

[Grade 2 Scope and Sequence for Vocal Music](#)

Grade 2 Scope and Sequence for Vocal Music

	Vocal Music	Number of Instructional Days
Unit 1	<u>Rhythm and Beat</u>	10 (integrated throughout the year)
Unit 2	<u>Melody and Vocal Production</u>	10 (<i>Integrated throughout the year</i>)
Unit 3	<u>Form</u>	10 (<i>Integrated throughout the year</i>)
Unit 4	<u>Instruments</u>	10 (<i>Integrated throughout the year</i>)

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Vocal Music	Grade: 2
Unit 1: Rhythm and Beat	
Unit Overview: In the Second Grade rhythm and beat unit, students will continue to discover music has a steady beat and identify that the beat can be fast and/or slow and label this speed as tempo. Students will identify the difference between rhythm and beat, explore time signature in 2/4, 3/4, and 4/4 time, identify and create rhythm patterns, and use standard rhythmic notation for half note (ta-a), quarter note (ta), eighth note joined (ti-ti) or separate (ti), half rest (rest rest), and quarter rest (rest). Also, understanding rhythmic notation can help students make connections to early literacy.	
New Jersey Student Learning Standards	
<p><u>1.3.A.2.Cr - Creating</u></p> <p>1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p> <p><u>1.3.A.2.Pr - Performing</u></p> <p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</p> <p>1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical 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.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.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p> <p><u>1.3.A.2.Re - Responding</u></p> <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <p>1.3A.2Re7b: Describe how specific music concepts are used to support a specific purpose in music.</p> <p>1.3A.2Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p> <p><u>1.3.A.2.Cn - Connecting</u></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. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p> <p>1.3A.2Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a,</p>	

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1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)

Enduring Understandings	Essential Questions
<p>Anchor Standard 1: Generating and conceptualizing ideas. 1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Anchor Standard 2: Organizing and developing ideas. 2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p>Anchor Standard 3: Refining and completing products. 3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 4: Selecting, analyzing, and interpreting work. 4. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p> <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. 5. To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 6: Conveying meaning through art. 6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.</p> <p>Anchor Standard 7: Perceiving and analyzing products. 7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>Anchor Standard 8: Interpreting intent and meaning. 8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<p>1. How do musicians generate creative ideas?</p> <p>2. How do musicians make creative decisions?</p> <p>3. How do musicians improve the quality of their creative work?</p> <p>4. How do performers select repertoire?</p> <p>5. How do musicians improve the quality of their performance?</p> <p>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</p> <p>8. How do we discern the musical creators' and performers' expressive intent?</p>

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<p>Anchor Standard 9: Applying criteria to evaluate products. 9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. 10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.. 11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
Unit Goals	Teaching Points
<p><i>Rhythm and Beat</i></p>	<ul style="list-style-type: none"> • Perform a rhythms with the teacher as the leader and the class/soloist as the echo. • With teacher guidance, create rhythm patterns at various tempi. • Perform as a class and a soloist a steady beat using various tempi • Perform and identify the difference between steady beat and unsteady beat. • Perform and identify the difference between steady beat and rhythm. • Perform rhythm patterns identifying the difference between half note (ta-a), quarter note (ta), eighth note joined (ti-ti) or separate (ti), half rest (rest rest), and quarter rest (rest). • Perform songs using steady beat and rhythms to vary dynamic levels (forte and piano). • Reflect/self-critique acquired rhythmic skills alone and as a group. • Listen to various examples of rhythm from different cultures and historical periods.
Skills (Students will be able to...)	
<p>When Creating...</p> <ul style="list-style-type: none"> • The elements of music are foundational to basic music literacy. Students will use appropriate terminology when creating/improvising rhythms. • Create musical phrases in response to a teacher prompt (i.e. call and response/improvisation with teacher guidance) • Create short rhythms using a steady pulse and at various tempi. • Create a story to a piece of music that has contrasting dynamics or heavy accents (e.g., Haydn Symphony #94, Movement 2; Russian Sailor's Dance by Gliere). <p>When Performing...</p> <ul style="list-style-type: none"> • Identify fast, medium, and slow tempi. • Identify and keep a steady beat 	

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- Echo, clap and/or play various rhythms.
- Identify dynamics as forte and piano appropriate to the style of music.
- Play a steady beat with dynamics (forte and piano) on an Orff instrument using a two mallets.
- Read and perform combinations of half notes, quarter notes, single and paired eighth notes, half rest, and quarter rests by clapping and counting using Kodály Rhythm Syllables and using standard notation.
- Use appropriate terminology when describing rhythm.
- Identify meter as 2/4, 3/4, and 4/4 Time Signatures and proper placement of Bar Lines.
- Basic conducting patterns and gesture provide cues about how and when to execute changes in dynamics, timbre, and timing.

When Responding...

- Self and group-critique of acquired rhythmic skills.

When Connecting...

- Respond to rhythms from various listening examples of in different styles, cultures and genres.

