

Sayreville Public Schools
Third Grade General Music Curriculum

Third Grade General Music

Dwight D. Eisenhower Elementary School

Emma L. Arleth Elementary School

Harry S. Truman Elementary School

Woodrow Wilson Elementary School

Full Year/One Class Per Week/36 Weeks/35 Minutes Per Class

Date Curriculum Approved/ Revised: _____

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Statement of Purpose

Summary of the Course: As part of the K-3 General Music Curriculum, this course is designed to guide students to gain a greater understanding of answers to two essential questions:

1. How can I make music?
2. What can I learn by studying the music of others?

At the elementary level, answers for these questions will be attained through an exploration of music and its components as the students sing, move, create, play instruments, listen, analyze, and perform. Through studying music, students increase their global awareness, engage in improvisation, and enhance learning in other areas such as math, English language arts, social studies, science, and physical education. Students' critical thinking, collaboration, and creative skills will be challenged as they create their own music and experience and analyze music created by others.

The Third Grade General Music Class is a requirement for all students. As a part of this course, students will build upon the foundation from previous years as they delve deeper into musical concepts. Students will grow their music literacy skills in rhythm and solfege notation. They will also continue to draw connections between themselves, the world around them, and the music they encounter as they develop skills in music analysis and evaluation.

In order to demonstrate a cohesive and complete implementation plan the following general suggestions are provided:

- The units in this curriculum should be run simultaneously. In a single lesson, students should be covering at least one concept from each of the four units. These concepts will often overlap and can therefore be covered during a single activity.
- Suggested timelines only indicate the number of class periods during which a particular topic could be studied. In general, each topic will receive 5-10 minutes of class time.
 - Sample Lesson Outline:
 - Vocal Warm-Up (5 minutes)
Ex: Hello Song and Rhythm Echo (using half note)
 - Activity 1 – Primary Focus (10 minutes)
Ex: Rhythm Work – Introduce new symbol: dotted half note
 - Activity 2 – Change of Pace (5 minutes)
Ex: Students sing familiar folk dance song and analyze solfege syllables
 - Activity 3 – Secondary Focus (10 minutes)
Ex: Students learn motions for folk dance song
 - Closing (5 minutes)
Ex: Students independently echo solfege melodies
- The curriculum is meant to be organic in that educators should determine a sequence of teaching the curriculum objectives that works best for the student population.

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- Due to the spiral nature of the K-3 curriculum, objectives from previous levels are repeated to allow review and practice of previously learned skills.
- Instruction should be differentiated to allow students the best opportunity to learn.
- Organizational strategies should be in place that allow the students the ability to take the information gained in the classroom and put in in terms that are relevant to them.
- The use of various formative assessments are encouraged in order to provide an ongoing method of determining the current level of understanding the students have of the material presented.
- Assessments should be varied and assess topics of instruction delivered in class.
- Modifications to the curriculum should be included that address students with Individualized Educational Plans (IEP), English Language Learners (ELL), and those requiring other modifications (504 plans)

Unit 1: Singing/Melody

Summary of the Unit: Unit 1 will further develop concepts of singing and the common functions of melody. Students will continue to use the singing voice correctly and develop melodic independence in multiple parts. In many activities, students will also use melodic classroom instruments such as recorders, handbells, bell sets, etc. to complete objectives related to melody. In relation to melody, the students will further explore the pentatonic scale, eventually transitioning from solfege to specific pitch letter names and how to recognize pitches in both treble and bass clef. Student will begin to explore the different ways in which melody moves, (by step or by leap) and the melodic contours used in a wide variety of songs from different cultures and historical periods.

Enduring Understanding: The human voice and melodic instruments can be used in many ways as expressive instruments used to communicate ideas and emotion.

Essential Questions:

- How do people create melodies?
- How can melodies be notated?
- How can musical notation be used to create melodic ideas?
- How do people of different cultures use melody to communicate universal ideas?

Summative Assessment and/or Summative Criteria to demonstrate mastery of the Unit.

