

Grade 3 Scope and Sequence for Vocal Music

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

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Vocal Music	Grade: 5
<b>Unit 1: Rhythm and Beat</b>  <b>Unit Overview:</b> In the Third 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 tempo. Students will continue to 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 whole note (ta-a-a-a), dotted half note (ta-a-a), half note (ta-a), quarter note (ta), eighth note joined (ti-ti) or separate (ti), whole rest (rest rest rest rest), half rest (rest rest), and quarter rest (rest) and eighth rest. Also, understanding rhythmic notation can help students make connections to early literacy.	
<b>New Jersey Student Learning Standards</b> <b>1.3.A.5.Cr - Creating</b> <b>1.3A.5.Cr1a:</b> Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical). <b>1.3A.5.Cr2a:</b> Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context. <b>1.3A.5.Cr2b:</b> Use standard and/or iconic notation and/or recording to document personal rhythmic, melodic and two chord harmonic musical ideas. <b>1.3A.5.Cra:</b> Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes. <b>1.3A.5.Cr3b:</b> Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent. <b>1.3.A.5.Pr - Performing</b> <b>1.3A.5.Pr4a:</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill. <b>1.3A.5.Pr4b:</b> Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance. <b>1.3A.5.Pr4c:</b> Analyze selected music by reading and performing using standard notation. <b>1.3A.5.Pr4d:</b> Explain how context (e.g., personal, social, cultural, historical) informs performances. <b>1.3A.5.Pr4e:</b> Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style) <b>1.3A.5.Pr5a:</b> Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance. <b>1.3A.5.Pr5b:</b> Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time. <b>1.3A.5.Pr6a:</b> Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation. <b>1.3A.5.Pr6b:</b> Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style. <b>1.3.A.5.Re - Responding</b> <b>1.3A.5.Re7a:</b> Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. <b>1.3A.5.Re7b:</b> Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).	

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**1.3A.5.Re8a:** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.

**1.3A.5.Re9a:** Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

**1.3.A.5.Cn - Connecting**

**1.3A.5.Cn10a:** Demonstrate how interests, knowledge, and skills related 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)

**1.3A.5.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)

Enduring Understandings	Essential Questions
<p><b>Anchor Standard 1: Generating and conceptualizing ideas.</b></p> <p>1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p><b>Anchor Standard 2: Organizing and developing ideas.</b></p> <p>2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p><b>Anchor Standard 3: Refining and completing products.</b></p> <p>3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p><b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b></p> <p>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><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b></p> <p>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><b>Anchor Standard 6: Conveying meaning through art.</b></p> <p>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><b>Anchor Standard 7: Perceiving and analyzing products.</b></p>	<p><b>1. How do musicians generate creative ideas?</b></p> <p><b>2. How do musicians make creative decisions?</b></p> <p><b>3. How do musicians improve the quality of their creative work?</b></p> <p><b>4. How do performers select repertoire?</b></p> <p><b>5. How do musicians improve the quality of their performance?</b></p> <p><b>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b></p>

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<p>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><b>Anchor Standard 8: Interpreting intent and meaning.</b></p> <p>8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p><b>Anchor Standard 9: Applying criteria to evaluate products.</b></p> <p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p><b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b></p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</b></p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p><b>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b></p> <p><b>8. How do we discern the musical creators' and performers' expressive intent?</b></p> <p><b>9. How do we judge the quality of musical work(s) and performance(s)?</b></p> <p><b>10. How do musicians make meaningful connections to creating, performing, and responding?</b></p> <p><b>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b></p>
Bend/Goals	Teaching Points
<p><i>Rhythm and Beat</i></p>	<ul style="list-style-type: none"> <li>● Perform rhythms with the teacher as the leader and the class/soloist as the echo.</li> <li>● With teacher guidance, create rhythm patterns at various tempi.</li> <li>● Perform as a class and a soloist a steady beat using various tempi</li> <li>● Perform and identify the difference between steady beat and unsteady beat.</li> <li>● Perform and identify the difference between steady beat and rhythm.</li> <li>● Perform rhythm patterns identifying the difference between whole note (ta-a-a-a), dotted half note (ta-a-a), half note (ta-a), quarter note (ta), eighth note joined (ti-ti) or separate (ti), whole rest (rest rest rest rest), half rest (rest rest), and quarter rest (rest) and eighth rest.</li> <li>● Perform songs using steady beat and rhythms to vary dynamic levels (forte/piano, crescendo and decrescendo).</li> <li>● Reflect/self-critique acquired rhythmic skills alone and as a group.</li> <li>● Listen to various examples of rhythm from different cultures and historical periods.</li> </ul>

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**Skills (Students will be able to...)**

**When Creating...**

- 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.

**When Performing...**

- Identify fast, medium and slow tempi.
- Echo, clap and/or play various rhythms.
- Play and Identify dynamics (forte and piano) on an Orff instrument using a two mallets.
- Read and perform combinations of whole notes, dotted half notes, half notes, quarter notes, single and paired eighth notes, sixteenth note, whole rest, half rest, quarter rest, and eighth rest by clapping and counting using Kodály Rhythm Syllables and using standard notation.
- Use appropriate terminology when describing rhythm.
- Identify and perform music in 2/4, 3/4, and 4/4 time signatures.
- 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.LE.Identify situations that produce positive and negative emotions
  - 03.LE.Identify one's skills and interests.
  - 03.LE.Distinguish areas where one needs support
- **SELF-MANAGEMENT**
  - 06.LE.Describe the steps in setting and working to achieve a goal.
  - 07.LE.With increasing independence begin to recognize that everyone has personal strengths and those resources could be used to achieve goals..

**OTHERS**

- **SOCIAL-AWARENESS**
  - 08.LE.Describe potential causes for emotions.
  - 09.LE.Recognize similarities and differences between cultures.
  - 10.LE.Develop skills to participate in conversations where individuals have different points of view.
- **RELATIONSHIP SKILLS**
  - 13.LE.Constantly utilize "active listening" skills.

**DECISION-MAKING**

- **RESPONSIBLE DECISION-MAKING**
  - 17.LE. With adult support, understand that there are steps to positive decision making (e.g. stop, calm down, identify the problem, consider alternatives, make a choice, try it out, reflect and evaluate).

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- 18.LE.Identify goals, generate alternative responses and evaluate consequences for a range of academic and social situations.
- 19.LE.Identify social norms (e.g., waiting patiently in line, speaking respectfully when asking for help) and safety considerations (e.g., walk rather than run in the hall, stay away from the edge of a cliff) that guide behavior.