Social Emotional Learning Competencies (<https://selarts.org/>)

SELF

- **SELF-AWARENESS**
 - 01.EE.Recognize and name different types of positive and negative emotions
 - 03.EE.Identify one's likes and dislikes
 - 03.EE.Identify challenges or situations where one may need help
 - 03.EE.Recognize things that make one feel good about who they are
- **SELF-MANAGEMENT**
 - 06.EE.Identify simple steps needed to perform a routine,task or accomplish a goal.
 - 07.EE.With adult encouragement, make multiple attempts to meet a goal.

OTHERS

- **SOCIAL-AWARENESS**
 - 09.EE.Recognize that people are alike and different.
 - 10.EE.Begin to recognize that people have different points of view.
 - 11.EE.With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker)
- **RELATIONSHIP SKILLS**
 - 13.EE.Utilize "active listening" skills.

DECISION-MAKING

- **RESPONSIBLE DECISION-MAKING**
 - 18.EE.Can make simple choices about activities without adult support.

Evidence of Learning (Assessments)	Accommodations and Modifications
Formative Assessments:	Special Education

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<ul style="list-style-type: none"> • Music Class Participation Rubrics (See Rubrics Section of Document) • Daily Music Challenge • Oral/Verbal Responses to Teacher Questions/Instruction • Informal Observations of Student Musical Response • Self-Assessment/Student Reflection <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Written Tests/Quizzes • Performance Tests/Quizzes <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • rough drafts for each project • Rubric based final project for each unit • Student self-assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • Homework - extended drawing at home • Presentations • Verbal Critiques 	<ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications • Curricular Modifications and Guidance for Students Educated in Special Class Settings <p>Differentiation:</p> <ul style="list-style-type: none"> • Preview content and concepts • Behavior management plan • Highlight text • Small group setting <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • Alternative formative and summative assessments • Guided Reading • Personal agendas • Project-based learning • Problem-based learning • Stations/centers • Tiered activities/assignments • Varying organizers for instructions <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • Clubbing activities • Exploration by interest • Flexible groupings
	<p>English Language Learners</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Unit 1: Curriculum for ELL • Subgroup Accommodations and Modifications • Multi-language glossary • Pupil edition in Spanish • Vocabulary flash cards
	<p>Students at Risk for Failure</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications
	<p>Gifted and Talented</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications
	<p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>

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<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 • Florham Park Curriculum • National Association for Music Education (NAfME) • Northern New Jersey Orff Schulwerk Association (NNJOSA) • Dalcroze (dalcrozeusa.org) • Gordon (giml.org) • Kodaly (oake.org) • Little Kids Rock (littlekidsrock.org) • Orff (aosa.org) • SongWorks (songworkseducators.org) • Suzuki (suzukiassociation.org) • Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. <p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • All Books by Jeff Kriskie and Randy DeLelles • “Making the Most of the Holidays” • “Highlighting the Holidays” • “Time for a Rhyme” • “2nd Rhyme Around” • “3rd Rhymes a Charm” • “Strike it Rich” • “As American as Apple Pie” 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Guitar • Piano • CD Player/Speaker System • Soprano/Alto/Bass Xylophones • Soprano/Alto Glockenspiels • Soprano/Alto Metallophone • Various unpitched percussion instruments • <i>Singing</i> • <i>Audio Recordings</i> • <i>Playing on Instruments</i> • <i>Video Recording</i> • A Song Game • Movement/Dance • A Story • Questions/Puzzles • Secret Song Clues • Ranges of Notation <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Tonic Solfa/Solfege Syllables for tone and melody • Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) • Echo Singing and Antiphonning • Sibelius Software <ul style="list-style-type: none"> ◦ Used to modify scores and notation (larger, with note names in note head, etc) • Visual Aids <ul style="list-style-type: none"> ◦ Colored key dots for xylophone ◦ Xylophone Diagram ◦ Solfege hand signals chart • Flocabulary <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Tiered Interventions following RtI framework • RtI Intervention Bank • Foundations Double-Dose (Tier II) • LLI (Tier III) • FFI Skill Report: DRA On-Line • enVisioninterventionsupports • NJDOE resources
<p>Interdisciplinary Connections</p> <p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Companion standards: <ul style="list-style-type: none"> ◦ CCSS.ELA-LITERACY.RL.K.4 ◦ CCSS.Math.Content.K.CC.B.4 	<p>Integration of Technology through NJSLs</p> <ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use a document camera or overhead projector for shared reading of texts.

