
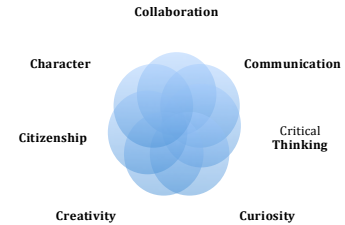


Content Area	Course: Music	Grade Level: Third
<p>Grade Three Music</p> 	<p>R14 The Seven Cs of Learning</p> 	
Unit Titles	Length of Unit	
• Rhythm	• Ongoing	
• Melody	• Ongoing	
• Harmony	• Ongoing	
• Form	• Ongoing	
• Style and Expression	• Ongoing	
• Movement	• Ongoing	
• Vocal Development	• Ongoing	
• Instrumental Development	• Ongoing	



Strands	Course Level Expectations*
Create	<ul style="list-style-type: none"> • The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • Musicians can generate creative ideas, make creative decisions, and know when to share. • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' presentation of creative work is the culmination of a process of creation and communication
Perform	<ul style="list-style-type: none"> • 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. • Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • 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. • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. • Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music
Respond	<ul style="list-style-type: none"> • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
Connecting	<ul style="list-style-type: none"> • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

*Expectations span Grades K-8 and are based on the National Coalition Core for Art Standards

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Unit Title	Rhythm	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • When is creative work ready to share? • How does understanding the structure and context of musical work inform performance? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 		
Standards*	<p>Create: <i>Imagine: MU: CR1.1.3a Plan and Make: MU:CR2.1.3b Present: MU:CR3.2.2</i></p> <p>Perform: <i>Analyze: MU.PR4.2.3</i></p> <p>Respond: <i>Analyze: MU. Re 7.2.3</i></p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Demonstrate steady beat of music in simple and compound meters • Identify contrasts in tempo 		
Key Vocabulary	steady beat, tempo, quarter note, quarter rest, double eighth note, andante, allegro moderato, presto, vivace		

*Standards based on National Coalition for Core Art Standards

For more information visit: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>

Unit Title	Rhythm	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> the purpose of the fermata how music can be grouped in 2's or 3's how to create a rhythmic question and answer a diverse vocabulary to describe different tempi 	<ul style="list-style-type: none"> read rhythmic patterns in 2/4, 3/4, 4/4, 3/8, 6/8 sing, play, improvise, compose, read, and notate, designated rhythms (whole note, whole note rest, dotted half note, eighth note quarter eighth pattern) improvise rhythmic answer to a given question perform and listen to contrasts in tempo

Assessments:	<ul style="list-style-type: none"> Formative assessments, teacher observation
Teacher Resources:	Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell Keeping the Beat CD From Corelli to Kabalevsky- John M. Feierabend, Move It! by Peggy Lyman, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend

Unit Title	Melody	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • When is creative work ready to share? • How does understanding the structure and context of musical works inform performance? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts and daily life inform creating, responding, and performing to music? 		
Standards	<p>CREATE: <i>Imagine: MU:CR1.1.3a Plan and Make: MU:CR2.1.3b Evaluate & Refine: Present: MU:CR3.2.3</i></p> <p>PERFORM: <i>Analyze: MU: PR4.2.3</i></p> <p>RESPOND: <i>Analyze: MU: Re.7.2.3</i></p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Using your singing voice • Difference between high and low sounds • Matching pitch 		
Key Vocabulary	speaking/whispering/singing voice, high/low, pitch, mi-sol-la solfege		

Unit Title	Melody	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> the difference between a step, skip, and repetition how solfege and the musical alphabet are related how Do-Re-Mi-Fa-Sol-La are represented on the treble clef staff the names of the notes on the lines and the spaces 	<ul style="list-style-type: none"> sing, play, read, and notate skips, steps, and repetitions in melody sing, play, read, notate, and improvise Do-Re-Mi and So-Mi-La patterns translate D-R-M and S-M-L patterns to the staff sing a varied repertoire of songs representing different genres and styles

Assessments:	Teacher Observation, Formative assessments
Teacher Resources:	First Steps in Music for Preschool and Beyond- John M. Feierabend, Sing A Song of Poetry- Kindergarten- Fountas & Pinnell, The Book of Pitch Exploration- John M. Feierabend, The Book of Movement Exploration- John M. Feierabend, The Book of Beginning Circle Games- John M. Feierabend, The Book of Call and Response- John M. Feierabend, The Book of Fingerplays and Action Songs- John M. Feierabend, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend, The Book of Echo Songs- John M. Feierabend, The Book of Children's Songtales- John M. Feierabend