Evidence of Learning (Assessments)	Accommodations and Modifications
<div data-bbox="110 510 802 575"><b>Formative Assessments:</b></div> <ul style="list-style-type: none"> <li>• Music Class Participation Rubrics (See Rubrics Section of Document)</li> <li>• Daily Music Challenge</li> <li>• Oral/Verbal Responses to Teacher Questions/Instruction</li> <li>• Informal Observations of Student Musical Response</li> <li>• Self-Assessment/Student Reflection</li> </ul> <div data-bbox="110 772 802 837"><b>Summative Assessments:</b></div> <ul style="list-style-type: none"> <li>• Written Tests/Quizzes</li> <li>• Performance Tests/Quizzes</li> </ul> <div data-bbox="110 951 802 1016"><b>Benchmark Assessments:</b></div> <ul style="list-style-type: none"> <li>• rough drafts for each project</li> <li>• Rubric based final project for each unit</li> <li>• Student self-assessment</li> </ul> <div data-bbox="110 1129 802 1194"><b>Alternative Assessments:</b></div> <ul style="list-style-type: none"> <li>• Homework - extended drawing at home</li> <li>• Presentations</li> <li>• Verbal Critiques</li> </ul>	<div data-bbox="829 510 1521 575"><b>Special Education</b></div> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> <li>• <a href="#">Curricular Modifications and Guidance for Students Educated in Special Class Settings</a></li> </ul> <p><b>Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Preview content and concepts</li> <li>• Behavior management plan</li> <li>• Highlight text</li> <li>• Small group setting</li> </ul> <p><b>High-Prep Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Alternative formative and summative assessments</li> <li>• Guided Reading</li> <li>• Personal agendas</li> <li>• Project-based learning</li> <li>• Problem-based learning</li> <li>• Stations/centers</li> <li>• Tiered activities/assignments</li> <li>• Varying organizers for instructions</li> </ul> <p><b>Low-Prep Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Clubbing activities</li> <li>• Exploration by interest</li> <li>• Flexible groupings</li> </ul> <div data-bbox="829 1203 1521 1268"><b>English Language Learners</b></div> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Unit 1: Curriculum for ELL</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> <li>• Multi-language glossary</li> <li>• Pupil edition in Spanish</li> <li>• Vocabulary flash cards</li> </ul> <div data-bbox="829 1486 1521 1551"><b>Students at Risk for Failure</b></div> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul> <div data-bbox="829 1654 1521 1719"><b>Gifted and Talented</b></div> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul>

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	<p><b>Students with 504 Plans</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul>
<p><b>Core Instructional and Supplemental Materials Professional Resources:</b></p>	<p><b>Core Instructional, Supplemental, Instructional, and Intervention Resources</b></p>
<p><b>Core Professional Resources:</b></p> <ul style="list-style-type: none"> <li>• GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5</li> <li>• Florham Park Curriculum</li> <li>• National Association for Music Education (NAfME)</li> <li>• Northern New Jersey Orff Schulwerk Association (NNJOSA)</li> <li>• Dalcroze (dalcrozeusa.org)</li> <li>• Gordon (giml.org)</li> <li>• Kodaly (oake.org)</li> <li>• Little Kids Rock (littlekidsrock.org)</li> <li>• Orff (aosa.org)</li> <li>• SongWorks (songworkseducators.org)</li> <li>• Suzuki (suzukiassociation.org)</li> <li>• 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.</li> </ul> <p><b>Supplemental Professional Resources:</b></p> <ul style="list-style-type: none"> <li>• All Books by Jeff Kriskie and Randy DeLelles</li> <li>• “Making the Most of the Holidays”</li> <li>• “Highlighting the Holidays”</li> <li>• “Time for a Rhyme”</li> <li>• “2nd Rhyme Around”</li> <li>• “3rd Rhymes a Charm”</li> <li>• “Strike it Rich”</li> <li>• “As American as Apple Pie”</li> </ul>	<p><b>Core Instructional Resources:</b></p> <ul style="list-style-type: none"> <li>• Guitar</li> <li>• Piano</li> <li>• CD Player/Speaker System</li> <li>• Soprano/Alto/Bass Xylophones</li> <li>• Soprano/Alto Glockenspiels</li> <li>• Soprano/Alto Metallophone</li> <li>• Various unpitched percussion instruments</li> <li>• <i>Singing</i></li> <li>• <i>Audio Recordings</i></li> <li>• <i>Playing on Instruments</i></li> <li>• <i>Video Recording</i></li> <li>• A Song Game</li> <li>• Movement/Dance</li> <li>• A Story</li> <li>• Questions/Puzzles</li> <li>• Secret Song Clues</li> <li>• Ranges of Notation</li> </ul> <p><b>Supplemental Resources:</b></p> <ul style="list-style-type: none"> <li>• Tonic Solfa/Solfege Syllables for tone and melody</li> <li>• Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)</li> <li>• Echo Singing and Antiphonning</li> <li>• Sibelius Software <ul style="list-style-type: none"> <li>◦ Used to modify scores and notation (larger, with note names in note head, etc)</li> </ul> </li> <li>• Visual Aids <ul style="list-style-type: none"> <li>◦ Colored key dots for xylophone</li> <li>◦ Xylophone Diagram</li> <li>◦ Solfege hand signals chart</li> </ul> </li> <li>• Flocabulary</li> </ul> <p><b>Intervention Resources:</b></p> <ul style="list-style-type: none"> <li>• Tiered Interventions following RtI framework</li> <li>• RtI Intervention Bank</li> <li>• Foundations Double-Dose (Tier II)</li> <li>• LLI (Tier III)</li> <li>• FFI Skill Report: DRA On-Line</li> <li>• enVisioninterventionsupports</li> <li>• NJDOE resources</li> </ul>

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<b>Interdisciplinary Connections</b>	<b>Integration of Technology through NJSLs</b>
<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"> <li>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.</li> <li>In Social Studies discuss routines in the community</li> <li>Companion standards:             <ul style="list-style-type: none"> <li>CCSS.ELA-LITERACY.RF.3.4</li> <li>CCSS.MATH.CONTENT.3.NF.A.1</li> <li>6.1.4.A.10</li> </ul> </li> </ul> <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	<ul style="list-style-type: none"> <li>Create a word study word sort in Inspiration.</li> <li>Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>Use a document camera or overhead projector for shared reading of texts.</li> </ul>
<b>Integration of 21st Century Themes</b>	<b>Media Literacy Integration</b>
<p><i>See example.</i></p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving Communication and Collaboration Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> <li>Global and Environmental Awareness</li> <li>Problem Solving Skills</li> <li>Personal Literacy</li> <li>Business</li> <li><b>Initiative and Self Direction</b></li> <li>Manage Goals and Time</li> <li>Work Independently</li> <li>Be Self-directed Learners</li> </ul>	<ul style="list-style-type: none"> <li>Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>Build on the intuitive knowledge students have gained from media about the story and character</li> <li>Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> <li>Use print materials to practice reading and comprehension skills</li> </ul>
<b>Career Education</b>	<b>Global Perspectives</b>
<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"> <li>National Hispanic-Latino Heritage Month</li> <li>National Disability Employment Awareness Month</li> <li>National American Indian Heritage Month</li> <li>Black History Month</li> <li>National Women's History Month,</li> <li>National Irish-American Heritage Month</li> <li>National Italian American Heritage Month</li> <li>Asian Pacific American Heritage</li> <li>Older Americans' Month</li> <li>Jewish American Heritage Month</li> <li>Week of Respect</li> <li>Red Ribbon Week</li> <li>International Dot Day (September 16)</li> </ul>



