

**MOORESTOWN TOWNSHIP PUBLIC SCHOOLS  
MOORESTOWN, NEW JERSEY**

*Baker, Roberts and South Valley Elementary Schools  
Arts & Technology: Performing Arts*

*Performing Arts  
Grades K-3*

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## [Course Description and Fundamental Concepts](#)

### **K-3 Performing Arts**

In our Kindergarten through Third Grade Performing Arts classes, we will create, perform, respond and connect through active music-making (singing, playing, moving, listening and composing) while exploring the elements of music, dance, and theatre.

Our main units of Singing, Expression, Structure, History/Culture, Dance, and Theatre will be the content that guides us through CREATING, PERFORMING, RESPONDING, and CONNECTING.

**CREATING:** Students will imagine, plan, make, refine and evaluate new creative works vocally, with instruments, body percussion, movement, and acting both individually and collaboratively.

**PERFORMING:** Students will select, analyze, prepare, rehearse, refine and present songs, dances, and theater pieces representing a wide variety of musical styles and cultures informally and in formal settings, individually and with others.

**RESPONDING:** Students will select artistic works, analyze their structures, evaluate performances, and interpret meanings of artistic works and how the elements of music are utilized to create meaning and feelings.

**CONNECTING:** Students will explore how the performing arts can be used to create connections personally, with others, within communities, and between communities at large.

We are committed to providing an atmosphere of inclusion and representation in the music classroom so students see themselves and a diverse population reflected in our song repertoire, literature, composers and musicians. We will work to build a safe environment in which students can express themselves creatively.

### **Fundamental Concepts:**

- Singing
- Expression
- Structure
- History/Culture
- Dance
- Theatre
- Chorus (3rd grade only)

## [New Jersey Student Learning Standards \(NJSLs\)](#)

### Performing Arts Standards: General Music (*by the end of Grade 2*)

Standard #	Standard Description
<b>CREATING: Imagine</b>	<b>Anchor Standard 1: Generating and conceptualizing ideas.</b> <b>Enduring Understanding: the creative ideas, concepts, and feelings that influence musician's work emerge from a variety of sources.</b> <b>Essential Question(s): How do musicians generate creative ideas?</b>
<b>1.3A.2Cr.1a</b>	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
<b>CREATING: Plan, Make</b>	<b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.</b> <b>Essential Question(s): How do musicians make creative decisions?</b>
<b>1.3A.2.Cr2a</b>	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
<b>1.3A.2.Cr2b</b>	Use iconic or standard notation and/or recording technology to organize and document personal musical ideas
<b>CREATING: Evaluate, Refine</b>	<b>Anchor Standard 3: Refining and completing products.</b> <b>Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</b> <b>Essential Question(s): How do musicians improve the quality of their creative work?</b>
<b>1.3A.2.Cr3a</b>	Interpret and apply personal, peer, and teacher feedback to revise personal music.
<b>1.3A.2.Cr3b</b>	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audiences.
<b>PERFORMING: Select, Analyze, Interpret</b>	<b>Anchor Standard 4: Selecting, analyzing and interpreting work.</b> <b>Enduring Understanding: 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.</b> <b>Essential Question(s): How do performers select repertoire?</b>
<b>1.3A.2.Pr4a</b>	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

<p><b>PERFORMING:</b>  <b>Rehearse,  Evaluate, Refine</b></p>	<p><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b>  <b>Enduring Understanding: 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.</b>  <b>Essential Question(s): How do musicians improve the quality of their performance?</b></p>
<p><b>1.3A.2.Pr5a</b></p>	<p>Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.</p>
<p><b>1.3A.2.Pr5b</b></p>	<p>Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.</p>
<p><b>1.3A.2.Pr5c</b></p>	<p>Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.</p>
<p><b>1.3A.2.Pr5d</b></p>	<p>When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation and melodic patterns using iconic or standard notation.</p>
<p><b>1.3A.2.Pr5e</b></p>	<p>Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</p>
<p><b>PERFORMING:</b>  <b>Present</b></p>	<p><b>Anchor Standard 6: Conveying meaning through art.</b>  <b>Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.</b>  <b>Essential Question(s): 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>1.3A.2.Pr6a</b></p>	<p>Perform music for a specific purpose with expression and technical accuracy.</p>
<p><b>1.3A.2.Pr6b</b></p>	<p>Perform appropriately for the audience and purpose.</p>
<p><b>RESPONDING:</b>  <b>Select, Analyze</b></p>	<p><b>Anchor Standard 7: Perceiving and analyzing products.</b>  <b>Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</b>  <b>Essential Question(s): How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b></p>
<p><b>1.3A.2.Re7a</b></p>	<p>Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p>
<p><b>1.3A.2.Re7b</b></p>	<p>Describe how specific music concepts are used to support a specific purpose in music.</p>

