



Grades 3-5 Vocal Music Curriculum

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Curriculum Revised July 2022

Approved by the Board of Education on August 18, 2022

**Wayne School District
Vocal Music Curriculum**

Content Area/ Grade Level/ Course	Music 3-5
Unit Plan Title	Unit 1: Pitch
Time Frame	11 weeks
Anchor Standards/Domain* *i.e: ELA: reading, writing i.e.: Math: Number and Operations in Base 10	
<p>NJSLS Visual and Performing Arts</p> <p>Artistic Process: Creating</p> <p>Anchor Standard 1 Conceptualizing and generating ideas. Anchor Standard 2 Organizing and developing ideas. Anchor Standard 3 Refining and completing products.</p> <p>Artistic Process: Performing/Presenting/Producing</p> <p>Anchor Standard 4 Developing and refining techniques and models or steps needed to create products. Anchor Standard 5 Selecting, analyzing and interpreting work. Anchor Standard 6 Conveying meaning through art.</p> <p>Artistic Process: Responding</p> <p>Anchor Standard 7 Perceiving and analyzing products. Anchor Standard 8 Applying criteria to evaluate products. Anchor Standard 9 Interpreting intent and meaning.</p> <p>Artistic Process: Connecting</p> <p>Anchor Standard 10 Synthesizing and relating knowledge and personal experiences to create products. Anchor Standard 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p> <p><u>National Standards for Music Education</u></p> <ol style="list-style-type: none"> 1. Singing, alone and with others, a varied repertoire of music. 2. Performing on instruments, alone and with others, a varied repertoire of music. 3. Improvising melodies, variations, and accompaniments. 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 	

8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

NJSLS Career Readiness, Life Literacies & Key Skills

Career Awareness

Life Literacies and Key Skills

Career Readiness Practices

NJSLS Social Studies: Holocaust Mandate

WIDA ELD Standards

Social and Instructional Language: ELD Standard 1

Unit Summary

In this unit, students in grades 3-5 will explore the use of pitch and tonality. Students will build upon the foundational skills learned in grades K-2. Activities will include reading, notating, performing, composing, and critiquing. Historical and cultural implications of melodic structures will be explored and emphasized. Students will extend their ability to decode pitch in music notation in both unison and part work, and utilize these skills as they sing and play.

Standard Number(s)

NJSLS Visual and Performing Arts: 1.1 Dance, 1.3A General Music and 1.4 Theatre

Creating

- 1.3A.5.Cr1a: 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).
- 1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.
- 1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
- 1.4.5.Cr1a: Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work.
- 1.4.5.Cr1c: Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
- 1.4.5.Cr2a: Devise original ideas for a drama/theatre work that reflect collective inquiry about characters, plots and their given circumstances.
- 1.4.5.Cr3b: Use and adapt sounds and movements in a guided drama experience.

Performing

- 1.1.5.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).
- 1.1.5.Pr6a: Apply visualization, motor imagery and breath to enhance body mechanics and the quality of a movement skill.
- 1.1.5.Pr6b: Rehearse a dance to improve group awareness, unison movement, consistency, and attention to detail.
- 1.1.5.Pr6c: Dance for and with others in formal and informal settings. Identify and modify the main areas of a performance space and body movements using production terminology (e.g., stage left, stage right, center stage, upstage, downstage).
- 1.3A.5.Pr4a: 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.
- 1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.
- 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- 1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.
- 1.4.5.Pr4b: Identify and utilize basic technical/design elements that can be used in drama/theatre work to demonstrate an understanding of the elements.
- 1.4.5.Pr5a: Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work.
- 1.4.5.Pr5b: Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.

Responding

- 1.1.5.Re8a: Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.
- 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.

NJSLS Career Readiness, Life Literacies, and Key Skills

Career Awareness Planning

- 9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- 9.2.5.CAP.3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

Creativity and Innovation

- 9.4.5.CI.3 Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.

Critical Thinking and Problem Solving

- 9.4.5.CT.3: Describe how digital tools and technology may be used to solve problems.