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<p>○ 7.1.NM.C.2</p> <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	
Integration of 21st Century Themes	Media Literacy Integration
<p><i>See example.</i></p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills • Global and Environmental Awareness • Problem Solving Skills • Personal Literacy • Business • Initiative and Self Direction • Manage Goals and Time • Work Independently • Be Self-directed Learners 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspectives
<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)

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Vocal Music	Grade: 2
<p>Unit 2: Melody and Vocal Production</p> <p>Unit Overview:</p> <p>In the Second Grade melody and vocal production unit, the students will learn that proper vocal production requires an understanding of basic anatomy, the physical properties of sound, developmentally appropriate vocal production/vocal placement, and breathing techniques. The voice is the primary instrument in this unit and students will perform, as individuals and in groups, using proper head voice, posture, breathing techniques, and vocal techniques to vary dynamic levels. The repertoire of songs has students performing and echoing on pitch to gain a better understanding of melodic contour and the expressive qualities found in music.</p>	
<p>New Jersey Student Learning Standards</p>	
<p><u>1.3.A.2.Cr - Creating</u></p> <p>1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p> <p><u>1.3.A.2.Pr - Performing</u></p> <p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</p> <p>1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical 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.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.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p> <p><u>1.3.A.2.Re - Responding</u></p> <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <p>1.3A.2Re7b: Describe how specific music concepts are used to support a specific purpose in music.</p> <p>1.3A.2Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p> <p><u>1.3.A.2.Cn - Connecting</u></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. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p> <p>1.3A.2Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p>	

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Enduring Understandings	Essential Questions
<p>Anchor Standard 1: Generating and conceptualizing ideas. 1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Anchor Standard 2: Organizing and developing ideas. 2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p>Anchor Standard 3: Refining and completing products. 3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 4: Selecting, analyzing, and interpreting work. 4. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p> <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. 5. To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 6: Conveying meaning through art. 6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.</p> <p>Anchor Standard 7: Perceiving and analyzing products. 7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>Anchor Standard 8: Interpreting intent and meaning. 8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>Anchor Standard 9: Applying criteria to evaluate products.</p>	<p>1. How do musicians generate creative ideas?</p> <p>2. How do musicians make creative decisions?</p> <p>3. How do musicians improve the quality of their creative work?</p> <p>4. How do performers select repertoire?</p> <p>5. How do musicians improve the quality of their performance?</p> <p>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</p> <p>8. How do we discern the musical creators' and performers' expressive intent?</p>

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<p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
Unit Goals	Teaching Points
<p><i>Melody and Vocal Production</i></p>	<ul style="list-style-type: none"> • With teacher guidance, create/improvise in response to a teacher prompt. • Perform on pitch, and echo songs with the teacher as the leader and the class/soloist as the echo. • Perform in proper head voice within the range of C4 – C5. • Perform and identify the major scale - do, re, mi, fa, sol , la ti, high do in proper head voice. • Perform songs using proper posture in sitting and standing positions. • Perform songs using proper breathing techniques for phrasing and tone production. • Perform songs using proper vocal techniques to vary dynamic levels. • Reflect/self critique acquired melodic skills and vocal production. • Listen to and perform various examples of songs from different cultures, holidays, and historical periods.
Skills (Students will be able to...)	
<p>When Creating...</p> <ul style="list-style-type: none"> • Create musical phrases in response to a teacher prompt (i.e. call and response and improvisation) • Create/improvise patterns that demonstrate melodic contour. • Use appropriate terminology when creating melody and vocal production <p>When Performing...</p> <ul style="list-style-type: none"> • Read, sing or play various combinations of la-sol-fa-mi-re-do from a two to three line staff. • Continue to identify melodic direction as up or down. • Sing using correct solfege syllables (for the major scale - do, re, mi, fa, sol , la ti, high do) using Curwen hand signals in moveable Do. • Sing in treble clef and continue to develop vocal technique including development of the head voice, proper breathing technique, and correct posture improve the voice and protect the voice when singing. • Read and perform dynamics (forte and piano) while singing using appropriate dynamics to the style of the music. • Demonstrate progress in matching pitch. • Develop a repertoire of songs. <p>When Responding...</p> <ul style="list-style-type: none"> • Self and group-critique of acquired vocal and melodic skills. 	

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- Listen for all areas of performance (e.g., pitch, diction, breath support, proper vocal placement, vowel formation, posture, following the director, interpretation) and identify which areas were successful, which were in need of improvement.

When Connecting...

- Sing songs from a variety of cultures, historical periods, and genres.
- Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations, etc.).

Social Emotional Learning Competencies (<https://selarts.org/>)

SELF

- **SELF-AWARENESS**
 - 01.EE.Recognize and name different types of positive and negative emotions
 - 03.EE.Identify one's likes and dislikes
 - 03.EE.Identify challenges or situations where one may need help
 - 03.EE.Recognize things that make one feel good about who they are
- **SELF-MANAGEMENT**
 - 06.EE.Identify simple steps needed to perform a routine,task or accomplish a goal.
 - 07.EE.With adult encouragement, make multiple attempts to meet a goal.

OTHERS

- **SOCIAL-AWARENESS**
 - 09.EE.Recognize that people are alike and different.
 - 10.EE.Begin to recognize that people have different points of view.
 - 11.EE.With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker)
- **RELATIONSHIP SKILLS**
 - 13.EE.Utilize "active listening" skills.

DECISION-MAKING

- **RESPONSIBLE DECISION-MAKING**
 - 18.EE.Can make simple choices about activities without adult support.

Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Music Class Participation Rubrics (See Rubrics Section of Document) • Daily Music Challenge • Oral/Verbal Responses to Teacher Questions/Instruction • Informal Observations of Student Musical Response • Self-Assessment/Student Reflection <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Written Tests/Quizzes 	<p>Special Education</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications • Curricular Modifications and Guidance for Students Educated in Special Class Settings <p>Differentiation:</p> <ul style="list-style-type: none"> • Preview content and concepts • Behavior management plan • Highlight text • Small group setting <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • Alternative formative and summative assessments

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<ul style="list-style-type: none"> • Performance Tests/Quizzes <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • rough drafts for each project • Rubric based final project for each unit • Student self-assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • Homework - extended drawing at home • Presentations • Verbal Critiques 	<ul style="list-style-type: none"> • Guided Reading • Personal agendas • Project-based learning • Problem-based learning • Stations/centers • Tiered activities/assignments • Varying organizers for instructions <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • Clubbing activities • Exploration by interest • Flexible groupings <p>English Language Learners</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Unit 1: Curriculum for ELL • Subgroup Accommodations and Modifications • Multi-language glossary • Pupil edition in Spanish • Vocabulary flash cards <p>Students at Risk for Failure</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p>	<p>Core Instructional Resources:</p>

Grade 2 Scope and Sequence for Vocal Music

<ul style="list-style-type: none"> • GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 • Florham Park Curriculum • National Association for Music Education (NAfME) • Northern New Jersey Orff Schulwerk Association (NNJOSA) • Dalcroze (dalcrozeusa.org) • Gordon (giml.org) • Kodaly (oake.org) • Little Kids Rock (littlekidsrock.org) • Orff (aosa.org) • SongWorks (songworkseducators.org) • Suzuki (suzukiassociation.org) • Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. 	<ul style="list-style-type: none"> • Guitar • Piano • CD Player/Speaker System • Soprano/Alto/Bass Xylophones • Soprano/Alto Glockenspiels • Soprano/Alto Metallophone • Various unpitched percussion instruments • <i>Singing</i> • <i>Audio Recordings</i> • <i>Playing on Instruments</i> • <i>Video Recording</i> • A Song Game • Movement/Dance • A Story • Questions/Puzzles • Secret Song Clues • Ranges of Notation
<p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • All Books by Jeff Kriskie and Randy DeLelles • “Making the Most of the Holidays” • “Highlighting the Holidays” • “Time for a Rhyme” • “2nd Rhyme Around” • “3rd Rhymes a Charm” • “Strike it Rich” • “As American as Apple Pie” 	<p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Tonic Solfa/Solfege Syllables for tone and melody • Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) • Echo Singing and Antiphonning • Sibelius Software <ul style="list-style-type: none"> ◦ Used to modify scores and notation (larger, with note names in note head, etc) • Visual Aids <ul style="list-style-type: none"> ◦ Colored key dots for xylophone ◦ Xylophone Diagram ◦ Solfege hand signals chart • Flocabulary
	<p>Intervention Resources:</p> <ul style="list-style-type: none"> • Tiered Interventions following RtI framework • RtI Intervention Bank • Foundations Double-Dose (Tier II) • LLI (Tier III) • FFI Skill Report: DRA On-Line • enVisioninterventionsupports • NJDOE resources
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLs</p>
<p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Companion standards: <ul style="list-style-type: none"> ◦ CCSS.ELA-LITERACY.RL.K.4 ◦ CCSS.Math.Content.K.CC.B.4 ◦ 7.1.NM.C.2 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use a document camera or overhead projector for shared reading of texts.

Grade 2 Scope and Sequence for Vocal Music

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming	
Integration of 21st Century Themes	Media Literacy Integration
<p><i>See example.</i></p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills • Global and Environmental Awareness • Problem Solving Skills • Personal Literacy • Business • Initiative and Self Direction • Manage Goals and Time • Work Independently • Be Self-directed Learners 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspectives
<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)

Grade 2 Scope and Sequence for Vocal Music

Vocal Music	Grade: 2
Unit 3: Form Unit Overview: In the Second Grade Form unit, students will come to understand that music has structure. Students will discover that music is composed of smaller and larger components that can be arranged to create patterns. Students will develop an understanding of how to manipulate patterns to represent musical form.	
New Jersey Student Learning Standards	
<p><u>1.3.A.2.Cr - Creating</u></p> <p>1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p> <p><u>1.3.A.2.Pr - Performing</u></p> <p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</p> <p>1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical 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.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.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p> <p><u>1.3.A.2.Re - Responding</u></p> <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</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.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p> <p><u>1.3.A.2.Cn - Connecting</u></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. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p> <p>1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p>	
Enduring Understandings	Essential Questions

Grade 2 Scope and Sequence for Vocal Music

Anchor Standard 1: Generating and conceptualizing ideas.

1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.

Anchor Standard 2: Organizing and developing ideas.