Students will:

- **Consistently** sing with proper vocal placement, words, pitches, and rhythms, when singing one-part or two-part songs, as part of a group or independently
- Recognize basic functions of melodic notation
- Compose a simple melody that follows basic musical standards

Resources:

One, Two, Three... Echo Me! by Loretta Mitchell
Curwen Hand Sign Posters
150 American Folk Songs To Sing, Read and Play by Katalin Komlos
Music K-8 Subscription
Music Express Magazine
From GIA Publications:
Conversational Solfege: Level 1


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Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSLS
Singing Voice Quality	2 class periods (review)	Students will be able to produce a singing voice with proper vocal placement.	Echo Songs Students echo short melodic phrases sung by teacher Students independently sing familiar song fragments	Teacher creates rubric to assess student's ability to consistently use proper vocal placement when singing short melodic phrases and/or familiar song fragments when students sing independently	MU:Pr6.1. 3a
Singing Melodies	Will occur consistently throughout the school year. Songs will be chosen that overlap with other objectives.	Students will be able to sing songs from a variety of cultures, historical backgrounds, and musical styles as a group.	Echo Songs Call and Response Songs Folk Songs Songs from Music K-8 Songs from Music Express Magazine	Teacher observation of student performances to evaluate accuracy of words, pitches, and rhythms, as well as overall student effort.	MU:Pr5.1. 3b MU:Pr6.1. 3a MU:Cn11. 0.3a
	12-16 class periods (4 class periods on each song; 1-2 songs per type of two-part harmony)	Students will be able to sing in two-part harmony. (Partner songs, Descants)	Partner Songs: 1. Two songs are taught independently of one another. 2. Students sing one song together while teacher sings partner song. 3. Students are split into two groups to sing partner songs. Descants: 1. Students learn main melody as simple song.	Teacher will assess by observing student performances of songs to evaluate student's ability to maintain their own part when singing in two-part harmony as part of a group.	MU:Pr4.2. 3a MU:Pr5.1. 3b MU:Pr6.1. 3a MU:Pr6.1. 3b

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			<p>2. Students sing main melody while teacher sings descant.</p> <p>3. Students learn descant through oral tradition.</p> <p>4. Students sing two parts in two groups.</p>		
Solfege	4 class periods	Students will be able to sing five note melody patterns using solfege syllables: Do, Re, Mi, Sol, La.	<p>Students echo teacher example of short melodies using solfege</p> <p>Students sing words of simple song that uses pentatonic scale, then sing song with solfege syllables, following iconic notation.</p>	Teacher assesses student ability to sing a familiar song using solfege syllables.	MU:Pr4.2.3b
	8 class periods (Will overlap with rhythm composition)	Students will be able to plan and create their own short song using familiar solfege syllables and following established criteria.	<p>With guidance, students will develop list of criteria for a well-written melody. (Ending on Do, avoiding large leaps, etc.)</p> <p>Students will work individually to assign solfege syllables to their previously created rhythm composition.</p> <p>Students will have time to review their choices and make changes as they see fit. During this time, students will receive feedback from peers and the teacher.</p> <p>Students present final versions to the class.</p>	Teacher will use a rubric to assess student composition for how well they followed the guidelines. Teacher observation of student work during planning stages will also be a factor.	<p>MU:Cr1.1.3a</p> <p>MU:Cr1.1.3b</p> <p>MU:Cr2.1.3a</p> <p>MU:Cr2.1.3b</p> <p>MU:Cr3.1.3a</p> <p>MU:Cr3.2.3a</p> <p>MU:Cn10.0.3a</p> <p>MU:Cn11.0.3a</p>
Melodic Literacy	2 class periods	Students will be able to analyze printed music to identify melodic	Teacher presents three types of melodic movement; students describe visual differences.	Teacher assesses student individual work for accuracy.	MU:Pr4.2.3a

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		<p>movement by step, skip, or the same note.</p>	<p>Students are given white boards to write their responses of step, skip, or same to identify melodic movement displayed by teacher.</p> <p>Students are given worksheets that require them to label melodic movement appropriately.</p>		<p>MU:Pr4.2.3b</p>
4 class periods	<p>Students will be able to sing a musical line that follows the melodic contour of pitches written on the staff.</p>	<p>Teacher presents familiar vocal exploration “sound maps;” students create appropriate sound. Ex:</p>  <p>Teacher presents standard written notation of a melody; guides students through concept of melodic movement on a staff.</p> <p>As a group, students sing on a neutral syllable, producing vocal sounds that approximate the written melodic contour.</p>	<p>Teacher observes and carefully listens to group ability to follow the written melodic contour with their singing voices.</p>	<p>MU:Pr4.2.3a MU:Pr4.2.3b</p>	
2 class periods	<p>Students will be able to identify notes on the staff as line notes and space notes.</p>	<p>Teacher presents two types of notes; students describe visual differences.</p> <p>Students work in pairs with flash cards, taking turns to identify notes correctly.</p>	<p>Teacher assesses individual student written work for accuracy.</p>	<p>MU:Pr4.2.3a MU:Pr4.2.3b</p>	