Career Readiness Practices

- CRP4. Demonstrate creativity and innovation.

[NJSL Social Studies](#): Holocaust Mandate

[WIDA ELD Standards](#)

- English Language Development Standard 1: English language learners communicate for Social and Instructional purposes within the school setting.

Interdisciplinary Connections

Social Studies: Students can participate in classroom discussion to recognize the contributions to musical theatre made by Oscar Hammerstein and Leonard Bernstein. (Holocaust Mandate)

Physical Education: Students can use various movements and short routines to enhance the grade level performances. (2.2.5.MSC.2)

Language Arts: Students can compose written reflections and participate in discussions about how music and dance influences characters and storylines in the musical theater production of, *The Sound of Music*. (W.3.4, W.4.4, W.5.4)

Art: Create and use listening maps to depict the different sections of a piece of music, like, "Ode to Joy." . (1.5.5.Re7a)

Math: Understand note values and time signatures as fractions. (3.NF.A.1, 3.NF.A.3, 4.NF.B.3, 5.NF.A.1)

Student Learning Targets/Objectives

Students will be able to:

- Perform unison and multiple part ensemble music
- Develop proper intonation of tones, intervals and scales
- Establish, using voices and recorders, independence of vocal parts vs. harmonies
- Identify vocal parts (SATB)
- Identify solfege syllables and staff placement
- Describe relationship between melody, harmony and chords
- Analyze and critique theatrical scenes, and experiment with character and vocal expression

Teaching and Learning Activities

Activities

- Perform melodies and experiment with pitch and tonality to identify which range and vocal style best fits the character within the song. (Example: “Soldier, Soldier, Bought Me A Cat”) **1.3A.5.Cr1a 1.3A.5.Cr2a 1.3A.5.Pr4a**
- Analyzing and critiquing theatrical scenes with focus on the tonalities used in both songs and background music and how the changes reflect the plot development and its effectiveness. (Example: Sound of Music (Example: “So Long, Farewell” by Rodgers and Hammerstein), West Side Story (Example: “Mambo” by Leonard Bernstein) **1.3A.5.Re9a 1.4.5.Cr3b 1.4.5.Cr1c**
- Analyzing staff notation to determine which pitches are high, medium or low. **1.3A.5.Pr4c**
- Analyzing, decoding, and performing recorder music with a focus on note placement on the staff and its effect on the finger positions; comparing melodic notation to chordal notation. (Example: “Hot Cross Buns,” “Ode To Joy”) **1.3A.5.Pr4c 1.3A.5.Cr2b**
- Imagine, using inner hearing, how the pitch of a song would change based on the character performing the song. **1.3A.5.Re9a 1.3A.5.Pr4a 1.4.5.Pr5b**
- Grade level rehearsals and performances to showcase mastering of standards. **1.1.5.Pr6c 1.1.5.Pr4a 1.1.5.Pr6b 1.3A.5.Pr6a 1.4.5.Cr1a 1.4.5.Cr2a 1.4.5.Pr5a 1.4.5.Pr4b 1.4.5.Cr3b**
- Performing rounds, partner songs, and melodic ostinatos in appropriate ranges for developing voices (Examples: “America the Beautiful/Freedom Ring,” “Oh Poor Bird”) **1.3A.5.Pr6a 1.3A.5.Pr5b**
- Dalcroze, Conducting and Harmonic Movement **1.1.5.Pr6a**
- Students choreograph a dance for a piece of music that reflects the lyrical intent and emotion of the song **1.1.5.Re8a**

Differentiation

Differentiation Strategies for Vocal Music

- Visuals
- Whole class, small group, and independent work
- Anchor charts to illustrate concepts
- Flexible grouping
- Graphic organizers
- Level of independence
- Differentiated checklists and rubric (if appropriate)
- [Music Adaptations for Special Needs Students](#)
- [Differentiation Strategies for Special Education Students](#)
- [Differentiation Strategies for Gifted and Talented Students](#)
- [Differentiation Strategies for ELL Students](#)
- [Differentiation Strategies for At Risk Students](#)
- [Differentiation Strategies for Students with a 504](#)

Assessment

Examples may include, but are not limited to the following. Additionally, some units have specific assessments.