2. Musicians' creative choices are influenced by their expertise, context and expressive intent.

Anchor Standard 3: Refining and completing products.

3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

4. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

5. To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.

Anchor Standard 6: Conveying meaning through art.

6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.

Anchor Standard 7: Perceiving and analyzing products.

7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Anchor Standard 8: Interpreting intent and meaning.

8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Anchor Standard 9: Applying criteria to evaluate products.

1. How do musicians generate creative ideas?

2. How do musicians make creative decisions?

3. How do musicians improve the quality of their creative work?

4. How do performers select repertoire?

5. How do musicians improve the quality of their performance?

6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

8. How do we discern the musical creators' and performers' expressive intent?

Grade 2 Scope and Sequence for Vocal Music

<p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
Unit Goals	Teaching Points
<p><i>Form</i></p>	<ul style="list-style-type: none"> • Perform songs using vocal melodies, pitched, and unpitched percussion in rondo, call and response, AB, and ABA form. • Perform and identify musical forms including echo, call and response, and same/different. • Identify and perform music through movements (i.e. Part A = skip, Part B= gallop)
Skills (Students will be able to...)	
<p>When Creating...</p> <ul style="list-style-type: none"> • Create musical form using patterns. <p>When Performing...</p> <ul style="list-style-type: none"> • Identify traditional musical forms: Rondo, ABA, AABB, solo/chorus, call/response. • Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain or rondo. <p>When Responding...</p> <ul style="list-style-type: none"> • Listen and respond to various forms through movement. • Apply appropriate vocabulary when describing musical form. <p>When Connecting...</p> <ul style="list-style-type: none"> • Age appropriate discussion how personal experiences influence composition of musical patterns. • Age appropriate discussion of characteristics of different rhythms in various musical selections. • Age appropriate identification/discussion of rhythms in different historical selections. Sing and play a variety of forms and textures, including: unison, ostinato, bordun, and ABA. • List the musical elements (e.g., dynamics, meter, melody, etc.) found in performances of seasonal songs (e.g., Halloween, winter, patriotic) and use them to make objective assessments of the appropriateness/effectiveness of the elements in conveying the intent of the song. Discuss the application and appropriateness of the musical elements employed in the song. 	

Evidence of Learning (Assessments)	Accommodations and Modifications
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Grade 2 Scope and Sequence for Vocal Music

<div data-bbox="118 277 410 308">Formative Assessments:</div> <ul data-bbox="168 340 786 470" style="list-style-type: none"> • Music Class Participation Rubrics (See Rubrics Section of Document) • Daily Music Challenge • Oral/Verbal Responses to Teacher Questions/Instruction • Informal Observations of Student Musical Response • Self-Assessment/Student Reflection <div data-bbox="118 533 423 564">Summative Assessments:</div> <ul data-bbox="168 596 443 648" style="list-style-type: none"> • Written Tests/Quizzes • Performance Tests/Quizzes <div data-bbox="118 711 425 743">Benchmark Assessments:</div> <ul data-bbox="168 774 534 852" style="list-style-type: none"> • rough drafts for each project • Rubric based final project for each unit • Student self-assessment <div data-bbox="118 888 425 919">Alternative Assessments:</div> <ul data-bbox="168 951 540 1031" style="list-style-type: none"> • Homework - extended drawing at home • Presentations • Verbal Critiques 	<div data-bbox="836 277 1083 312">Special Education</div> <ul data-bbox="886 340 1500 470" style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications • Curricular Modifications and Guidance for Students Educated in Special Class Settings <div data-bbox="836 470 987 499">Differentiation:</div> <ul data-bbox="886 499 1162 602" style="list-style-type: none"> • Preview content and concepts • Behavior management plan • Highlight text • Small group setting <div data-bbox="836 600 1088 630">High-Prep Differentiation:</div> <ul data-bbox="886 630 1336 833" style="list-style-type: none"> • Alternative formative and summative assessments • Guided Reading • Personal agendas • Project-based learning • Problem-based learning • Stations/centers • Tiered activities/assignments • Varying organizers for instructions <div data-bbox="836 831 1078 861">Low-Prep Differentiation:</div> <ul data-bbox="886 861 1117 938" style="list-style-type: none"> • Clubbing activities • Exploration by interest • Flexible groupings <div data-bbox="836 968 1201 1005">English Language Learners</div> <ul data-bbox="886 1033 1500 1213" style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Unit 1: Curriculum for ELL • Subgroup Accommodations and Modifications • Multi-language glossary • Pupil edition in Spanish • Vocabulary flash cards <div data-bbox="836 1245 1213 1278">Students at Risk for Failure</div> <ul data-bbox="886 1310 1500 1388" style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications <div data-bbox="836 1419 1114 1453">Gifted and Talented</div> <ul data-bbox="886 1484 1500 1562" style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications <div data-bbox="836 1623 1169 1659">Students with 504 Plans</div> <ul data-bbox="886 1690 1500 1768" style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications
<div data-bbox="136 1852 777 1890">Core Instructional and Supplemental Materials</div>	<div data-bbox="846 1852 1500 1890">Core Instructional, Supplemental, Instructional,</div>