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	8 class periods	When provided with the location of one familiar solfege syllable on the staff, students will be able to identify locations of all known syllables in standard written notation.	<p>Students are show standard written melodic notation with some solfege syllables written in and others left blank for students to identify.</p> <p>Students progress to being presented with a song in standard melodic notation with only one solfege syllable written in.</p> <p>Tasks should be completed as whole group, then small groups/pairs, before being completed individually.</p>	Teacher assesses individual student written work for accuracy.	MU:Pr4.2.3a MU:Pr4.2.3b
	4 class periods	With the use of a mnemonic device, students will be able to identify letter names of notes on the staff in bass clef and treble clef.	<p>Teacher presents letter names of notes on the staff and shows use of musical alphabet.</p> <p>Teacher introduces mnemonic devices for names of notes on lines and spaces of the treble clef.</p> <p>Students practice using device to identify note letter names.</p> <p>Repeat for bass clef.</p>	Teacher assesses individual student written work for accuracy.	MU:Pr4.3.2b

Suggested Modifications for Special Education, English Language Learners and Gifted Students:
 *Consistent with individual plans, when appropriate.

English Language Learners and/or students with verbal disabilities will be permitted to respond on a neutral syllable and/or will not be graded on their ability to use the proper words in a song, as appropriate, to be determined by the teacher of music in conjunction with the ELL teacher or Special Education Teacher.

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Students who are reluctant to sing on their own for any reason (selective mutism, anxiety disorders, etc.) will be provided with the opportunity to sing privately for the teacher, with a partner, or within a small group. The teacher will work with these students throughout the course of the year to guide that student towards singing independently in the class period, as appropriate.

Students who would benefit from having manipulatives for composition (instead of using a traditional pencil and paper) will be provided with them.

Teacher of music will meet with the Special Education Teacher to determine if there are any students who should be provided with shorter or modified assignments, as well as to see if there are any students who would necessitate the use of a list of solfege syllables, written in order from highest sound to lowest (with an empty space for “fa”) for solfege analysis assessments.

Gifted Students will be challenged to create songs that use melodic and rhythmic patterns, and permitted to add to their compositions by making them longer or including lyrics. They will also provide peer models during class singing activities, and may be utilized as group captains during two-part singing activities.

Suggested Technological Innovations/ Use:

- Use of Smartboard and/or projector for vocal exploration files, visual representations of songs, etc., in SmartNotebook or PowerPoint format
- iPads/Chrome books could be used (if available) as a method of saving and modifying student compositions, and/or record their performances
- Electronic keyboards could be used (if available) for students perform their compositions and/or record their performances

Cross Curricular/ 21st Century Connections:

9.1 21st Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

- Students will have an increase in global awareness through a development of an understanding of music from many different cultures. Throughout the unit, students will be exposed to songs and rhythms from a variety of cultures and points in history. Students will be provided with basic information about the origin of the song/rhyme, and its meaning within the culture or historical time period.
- Students will rely heavily on their creative and critical thinking skills when composing and improvising their own music.
- Students’ abilities to collaborate well with one-another will be practiced during two-part singing activities, as well as during composition when students evaluate and edit each other’s work.
- Cross-curricular opportunities will arise during composition activities, where students can write about their process.

Unit 2: Rhythm/Literacy

Summary of the Unit: Unit 2 directs students toward the concepts of identifying both visually and aurally as well as performing or composing rhythms based on that notation. In this unit the students review and reinforce rhythm and meters introduced in grade 2 and are introduced to new rhythms and concepts such as the whole note and the usage of the 8th note in 6/8 meter. Varied meters are used through the use of songs incorporating 2/4, 3/4, 4/4, and 6/8 meters. Students will move from performance to aural recognition and finally the decoding of audible rhythmic patterns in rhythmic dictation exercises and activities. The culmination of this unit will include actual student written and performed musical composition using full rhythmic notation conventions and various instrument types.