- *Formative*: Teacher observation, student/teacher conference, student demonstration during activities
- *Summative*: Evaluate students within the continuum of music development for their age/grade-level, observe students during culminating performance, individual student assessment to demonstrate skills
- *Benchmark*: WTPS Music Performance Rubric
- *Alternative*: Options may include additional teacher created assessments/activities, and/or allowing students to use technology to demonstrate understanding of concepts

Resources

- *Music Express Magazine*, Hal Leonard
- *Music K-8*, Plankroad Publishing
- *Making Music*, Silver Burdett and Ginn
- Grade 3–Recorders
- Resonator bells, choir chimes, ukuleles

**Wayne School District
Vocal Music Curriculum**

Content Area/ Grade Level/ Course	Vocal Music 3-5
Unit Plan Title	Unit 2: Rhythm
Time Frame	11 Weeks
Anchor Standards/Domain* *i.e: ELA: reading, writing i.e.: Math: Number and Operations in Base 10	
<p>NJSLS Visual and Performing Arts</p> <p>Artistic Process: Creating Anchor Standard 1 Conceptualizing and generating ideas. Anchor Standard 2 Organizing and developing ideas. Anchor Standard 3 Refining and completing products.</p> <p>Artistic Process: Performing/Presenting/Producing Anchor Standard 4 Developing and refining techniques and models or steps needed to create products. Anchor Standard 5 Selecting, analyzing and interpreting work. Anchor Standard 6 Conveying meaning through art.</p> <p>Artistic Process: Responding Anchor Standard 7 Perceiving and analyzing products. Anchor Standard 8 Applying criteria to evaluate products. Anchor Standard 9 Interpreting intent and meaning.</p> <p>Artistic Process: Connecting Anchor Standard 10 Synthesizing and relating knowledge and personal experiences to create products. Anchor Standard 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p> <p><u>National Standards for Music Education</u></p> <ol style="list-style-type: none"> 1. Singing, alone and with others, a varied repertoire of music. 2. Performing on instruments, alone and with others, a varied repertoire of music. 3. Improvising melodies, variations, and accompaniments. 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 	

8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

NJSLS Career Readiness, Life Literacies & Key Skills

Career Awareness

Life Literacies and Key Skills

Career Readiness Practices

NJSLS Computer Science and Design Thinking

Interaction of Technology and Humans

WIDA ELD Standards

Social and Instructional Language: ELD Standard 1

Unit Summary

Over the course of this unit, students in grades 3-5 will explore the use of more complex rhythmic structures, as well as a review of the rhythmic concepts taught in grades K-2. Sixteenth note figures, triplet figures, dotted half note, dotted quarter single eighth, and syncopation are all explored during this period. Activities will include reading, notating, performing, and composing these rhythmic values. Historical and cultural implications of rhythmic structures will be explored. Throughout this unit, historical perspectives, cultural implications, as well as performance of various rhythmic structures will be explored.

Standard Number(s)

NJSLS Visual and Performing Arts: 1.1 Dance, 1.3A General Music and 1.4 Theatre

Creating

- 1.1.5.Cr1a: Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content.
- 1.3A.5.Cr1a: 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).
- 1.4.5.Cr3b: Use and adapt sounds and movements in a guided drama experience.

Performing

- 1.1.5.Pr4b: Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes.
- 1.1.5.Pr5d: Demonstrate increased flexibility, strength and endurance using a variety of bases of support (e.g., body shapes, levels, core).
- 1.1.5.Pr6a: Apply visualization, motor imagery and breath to enhance body mechanics and the quality of a movement skill.
- 1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.
- 1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation
- 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
- 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- 1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.

