make sense?</p>		

Assessments <i>How will we know they have gained the knowledge & skills?</i>				
	<ul style="list-style-type: none"> • Sing/perform on instruments various melodies based on pentatonic scales. • Listen, and choose (from different pieces of music) the one selection that exemplifies the use of the pentatonic scale. 	<ul style="list-style-type: none"> • Using a backing track, improvise on the extended pentatonic scale. 	<ul style="list-style-type: none"> • Improvise on the pentatonic scale (non-extended, and with no backing track). 	
Unit Pre-Assessment(s) <i>What do they already know?</i>	Construct and perform a melody using the pentatonic scale (non-extended).			
Instructional Strategies/Student Activities	<ul style="list-style-type: none"> • Direct instruction. • Listening (Active/Dyadic). • Modeling. • Utilize printed scores/treble clef. • Guided practice. • Group work. • Learning how to make educated predictions. 			
Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	<ul style="list-style-type: none"> • Scale Star 	<ul style="list-style-type: none"> • Reduce the number of 	<ul style="list-style-type: none"> • Performance encore. • Use non-extended scale until capable. 	<ul style="list-style-type: none"> • Combine two tonalities

		pitches within the scale.		when improvising.
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>				
	<ul style="list-style-type: none"> Using the pentatonic scale, the students will do an I play, you play activity with the teacher. Vary styles/song selection. Adjust tempos according to skill level. Allow supplementary practice time. 	<ul style="list-style-type: none"> Students will choose the tonality of the pentatonic scale that they wish to use. Small group/solo demonstrations. Alternative assignments. 		
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2 <ul style="list-style-type: none"> Audiate Ascending Descending Octave 			
Integration of Technology <u>SAMR</u>	Google Classroom.			
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	MA.K.K.CC.B.4-Understand the relationship between numbers and quantities; connect counting to cardinality.			
21st Century Themes/Skills <u>P21 Framework</u>				
	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.	<ul style="list-style-type: none"> Productivity and accountability. Leadership and responsibility. 		

	2. Understanding other nations and cultures, including the use of non-English languages.	
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Song repertoire. ● Shower curtain treble clef. 	

Course Title: Music-3			
	The Classical Period		Trimester 2.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	1.3A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	Learning Goals	<ul style="list-style-type: none"> ● Recognize that the Classical period (1750-1820) was characterized by order, balance, and simplicity in music, art, fashion, and architecture. ● Recall that the pianoforte became popular in the Classical period, and explain the purpose of the pianoforte.

	<p>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).</p>		<ul style="list-style-type: none"> ● Identify the most notable Classical composers as Mozart, Beethoven, and Haydn. ● Recall that the Classical orchestra was larger than the Baroque orchestra.
<p>Essential Questions</p>	<p>How can less be more?</p>		
<p>Assessments <i>How will we know they have gained the knowledge & skills?</i></p>			
	<ul style="list-style-type: none"> ● Make Baroque examples into Classical ones by performing (on instruments or with the voice) without trills turns or appoggiaturas. ● Listen, and choose (from different pieces of music) the one selection that 	<ul style="list-style-type: none"> ● Quaver’s Quirky Quiz (10 question assessment). 	<ul style="list-style-type: none"> ● Quaver Quiz Challenge (customizable questions, answer options, number of questions and answer options, time per question).

	exemplifies an example of Classical music.		
Unit Pre-Assessment(s) <i>What do they already know?</i>	Four corners.		
Instructional Strategies/Student Activities	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Guided practice. ● Group work. ● Making life connections. 		
Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i>			
	<ul style="list-style-type: none"> ● Simple Simon/Plain Patty 	<ul style="list-style-type: none"> ● Only give two choices when making comparisons. ● Utilize Train the Brain feature for extra support. 	<ul style="list-style-type: none"> ● Teacher will select choices when making comparisons. ● Utilize Train the Brain feature for extra support.

Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>			
	<ul style="list-style-type: none"> Choose a modern day piece of music that falls in line with the simple and balanced nature of the Classical period. Vary styles/song selection. Adjust tempos according to skill level. Allow supplementary practice time. 	<ul style="list-style-type: none"> Small group/solo demonstrations. Alternative assignments. 	
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 1 <ul style="list-style-type: none"> Purpose. Vocabulary. Parallel. 		
Integration of Technology <u>SAMR</u>	Google Classroom.		
Interdisciplinary Connections <u>NJ Student Learning Standards</u>			
21st Century Themes/Skills <u>P21 Framework</u>			
	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. 2. Understanding other nations and cultures, including the use of non-English languages.	<ul style="list-style-type: none"> Critical Thinking and Problem Solving. Communication. Collaboration. 	

Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Song repertoire. ● Critique sheets.
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Course Title: Music-3			
	Mezzo Forte-Mezzo Piano and Sforzando-Crescendo and Decrescendo.		Trimester 3.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	<p>1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p>1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to</p>	Learning Goals	<ul style="list-style-type: none"> ● Define and perform Mezzo Forte, Mezzo Piano, and Sforzando. ● Recognize that crescendos create excitement and anticipation. ● Recognize that decrescendos tend to reduce tension while adding suspense.