Enduring Understanding: Through performance, people use beat and rhythm to connect symbols, patterns and musical elements.

Essential Questions:

- What is meter and rhythm?
- How do people recognize rhythm and meter?
- How are rhythms and meters notated?
- How can meter and rhythm be used as an expressive tool?

Summative Assessment and/ or Summative Criteria to demonstrate mastery of the Unit.

Students will:

- Create and perform rhythms in various meters and within teacher-specified guidelines, properly using known rhythm notation.
- Accurately decode and notate known rhythm symbols in 2/4, 3/4, 4/4, and 6/8 time.

Resources:

150 American Folk Songs To Sing, Read and Play by Katalin Komlos

Activate! Music Magazine

From GIA Publications:

Conversational Solfege: Level 1

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Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSLS
Introduction to Rhythms	4 class periods	Students will be able to echo rhythm patterns using quarter notes, eighth note pairs, quarter rest, half note, dotted half note, and whole note in 2/4, 3/4, and 4/4 time.	<p>Process is started using symbols familiar from last year, then introduce dotted half note and whole note separately.</p> <p>Teacher speaks rhythms on a neutral syllable, students echo as a group.</p> <p>Teacher plays rhythms on a rhythm instrument, students echo with voice or rhythm instrument.</p>	<p>Teacher observation of student progress during whole-group activities</p> <p>Teacher assesses student ability to accurately echo a one-measure rhythm pattern individually.</p>	<p>MU:Pr4.2.2a Working towards: MU:Pr4.2.3b MU:Pr6.1.3a</p>
	2 class periods	Students will be able to echo rhythm patterns using dotted quarter notes and single eighth notes in 6/8 time.	<p>Teacher speaks rhythms on a neutral syllable, students echo as a group.</p> <p>Teacher plays rhythms on a rhythm instrument, students echo with voice or rhythm instrument.</p>	<p>Teacher observation of student progress during whole-group activities</p> <p>Teacher assesses student ability to accurately echo a one-measure rhythm pattern individually.</p>	<p>MU:Pr4.2.2a Working towards: MU:Pr4.2.3b MU:Pr6.1.3a</p>
Decoding Rhythm Symbols	8 class periods	Students will be able to decode visual representations of quarter notes, eighth note pairs, quarter rest, half note, dotted half note, and whole note in 2/4, 3/4, and 4/4 time.	<p>Teacher shows visual representations of known rhythm notation.</p> <p>Teacher speaks rhythm using new rhythm symbol (dotted half note or whole note) and introduces visual representation</p>	<p>Teacher will individually assess student ability to read two- to four-measure rhythms containing familiar rhythm symbols. Assessment will include rhythms that progress from simple to complex. Individual assessment will occur at least three times:</p>	<p>MU:Pr4.2.3b MU:Pr5.1.3b MU:Pr6.1.3a</p>

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			<p>Teacher writes one-measure rhythms on board, reads, and has students echo.</p> <p>With guidance, students decode two- to four-measure rhythms</p> <p>Teacher writes two- to four-measure rhythms on board, students are given time to decode independently before reading as a class.</p> <p>(Rhythm instruments can also be used to read notation.)</p>	<p>first when rhythms only contain notation learned in second grade, a second time after either dotted half notes or whole notes have been introduced and practiced, and a third time after students have been introduced to and practiced all rhythm symbols.</p>	
4 class periods	Students will be able to decode visual representations of dotted quarter notes and single eighth notes in 6/8 time.	<p>Teacher shows one-measure rhythm using visual representation of dotted quarter notes and single eighth notes in 6/8 time; student volunteers read; students evaluate performance for accuracy.</p> <p>Students decode two- to four-measure rhythms as a class</p> <p>Teacher writes two- to four-measure rhythms on board, students are given time to decode independently before reading as a class.</p>	<p>Teacher will individually assess student ability to read two- to four-measure rhythms containing familiar rhythm symbols. Assessment will include rhythms that progress from simple to complex.</p>	<p>MU:Pr4.2.3b MU:Pr5.1.3b MU:Pr6.1.3a</p>	