Responding

- 1.1.5.Re7b: Compare and contrast qualities and characteristics to another dance genre or culture. Use basic dance terminology and elements of dance to describe the qualities and characteristics.
- 1.1.5.Re8a: Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.
- 1.1.5.Re9a: Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively.
- 1.3A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- 1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- 1.4.5.Re9b: Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.

Connecting

- 1.1.5.Cn10a: Describe feelings and ideas evoked by a dance that are observed or performed and examine how they relate to personal points of view and experiences.
- 1.1.5.Cn10b: Use an inquiry base to investigate global issues, including climate change, expressed through a variety of dance genres, styles and cultural lenses.

- 1.1.5.Cn11a: Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.
- 1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
- 1.4.5.Cn10a: Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.
- 1.4.5.Cn11b: Compare the drama/theatre conventions of a given time period with those of the present.

NJSLS Career Readiness, Life Literacies and Key Skills

Career Awareness Planning

- 9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- 9.2.5.CAP.3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

Creativity and Innovation

- 9.4.5.CI.3 Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.

Critical Thinking and Problem Solving

- 9.4.5.CT.3: Describe how digital tools and technology may be used to solve problems.

Career Readiness Practices

- CRP4. Demonstrate creativity and innovation.

NJSLS Computer Science and Design Thinking

Interaction of Technology and Humans

- 8.2.5.ITH.1: Explain how societal needs and wants influence the development and function of a product and a system.

WIDA ELD Standards

- English Language Development Standard 1: English language learners communicate for Social and Instructional purposes within the school setting.

Interdisciplinary Connections

Social Studies: Discuss how cultural values can be evident in song lyrics. (6.1.5.HistoryUP.7)

Physical Education: Students can use various movements to internalize and demonstrate beat and rhythm by completing various activities, like, "Stage Direction Charades." (2.2.5.MSC.2)

Art: Create and use listening maps to depict the different sections of a piece of music, such as Haydn's "Surprise Symphony." (1.5.5.Re7a)

Math: Understand note values and time signatures as fractions. (3.NF.A.1, 3.NF.A.3, 4.NF.B.3, 5.NF.A.1)

Student Learning Targets/Objectives

Students will be able to:

- Read, notate, perform, and create sixteenth note figures, triplet figures, dotted half note, dotted quarter single eighth, and syncopation in complex time signatures, such as 6/8.
- Appropriately implement body percussion and patterning to physically express various rhythmic patterns.
- Identify the elements of theatre through the use of rhythmic patterns.
- Learn how rhythmic use is affected and influenced by various musical cultures.

Teaching and Learning Activities

Activities

- Using movements, such as swaying, to experience the rhythmic feel of complex time **1.1.5.Pr4b 1.3A.5.Pr5b 1.1.5.Pr6a 1.1.5.Pr5d**
- Using a score to identify various rhythmic figures, such as sixteenth notes in “Carrion Crow” **1.3A.5.Pr4c**
- Composing a piece of music in centers that incorporates triplet figures **1.3A.5.Cr1a**
- Explore and discuss the cultural values to deepen understanding of the work as a whole **1.3A.5.Re7b 1.3A.5.Re7a 1.1.5.Cn10b 1.1.5.Re7b 1.4.5.Re9b 1.4.5.Cn10a 1.4.5.Cn11b**
- Students participate in the “William Tell Parachute” activity by Artie Almeida **1.1.5.Cr1a 1.3A.5.Pr6a**
- Looking at and analyzing the score piece of music that is being sung in class for a grade level performance **1.3A.5.Pr4c**
- Prompting students to improvise using new rhythmic values over “Peas Porridge Hot,” using mallet or classroom instruments. **1.3A.5.Cr1a**
- Using a listening map to decode recurring rhythmic patterns in Haydn’s “Surprise Symphony.” **1.3A.5.Pr4b**
- Performing “Stage Direction Simon Says,” assigning groups of students to various rhythmic structures (sixteenth notes, triplets, etc.) **1.1.5.Pr4b 1.3A.5.Pr6a 1.4.5.Cr3b**
- Performing “[Stage Direction Charades](#)” while students move to a variety of rhythmic ostinato. **1.1.5.Pr4b 1.3A.5.Pr6a 1.4.5.Cr3b**
- Watch a visual performance of two different performing groups, prompting students to use rhythmic terminology to evaluate the performance. **1.3A.5.Pr5a 1.1.5.Cn11a 1.1.5.Re8a**
- Having an open discussion on personal opinions of musical styles with regard to rhythm **1.3A.5.Cn10a 1.1.5.Cn10b 1.1.5.Re9a 1.1.5.Cn10a**
- Using technology software “[Makey Makey](#)” and Chrome Music Lab