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<u>Vocal Music</u>	<b>Grade: 3</b>
<b>Unit 2: Melody and Vocal Production</b>	
<p><b>Unit Overview:</b></p> <p>In the Third 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>	
<b>New Jersey Student Learning Standards</b>	
<p><b>1.3.A.5.Cr - Creating</b></p> <p><b>1.3A.5.Cr1a:</b> Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).</p> <p><b>1.3A.5.Cr2a:</b> Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p><b>1.3A.5.Cr2b:</b> Use standard and/or iconic notation and/or recording to document personal rhythmic, melodic and two chord harmonic musical ideas.</p> <p><b>1.3A.5.Cr3a:</b> Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.</p> <p><b>1.3A.5.Cr3b:</b> Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.</p> <p><b>1.3.A.5.Pr - Performing</b></p> <p><b>1.3A.5.Pr4a:</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.</p> <p><b>1.3A.5.Pr4b:</b> Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.</p> <p><b>1.3A.5.Pr4c:</b> Analyze selected music by reading and performing using standard notation.</p> <p><b>1.3A.5.Pr4d:</b> Explain how context (e.g., personal, social, cultural, historical) informs performances.</p> <p><b>1.3A.5.Pr4e:</b> Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style)</p> <p><b>1.3A.5.Pr5a:</b> Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.</p> <p><b>1.3A.5.Pr5b:</b> Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.</p> <p><b>1.3A.5.Pr6a:</b> Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.</p> <p><b>1.3A.5.Pr6b:</b> Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.</p> <p><b>1.3.A.5.Re - Responding</b></p> <p><b>1.3A.5.Re7a:</b> Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p> <p><b>1.3A.5.Re7b:</b> Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).</p> <p><b>1.3A.5.Re8a:</b> Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.</p>	

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**1.3A.5.Re9a:** Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

**1.3.A.5.Cn - Connecting**

**1.3A.5.Cn10a:** Demonstrate how interests, knowledge, and skills related 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)

**1.3A.5Cn11a:** 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)

Enduring Understandings	Essential Questions
<p><b>Anchor Standard 1: Generating and conceptualizing ideas.</b></p> <p>1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p><b>Anchor Standard 2: Organizing and developing ideas.</b></p> <p>2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p><b>Anchor Standard 3: Refining and completing products.</b></p> <p>3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p><b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b></p> <p>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><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b></p> <p>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><b>Anchor Standard 6: Conveying meaning through art.</b></p> <p>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><b>Anchor Standard 7: Perceiving and analyzing products.</b></p> <p>7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response</p>	<p><b>1. How do musicians generate creative ideas?</b></p> <p><b>2. How do musicians make creative decisions?</b></p> <p><b>3. How do musicians improve the quality of their creative work?</b></p> <p><b>4. How do performers select repertoire?</b></p> <p><b>5. How do musicians improve the quality of their performance?</b></p> <p><b>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b></p>

Grade 3 Scope and Sequence for Vocal Music

<p>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><b>Anchor Standard 8: Interpreting intent and meaning.</b> 8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p><b>Anchor Standard 9: Applying criteria to evaluate products.</b> 9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p><b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> 10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</b> 11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p><b>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b></p> <p><b>8. How do we discern the musical creators' and performers' expressive intent?</b></p> <p><b>9. How do we judge the quality of musical work(s) and performance(s)?</b></p> <p><b>10. How do musicians make meaningful connections to creating, performing, and responding?</b></p> <p><b>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b></p>
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Bend/Goals	Teaching Points
<p><b>Melody and Vocal Production</b></p>	<ul style="list-style-type: none"> <li>• With teacher guidance, create/improvise in response to a teacher prompt.</li> <li>• Perform on pitch, and echo songs with the teacher as the leader and the class/soloist as the echo.</li> <li>• Perform in proper head voice within the range of A4 – C5.</li> <li>• Perform and identify the major scale - do, re, mi, fa, sol, la ti, high do in proper head voice.</li> <li>• Perform songs using proper posture in sitting and standing positions.</li> <li>• Perform songs using proper breathing techniques for phrasing and tone production.</li> <li>• Perform songs using proper vocal techniques to vary dynamic levels.</li> <li>• Reflect/self critique acquired melodic skills and vocal production.</li> <li>• Listen to and perform various examples of songs from different cultures, holidays, and historical periods.</li> </ul>

**Skills (Students will be able to...)**

<p><b>When Creating...</b></p> <ul style="list-style-type: none"> <li>• Create musical phrases in response to a teacher prompt (i.e. call and response and improvisation)</li> <li>• Create/improvise patterns that demonstrate melodic contour.</li> <li>• Use appropriate terminology when creating melody and vocal production</li> </ul> <p><b>When Performing...</b></p> <ul style="list-style-type: none"> <li>• Read, sing or play various combinations of the major scale (do, re, mi, fa, sol, la, ti, high do) from a five line staff.</li> <li>• Identify G-Clef including the letter names of lines and spaces.</li> <li>• 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.</li> </ul>
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Grade 3 Scope and Sequence for Vocal Music

- Continue to develop the ability to recognize melody patterns, identify phrases, evaluate the tones of a melody, recognize the direction of a melodic line and detect sequences in melody. 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 the ability to sing/play with a higher degree of confidence and understanding of tone accuracy.
- Develop an understanding of how to create harmony.
- Develop a repertoire of songs.

**When Responding...**

- Self and group-critique of acquired vocal and melodic skills.
- Compare and contrast unison with choral harmony.
- 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.

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

**SELF**

- **SELF-AWARENESS**
  - 01.LE.Identify situations that produce positive and negative emotions
  - 03.LE.Identify one's skills and interests.
  - 03.LE.Distinguish areas where one needs support
- **SELF-MANAGEMENT**
  - 06.LE.Describe the steps in setting and working to achieve a goal.
  - 07.LE.With increasing independence begin to recognize that everyone has personal strengths and those resources could be used to achieve goals..

**OTHERS**

- **SOCIAL-AWARENESS**
  - 08.LE.Describe potential causes for emotions.
  - 09.LE.Recognize similarities and differences between cultures.
  - 10.LE.Develop skills to participate in conversations where individuals have different points of view.
- **RELATIONSHIP SKILLS**
  - 13.LE.Constantly utilize "active listening" skills.

**DECISION-MAKING**

- **RESPONSIBLE DECISION-MAKING**
  - 17.LE. With adult support, understand that there are steps to positive decision making (e.g. stop, calm down, identify the problem, consider alternatives, make a choice, try it out, reflect and evaluate).
  - 18.LE.Identify goals, generate alternative responses and evaluate consequences for a range of academic and social situations.
  - 19.LE.Identify social norms (e.g., waiting patiently in line, speaking respectfully when asking for help) and safety considerations (e.g., walk rather than run in the hall, stay away from the edge of a cliff) that guide behavior.