<b>RESPONDING: Evaluate</b>	<b>Anchor Standard 8: Interpreting intent and meaning.</b> <b>Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</b> <b>Essential Question(s): How do we discern the musical creators' and performers' expressive intent?</b>
<b>1.3A.2.Re8a</b>	Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
<b>RESPONDING: Interpret</b>	<b>Anchor Standard 9: Applying criteria to evaluate products.</b> <b>Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</b> <b>Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?</b>
<b>1.3A.2.Re9a</b>	Apply personal and expressive preferences in the evaluation of music.
<b>CONNECTING: Interconnect</b>	<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b> <b>Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</b>
<b>1.3A.2.Cn10a</b>	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>CONNECTING: Interconnect</b>	<b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b> <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b> <b>Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b>
<b>1.3A.2.Cn11a</b>	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**Performing Arts Standards: Dance** *(by the end of Grade 2)*

<b>Standard #</b>	<b>Standard Description</b>
<b>CREATING: Explore</b>	<b>Anchor Standard 1: Generating and conceptualizing ideas.</b> <b>Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. Essential Question(s): Where do choreographers get ideas for dances?</b>

<b>1.1.2.Cr1a</b>	Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.
<b>1.1.2.Cr1b</b>	Combine movements using the elements of dance to solve a movement problem.
<b>CREATING: Plan</b>	<b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</b> <b>Essential Question(s): What influences choice-making in creating choreography?</b>
<b>1.1.2.Cr2a</b>	Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.
<b>1.1.2.Cr2b</b>	Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
<b>CREATING: Revise</b>	<b>Anchor Standard 3: Refining and completing products.</b> <b>Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</b> <b>Essential Question(s): How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</b>
<b>1.1.2.Cr3a</b>	Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
<b>1.1.2.Cr3b</b>	Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.
<b>PERFORMING: Express</b>	<b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b> <b>Enduring Understanding: Space, time, and energy are basic elements of dance.</b> <b>Essential Question(s): How do dancers work with space, time and energy to communicate artistic expression?</b>
<b>1.1.2.Pr4a</b>	Perform planned and improvised movement sequences, with variations in direction ( e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.
<b>1.1.2.Pr4b</b>	Perform planned and improvised movement sequences, with variations in tempo, meter, and rhythm, alone and in small groups.
<b>1.1.2.Pr4c</b>	Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).
<b>PERFORMING: Embody, Execute</b>	<b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> <b>Enduring Understanding: The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions. Essential Question(s): How is the body used as an instrument for technical and artistic expression?</b>



<b>1.1.2.Pr5a</b>	Identify personal and general space, to share space safely with other dancers. Categorize healthful strategies (e.g., nutrition, injury prevention, emotional health and overall functioning) essential for the dancer.
<b>1.1.2.Pr5b</b>	Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements.
<b>1.1.2.Pr5c</b>	Explore the use of spine and pursue use of elongated spine. Demonstrate body organization (e.g., core/distal, head/tail, upper/lower half lateral) and explore cross-lateral body organization. Demonstrate holding a shape in the body while traveling through space.
<b>1.1.2.Pr5d</b>	Explore a variety of body positions requiring a range of strength, flexibility and core support.
<b>1.1.2.Pr5e</b>	Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and non- locomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).
<b>PERFORMING: Present</b>	<b>Anchor Standard 6: Conveying meaning through art.</b> <b>Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</b> <b>Essential Question(s): What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?</b>
<b>1.1.2.Pr6a</b>	Explore how visualization, motor imagery and breath can enhance body mechanics and the quality of a movement skill.
<b>1.1.2.Pr6b</b>	Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements.
<b>1.1.2.Pr6c</b>	Dance for and with others in a designated space identifying a distinct area for audience and performers.
<b>1.1.2.Pr6d</b>	Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.
<b>RESPONDING: Analyze</b>	<b>Anchor Standard 7: Perceiving and analyzing products.</b> <b>Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.</b> <b>Essential Question(s): How is a dance understood?</b>
<b>1.1.2.Re7a</b>	Demonstrate movements in a dance that develop patterns.
<b>1.1.2.Re7b</b>	Observe and describe performed dance movements from a specific genre or culture.