Unit Title	Harmony	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? • How does understanding the structure and context of musical works inform performance? • How does understanding the structure and context of musical works inform response? • What is harmony? • How does the music make you feel? • What does the music make you visualize? • Does the accompaniment support the melody? 		
Standards	<p>CREATE: <i>Imagine: MU:CR1.1.3a Plan and Make: MU:CR2.1.3b Evaluate & Refine: Present: MU:CR3.1.3</i></p> <p>PERFORM: <i>Analyze: MU: PR4.2.3</i></p> <p>RESPOND: <i>Analyze: MU: Re.7.2.3</i></p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Two Part Singing and Playing • Three Part Singing and Playing • Adding Harmony to previously learned Melodies 		
Key Vocabulary	harmony, ostinato, round, canon, bordun		

Unit Title	Harmony	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how to different tonalities affect music • how to add accompaniment to a song • how to maintain rhythmic or melodic independence during a performance 	<ul style="list-style-type: none"> • sing, play and read, songs and rhymes with two or three rhythmic and/or melodic ostinati. • perform rounds through singing and moving. • perform songs with tonic accompaniment (Chord, Broken and Crossover Bordun) with classroom instruments.

Assessments:	<ul style="list-style-type: none"> • Formative assessments, Teacher Observation, Student Performance
Teacher Resources:	Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell The Book of Call and Response- John M. Feierabend, The Book of Echo Songs- John M. Feierabend The Book of Canons- John M. Feierabend

Unit Title	Form	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 		
Standards	<p>CREATE: <i>Imagine: MU: CR1.1.3a, Plan and Make: MU:CR2.1.3a</i></p> <p>PERFORM: <i>Select: MU:Pr.4.1.3, Analyze: MU: Pr4.2.3</i></p> <p>RESPOND: <i>Analyze: MU: Re.7.1.3, Interpret: MU. Re7.2.3</i></p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Patterns in Folk Music • Patterns in Classical Music • Patterns in Popular Music 		
Key Vocabulary	musical phrase, binary, ternary, theme and variation, rondo, sonata		

Unit Title	Form	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> the difference between the A, B, and C sections which songs can be performed in a round the difference between the introduction and a coda the symbols used to organize music 	<ul style="list-style-type: none"> sing two and three part canons and round sing, play, read and listen to music in rondo form read musical symbols, including single bar line, double bar line, measure and the repeat sign sing, play and listen to music that includes an introduction and a coda

Assessments:	<ul style="list-style-type: none"> Formative Assessments, Teacher Observation, Student Response
Teacher Resources:	<p>Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Grade 3- Fountas & Pinnell</p> <p>The Book of Movement Exploration- John M. Feierabend, The Book of Call and Response- John M. Feierabend</p> <p>The Book of Fingerplays and Action Songs- John M. Feierabend, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend, The Book of Echo Songs- John M. Feierabend, The Book of Children's Songtales- John M. Feierabend</p>

Unit Title	Style and Expression	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? and learn ways to improve the quality of their creative work? • How do musicians select repertoire and performer interpret musical works? • How do musicians improve the quality of their performance and know when they are ready to perform? • How do context and the manner in which musical work is presented influence audience response? • How do individuals choose music to express? • How do we discern the musical creators and performers expressive intent? • How do we judge the quality of musical work (and performance)? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 		
Standards	<p>CREATE: <i>Imagine: MU: Cr1.1.3b Evaluate & Refine: MU: Cr3.1.3</i></p> <p>PERFORM: <i>Select: MU:Pr4.1.3 Interpret: MU: Pr4.3.3 Rehearse, Evaluate & Refine: MU: Pr5.1.3a, MU: Pr5.1 3b Present: MU: Pr6.1.3a, MU: Pr 6.1.3b</i></p> <p>RESPOND: <i>Select: MU: Re 7.1.3 Interpret: MU: Re 8.1.3 Evaluate: MU: Re 9.1.3</i></p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Difference between loud and soft • Choosing different sounds to express a musical idea 		
Key Vocabulary	dynamics, piano, pianissimo, mezzo forte, mezzo piano, forte, fortissimo, crescendo, decrescendo		

Unit Title	Style and Expression	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • similarities and differences between music of different cultures • the definition of dynamics and the following symbols: piano (p), forte (f) and accent (>). • the names of string instruments 	<ul style="list-style-type: none"> • sing, listen and move to music of varied cultures. • sing, play, and read music according to the following symbols: piano (p), forte (f) and accent (>). • listen to and identify orchestral string instruments.