Grade 3 Scope and Sequence for Vocal Music

Evidence of Learning (Assessments)	Accommodations and Modifications
<div data-bbox="110 317 802 384"><b>Formative Assessments:</b></div> <ul data-bbox="168 401 787 531" style="list-style-type: none"> <li>• Music Class Participation Rubrics (See Rubrics Section of Document)</li> <li>• Daily Music Challenge</li> <li>• Oral/Verbal Responses to Teacher Questions/Instruction</li> <li>• Informal Observations of Student Musical Response</li> <li>• Self-Assessment/Student Reflection</li> </ul> <div data-bbox="110 579 802 646"><b>Summative Assessments:</b></div> <ul data-bbox="168 657 443 709" style="list-style-type: none"> <li>• Written Tests/Quizzes</li> <li>• Performance Tests/Quizzes</li> </ul> <div data-bbox="110 758 802 825"><b>Benchmark Assessments:</b></div> <ul data-bbox="168 835 534 913" style="list-style-type: none"> <li>• rough drafts for each project</li> <li>• Rubric based final project for each unit</li> <li>• Student self-assessment</li> </ul> <div data-bbox="110 940 802 1008"><b>Alternative Assessments:</b></div> <ul data-bbox="168 1014 539 1092" style="list-style-type: none"> <li>• Homework - extended drawing at home</li> <li>• Presentations</li> <li>• Verbal Critiques</li> </ul>	<div data-bbox="829 317 1521 384"><b>Special Education</b></div> <ul data-bbox="888 401 1500 531" style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> <li>• <a href="#">Curricular Modifications and Guidance for Students Educated in Special Class Settings</a></li> </ul> <p><b>Differentiation:</b></p> <ul data-bbox="888 558 1162 663" style="list-style-type: none"> <li>• Preview content and concepts</li> <li>• Behavior management plan</li> <li>• Highlight text</li> <li>• Small group setting</li> </ul> <p><b>High-Prep Differentiation:</b></p> <ul data-bbox="888 684 1333 894" style="list-style-type: none"> <li>• Alternative formative and summative assessments</li> <li>• Guided Reading</li> <li>• Personal agendas</li> <li>• Project-based learning</li> <li>• Problem-based learning</li> <li>• Stations/centers</li> <li>• Tiered activities/assignments</li> <li>• Varying organizers for instructions</li> </ul> <p><b>Low-Prep Differentiation:</b></p> <ul data-bbox="888 915 1117 999" style="list-style-type: none"> <li>• Clubbing activities</li> <li>• Exploration by interest</li> <li>• Flexible groupings</li> </ul> <div data-bbox="829 1014 1521 1081"><b>English Language Learners</b></div> <ul data-bbox="888 1092 1500 1276" style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Unit 1: Curriculum for ELL</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> <li>• Multi-language glossary</li> <li>• Pupil edition in Spanish</li> <li>• Vocabulary flash cards</li> </ul> <div data-bbox="829 1291 1521 1358"><b>Students at Risk for Failure</b></div> <ul data-bbox="888 1369 1500 1453" style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul> <div data-bbox="829 1467 1521 1535"><b>Gifted and Talented</b></div> <ul data-bbox="888 1545 1500 1629" style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul> <div data-bbox="829 1667 1521 1734"><b>Students with 504 Plans</b></div> <ul data-bbox="888 1745 1500 1829" style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul>

Grade 3 Scope and Sequence for Vocal Music

Core Instructional and Supplemental Materials Professional Resources:	Core Instructional, Supplemental, Instructional, and Intervention Resources
<div data-bbox="110 359 802 422"> <b>Core Professional Resources:</b> </div> <div data-bbox="168 436 779 840"> <ul style="list-style-type: none"> <li>• GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5</li> <li>• Florham Park Curriculum</li> <li>• National Association for Music Education (NAfME)</li> <li>• Northern New Jersey Orff Schulwerk Association (NNJOSA)</li> <li>• Dalcroze (dalcrozeusa.org)</li> <li>• Gordon (giml.org)</li> <li>• Kodaly (oake.org)</li> <li>• Little Kids Rock (littlekidsrock.org)</li> <li>• Orff (aosa.org)</li> <li>• SongWorks (songworkseducators.org)</li> <li>• Suzuki (suzukiassociation.org)</li> <li>• 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.</li> </ul> </div> <div data-bbox="110 884 802 947"> <b>Supplemental Professional Resources:</b> </div> <div data-bbox="168 961 584 1173"> <ul style="list-style-type: none"> <li>• All Books by Jeff Kriskie and Randy DeLelles</li> <li>• “Making the Most of the Holidays”</li> <li>• “Highlighting the Holidays”</li> <li>• “Time for a Rhyme”</li> <li>• “2nd Rhyme Around”</li> <li>• “3rd Rhymes a Charm”</li> <li>• “Strike it Rich”</li> <li>• “As American as Apple Pie”</li> </ul> </div>	<div data-bbox="828 359 1520 422"> <b>Core Instructional Resources:</b> </div> <div data-bbox="886 436 1282 877"> <ul style="list-style-type: none"> <li>• Guitar</li> <li>• Piano</li> <li>• CD Player/Speaker System</li> <li>• Soprano/Alto/Bass Xylophones</li> <li>• Soprano/Alto Glockenspiels</li> <li>• Soprano/Alto Metallophone</li> <li>• Various unpitched percussion instruments</li> <li>• <i>Singing</i></li> <li>• <i>Audio Recordings</i></li> <li>• <i>Playing on Instruments</i></li> <li>• <i>Video Recording</i></li> <li>• A Song Game</li> <li>• Movement/Dance</li> <li>• A Story</li> <li>• Questions/Puzzles</li> <li>• Secret Song Clues</li> <li>• Ranges of Notation</li> </ul> </div> <div data-bbox="828 926 1520 989"> <b>Supplemental Resources:</b> </div> <div data-bbox="886 1003 1466 1289"> <ul style="list-style-type: none"> <li>• Tonic Solfa/Solfege Syllables for tone and melody</li> <li>• Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)</li> <li>• Echo Singing and Antiphonning</li> <li>• Sibelius Software <ul style="list-style-type: none"> <li>◦ Used to modify scores and notation (larger, with note names in note head, etc)</li> </ul> </li> <li>• Visual Aids <ul style="list-style-type: none"> <li>◦ Colored key dots for xylophone</li> <li>◦ Xylophone Diagram</li> <li>◦ Solfege hand signals chart</li> </ul> </li> <li>• Floccabulary</li> </ul> </div> <div data-bbox="828 1304 1520 1367"> <b>Intervention Resources:</b> </div> <div data-bbox="886 1381 1315 1589"> <ul style="list-style-type: none"> <li>• Tiered Interventions following RtI framework</li> <li>• RtI Intervention Bank</li> <li>• Foundations Double-Dose (Tier II)</li> <li>• LLI (Tier III)</li> <li>• FFI Skill Report: DRA On-Line</li> <li>• enVisioninterventionsupports</li> <li>• NJDOE resources</li> </ul> </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"> <li>• Create a word study word sort in Inspiration.</li> <li>• Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>• Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> </ul>