<b>RESPONDING: Interpret</b>	<b>Anchor Standard 8: Interpreting intent and meaning.</b> <b>Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</b> <b>Essential Question(s): How is dance interpreted?</b>
<b>1.1.2.Re8a</b>	Observe a movement from a dance or phrase and explain how the movement captures a meaning or intent using simple dance terminology.
<b>RESPONDING: Critique</b>	<b>Anchor Standard 9: Applying criteria to evaluate products.</b> <b>Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.</b> <b>Essential Question(s): What criteria are used to evaluate dance?</b>
<b>1.1.2.Re9a</b>	Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology.
<b>CONNECTING: Synthesize</b>	<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.</b> <b>Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning. Essential Question(s): How does dance deepen our understanding of ourselves, other knowledge, and events around us?</b>
<b>1.1.2.Cn10a</b>	Examine how certain movements are used to express an emotion or experience in a dance that is observed or performed.
<b>1.1.2.Cn10b</b>	Using an inquiry-based set of questions examine global issues, including climate change as a topic for dance.
<b>CONNECTING: Relate</b>	<b>Anchor Standard 11: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.</b> <b>Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. Essential Question(s): How does knowing about societal, cultural, historical and community experiences expand dance literacy?</b>
<b>1.1.2.Cn11a</b>	Observe a dance and relate the movement to the people or environment in which the dance was created and performed.

Standard #	Standard Description
<b>CREATING: Imagine, Envision</b>	<b>Anchor Standard 1: Generating and conceptualizing ideas</b> <b>Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry</b> <b>Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</b>
<b>1.4.2.Cr1a</b>	Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>1.4.2.Cr1b</b>	Collaborate with peers to conceptualize props, costumes, and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>1.4.2.Cr1c</b>	Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).
<b>CREATING: Plan, Construct</b>	<b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.</b> <b>Essential Question(s): How, when, and why do theatre artists' choices change?</b>
<b>1.4.2.Cr2a</b>	Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>1.4.2.Cr2b</b>	Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>CREATING: Evaluate, Clarify, Realize</b>	<b>Anchor Standard 3: Refining and completing products.</b> <b>Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.</b> <b>Essential Question(s): How do theatre artists transform and edit their initial ideas?</b>
<b>1.4.2.Cr3a</b>	With prompting and support, contribute to the adaption of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>1.4.2.Cr3b</b>	Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>1.4.2.Cr3c</b>	Independently imagine multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama) and collaboratively create multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>PERFORMING: Choose, Rehearse</b>	<b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b> <b>Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.</b> <b>Essential Question(s): How do theatre artists fully prepare a performance or design?</b>
<b>1.4.2.Pr4a</b>	With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama).
<b>1.4.2.Pr4b</b>	Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).

<p><b>PERFORMING:</b> <b>Establish, Analyze</b></p>	<p><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products</b> <b>Enduring Understanding: Theatre artists make choices to convey meaning.</b> <b>Essential Question(s): How do theatre artists use tools and techniques to communicate ideas and feelings?</b></p>
<p><b>1.4.2.Pr5a</b></p>	<p>With prompting and support, interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p><b>1.4.2.Pr5b</b></p>	<p>Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p><b>PERFORMING:</b> <b>Share</b></p>	<p><b>Anchor Standard 6: Conveying meaning through art</b> <b>Enduring Understanding: Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.</b> <b>Essential Question(s): What happens when theatre artists and audiences share creative experiences?</b></p>
<p><b>1.4.2.Pr6a</b></p>	<p>Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.</p>
<p><b>RESPONDING:</b> <b>Examine, Discern</b></p>	<p><b>Anchor Standard 7: Perceiving and analyzing work</b> <b>Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.</b> <b>Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?</b></p>
<p><b>1.4.2.Re7a</b></p>	<p>Express emotional responses to characters to recall and recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p><b>RESPONDING:</b> <b>Interpret</b></p>	<p><b>Anchor Standard 8: Interpreting intent and meaning</b> <b>Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</b> <b>Essential Question(s): How can the same work of art communicate different messages to different people?</b></p>
<p><b>1.4.2.Re8a</b></p>	<p>With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p><b>1.4.2.Re8b</b></p>	<p>Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p><b>1.4.2.Re8c</b></p>	<p>Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p><b>RESPONDING:</b> <b>Critique</b></p>	<p><b>Anchor Standard 9: Applying criteria to evaluate products.</b> <b>Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</b> <b>Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</b></p>