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			(Rhythm instruments can also be used to read notation.)		
Rhythm Dictation	12 class periods	Students will be able to analyze and properly notate one-measure rhythms performed by the teacher in 2/4, 3/4, 4/4 and 6/8 time.	<p>Teacher speaks one-measure rhythm on a neutral syllable or plays on a rhythm instrument; student volunteer notates.</p> <p>Students work in small groups/pairs to notate one-measure rhythm dictated by teacher or peer</p> <p>Students independently notate one-measure rhythms dictated by the teacher.</p>	<p>Teacher will assess student accuracy when he/she independently notates one-measure rhythms using familiar notation in a given meter.</p> <p>Assessment will be done several times throughout the school year as new notation symbols are practiced.</p>	<p>MU:Pr4.2.2a MU:Pr4.2.3b</p>
Creating Rhythms	6 class periods (These rhythm compositions will be utilized during singing/melody unit composition activity.)	Students will be able to create rhythms using familiar rhythm symbols within a given meter and number of measures (not to exceed 8).	<p>Students write their own rhythms to read-aloud, have a partner read, etc.</p> <p>Students perform a rhythm on an instrument and then notate their composition</p> <p>As new symbols are introduced for decoding, they can be introduced to written activities.</p>	Teacher assesses student composition process for understanding of written representation of rhythmic sounds. Student composition will also be assessed for accuracy in using symbols correctly (not having too few/many beats per measure) and clarity of penmanship (being able to tell the difference between half note and quarter note, etc.).	<p>MU:Cr1.1.3a MU:Cr1.1.3b MU:Cr2.1.3a MU:Cr2.1.3b MU:Cr3.1.3a MU:Cr3.2.3a MU:Cn10.0.3a MU:Cn11.0.3a</p>

Suggested Modifications for Special Education, English Language Learners and Gifted Students:

*Consistent with individual plans, when appropriate.

During activities that utilize instruments, all students will be provided with the instrument that works best for them, in accordance with their individualized learning plans regarding fine/gross motor skills and abilities, etc.

English Language Learners and other students with verbal disabilities will be provided with additional instruction as needed.

Students whose fine motor skills impact their ability to write clearly and would therefore benefit from having manipulatives for composition (instead of using a traditional pencil and paper) will be provided with them.

Gifted students will be utilized as peer models and will be able to show their advanced knowledge through individual rhythm reading assessments. The teacher should then utilize this knowledge in the classroom for peer tutoring, etc., as the situation allows. These students can also be given more challenges during composition activities, like creating rhythms that use patterns, adding words to the rhythms, etc.

Suggested Technological Innovations/ Use:

- Use of SmartBoard and/or projector to display visual representations of steady beat, rhythms, etc.
- iPads or Chromebooks (if available) could be used for composition purposes.
- Rhythm Decoding games such as Rhythm Basketball, Rhythm Football, and Rhythm Baseball; found on Teachers Pay Teachers and available for use with Smart Board or PowerPoint

Cross Curricular/ 21st Century Connections:

9.1 21st Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

- Students' creative and critical thinking skills will be utilized as they compose their own rhythms.
- Partner work will help students develop collaboration and problem-solving skills.
- Rhythmic note values should be compared to fractions to create a cross-curricular learning opportunity with the third grade math curriculum.
- Cross-curricular opportunities will also arise during composition activities, where students can write about their process.

Unit 3: Expression

Summary of the Unit: Unit 3 leads students through the reinforcement and expansion of expressive terms in the areas of dynamics, texture and tempo. Students will then analyze and explain proper usage of these techniques through listening, visual and aural identification tools and performance. Students will continue exploration of texture and identification of the traits of different musical ensembles such as jazz bands, rock bands, orchestras, etc. Furthermore, students will analyze and identify how composers use these traits to create mood and setting in music. Later, using terms and skills learned in this unit, and prior grade levels, the students will explain some of their musical preferences. Finally, students will analyze and judge the use of expressive qualities, using proper terminology, of professional recordings and in-class performances.

Enduring Understanding: Music-making is a unique form of communication and cultural expression.

Essential Questions:

- How do expressive elements affect music?
- How does the use of expressive elements in music affect an individual?
- Why do composers and performers use expressive qualities in music?
- How does the use of expressive elements in music affect personal tastes?

Summative Assessment and/ or Summative Criteria to demonstrate mastery of the Unit.