**Grade 3 Scope and Sequence for Vocal Music**

<ul style="list-style-type: none"> <li>• 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.</li> <li>• In Social Studies discuss routines in the community</li> <li>• Companion standards:             <ul style="list-style-type: none"> <li>◦ CCSS.ELA-LITERACY.RF.3.4</li> <li>◦ CCSS.MATH.CONTENT.3.NF.A.1</li> <li>◦ 6.1.4.A.10</li> </ul> </li> </ul> <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	<ul style="list-style-type: none"> <li>• Use a document camera or overhead projector for shared reading of texts.</li> </ul>
<b>Integration of 21st Century Themes</b>	<b>Media Literacy Integration</b>
<p><i>See example.</i></p> <ul style="list-style-type: none"> <li>• Creativity and Innovation</li> <li>• Critical Thinking and Problem Solving Communication and Collaboration Information Literacy</li> <li>• Media Literacy</li> <li>• Life and Career Skills</li> <li>• Global and Environmental Awareness</li> <li>• Problem Solving Skills</li> <li>• Personal Literacy</li> <li>• Business</li> <li>• <b>Initiative and Self Direction</b></li> <li>• Manage Goals and Time</li> <li>• Work Independently</li> <li>• Be Self-directed Learners</li> </ul>	<ul style="list-style-type: none"> <li>• Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>• Build on the intuitive knowledge students have gained from media about the story and character</li> <li>• Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> <li>• Use print materials to practice reading and comprehension skills</li> </ul>
<b>Career Education</b>	<b>Global Perspectives</b>
<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"> <li>• National Hispanic-Latino Heritage Month</li> <li>• National Disability Employment Awareness Month</li> <li>• National American Indian Heritage Month</li> <li>• Black History Month</li> <li>• National Women's History Month,</li> <li>• National Irish-American Heritage Month</li> <li>• National Italian American Heritage Month</li> <li>• Asian Pacific American Heritage</li> <li>• Older Americans' Month</li> <li>• Jewish American Heritage Month</li> <li>• Week of Respect</li> <li>• Red Ribbon Week</li> <li>• International Dot Day (September 16)</li> </ul>



Grade 3 Scope and Sequence for Vocal Music

Vocal Music	Grade: 3
<p><b>Unit 3: Form</b></p> <p><b>Unit Overview:</b> In the Third 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.</p>	
<p><b>New Jersey Student Learning Standards</b></p>	
<p><b>1.3.A.5.Cr - Creating</b></p> <p><b>1.3A.5.Cr1a:</b> Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).</p> <p><b>1.3A.5.Cr2a:</b> Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p><b>1.3A.5.Cr2b:</b> Use standard and/or iconic notation and/or recording to document personal rhythmic, melodic and two chord harmonic musical ideas.</p> <p><b>1.3A.5.Cra:</b> Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.</p> <p><b>1.3A.5.Cr3b:</b> Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.</p> <p><b>1.3.A.5.Pr - Performing</b></p> <p><b>1.3A.5.Pr4a:</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.</p> <p><b>1.3A.5.Pr4b:</b> Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.</p> <p><b>1.3A.5.Pr4c:</b> Analyze selected music by reading and performing using standard notation.</p> <p><b>1.3A.5.Pr4d:</b> Explain how context (e.g., personal, social, cultural, historical) informs performances.</p> <p><b>1.3A.5.Pr4e:</b> Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style)</p> <p><b>1.3A.5.Pr5a:</b> Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.</p> <p><b>1.3A.5.Pr5b:</b> Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.</p> <p><b>1.3A.5.Pr6a:</b> Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.</p> <p><b>1.3A.5.Pr6b:</b> Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.</p> <p><b>1.3.A.5.Re - Responding</b></p> <p><b>1.3A.5.Re7a:</b> Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p> <p><b>1.3A.5.Re7b:</b> Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).</p> <p><b>1.3A.5.Re8a:</b> Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.</p> <p><b>1.3A.5.Re9a:</b> Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.</p> <p><b>1.3.A.5.Cn - Connecting</b></p>	



Grade 3 Scope and Sequence for Vocal Music

**1.3A.5.Cn10a:** Demonstrate how interests, knowledge, and skills related 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)

**1.3A.5.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)

Enduring Understandings	Essential Questions
<p><b>Anchor Standard 1: Generating and conceptualizing ideas.</b></p> <p>1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p><b>Anchor Standard 2: Organizing and developing ideas.</b></p> <p>2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p><b>Anchor Standard 3: Refining and completing products.</b></p> <p>3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p><b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b></p> <p>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><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b></p> <p>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><b>Anchor Standard 6: Conveying meaning through art.</b></p> <p>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><b>Anchor Standard 7: Perceiving and analyzing products.</b></p> <p>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><b>1. How do musicians generate creative ideas?</b></p> <p><b>2. How do musicians make creative decisions?</b></p> <p><b>3. How do musicians improve the quality of their creative work?</b></p> <p><b>4. How do performers select repertoire?</b></p> <p><b>5. How do musicians improve the quality of their performance?</b></p> <p><b>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b></p> <p><b>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b></p>

Grade 3 Scope and Sequence for Vocal Music

<p><b>Anchor Standard 8: Interpreting intent and meaning.</b> 8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p><b>Anchor Standard 9: Applying criteria to evaluate products.</b> 9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p><b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> 10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</b> 11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p><b>8. How do we discern the musical creators' and performers' expressive intent?</b></p> <p><b>9. How do we judge the quality of musical work(s) and performance(s)?</b></p> <p><b>10. How do musicians make meaningful connections to creating, performing, and responding?</b></p> <p><b>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b></p>
Bend/Goals	Teaching Points
Form	<ul style="list-style-type: none"> <li>• Perform songs using vocal melodies, pitched, and unpitched percussion in rondo, solo/chorus, call and response, AB, and ABA form.</li> <li>• Perform and identify musical forms including echo, call and response, and same/different.</li> <li>• Identify and perform introduction, interlude, and coda.</li> <li>• Identify and perform music through movements (i.e. Part A = skip, Part B= gallop)</li> </ul>
Skills (Students will be able to...)	
<p><b>When Creating...</b></p> <ul style="list-style-type: none"> <li>• Create musical form using patterns.</li> </ul> <p><b>When Performing...</b></p> <ul style="list-style-type: none"> <li>• Identify traditional musical forms: Rondo, ABA, AABB, solo/chorus, call/response.</li> <li>• Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain or rondo.</li> <li>• Identify introduction, interlude, and coda.</li> </ul> <p><b>When Responding...</b></p> <ul style="list-style-type: none"> <li>• Listen and respond to various forms through movement.</li> <li>• Apply appropriate vocabulary when describing musical form.</li> </ul> <p><b>When Connecting...</b></p> <ul style="list-style-type: none"> <li>• Age appropriate discussion how personal experiences influence composition of musical patterns.</li> </ul>	

Grade 3 Scope and Sequence for Vocal Music

- 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.

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

**SELF**

- **SELF-AWARENESS**
  - 01.LE.Identify situations that produce positive and negative emotions
  - 03.LE.Identify one's skills and interests.
  - 03.LE.Distinguish areas where one needs support
- **SELF-MANAGEMENT**
  - 06.LE.Describe the steps in setting and working to achieve a goal.
  - 07.LE.With increasing independence begin to recognize that everyone has personal strengths and those resources could be used to achieve goals..