<b>1.4.2.Re9a</b>	With prompting and support, Identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance and explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance.
<b>1.4.2.Re9b</b>	With prompting and support, name and describe settings and identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).
<b>1.4.2.Re9c</b>	Explain or use text and pictures to describe how personal emotions and/or others' emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>CONNECTING: Incorporate</b>	<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</b> <b>Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</b> <b>Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</b>
<b>1.4.2.Cn10a</b>	With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).
<b>CONNECTING: Affect, Expand</b>	<b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b> <b>Enduring Understanding: As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.</b> <b>Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</b>
<b>1.4.2.Cn11a</b>	With prompting and support, identify similarities and differences in stories and various art forms from one's own community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change.
<b>1.4.2.Cn11b</b>	Collaborate on the creation of a short scene based on personal perspectives and understandings.

**Performing Arts Standards: General Music** *(by the end of Grade 5)*

Standard #	Standard Description
<b>CREATING: Imagine</b>	<b>Anchor Standard 1: Generating and conceptualizing ideas.</b> <b>Enduring Understanding: the creative ideas, concepts, and feelings that influence musician's work emerge from a variety of sources.</b> <b>Essential Question(s): How do musicians generate creative ideas?</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>CREATING Plan, Make</b>	<b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.</b> <b>Essential Question(s): How do musicians make creative decisions?</b>
<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 technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.
<b>CREATING: Evaluate, Refine</b>	<b>Anchor Standard 3: Refining and completing products</b> <b>Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Essential Question(s): How do musicians improve the quality of their creative work?</b>
<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.
<b>1.3A.5.Cr3b</b>	Present to others final versions of personally and collaboratively created music that demonstrates craftsmanship. Explain connection to expressive intent.
<b>PERFORMING: Select, Analyze, Interpret</b>	<b>Anchor Standard 4: Selecting, analyzing and interpreting work.</b> <b>Enduring Understanding: 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.</b> <b>Essential Question(s): How do performers select repertoire?</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, and 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 intent through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
<b>PERFORMING: Rehearse, Evaluate, Refine</b>	<b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> <b>Enduring Understanding: 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.</b> <b>Essential Question(s): How do musicians improve the quality of their performance?</b>

<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>PERFORMING: Present</b>	<b>Anchor Standard 6: Conveying meaning through art.</b> <b>Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.</b> <b>Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b>
<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>RESPONDING: Select, Analyze</b>	<b>Anchor Standard 7: Perceiving and analyzing products.</b> <b>Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</b> <b>Essential Question(s): How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b>
<b>1.3A.5.Re7a</b>	Demonstrate and explain, <i>citing evidence</i> , 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>RESPONDING: Evaluate</b>	<b>Anchor Standard 8: Interpreting intent and meaning.</b> <b>Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</b> <b>Essential Question(s): How do we discern the musical creators' and performers' expressive intent?</b>
<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>RESPONDING: Interpret</b>	<b>Anchor Standard 9: Applying criteria to evaluate products.</b> <b>Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</b> <b>Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?</b>
<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.
<b>CONNECTING: Interconnect</b>	<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>



	<p><b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b></p> <p><b>Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</b></p>
<b>1.3A.5.Cn10a</b>	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>CONNECTING: Interconnect</b>	<p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b></p> <p><b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b></p> <p><b>Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b></p>
<b>1.3A.5.Cn11a</b>	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**Performing Arts Standards: Dance** *(by the end of Grade 5)*