Students will:

- **Consistently** use appropriate musical expressive qualities in performances, and be able to convey their reasoning for which qualities are appropriate.
- **Analyze and identify** music's **concrete** expressive qualities (dynamics, tempo, texture, instrumentation) and its more **abstract** qualities (mood, composer's intent) and use those qualities to construct a short story that is appropriate for the selected music recording.

Resources:

Move It! DVD Series
Activate! Magazine
Music K-8 Magazine Subscription

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Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSLS
Terms and Symbols	4 class periods	Students will be able to identify and properly use musical expression terms and symbols learned in previous years.	Students listen to musical recording and describe the dynamic or tempo, using proper terms Students engage in movement to show differences in dynamics (same activity can be done for tempo)	Teacher observes students during review sessions and performances to assess whether or not students are able to use and respond to known terms properly.	MU:Pr4.3.2a MU:Re8.1.3a
	4 class periods (included as part of rhythm and solfege composition activities)	Students will utilize familiar music expression terms and symbols in rhythm and solfege compositions.	When students are composing rhythms and adding solfege to their compositions, teacher will review terms and model how they can be used in compositions.	Part of the rubric for the composition project will reflect student use of expression terms and symbols. As part of written reflections of student project, students will be asked to convey their reasoning for selecting certain expressive qualities to be used in their composition.	MU:Cr2.1.3b MU:Cn10.0.3a MU:Cn11.0.3a
Performing with Expression	Throughout the school year, as students are able to perform familiar songs. Will occur no less than six	Students will be able to perform a familiar song with appropriate expressive qualities. Students will be able to explain reasoning for the expressive qualities used during a song's performance.	Students analyze a familiar song, and written expressive qualities, and then work in small groups to determine why those qualities are used. Students perform above group-task independently, notating why they think the composer selected those expressive qualities.	Teacher will include performing with proper expressive qualities when assessing student ability to perform a song independently or within a small group. Teacher will assess student independent task for	MU:Pr4.1.3a MU:Pr4.2.3c MU:Pr4.3.3a MU:Pr5.1.3b MU:Pr6.1.3a

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	times during the year.			accuracy and depth of explanation of composer's intent.	MU:Cn10.0.3a MU:Cn11.0.3a
Texture: Music Ensembles	8 class periods	Students will be able to identify instruments commonly used in different groups and settings: rock band, jazz band, orchestra, and marching band.	Students listen to recording of music performed by a specific type of ensemble and describe what they hear. Students are introduced to the types of instruments that play within that ensemble. In small groups, students hypothesize about why certain instruments fit that style so well. Continue with other groups.	Teacher plays recordings: students circle type of group performing. Teacher provides students with a type of ensemble and students provide list of instruments that are likely and unlikely to perform in that type of group.	MU:Re7.1.3a MU:Re7.2.3a MU:Re9.1.3a
Describing Music Recordings	8 class periods	Students will be able to construct a short story that matches the concrete and abstract expressive qualities of recorded music. Students will be able to convey their reasoning for why the story idea they created matches the expressive qualities of the music.	1. Students listen to new musical recording and make note of expressive qualities and other words that describe the music. 2. Students notate answers for basic musical expression questions and possible story ideas on worksheet. 3 & 4. Students choose whether to show story details through writing a detailed paragraph or drawing a detailed picture that is accompanied by a few	Teacher will create a rubric for assignment to assess: <ul style="list-style-type: none"> • Accuracy in determining expressive qualities of recording • How well the students' story idea matches the expressive qualities of the music • Student explanation of why their story fits the music • Level of detail in student work • Overall effort 	MU:Re7.1.3a MU:Re7.2.3a MU:Re8.1.3a MU:Re9.1.3a MU:Cn10.0.3a MU:Cn11.0.3a