Differentiation

Differentiation Strategies for Vocal Music

- Visuals
- Whole class, small group, and independent work
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- Flexible grouping
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- Level of independence
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Resources

- *Music Express Magazine*, Hal Leonard
- *Music K-8*, Plankroad Publishing
- *Making Music*, Silver Burdett and Ginn
- *Mallet Madness Text*
- *Conversational Solfege Manual*
- "First Steps," *Music Manual*

**Wayne School District
Vocal Music Curriculum**

Content Area/ Grade Level/ Course	Music 3-5
Unit Plan Title	Unit 3: Structure
Time Frame	11 weeks
Anchor Standards/Domain* *i.e: ELA: reading, writing i.e.: Math: Number and Operations in Base 10	
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NJSLS Career Readiness, Life Literacies & Key Skills

Career Awareness

Life Literacies and Key Skills

NJSLS Social Studies: Amistad Mandate

NJSLS Computer Science and Design Thinking

Interaction of Technology and Humans

WIDA ELD Standards

Social and Instructional Language: ELD Standard 1

Unit Summary

Students in grades 3-5 will build on their understanding of the structure of musical works, choreography, and theatrical elements throughout history and culture. They will continue to respond and connect to the structure of these works through reflections, critiques, and interpretation, with an emphasis on personal input and creation. In grades 3-5, students will expand upon skills learned in grades K-2 as they broaden the terminology and vocabulary needed to decode and create musical, choreographic, and theatrical structures. Students will have the opportunity to share what they are learning in one or more culminating performances throughout the year.

Standard Number(s)

NJSLS Visual and Performing Arts: 1.1 Dance, 1.3A General Music and 1.4 Theatre

Creating

- 1.1.5.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
- 1.1.5.Cr3a: Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a dance study. Explain movement choices and revisions.
- 1.1.5.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).

- 1.1.5.Pr4c: Perform planned and improvised movement sequences and dance combinations applying a variety of dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose.)
- 1.3A.5.Cr1a: 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).
- 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
- 1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.
- 1.4.5.Cr3a: Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and collaborative review.

Performing

- 1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.
- 1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.
- 1.3A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
- 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
- 1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.
- 1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.
- 1.4.5.Pr4a: Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.
- 1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

Responding

- 1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- 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.

- 1.4.5.Re7a: Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.
- 1.4.5.Re8a: Develop and implement a plan to evaluate drama/theatre work.
- 1.4.5.Re8b: Analyze technical elements from multiple drama/theatre works and assess how the technical elements may support or represent the themes or central ideas of drama/theatre works.
- 1.4.5.Re8c: Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work.
- 1.4.5.Re9a: Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work and justify responses to drama/theatre work based on personal experience.
- 1.4.5.Re9c: Identify and discuss physiological changes connected to emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

Connecting

- 1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.4.5.Cn11a: Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic/theatrical work.

NJSLS Career Readiness, Life Literacies and Key Skills

Career Awareness Planning

- 9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- 9.2.5.CAP.3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

Creativity and Innovation

- 9.4.2.CI.1 Demonstrate openness to new ideas and perspectives.
- 9.4.5.CI.3 Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.

Critical Thinking and Problem Solving

- 9.4.5.CT.3: Describe how digital tools and technology may be used to solve problems.