Grade 2 Scope and Sequence for Vocal Music

Professional Resources:	and Intervention Resources
<div data-bbox="110 327 802 390"> Core Professional Resources: </div> <div data-bbox="168 407 802 810"> <ul style="list-style-type: none"> • GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 • Florham Park Curriculum • National Association for Music Education (NAfME) • Northern New Jersey Orff Schulwerk Association (NNJOSA) • Dalcroze (dalcrozeusa.org) • Gordon (giml.org) • Kodaly (oake.org) • Little Kids Rock (littlekidsrock.org) • Orff (aosa.org) • SongWorks (songworkseducators.org) • Suzuki (suzukiassociation.org) • Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. </div> <div data-bbox="110 856 802 919"> Supplemental Professional Resources: </div> <div data-bbox="168 936 802 1142"> <ul style="list-style-type: none"> • All Books by Jeff Kriskie and Randy DeLelles • “Making the Most of the Holidays” • “Highlighting the Holidays” • “Time for a Rhyme” • “2nd Rhyme Around” • “3rd Rhymes a Charm” • “Strike it Rich” • “As American as Apple Pie” </div>	<div data-bbox="828 327 1520 390"> Core Instructional Resources: </div> <div data-bbox="886 407 1520 848"> <ul style="list-style-type: none"> • Guitar • Piano • CD Player/Speaker System • Soprano/Alto/Bass Xylophones • Soprano/Alto Glockenspiels • Soprano/Alto Metallophone • Various unpitched percussion instruments • <i>Singing</i> • <i>Audio Recordings</i> • <i>Playing on Instruments</i> • <i>Video Recording</i> • A Song Game • Movement/Dance • A Story • Questions/Puzzles • Secret Song Clues • Ranges of Notation </div> <div data-bbox="828 894 1520 957"> Supplemental Resources: </div> <div data-bbox="886 974 1520 1268"> <ul style="list-style-type: none"> • Tonic Solfa/Solfege Syllables for tone and melody • Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) • Echo Singing and Antiphonning • Sibelius Software <ul style="list-style-type: none"> ◦ Used to modify scores and notation (larger, with note names in note head, etc) • Visual Aids <ul style="list-style-type: none"> ◦ Colored key dots for xylophone ◦ Xylophone Diagram ◦ Solfege hand signals chart • Floccabulary </div> <div data-bbox="828 1272 1520 1335"> Intervention Resources: </div> <div data-bbox="886 1352 1520 1604"> <ul style="list-style-type: none"> • Tiered Interventions following RtI framework • RtI Intervention Bank • Foundations Double-Dose (Tier II) • LLI (Tier III) • FFI Skill Report: DRA On-Line • enVisioninterventionsupports • NJDOE resources </div>
Interdisciplinary Connections	Integration of Technology through NJSLs
<p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use a document camera or overhead projector for shared reading of texts.

Grade 2 Scope and Sequence for Vocal Music

<ul style="list-style-type: none"> • In Social Studies discuss routines in the community • Companion standards: <ul style="list-style-type: none"> ◦ CCSS.ELA-LITERACY.RL.K.4 ◦ CCSS.Math.Content.K.CC.B.4 ◦ 7.1.NM.C.2 <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	
Integration of 21st Century Themes	Media Literacy Integration
<p><i>See example.</i></p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills • Global and Environmental Awareness • Problem Solving Skills • Personal Literacy • Business • Initiative and Self Direction • Manage Goals and Time • Work Independently • Be Self-directed Learners 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspectives
<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)

Grade 2 Scope and Sequence for Vocal Music

Vocal Music	Grade: 2
<p>Unit 4: Instruments</p> <p>Unit Overview:</p> <p>In the Second Grade Instruments unit, students will explore classroom instruments with the intention to practice the musical skills gained in units 1-3. Students will experience a variety of activities designed to encourage proper playing technique, creativity, and musical expression. Students will explore various types of pitched (Orff) percussion instruments and unpitched percussion instruments to reinforce key concepts and create musical ideas.</p>	
<p>New Jersey Student Learning Standards</p>	
<p><u>1.3.A.2.Cr - Creating</u></p> <p>1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p> <p><u>1.3.A.2.Pr - Performing</u></p> <p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</p> <p>1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical 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.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.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p> <p><u>1.3.A.2.Re - Responding</u></p> <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <p>1.3A.2Re7b: Describe how specific music concepts are used to support a specific purpose in music.</p> <p>1.3A.2Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p> <p><u>1.3.A.2.Cn - Connecting</u></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. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p> <p>1.3A.2Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p>	