**OTHERS**

- **SOCIAL-AWARENESS**
  - 08.LE.Describe potential causes for emotions.
  - 09.LE.Recognize similarities and differences between cultures.
  - 10.LE.Develop skills to participate in conversations where individuals have different points of view.
- **RELATIONSHIP SKILLS**
  - 13.LE.Constantly utilize "active listening" skills.

**DECISION-MAKING**

- **RESPONSIBLE DECISION-MAKING**
  - 17.LE. With adult support, understand that there are steps to positive decision making (e.g. stop, calm down, identify the problem, consider alternatives, make a choice, try it out, reflect and evaluate).
  - 18.LE.Identify goals, generate alternative responses and evaluate consequences for a range of academic and social situations.
  - 19.LE.Identify social norms (e.g., waiting patiently in line, speaking respectfully when asking for help) and safety considerations (e.g., walk rather than run in the hall, stay away from the edge of a cliff) that guide behavior.

Evidence of Learning (Assessments)	Accommodations and Modifications
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Music Class Participation Rubrics (See Rubrics Section of Document)</li> <li>• Daily Music Challenge</li> <li>• Oral/Verbal Responses to Teacher Questions/Instruction</li> <li>• Informal Observations of Student Musical Response</li> <li>• Self-Assessment/Student Reflection</li> </ul> <p><b>Summative Assessments:</b></p>	<p><b>Special Education</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> <li>• <a href="#">Curricular Modifications and Guidance for Students Educated in Special Class Settings</a></li> </ul> <p><b>Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Preview content and concepts</li> <li>• Behavior management plan</li> </ul>

Grade 3 Scope and Sequence for Vocal Music

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

### Grade 3 Scope and Sequence for Vocal Music

<ul style="list-style-type: none"> <li>• GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5</li> <li>• Florham Park Curriculum</li> <li>• National Association for Music Education (NAfME)</li> <li>• Northern New Jersey Orff Schulwerk Association (NNJOSA)</li> <li>• Dalcroze (dalcrozeusa.org)</li> <li>• Gordon (giml.org)</li> <li>• Kodaly (oake.org)</li> <li>• Little Kids Rock (littlekidsrock.org)</li> <li>• Orff (aosa.org)</li> <li>• SongWorks (songworkseducators.org)</li> <li>• Suzuki (suzukiassociation.org)</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Guitar</li> <li>• Piano</li> <li>• CD Player/Speaker System</li> <li>• Soprano/Alto/Bass Xylophones</li> <li>• Soprano/Alto Glockenspiels</li> <li>• Soprano/Alto Metallophone</li> <li>• Various unpitched percussion instruments</li> <li>• <i>Singing</i></li> <li>• <i>Audio Recordings</i></li> <li>• <i>Playing on Instruments</i></li> <li>• <i>Video Recording</i></li> <li>• A Song Game</li> <li>• Movement/Dance</li> <li>• A Story</li> <li>• Questions/Puzzles</li> <li>• Secret Song Clues</li> <li>• Ranges of Notation</li> </ul>
<p><b>Supplemental Professional Resources:</b></p> <ul style="list-style-type: none"> <li>• All Books by Jeff Kriskie and Randy DeLelles</li> <li>• “Making the Most of the Holidays”</li> <li>• “Highlighting the Holidays”</li> <li>• “Time for a Rhyme”</li> <li>• “2nd Rhyme Around”</li> <li>• “3rd Rhymes a Charm”</li> <li>• “Strike it Rich”</li> <li>• “As American as Apple Pie”</li> </ul>	<p><b>Supplemental Resources:</b></p> <ul style="list-style-type: none"> <li>• Tonic Solfa/Solfege Syllables for tone and melody</li> <li>• Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)</li> <li>• Echo Singing and Antiphonning</li> <li>• Sibelius Software <ul style="list-style-type: none"> <li>◦ Used to modify scores and notation (larger, with note names in note head, etc)</li> </ul> </li> <li>• Visual Aids <ul style="list-style-type: none"> <li>◦ Colored key dots for xylophone</li> <li>◦ Xylophone Diagram</li> <li>◦ Solfege hand signals chart</li> </ul> </li> <li>• Flocabulary</li> </ul>
	<p><b>Intervention Resources:</b></p> <ul style="list-style-type: none"> <li>• Tiered Interventions following RtI framework</li> <li>• RtI Intervention Bank</li> <li>• Foundations Double-Dose (Tier II)</li> <li>• LLI (Tier III)</li> <li>• FFI Skill Report: DRA On-Line</li> <li>• enVisioninterventionsupports</li> <li>• NJDOE resources</li> </ul>
<p><b>Interdisciplinary Connections</b></p>	<p><b>Integration of Technology through NJSLS</b></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"> <li>• 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.</li> <li>• In Social Studies discuss routines in the community</li> <li>• Companion standards: <ul style="list-style-type: none"> <li>◦ CCSS.ELA-LITERACY.RF.3.4</li> <li>◦ CCSS.MATH.CONTENT.3.NF.A.1</li> <li>◦ 6.1.4.A.10</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Create a word study word sort in Inspiration.</li> <li>• Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>• Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>• Use a document camera or overhead projector for shared reading of texts.</li> </ul>

Grade 3 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"> <li>• Creativity and Innovation</li> <li>• Critical Thinking and Problem Solving Communication and Collaboration Information Literacy</li> <li>• Media Literacy</li> <li>• Life and Career Skills</li> <li>• Global and Environmental Awareness</li> <li>• Problem Solving Skills</li> <li>• Personal Literacy</li> <li>• Business</li> <li>• <b>Initiative and Self Direction</b></li> <li>• Manage Goals and Time</li> <li>• Work Independently</li> <li>• Be Self-directed Learners</li> </ul>	<ul style="list-style-type: none"> <li>• Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>• Build on the intuitive knowledge students have gained from media about the story and character</li> <li>• Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> <li>• Use print materials to practice reading and comprehension skills</li> </ul>
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"> <li>• National Hispanic-Latino Heritage Month</li> <li>• National Disability Employment Awareness Month</li> <li>• National American Indian Heritage Month</li> <li>• Black History Month</li> <li>• National Women's History Month,</li> <li>• National Irish-American Heritage Month</li> <li>• National Italian American Heritage Month</li> <li>• Asian Pacific American Heritage</li> <li>• Older Americans' Month</li> <li>• Jewish American Heritage Month</li> <li>• Week of Respect</li> <li>• Red Ribbon Week</li> <li>• International Dot Day (September 16)</li> </ul>