Assessments:	<ul style="list-style-type: none"> • Formative assessments, student performance, teacher observation
Teacher Resources:	Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell The Book of Movement Exploration- John M. Feierabend, The Book of Call and Response- John M. Feierabend The Book of Children's Songtales- John M. Feierabend

Unit Title	Movement	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians improve the quality of their work and know when a creative work is ready to share? • How does understanding the structure and context of musical works inform performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 		
Standards	<p>CREATE: <i>Imagine: MU: Cr1.1.3b Evaluate & Refine: MU: Cr 3.1.3 Present: MU: Cr 3.2.3</i></p> <p>PERFORM: <i>Analyze: MU: Pr 4.2.3 Present: MU: Pr 6.1.2a, MU: Pr 6.1. 3b</i></p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Moving through space • Matching movement to music 		
Key Vocabulary	<p>Sashay, Peel the Banana, do-see-do, high, low, tempo, fast, slow, form, same and different, counterclockwise, clockwise, inside hand, inside foot, left, right, outside hand, outside foot, partner, opposite, point, pivot, set</p>		

Unit Title	Movement	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how partners work as part of a larger group • diverse vocabulary to describe movement • how a movement can match the music 	<ul style="list-style-type: none"> • perform purposeful movement through space. • create and perform kinesthetic movements to given rhythmic patterns. • perform organized folk dances by following dance vocabulary. • demonstrate spatial awareness, concentration, and focus in performing movement skills • transfer a rhythmic pattern from the aural to the kinesthetic

Assessments:	<ul style="list-style-type: none"> • Formative Assessments, teacher observation
Teacher Resources:	Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell The Book of Movement Exploration- John M. Feierabend, The Book of Beginning Circle Games- John M. Feierabend, The Book of Fingerplays and Action Songs- John M. Feierabend, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend, Jump, Jim, Joe- New England Dance Masters Chimes of Dunkirk- New England Dance Masters, Listen to the Mockingbird- New England Dance Masters

Unit Title	Vocal Development	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians improve the quality of their creative work? • How do musicians improve the quality of their performance? • What are the different ways you can use your voice? • How do you use your singing voice? • How do you sit or stand to sing? • What is the difference between speaking and singing? 		
Standards	CREATE: <i>Evaluate & Refine: MU: Cr 3.1.3</i> PERFORM: <i>Rehearse, Evaluate & Refine: MU: Pr 5.1.3a</i>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Different ways to use your voice • How you use your singing voice 		
Key Vocabulary	singing posture, high/low registers, speaking/singing, head voice, chest voice, breath control, phrasing posture		

Unit Title	Vocal Development	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how to make the words clear when you sing • how breathing deep and low can affect the vocal tone • what skills are needed to sing and blend his/her voice in a group • how to tell if you are singing in tune • how to match pitch with accurate intonation 	<ul style="list-style-type: none"> • sing with appropriate posture while sitting and standing. • sing with deep, low breathing techniques. • sing with accurate word pronunciation. • sing using head voice with accurate intonation. • sing in groups and listen for blending of voices.

Assessments:	Formative assessments, teacher observation, student performance
Teacher Resources:	Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell The Book of Pitch Exploration- John M. Feierabend, The Book of Call and Response- John M. Feierabend The Book of Echo Songs- John M. Feierabend, Pitch Exploration Stories- John M. Feierabend, Pitch Exploration Pathways- John M. Feierabend

Unit Title	Instrumental Development	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? • How do musicians improve the quality of their performance? • How do you produce a good sound on your instrument? 		
Standards	CREATE: <i>Plan and Make: MU: Cr 2.1.3a, MU: Cr 2.1.3b Evaluate & Refine: MU: Cr 3.1.3</i> PERFORM: <i>Rehearse, Evaluate & Refine: MU: Pr5.1.3a</i>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Appropriate instrument performance, • Instrument care and maintenance, • Instrument Technique • 		
Key Vocabulary	rest position, unpitched percussion, mallets, hand position, various classroom instruments, recorder		

Unit Title	Instrumental Development	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how to remove and replace the bars on the pitched percussion instruments produce a proper tone on pitched and unpitched percussion instruments? • resting position for recorder • the relationship between the notes on the staff and the fingering on the recorder 	<ul style="list-style-type: none"> • play pitched and unpitched percussion instruments with correct technique • play B-A-G on the recorder with proper tone production, tonguing and fingering techniques • produce a proper tone on pitched and unpitched percussion instruments • demonstrate appropriate care and maintenance of all classroom instruments

Assessments:	<ul style="list-style-type: none"> • Formative assessments, teacher observation
Teacher Resources:	Conversational Solfege, Level 1- John M. Feierabend Sing A Song of Poetry- Fountas & Pinnell Instrumental Resources