Grade 2 Scope and Sequence for Vocal Music

Enduring Understandings	Essential Questions
<p>Anchor Standard 1: Generating and conceptualizing ideas. 1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Anchor Standard 2: Organizing and developing ideas. 2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p>Anchor Standard 3: Refining and completing products. 3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 4: Selecting, analyzing, and interpreting work. 4. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p> <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. 5. To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 6: Conveying meaning through art. 6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.</p> <p>Anchor Standard 7: Perceiving and analyzing products. 7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>Anchor Standard 8: Interpreting intent and meaning.</p>	<p>1. How do musicians generate creative ideas?</p> <p>2. How do musicians make creative decisions?</p> <p>3. How do musicians improve the quality of their creative work?</p> <p>4. How do performers select repertoire?</p> <p>5. How do musicians improve the quality of their performance?</p> <p>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</p> <p>8. How do we discern the musical creators' and performers' expressive intent?</p>

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<p>8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>Anchor Standard 9: Applying criteria to evaluate products.</p> <p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
Unit Goals	Teaching Points
<p><i>Instruments</i></p>	<ul style="list-style-type: none"> • With teacher guidance, create and improvise rhythm patterns and melodies on Orff Instruments with a two mallets in the C, D, E, and F pentatonic scale at various tempi. • Develop an understanding on how to play instruments. • Perform using pitched and unpitched percussion instruments in songs from various cultures, singing games, and holidays.
Skills (Students will be able to...)	
<p>When Creating...</p> <ul style="list-style-type: none"> • Create/improvise rhythm patterns and melodies using pitched percussion instruments and non-pitched percussion instruments. • Create and perform a short piece of music using metal and/or wood barred instruments, non-pitched percussion instruments, or homemade instruments to depict the chosen elements. <p>When Performing...</p> <ul style="list-style-type: none"> • Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments. • Playing techniques for unpitched percussion instruments such as hand drum, tambourine, shakers. • Demonstrate the proper way to play instruments that are scraped, struck and shaken either using Orff instruments or using ordinary items from around the classroom or home (e.g., cereal boxes, canisters, plastic tubs). • Demonstrate proper care and use of classroom instruments. • On pitched barred instruments, read and perform melodies or ostinatos using C, D, E, and F pentatonic scales. • Play on an un-pitched percussion instrument a steady beat at various tempi as indicated on a two to five line staff or in response to images that indicate a particular speed (e.g., rabbit/tortoise). 	

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- Play a written or echoed rhythm, a steady beat, a steady beat with dynamics (i.e., loud and quiet), various tempi on an Orff instrument using two mallets or unpitched percussion instrument.
- Identify various non-pitched percussion instruments (timbre).
- Use appropriate labels when describing classroom instruments

When Responding...

- Self and group-critique of instrumental techniques while performing rhythm, beat, and dynamics.
- Respond to conductor's cues.

When Connecting...

- Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.
- Identify the four musical families and describe the characteristics of each family.
- Age appropriate identification/discussion of timbre of various instruments in different historical and cultural selections and the feeling the music evokes.
- Age appropriate discussion how personal experiences influence creation/improvisation of musical patterns and melodies on instruments.
- Experience a variety of instrumental timbres through historical and cultural music examples.
- Listen to instrumental pieces that are based on familiar melodies (e.g., Mahler Symphony #1, Movement 3; Mozart Variations on "Ah, vous dirais-je Maman").
- Discuss the origin of the original melodies and how they were used in the instrumental versions.
- Compare and contrast two distinct interpretations of a piece of music (e.g., the Danse de la Fee Dragee from the Nutcracker, versions by Tchaikovsky and Ellington).
- Identify the instruments, rhythms, melodic patterns, etc. that convey the idea of a piece of music (e.g., Leopold Mozart – Musical Sleigh Ride, etc.).
- Use movement with the story to reflect the dynamics and accents as well as other musical elements.

Social Emotional Learning Competencies (<https://selarts.org/>)

SELF

• **SELF-AWARENESS**

- 01.EE.Recognize and name different types of positive and negative emotions
- 03.EE.Identify one's likes and dislikes
- 03.EE.Identify challenges or situations where one may need help
- 03.EE.Recognize things that make one feel good about who they are

• **SELF-MANAGEMENT**

- 06.EE.Identify simple steps needed to perform a routine, task or accomplish a goal.
- 07.EE.With adult encouragement, make multiple attempts to meet a goal.

OTHERS

• **SOCIAL-AWARENESS**

- 09.EE.Recognize that people are alike and different.
- 10.EE.Begin to recognize that people have different points of view.
- 11.EE.With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker)

• **RELATIONSHIP SKILLS**

- 13.EE.Utilize "active listening" skills.

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DECISION-MAKING

• **RESPONSIBLE DECISION-MAKING**

- 18.EE.Can make simple choices about activities without adult support.

Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Music Class Participation Rubrics (See Rubrics Section of Document) • Daily Music Challenge • Oral/Verbal Responses to Teacher Questions/Instruction • Informal Observations of Student Musical Response • Self-Assessment/Student Reflection <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Written Tests/Quizzes • Performance Tests/Quizzes <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • rough drafts for each project • Rubric based final project for each unit • Student self-assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • Homework - extended drawing at home • Presentations • Verbal Critiques 	<p>Special Education</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications • Curricular Modifications and Guidance for Students Educated in Special Class Settings <p>Differentiation:</p> <ul style="list-style-type: none"> • Preview content and concepts • Behavior management plan • Highlight text • Small group setting <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • Alternative formative and summative assessments • Guided Reading • Personal agendas • Project-based learning • Problem-based learning • Stations/centers • Tiered activities/assignments • Varying organizers for instructions <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • Clubbing activities • Exploration by interest • Flexible groupings <p>English Language Learners</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Unit 1: Curriculum for ELL • Subgroup Accommodations and Modifications • Multi-language glossary • Pupil edition in Spanish • Vocabulary flash cards <p>Students at Risk for Failure</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications

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	<div data-bbox="829 233 1169 275"> Students with 504 Plans </div> <div data-bbox="878 296 1500 386"> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications </div>
Core Instructional and Supplemental Materials Professional Resources:	Core Instructional, Supplemental, Instructional, and Intervention Resources
<div data-bbox="107 606 802 1442"> <div data-bbox="107 606 802 674"> Core Professional Resources: </div> <div data-bbox="107 674 802 1136"> <ul style="list-style-type: none"> • GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 • Florham Park Curriculum • National Association for Music Education (NAfME) • Northern New Jersey Orff Schulwerk Association (NNJOSA) • Dalcroze (dalcrozeusa.org) • Gordon (giml.org) • Kodaly (oake.org) • Little Kids Rock (littlekidsrock.org) • Orff (aosa.org) • SongWorks (songworkseducators.org) • Suzuki (suzukiassociation.org) • Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. </div> <div data-bbox="107 1136 802 1203"> Supplemental Professional Resources: </div> <div data-bbox="107 1203 802 1442"> <ul style="list-style-type: none"> • All Books by Jeff Kriskie and Randy DeLelles • “Making the Most of the Holidays” • “Highlighting the Holidays” • “Time for a Rhyme” • “2nd Rhyme Around” • “3rd Rhymes a Charm” • “Strike it Rich” • “As American as Apple Pie” </div> </div>	<div data-bbox="829 606 1521 1887"> <div data-bbox="829 606 1521 674"> Core Instructional Resources: </div> <div data-bbox="829 674 1521 1173"> <ul style="list-style-type: none"> • Guitar • Piano • CD Player/Speaker System • Soprano/Alto/Bass Xylophones • Soprano/Alto Glockenspiels • Soprano/Alto Metallophone • Various unpitched percussion instruments • <i>Singing</i> • <i>Audio Recordings</i> • <i>Playing on Instruments</i> • <i>Video Recording</i> • A Song Game • Movement/Dance • A Story • Questions/Puzzles • Secret Song Clues • Ranges of Notation </div> <div data-bbox="829 1173 1521 1241"> Supplemental Resources: </div> <div data-bbox="829 1241 1521 1551"> <ul style="list-style-type: none"> • Tonic Solfa/Solfege Syllables for tone and melody • Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) • Echo Singing and Antiphonning • Sibelius Software <ul style="list-style-type: none"> ◦ Used to modify scores and notation (larger, with note names in note head, etc) • Visual Aids <ul style="list-style-type: none"> ◦ Colored key dots for xylophone ◦ Xylophone Diagram ◦ Solfege hand signals chart • Floccabulary </div> <div data-bbox="829 1551 1521 1619"> Intervention Resources: </div> <div data-bbox="829 1619 1521 1887"> <ul style="list-style-type: none"> • Tiered Interventions following RtI framework • RtI Intervention Bank • Foundations Double-Dose (Tier II) • LLI (Tier III) • FFI Skill Report: DRA On-Line • enVisioninterventionsupports • NJDOE resources </div> </div>

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Interdisciplinary Connections	Integration of Technology through NJSLs
<p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. In Social Studies discuss routines in the community Companion standards: <ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.K.4 CCSS.Math.Content.K.CC.B.4 7.1.NM.C.2 <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	<ul style="list-style-type: none"> Create a word study word sort in Inspiration. Listen to books on CDs, tapes, videos or podcasts if available. Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) Use a document camera or overhead projector for shared reading of texts.
Integration of 21st Century Themes	Media Literacy Integration
<p><i>See example.</i></p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills Global and Environmental Awareness Problem Solving Skills Personal Literacy Business Initiative and Self Direction Manage Goals and Time Work Independently Be Self-directed Learners 	<ul style="list-style-type: none"> Ask students to look for specific things when they view videos or read print material, and then ask questions about those items Build on the intuitive knowledge students have gained from media about the story and character Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic Use print materials to practice reading and comprehension skills
Career Education	Global Perspectives
<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none"> National Hispanic-Latino Heritage Month National Disability Employment Awareness Month National American Indian Heritage Month Black History Month National Women's History Month, National Irish-American Heritage Month National Italian American Heritage Month Asian Pacific American Heritage Older Americans' Month Jewish American Heritage Month Week of Respect Red Ribbon Week International Dot Day (September 16)