Grade 3 Scope and Sequence for Vocal Music

<u>Vocal Music</u>	<b>Grade: 3</b>
<b>Unit 4: Instruments</b>	
<b>Unit Overview:</b> In the Third 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. The soprano recorder is the primary instrument during this unit of study. Students will also explore various types of pitched (Orff) percussion instruments and unpitched percussion instruments to reinforce key concepts and create musical ideas.	
<b>New Jersey Student Learning Standards</b>	
<b>1.3.A.5.Cr - Creating</b> <b>1.3A.5.Cr1a:</b> Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical). <b>1.3A.5.Cr2a:</b> Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context. <b>1.3A.5.Cr2b:</b> Use standard and/or iconic notation and/or recording to document personal rhythmic, melodic and two chord harmonic musical ideas. <b>1.3A.5.Cra:</b> Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes. <b>1.3A.5.Cr3b:</b> Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent. <b>1.3.A.5.Pr - Performing</b> <b>1.3A.5.Pr4a:</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill. <b>1.3A.5.Pr4b:</b> Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance. <b>1.3A.5.Pr4c:</b> Analyze selected music by reading and performing using standard notation. <b>1.3A.5.Pr4d:</b> Explain how context (e.g., personal, social, cultural, historical) informs performances. <b>1.3A.5.Pr4e:</b> Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style) <b>1.3A.5.Pr5a:</b> Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance. <b>1.3A.5.Pr5b:</b> Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time. <b>1.3A.5.Pr6a:</b> Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation. <b>1.3A.5.Pr6b:</b> Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style. <b>1.3.A.5.Re - Responding</b> <b>1.3A.5.Re7a:</b> Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. <b>1.3A.5.Re7b:</b> Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical). <b>1.3A.5.Re8a:</b> Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music. <b>1.3A.5.Re9a:</b> Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre,	

Grade 3 Scope and Sequence for Vocal Music

articulation) are used in performers' and personal interpretations to reflect expressive intent.

**1.3.A.5.Cn - Connecting**

**1.3A.5.Cn10a:** Demonstrate how interests, knowledge, and skills related 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)

**1.3A.5.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)

Enduring Understandings	Essential Questions
<p><b>Anchor Standard 1: Generating and conceptualizing ideas.</b></p> <p>1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p><b>Anchor Standard 2: Organizing and developing ideas.</b></p> <p>2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p><b>Anchor Standard 3: Refining and completing products.</b></p> <p>3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p><b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b></p> <p>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><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b></p> <p>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><b>Anchor Standard 6: Conveying meaning through art.</b></p> <p>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><b>Anchor Standard 7: Perceiving and analyzing products.</b></p>	<p><b>1. How do musicians generate creative ideas?</b></p> <p><b>2. How do musicians make creative decisions?</b></p> <p><b>3. How do musicians improve the quality of their creative work?</b></p> <p><b>4. How do performers select repertoire?</b></p> <p><b>5. How do musicians improve the quality of their performance?</b></p> <p><b>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b></p>



Grade 3 Scope and Sequence for Vocal Music

<p>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><b>Anchor Standard 8: Interpreting intent and meaning.</b> 8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p><b>Anchor Standard 9: Applying criteria to evaluate products.</b> 9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p><b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> 10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</b> 11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p><b>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b></p> <p><b>8. How do we discern the musical creators' and performers' expressive intent?</b></p> <p><b>9. How do we judge the quality of musical work(s) and performance(s)?</b></p> <p><b>10. How do musicians make meaningful connections to creating, performing, and responding?</b></p> <p><b>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b></p>
<p><i>Instruments</i></p>	<p><b>Teaching Points</b></p> <ul style="list-style-type: none"> <li>• On pitched soprano recorder, read and perform from the five line staff from C to high D.</li> <li>• With teacher guidance, create and improvise rhythm patterns and melodies on soprano recorder at various tempi.</li> <li>• Develop an understanding on how to play soprano recorder.</li> <li>• Perform using soprano recorder, pitched, and unpitched percussion instruments in songs from various cultures, singing games, and holidays.</li> </ul>
<p><b>Skills (Students will be able to...)</b></p>	
<p><b>When Creating...</b></p> <ul style="list-style-type: none"> <li>• Create/improvise rhythm patterns and melodies using soprano recorder, pitched percussion instruments and non-pitched percussion instruments.</li> <li>• Create and perform a short piece of music using soprano recorder, metal and/or wood barred instruments, non-pitched percussion instruments, or homemade instruments to depict the chosen elements.</li> </ul> <p><b>When Performing...</b></p>	

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- Demonstrate higher degree of ability to identify melodic concepts in listening to, moving to, reading music and performing vocally and playing on a melodic instrument.
- Playing techniques for soprano recorder.
- Demonstrate proper care and use of classroom instruments.
- On pitched soprano recorder, read and perform from the five line staff from C to high D.
- Read and perform barred instruments, read and perform melodies or ostinatos using various pentatonic scales.
- Play a written or echoed rhythm, a steady beat, a steady beat with dynamics (i.e., forte and piano), various tempi on soprano recorder, Orff instrument using two mallets, or unpitched percussion instrument.
- 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.
- Classify orchestra instruments into families (brass, strings, woodwinds, percussion), and by pitch range.
- 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.

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

**SELF**

- **SELF-AWARENESS**
  - 01.LE.Identify situations that produce positive and negative emotions
  - 03.LE.Identify one's skills and interests.
  - 03.LE.Distinguish areas where one needs support
- **SELF-MANAGEMENT**
  - 06.LE.Describe the steps in setting and working to achieve a goal.
  - 07.LE.With increasing independence begin to recognize that everyone has personal strengths and those resources could be used to achieve goals..

**OTHERS**

- **SOCIAL-AWARENESS**
  - 08.LE.Describe potential causes for emotions.
  - 09.LE.Recognize similarities and differences between cultures.
  - 10.LE.Develop skills to participate in conversations where individuals have different points of view.
- **RELATIONSHIP SKILLS**
  - 13.LE.Constantly utilize "active listening" skills.

**DECISION-MAKING**

- **RESPONSIBLE DECISION-MAKING**
  - 17.LE. With adult support, understand that there are steps to positive decision making (e.g. stop, calm down, identify the problem, consider alternatives, make a choice, try it out, reflect and evaluate).

**Grade 3 Scope and Sequence for Vocal Music**

- 18.LE.Identify goals, generate alternative responses and evaluate consequences for a range of academic and social situations.
- 19.LE.Identify social norms (e.g., waiting patiently in line, speaking respectfully when asking for help) and safety considerations (e.g., walk rather than run in the hall, stay away from the edge of a cliff) that guide behavior.