<b>Standard #</b>	<b>Standard Description</b>
<b>CREATING: Explore</b>	<p><b>Anchor Standard 1: Generating and conceptualizing ideas.</b></p> <p><b>Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. Essential Question(s): Where do choreographers get ideas for dances?</b></p>
<b>1.1.5.Cr1a</b>	Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, experiences, literary forms, natural phenomena, current news) to build dance content.
<b>1.1.5.Cr1b</b>	Solve multiple movement problems using the elements of dance to develop dance content.
<b>CREATING: Plan</b>	<p><b>Anchor Standard 2: Organizing and developing ideas.</b></p> <p><b>Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</b></p> <p><b>Essential Question(s): What influences choice-making in creating choreography?</b></p>
<b>1.1.5.Cr2a</b>	Select a choreographic device to expand movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices.
<b>1.1.5.Cr2b</b>	Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
<b>CREATING: Revise</b>	<p><b>Anchor Standard 3: Refining and completing products.</b></p> <p><b>Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</b></p>



	<b>Essential Question(s): How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</b>
<b>1.1.5.Cr3a</b>	Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a dance study. Explain movement choices and revisions.
<b>1.1.5.Cr3b</b>	Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.
<b>PERFORMING: Express</b>	<b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b> <b>Enduring Understanding: Space, time, and energy are basic elements of dance.</b> <b>Essential Question(s): How do dancers work with space, time and energy to communicate artistic expression?</b>
<b>1.1.5.Pr4a</b>	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).
<b>1.1.5.Pr4b</b>	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.
<b>1.1.5.Pr4c</b>	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.)
<b>PERFORMING: Embody, Execute</b>	<b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> <b>Enduring Understanding: The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions. Essential Question(s): How is the body used as an instrument for technical and artistic expression?</b>
<b>1.1.5.Pr5a</b>	Apply healthful strategies (e.g., nutrition, injury prevention and emotional health and overall functioning) essential for the dancer.
<b>1.1.5.Pr5b</b>	Recall joint actions, articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance and apply basic kinesthetic principles (e.g., flexion/extension, inward/outward rotation). Track how basic body organs (e.g., lungs, heart, brain) respond to different intensities of dance movement.
<b>1.1.5.Pr5c</b>	Identify body organization Demonstrate use of elongated spine and engage in release of tension from spine/shoulders.
<b>1.1.5.Pr5d</b>	Demonstrate increased flexibility, strength, and endurance using a variety of bases of support (e.g., body shapes, levels, core).
<b>1.1.5.Pr5e</b>	Apply action vocabulary and execute specific codified movements from various styles/genres. Demonstrate, through focused practice and repetition, body part initiations and articulation of limbs and joints.
<b>PERFORMING:</b>	<b>Anchor Standard 6: Conveying meaning through art.</b>

<b>Present</b>	<p><b>Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</b></p> <p><b>Essential Question(s): What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?</b></p>
<b>1.1.5.Pr6a</b>	Apply visualization, motor imagery, and breath to enhance body mechanics and the quality of a movement skill.
<b>1.1.5.Pr6b</b>	Rehearse a dance to improve group awareness, unison movement, consistency, and attention to detail.
<b>1.1.5.Pr6c</b>	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).
<b>1.1.5.Pr6d</b>	Manipulate a variety of technical elements, (e.g., costumes, lighting, sound, performance cues) to support the artistic intent of the dances.
<b>RESPONDING: Analyze</b>	<p><b>Anchor Standard 7: Perceiving and analyzing products.</b></p> <p><b>Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.</b></p> <p><b>Essential Question(s): How is a dance understood?</b></p>
<b>1.1.5.Re7a</b>	Describe recurring patterns of movement and their relationships to the meaning of the dance.
<b>1.1.5.Re7b</b>	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.
<b>RESPONDING: Interpret</b>	<p><b>Anchor Standard 8: Interpreting intent and meaning.</b></p> <p><b>Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</b></p> <p><b>Essential Question(s): How is dance interpreted?</b></p>
<b>1.1.5.Re8a</b>	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.
<b>RESPONDING: Critique</b>	<p><b>Anchor Standard 9: Applying criteria to evaluate products.</b></p> <p><b>Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.</b></p> <p><b>Essential Question(s): What criteria are used to evaluate dance?</b></p>
<b>1.1.5.Re9a</b>	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.