Global and Cultural Awareness

- 9.4.2.GCA.1 Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals.

Career Readiness Practices

- CRP4. Demonstrate creativity and innovation.

NJSLS Social Studies: Amistad Mandate

NJSLS Computer Science and Design Thinking

Interaction of Technology and Humans

- 8.2.5.ITH.1: Explain how societal needs and wants influence the development and function of a product and a system.

WIDA ELD Standards

- English Language Development Standard 1: English language learners communicate for Social and Instructional purposes within the school setting.

Interdisciplinary Connections

Social Studies: Discuss history and culture by examining the lyrics of various protest songs. (Amistad Mandate)

Physical Education: Choreograph a performance. (2.2.5.MSC.2)

Language Arts: Write a poem based on sensory recall. (W.3.4, W.4.4, W.5.4)

Art: Create and use listening maps to depict the different sections of a piece of music, like, "O Fortuna." (1.5.5.Re7a)

Math: Understand note values and time signatures as fractions. (3.NF.A.1, 3.NF.A.3, 4.NF.B.3, 5.NF.A.1)

Student Learning Targets/Objectives (Students will know/Students will understand)

Students will be able to:

- Identify, sing, play on instruments, act out, and move in the following forms and categories:
 - Unison vs. Harmony (Polyphonic/Monophonic/Homophonic)
 - Verse/Refrain or Verse/Chorus
 - Call and Response
 - Rounds and Canons
 - Partner Songs
 - Descants
 - Rondo (ABACA)
 - Lettering System (same letter/symbol for phrases and sections)
 - Ostinato layering to create class accompaniments (thin and thick texture)
 - Musical Map (Repeat Signs, Bar Lines, Double Bar Lines, D.S., Coda, D.S. Al Coda, D.S. al Fine, Fine, Time Signatures)
 - Types of Songs/Pieces (protest songs, patriotic songs, tone poems, rap/speech pieces)

- Identify, sing, play on instruments, act out, and move to represent the following dynamics, articulations, and tempi:
 - Dynamics terms (pp, p, mp, mf, f, ff, crescendo, decrescendo)
 - Tempi terms (largo, presto, allegro, andante, moderato, adagio, accelerando, ritardando, fermata)
 - Staccato, Legato, Accent, Marcato
- Identify different timbres
 - Vocal types (bass, soprano, tenor, alto, child, adult)
 - Ensembles (chorus, orchestra, band, a capella, soloist, duet, trio, quartet)
 - Musical Genres (Folk, Blues, Country, Rock, Hip-Hop, Rap, Jazz, Latin, Classical, Motown, World Music)
 - Instruments of the Orchestra
 - Instrument Families
- Compose and arrange music within given parameters
 - Create lyrics to accompany a melody
 - Create short musical pieces and skits based on themes, stories, and poems
 - Create original musical pieces and skits focused around personal and social experiences/values
- Conducting and Concert Etiquette
 - Follow a conductor's cues
 - Develop and exhibit concert etiquette skills.
 - Improvise movement that matches musical cues
 - Conduct and lead small groups and partners
- Connect and respond to music from different cultures and time periods, others' performances, and own performances:
 - Share feelings and reactions verbally and through written critiques and reflections
 - Draw and Move to connect visual arts, dance, and music
 - Compare and Contrast different pieces and styles of music
 - Understand music's relationship with personal and social experiences/values
- Determine the impact of individual artists both past and present

Teaching and Learning Activities (Each standard must be tied to an activity)