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			<p>detailed sentences, and complete process.</p> <p>5 & 6. Students answer why their story idea fits the music and evaluate the work of their peers.</p> <p>7 & 8. Students share their story ideas with the class.</p>		
Musical Preferences	<p>Completed as part of class discussions intermittently throughout the year.</p> <p>Completed with purpose of individual student responses at least four times during the school year.</p>	<p>Students will be able to determine and acknowledge the factors that affect whether or not they like certain music.</p> <p>Students will be able to convey whether or not they like a provided song and convey the reasons for their opinion.</p>	<p>Students discuss what aspects affect whether or not they like a certain song or style of music (lyrics, instruments, genre, etc.)</p> <p>Students individually express (either verbally or through the use of a simple worksheet) whether or not they like a song provided by the teacher and why they feel that way.</p>	Teacher will assess student ability to identify musical preferences and convey reasoning for their opinions.	<p>MU:Pr4.1.3a</p> <p>MU:Re7.1.3a</p> <p>MU:Cn10.0.3a</p>
Evaluating Music Performances	Completed on at least four different occasions during the school year.	Students will be able to apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.	<p>Students develop a checklist of criteria to use when judging a specific performance.</p> <p>Students view audio/video recording of class performance and complete checklist to determine areas of strength and weakness of the performance. (Could also</p>	Teacher will assess student ability to authentically judge performances using established criteria.	<p>MU:Pr5.1.3a</p> <p>MU:Re9.1.3a</p>

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			be completed with small group and/or individual performances.)		
<p>Suggested Modifications for Special Education, English Language Learners and Gifted Students: *Consistent with individual plans, when appropriate.</p> <p>English Language Learners and/or students with verbal disabilities will perform songs to the best of their ability, and will be provided with the opportunity to complete assessments through drawings rather than written words, or be provided with modified assignments, as necessary and appropriate, to be determined by the teacher of music in conjunction with the ELL teacher or Special Education Teacher.</p> <p>Students who are reluctant to sing on their own for any reason (selective mutism, anxiety disorders, etc.) will be provided with the opportunity to sing privately for the teacher, with a partner, or within a small group. The teacher will work with these students throughout the course of the year to guide that student towards singing independently in the class period, as appropriate. The ability to perform on instruments may also be utilized if absolutely necessary.</p> <p>Students whose disabilities cause difficulty with thinking abstractly and/or metacognition will be provided with prompts as necessary, to be determined by the teacher of music in conjunction with the Special Education Teacher.</p> <p>Gifted students will be challenged to add detail to their story ideas. They will also be challenged to provide more evidence for their reasoning behind personal preferences, evaluations, and creation of story ideas, and should be utilized as “peer buddies” for students who have difficulty explaining their own reasoning.</p>					
<p>Suggested Technological Innovations/ Use:</p> <ul style="list-style-type: none"> • Use of SmartBoard and/or projector to show visual representations of songs as appropriate. • PowerPoints, Smart Notebook files, etc., for students to sort different sounds (pictures of kittens, lions, birds, fire truck, etc., for sorting into loud and quiet) • Audio-editing software can be used by teacher to create shorter samples of music recordings for listening activities. • Audio or Video recording technology (if available) can be used to record students’ answers for musical preferences and/or performances. 					
<p>Cross Curricular/ 21st Century Connections: 9.1 21st Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.</p> <ul style="list-style-type: none"> • Students will use critical thinking skills when analyzing musical recordings. 					

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- Critical thinking skills will gain added practice in students' abilities to convey their own musical preferences and reasoning.
- Students will use collaboration and problem-solving skills when working in small groups.
- Students will have an increase in global awareness through the use of songs from many cultures and periods in history to demonstrate expressive qualities.
- The many tasks, activities, and assessments that can be completed through writing correlate with the second grade ELA curriculum, especially the story idea, in which students should be prompted to think about their work with Writer's Workshop.

Unit 4: Form

Summary of the Unit: Unit 4 further develops the concept of form as well as the recognition of form in music. Through the use of directed listening incorporating recorded materials, previously learned songs, new songs and movement activities, the students will use their acquired skills to recognize various form types. As a group and individually, students will analyze sung music, recorded music and written music notation to correctly identify form using answer cards (colors, shapes, icons) and listening maps. Students will create their own listening maps based upon written musical examples provided by the instructor. The instructor is strongly encouraged to use other musical examples used in other units as preparation, introduction and reinforcement of these concepts. As in previous units, folk dances are combined with music used in various units and should be utilized to further reflect and reinforce the use of form in music.

Enduring Understanding: Through composition and the use of form, people connect ideas with patterns and other musical elements to communicate ideas and emotions.

Essential Questions:

- What is form?
- Why is form important?
- How does one recognize form?
- How can form be used to reinforce musical thoughts and ideas?