<b>CONNECTING: Synthesize</b>	<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.</b> <b>Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning. Essential Question(s): How does dance deepen our understanding of ourselves, other knowledge, and events around us?</b>
<b>1.1.5.Cn10a</b>	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.
<b>1.1.5.Cn10b</b>	Use an inquiry base to investigate global issues, including climate change, expressed through a variety of dance genres, styles, and cultural lenses.
<b>CONNECTING: Relate</b>	<b>Anchor Standard 11: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.</b> <b>Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. Essential Question(s): How does knowing about societal, cultural, historical and community experiences expand dance literacy?</b>
<b>1.1.5.Cn11a</b>	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.

**Performing Arts Standards: Theatre** *(by the end of Grade 5)*

<b>Standard #</b>	<b>Standard Description</b>
<b>CREATING: Imagine, Envision</b>	<b>Anchor Standard 1: Generating and conceptualizing ideas</b> <b>Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry</b> <b>Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</b>
<b>1.4.5.Cr1a</b>	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.
<b>1.4.5.Cr1b</b>	Imagine, articulate, and design ideas for costumes, props, and sets that support the story, given circumstances, and characters in a drama/theatre work.
<b>1.4.5.Cr1c</b>	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.
<b>CREATING: Plan, Construct</b>	<b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.</b> <b>Essential Question(s): How, when, and why do theatre artists' choices change?</b>

<b>1.4.5.Cr2a</b>	Devise original ideas for a drama/theatre work that reflect collective inquiry about characters, plots, and their given circumstances.
<b>1.4.5.Cr2b</b>	Participate and identify defined responsibilities required to present a drama/theatre work informally to peers/audience and participate in the process.
<b>CREATING: Evaluate, Clarify, Realize</b>	<b>Anchor Standard 3: Refining and completing products.</b> <b>Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.</b> <b>Essential Question(s): How do theatre artists transform and edit their initial ideas?</b>
<b>1.4.5.Cr3a</b>	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.
<b>1.4.5.Cr3b</b>	Use and adapt sounds and movements in a guided drama experience.
<b>1.4.5.Cr3c</b>	Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.
<b>PERFORMING: Choose, Rehearse</b>	<b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b> <b>Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.</b> <b>Essential Question(s): How do theatre artists fully prepare a performance or design?</b>
<b>1.4.5.Pr4a</b>	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.
<b>1.4.5.Pr4b</b>	Identify and utilize basic technical/design elements that can be used in drama/theatre work to demonstrate an understanding of the elements.
<b>PERFORMING: Establish, Analyze</b>	<b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products</b> <b>Enduring Understanding: Theatre artists make choices to convey meaning.</b> <b>Essential Question(s): How do theatre artists use tools and techniques to communicate ideas and feelings?</b>
<b>1.4.5.Pr5a</b>	Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work.
<b>1.4.5.Pr5b</b>	Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.
<b>PERFORMING: Share</b>	<b>Anchor Standard 6: Conveying meaning through art</b> <b>Enduring Understanding: Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.</b> <b>Essential Question(s): What happens when theatre artists and audiences share creative experiences?</b>
<b>1.4.5.Pr6a</b>	Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

<b>RESPONDING: Examine, Discern</b>	<b>Anchor Standard 7: Perceiving and analyzing work</b> <b>Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences. Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?</b>
<b>1.4.5.Re7a</b>	Identify, explain, and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.
<b>RESPONDING: Interpret</b>	<b>Anchor Standard 8: Interpreting intent and meaning</b> <b>Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</b> <b>Essential Question(s): How can the same work of art communicate different messages to different people?</b>
<b>1.4.5.Re8a</b>	Develop and implement a plan to evaluate drama/theatre work.
<b>1.4.5.Re8b</b>	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.
<b>1.4.5.Re8c</b>	Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work.
<b>RESPONDING: Critique</b>	<b>Anchor Standard 9: Applying criteria to evaluate products.</b> <b>Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</b> <b>Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</b>
<b>1.4.5.Re9a</b>	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.
<b>1.4.5.Re9b</b>	Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.
<b>1.4.5.Re9c</b>	Identify and discuss physiological changes connected to emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.
<b>CONNECTING: Incorporate</b>	<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</b> <b>Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</b> <b>Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</b>
<b>1.4.5.Cn10a</b>	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.

<b>CONNECTING: Affect, Expand</b>	<p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b></p> <p><b>Enduring Understanding: As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.</b></p> <p><b>Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</b></p>
<b>1.4.5.Cn11a</b>	Identify, respond to, and investigate connections to global issues including climate change, and other content areas in a dramatic/theatrical work.
<b>1.4.5.Cn11b</b>	Compare the drama/theatre conventions of a given time period with those of the present.