Evidence of Learning (Assessments)	Accommodations and Modifications
<div data-bbox="110 548 802 1331"> <p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Music Class Participation Rubrics (See Rubrics Section of Document)</li> <li>• Daily Music Challenge</li> <li>• Oral/Verbal Responses to Teacher Questions/Instruction</li> <li>• Informal Observations of Student Musical Response</li> <li>• Self-Assessment/Student Reflection</li> </ul> <p><b>Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Written Tests/Quizzes</li> <li>• Performance Tests/Quizzes</li> </ul> <p><b>Benchmark Assessments:</b></p> <ul style="list-style-type: none"> <li>• rough drafts for each project</li> <li>• Rubric based final project for each unit</li> <li>• Student self-assessment</li> </ul> <p><b>Alternative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Homework - extended drawing at home</li> <li>• Presentations</li> <li>• Verbal Critiques</li> </ul> </div>	<div data-bbox="828 548 1520 1877"> <p><b>Special Education</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> <li>• <a href="#">Curricular Modifications and Guidance for Students Educated in Special Class Settings</a></li> </ul> <p><b>Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Preview content and concepts</li> <li>• Behavior management plan</li> <li>• Highlight text</li> <li>• Small group setting</li> </ul> <p><b>High-Prep Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Alternative formative and summative assessments</li> <li>• Guided Reading</li> <li>• Personal agendas</li> <li>• Project-based learning</li> <li>• Problem-based learning</li> <li>• Stations/centers</li> <li>• Tiered activities/assignments</li> <li>• Varying organizers for instructions</li> </ul> <p><b>Low-Prep Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Clubbing activities</li> <li>• Exploration by interest</li> <li>• Flexible groupings</li> </ul> <p><b>English Language Learners</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Unit 1: Curriculum for ELL</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> <li>• Multi-language glossary</li> <li>• Pupil edition in Spanish</li> <li>• Vocabulary flash cards</li> </ul> <p><b>Students at Risk for Failure</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul> <p><b>Gifted and Talented</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul> </div>

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	<div></div> <div><b>Students with 504 Plans</b></div> <ul style="list-style-type: none"> <li>• <a href="#">Differentiation for All Students (Special Needs, ESL, Gifted Learners, &amp; Mainstream Learners)</a></li> <li>• <a href="#">Subgroup Accommodations and Modifications</a></li> </ul>
<div><b>Core Instructional and Supplemental Materials Professional Resources:</b></div>	<div><b>Core Instructional, Supplemental, Instructional, and Intervention Resources</b></div>
<div><b>Core Professional Resources:</b></div> <ul style="list-style-type: none"> <li>• GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5</li> <li>• Florham Park Curriculum</li> <li>• National Association for Music Education (NAfME)</li> <li>• Northern New Jersey Orff Schulwerk Association (NNJOSA)</li> <li>• Dalcroze (dalcrozeusa.org)</li> <li>• Gordon (giml.org)</li> <li>• Kodaly (oake.org)</li> <li>• Little Kids Rock (littlekidsrock.org)</li> <li>• Orff (aosa.org)</li> <li>• SongWorks (songworkseducators.org)</li> <li>• Suzuki (suzukiassociation.org)</li> <li>• 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.</li> </ul> <div><b>Supplemental Professional Resources:</b></div> <ul style="list-style-type: none"> <li>• All Books by Jeff Kriskie and Randy DeLelles</li> <li>• “Making the Most of the Holidays”</li> <li>• “Highlighting the Holidays”</li> <li>• “Time for a Rhyme”</li> <li>• “2nd Rhyme Around”</li> <li>• “3rd Rhymes a Charm”</li> <li>• “Strike it Rich”</li> <li>• “As American as Apple Pie”</li> </ul>	<div><b>Core Instructional Resources:</b></div> <ul style="list-style-type: none"> <li>• Guitar</li> <li>• Piano</li> <li>• CD Player/Speaker System</li> <li>• Soprano/Alto/Bass Xylophones</li> <li>• Soprano/Alto Glockenspiels</li> <li>• Soprano/Alto Metallophone</li> <li>• Various unpitched percussion instruments</li> <li>• <i>Singing</i></li> <li>• <i>Audio Recordings</i></li> <li>• <i>Playing on Instruments</i></li> <li>• <i>Video Recording</i></li> <li>• A Song Game</li> <li>• Movement/Dance</li> <li>• A Story</li> <li>• Questions/Puzzles</li> <li>• Secret Song Clues</li> <li>• Ranges of Notation</li> </ul> <div><b>Supplemental Resources:</b></div> <ul style="list-style-type: none"> <li>• Tonic Solfa/Solfege Syllables for tone and melody</li> <li>• Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)</li> <li>• Echo Singing and Antiphonning</li> <li>• Sibelius Software <ul style="list-style-type: none"> <li>◦ Used to modify scores and notation (larger, with note names in note head, etc)</li> </ul> </li> <li>• Visual Aids <ul style="list-style-type: none"> <li>◦ Colored key dots for xylophone</li> <li>◦ Xylophone Diagram</li> <li>◦ Solfege hand signals chart</li> </ul> </li> <li>• Flocabulary</li> </ul> <div><b>Intervention Resources:</b></div>

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	<ul style="list-style-type: none"> <li>• Tiered Interventions following RtI framework</li> <li>• RtI Intervention Bank</li> <li>• Foundations Double-Dose (Tier II)</li> <li>• LLI (Tier III)</li> <li>• FFI Skill Report: DRA On-Line</li> <li>• enVisioninterventionsupports NJDOE resources</li> </ul>
<b>Interdisciplinary Connections</b>	<b>Integration of Technology through NJSLs</b>
<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"> <li>• 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.</li> <li>• In Social Studies discuss routines in the community</li> <li>• Companion standards:             <ul style="list-style-type: none"> <li>○ CCSS.ELA-LITERACY.RF.3.4</li> <li>○ CCSS.MATH.CONTENT.3.NF.A.1</li> <li>○ 6.1.4.A.10</li> </ul> </li> </ul> <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	<ul style="list-style-type: none"> <li>• Create a word study word sort in Inspiration.</li> <li>• Listen to books on CDs, tapes, videos or podcasts if available.</li> <li>• Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page)</li> <li>• Use a document camera or overhead projector for shared reading of texts.</li> </ul>
<b>Integration of 21st Century Themes</b>	<b>Media Literacy Integration</b>
<p><i>See example.</i></p> <ul style="list-style-type: none"> <li>• Creativity and Innovation</li> <li>• Critical Thinking and Problem Solving Communication and Collaboration Information Literacy</li> <li>• Media Literacy</li> <li>• Life and Career Skills</li> <li>• Global and Environmental Awareness</li> <li>• Problem Solving Skills</li> <li>• Personal Literacy</li> <li>• Business</li> <li>• <b>Initiative and Self Direction</b></li> <li>• Manage Goals and Time</li> <li>• Work Independently</li> <li>• Be Self-directed Learners</li> </ul>	<ul style="list-style-type: none"> <li>• Ask students to look for specific things when they view videos or read print material, and then ask questions about those items</li> <li>• Build on the intuitive knowledge students have gained from media about the story and character</li> <li>• Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic</li> <li>• Use print materials to practice reading and comprehension skills</li> </ul>
<b>Career Education</b>	<b>Global Perspectives</b>
<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"> <li>• National Hispanic-Latino Heritage Month</li> <li>• National Disability Employment Awareness Month</li> <li>• National American Indian Heritage Month</li> <li>• Black History Month</li> <li>• National Women's History Month,</li> <li>• National Irish-American Heritage Month</li> <li>• National Italian American Heritage Month</li> <li>• Asian Pacific American Heritage</li> <li>• Older Americans' Month</li> <li>• Jewish American Heritage Month</li> <li>• Week of Respect</li> <li>• Red Ribbon Week</li> <li>• International Dot Day (September 16)</li> </ul>

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