	<p>document personal rhythmic, melodic and two-chord harmonic musical ideas.</p> <p>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.</p> <p>1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.</p>		
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Essential Questions	How can dynamics build/take away excitement?		
Assessments <i>How will we know they have gained the knowledge & skills?</i>			
	<ul style="list-style-type: none"> ● Sing/move to/perform various songs and chants which change dynamics within the course of the song/chant. ● Listen, and choose (from different pieces of music) the one selection that exemplifies various changes in dynamics. 	<ul style="list-style-type: none"> ● With the body, voice or on instruments, perform a simple song or chant demonstrating appropriate changes in dynamics. ● Recorded/critiqued performances. 	<ul style="list-style-type: none"> ● Listen, and choose (from different pieces of music) the one selection that exemplifies the greatest variations in dynamics.
Unit Pre-Assessment(s) <i>What do they already know?</i>	Eyes closed, ears open listening activity.		
Instructional Strategies/Student Activities	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Guided practice. ● Group work. ● Making life connections. 		

Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>	<ul style="list-style-type: none"> ● Dynamic Duo. ● Graphic song chart. ● Students answer in native language. 	<ul style="list-style-type: none"> ● Graphic song chart (color coded). 	<ul style="list-style-type: none"> ● Performance encore. ● Instrument modification. ● Shorten list of music elements used. 	<ul style="list-style-type: none"> ● Additions to instruments. ● Students switch instruments for different dynamic sections.
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 1 <ul style="list-style-type: none"> ● Main idea. ● Symbol. 			
Integration of Technology <u>SAMR</u>	Google Classroom.			
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	LA.RF.K.1.A-Follow words from left to right, top to bottom, and page by page. LA.RF.K.1.B-Recognize that spoken words are represented in written language by specific sequences of letters.			

21st Century Themes/Skills <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"> ● Initiative and self direction. ● Social and cross-cultural skills.
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Sound graphs. ● Wind game. ● Song/chant repertoire. ● Story/poem. ● Recording program. ● Critique rubric. 	

Course Title: Music-3		
	Whole Notes and Whole Rests-Writing Rhythms-	Trimester 3.

	Composing With Rhythms.		5-8 periods.
<p>Content Standards <i>What do we want them to know, understand, & do?</i></p>	<p>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.</p> <p>1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.</p> <p>1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.</p> <p>1.3A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).</p>	<p>Learning Goals</p>	<ul style="list-style-type: none"> ● Identify and perform whole notes and whole rests. ● Compose, incorporating previously learned rhythms into the whole notes and rests.

Essential Questions	Why is silence just as important as sound?		
Assessments <i>How will we know they have gained the knowledge & skills?</i>			
	<ul style="list-style-type: none"> • Sing/move to/perform various songs and chants while maintaining a simple rhythm in the body or on instruments. • Listen, and choose (from different pieces of music) the one selection that exemplifies a continuous rhythm. 	<ul style="list-style-type: none"> • With the body or on instruments, perform rhythm patterns to various examples of music, or by reading from a score. 	<ul style="list-style-type: none"> • Listen, and choose (from a rhythm bank the rhythm pattern being demonstrated.
Unit Pre-Assessment(s) <i>What do they already know?</i>	Define/demonstrate the difference between beat and rhythm.		
Instructional Strategies/Student Activities	<ul style="list-style-type: none"> • Direct instruction. • Listening (Active/Dyadic). • Modeling. 		

	<ul style="list-style-type: none"> ● Utilize printed scores. ● Guided practice. ● Group work. ● Make educated predictions. 			
Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	<ul style="list-style-type: none"> ● Rhythm rocker. ● Numbered rhythm chart. ● Multiple choice. 	<ul style="list-style-type: none"> ● Rhythm/word connections. 	<ul style="list-style-type: none"> ● Performance encore. ● Printed rhythm/word connections chart. 	<ul style="list-style-type: none"> ● Music maestro. ● Pattern improvisation. ● Tempo variation choices.
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>	<ul style="list-style-type: none"> ● Students will base patterns off of the sound of their names, cartoon character names etc. ● Vary styles/song selection. ● Adjust tempos according to skill level. ● Allow supplementary practice time. 		<ul style="list-style-type: none"> ● Students will provide a more basic rhythm pattern. ● Small group/solo demonstrations. ● Alternative assignments. 	
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 1. <ul style="list-style-type: none"> ● Predict. Tier 2. <ul style="list-style-type: none"> ● Whole note. ● Whole rest. 			

Integration of Technology <u>SAMR</u>	Audacity Program. Google Classroom.	
Interdisciplinary Connections <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.	
21st Century Themes/Skills <u>P21 Framework</u>	<div style="background-color: black; height: 20px; width: 100%;"></div> <ol style="list-style-type: none"> 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. 2. Understanding other nations and cultures, including the use of non-English languages. 	<ul style="list-style-type: none"> ● Critical Thinking and Problem Solving. ● Communication. ● Collaboration.
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Song repertoire. ● Rhythm score. 	