Summative Assessment and/ or Summative Criteria to demonstrate mastery of the Unit.

Students will:

- Accurately analyze the form of music from recordings and written music notation.
- Perform folk dances that require the changing of movement to show the form in a song or musical recording.

Resources:

Move It! DVD Series
Peter and Mary Alice Amidon Books/CDs of Folk Songs and Dances
150 American Folk Songs To Sing, Read and Play by Katalin Komlos
Digital and Print Listening Map examples available on Teachers Pay Teachers

Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSLS
Analyzing Music	10 class periods	Students will be able to analyze recorded music to determine form.	Through directed listening, teacher guides students toward listening for themes,	Teacher assesses individual student work for accuracy. Teacher will define each	MU:Pr4.2.3a

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	(Objective will be repeated with multiple recordings.)		<p>instruments, etc., to identify separate sections of music and compare them to one another.</p> <p>Teacher defines separate sections of new recording, students label with letters, symbols, colors, etc., as whole group.</p> <p>Students complete in small groups.</p> <p>Students complete independently.</p>	<p>separate section; students will be assessed on their ability to label each section properly by comparing and contrasting the music.</p>	<p>MU:Re7.2 .3a MU:Cn11. 0.3a</p>
	10 class periods (Objective will be repeated with multiple recordings.)	Students will be able to analyze written music to determine form.	<p>Teacher models how to find patterns in written music notation.</p> <p>Students work in small groups to identify different sections of music.</p> <p>Students complete the activity independently.</p>	Teacher assesses student ability to accurately determine form of written music.	<p>MU:Pr4.2. 3a MU:Re7.2 .3a MU:Cn11. 0.3a</p>
	4 class periods	Students will be able to construct a listening map to accompany a music recording.	<p>Teacher models strategies for creating a listening map (using key instruments, melodic motives/themes)</p> <p>Students work in small groups to construct a listening map for a song previously analyzed.</p>	Teacher observes student group work and assesses finished product for accuracy, creativity, and collaboration.	<p>MU:Pr4.2. 3a MU:Re7.2 .3a MU:Cn11. 0.3a</p>

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Form through Folk Dances	12-16 class periods, four to six classes per folk dance	Students will perform folk dances from a variety of cultures, which use movement that coincides with the form of the music.	1. Students learn song 2-3. Students learn motions 4-5. Students practice folk dance 6. Students perform folk dance	Teacher observes students throughout the learning process of the folk song and dance. Student performance is assessed for accuracy of singing and proper movements.	MU:Pr4.1.3a MU:Pr4.2.3a MU:Pr4.2.3c MU:Pr5.1.3a MU:Pr5.1.3b MU:Pr6.1.3a MU:Pr6.1.3b MU:Cn11.0.3a
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Suggested Modifications for Special Education, English Language Learners and Gifted Students:

*Consistent with individual plans, when appropriate.

English Language Learners and/or students with verbal disabilities will be provided with additional instructional time or modification of required task as needed and appropriate, to be determined by the teacher of music in conjunction with the ELL teacher or Special Education Teacher.

Students with limited mobility, or special needs in the areas of fine or gross motor movements will have movement tasks modified as needed. (i.e., provided motions they can complete with their hands, whole bodies, etc.)

Students whose disabilities cause difficulty with metacognition will be provided with prompts and/or modified assessments as necessary, to be determined by the teacher of music in conjunction with the Special Education Teacher.

Gifted students will be utilized as peer buddies for other students having difficulty performing a task. They will also be challenged to analyze musical recordings for form without teacher guidance, and will be used as group leaders for listening map activity.

Suggested Technological Innovations/ Use:

- Move It! DVD series show on projector
- Digital Listening Maps (Through use of PowerPoint, Windows Movie Maker, Smart Notebook, etc.)
- Video examples of folk dances being performed

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- Video recording of students performing folk dances (if available)

Cross Curricular/ 21st Century Connections:

9.1 21st Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

- Students will use critical thinking, and creative skills when creating movements for the sections of music.
- Students will have an increase in global awareness through the use of songs from many cultures and periods in history.
- The use of locomotor, non-locomotor, fine and gross motor skills and movements correlate with the physical education curriculum, helping students gain an awareness of their own bodies and the movements their bodies can perform.
- Students' collaboration skills will be utilized during small group activities.