Activities

- Compare and Contrast American Patriotic Songs **1.3A.5.Cn11a**
- “Halloween Night,” Gr. 3 Share the Music (dynamics, playing accompaniment) “O Fortuna” Listening Map **1.3A.5.Pr4b**
- “Old Brass Wagon,” Gr. 3 Making Music (BAG, tempi, mi-re-do, dynamics, sixteenth notes) **1.3A.5.Pr4b**
- “Perfect Winter Day,” Music K-8 (partner song) **1.1.5.Pr4c**
- Soprano: Mozart “Queen of the Night,” Bass: “I Walk the Line” (verse 2), Tenor: Michael Jackson, Alto: Adele **1.3A.5.Re8a 1.3A.5.Re9a**
- “Presto-Largo” Music K-8 (tempo) Cartoons Roller Coaster **1.3A.5.Re8a**
- Major vs. Minor- Listen: “Superman” vs. “Imperial March” Sing: “Sunny Day/Rainy Day” **1.3A.5.Re8a 1.3A.5.Pr4e 1.3A.5.Re9a**
- Create lyric parody of familiar melody **1.3A.5.Cr3a 1.3A.5.Cr3b**
- “We Shall Overcome,” “This Land is Your Land,” “Blowin’ in the Wind” (protest songs, culture, history, personal connections) **1.3A.5.Cn11a 1.3A.5.Re7b 1.4.5.Cn11a**
- “Fifty Nifty United States” Gr. 5 Making Music (form, tempi) **1.3A.5.Re8a 1.3A.5.Re9a**
- “Turn the World Around” Gr. 4 Making Music (3-part, meter) **1.3A.5.Re8a 1.3A.5.Re9a**
- Create a piece using homemade instruments and connect with “STOMP” (culture, connection) **1.3A.5.Cn11a 1.3A.5.Pr4d 1.1.5.Cr3a 1.4.5.Re9c**
- Rondo Rap project **1.3A.5.Pr4b**
- Acrostic Emotion poem—students write a poem based on sensory recall and create or improvise music to match. **1.3A.5.Cr1a**
- Improvising (drumming, call and response, form) **1.3A.5.Cr1a**
- Show Reflection and Audience Critique writing post-performance **1.3A.5.Pr5a 1.4.5.Pr6a 1.4.5.Re7a 1.4.5.Re8a 1.4.5.Re8b**
- Culminating performance- students help to inform and create the choreographic, theatrical, and thematic structure **1.3A.5.Pr6a 1.4.5.Pr4a 1.1.5.Pr4a 1.1.5.Cr2b 1.4.5.Cr3a 1.4.5.Re8c 1.4.5.Re9a**
- Grade Level Performance **1.3A.5.Pr6b**
- Using technology software and applications: “[Makey Makey](#),” Chrome Music Lab, MUSICPLAY Online, Garage Band (application), and BeatWave (application)

Differentiation

Differentiation Strategies for Vocal Music

- Visuals
- Whole class, small group, and independent work
- Anchor charts to illustrate concepts
- Flexible grouping
- Graphic organizers
- Level of independence
- Differentiated checklists and rubric (if appropriate)
- [Music Adaptations for Special Needs Students](#)
- [Differentiation Strategies for Special Education Students](#)
- [Differentiation Strategies for Gifted and Talented Students](#)
- [Differentiation Strategies for ELL Students](#)
- [Differentiation Strategies for At Risk Students](#)
- [Differentiation Strategies for Students with a 504](#)

Assessment

Examples may include, but are not limited to the following. Additionally, some units have specific assessments.

- *Formative*: Teacher observation, student/teacher conference, student demonstration during activities
- *Summative*: Evaluate students within the continuum of music development for their age/grade-level, observe students during culminating performance, individual student assessment to demonstrate skills
- *Benchmark*: WTPS Music Performance Rubric
- *Alternative*: Options may include additional teacher created assessments/activities, and/or allowing students to use technology to demonstrate understanding of concepts

Resources

- [Vocal Music, Grades 3-5 Teacher Resource](#)
- *Music Express Magazine*, Hal Leonard
- *Music K-8*, Plankroad Publishing
- *Making Music*, Silver Burdett and Ginn
- Music Go-Rounds (dynamics/tempo/articulation manipulatives)
- Conducting Baton/Composing Manipulatives
- Movement Manipulatives (Dot Spots, Kick Balls, Parachutes, Ribbon Wands, Scarves)
- BrainPop- Musical Genre lessons and quizzes