**Career Awareness, Exploration, Preparation, and Training ([Standard 9.2](#))**

<b>Unit Addressed</b>	<b>Core Idea</b>	<b>Standard / Description</b>
<b>2nd, Units 1,5,6</b>	Different types of jobs require different knowledge and skills.	<i>9.2.2.CAP.1: Make a list of different types of jobs and describe the skills associated with each job.</i>
<b>2nd, Units 1,5,6</b>	Income is received from work in different ways including regular payments, tips, commissions, and benefits.	<i>9.2.2.CAP.2: Explain why employers are willing to pay individuals to work.</i>
<b>2nd, Units 1,5,6</b>	There are benefits and drawbacks to being an entrepreneur.	<i>9.2.2.CAP.3: Define entrepreneurship and social entrepreneurship.</i> <i>9.2.2.CAP.4: List the potential rewards and risks to starting a business.</i>

**Career Awareness, Exploration, Preparation, and Training ([Standard 9.2](#))**

**By Grade 5**

<b>Unit Addressed</b>	<b>Core Idea</b>	<b>Standard / Description</b>
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<b>3rd, Units 1,5,6</b>	An individual's passions, aptitude and skills can affect his/her employment and earning potential.	<p><i>9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.</i></p> <p><i>9.2.5.CAP.2: Identify how you might like to earn an income.</i></p> <p><i>9.2.5.CAP.3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations.</i></p> <p><i>9.2.5.CAP.4: Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.</i></p>
<b>3rd, Units 1,5,6</b>	Income and benefits can vary depending on the employer and type of job or career.	<p><i>9.2.5.CAP.5: Identify various employee benefits, including income, medical, vacation time, and lifestyle benefits provided by different types of jobs and careers.</i></p>
	There are a variety of factors to consider before starting a business.	<p><i>9.2.5.CAP.6: Compare the characteristics of a successful entrepreneur with the traits of successful employees.</i> •</p> <p><i>9.2.5.CAP.7: Identify factors to consider before starting a business.</i></p>
	Individuals can choose to accept inevitable risk or take steps to protect themselves by avoiding or reducing risk.	<p><i>9.2.5.CAP.8: Identify risks that individuals and households face.</i></p> <p><i>9.2.5.CAP.9: Justify reasons to have insurance.</i></p>

### Life Literacies and Key Skills ([Standard 9.4](#))

#### By Grade 2

Unit Addressed	Core Idea	Standard / Description
<b>K Units 1-6</b> <b>1st Gr.Units 1-6</b> <b>2nd Gr.Units 1-6</b>	<b>Creativity and Innovation:</b> Brainstorming can create new, innovative ideas.	<p><i>9.4.2.CI.1: Demonstrate openness to new ideas and perspectives (e.g., 1.1.2.CR1a, 2.1.2.EH.1, 6.1.2.CivicsCM.2).</i></p> <p><i>9.4.2.CI.2: Demonstrate originality and inventiveness in work (e.g., 1.3A.2CR1a).</i></p>



<b>K-2nd Units 5,6</b>	<b>Critical Thinking and Problem-solving:</b> Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.	<i>9.4.2.CT.1: Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem (e.g., K-2-ETS1-1, 6.3.2.GeoGI.2)</i> <i>9.4.2.CT.2: Identify possible approaches and resources to execute a plan (e.g., 1.2.2.CR1b, 8.2.2.ED.3).</i> <i>9.4.2.CT.3: Use a variety of types of thinking to solve problems (e.g., inductive, deductive).</i>
<b>2nd Gr. Unit 3</b>	<b>Digital Citizenship:</b> Digital artifacts can be owned by individuals or organizations.	<i>9.4.2.DC.1: Explain differences between ownership and sharing of information.</i> <i>9.4.2.DC.2: Explain the importance of respecting digital content of others.</i>
<b>2nd Gr. Unit 3</b>	<b>Digital Citizenship:</b> Individuals should practice safe behaviors when using the Internet.	<i>9.4.2.DC.3: Explain how to be safe online and follow safe practices when using the internet (e.g., 8.1.2.NI.3, 8.1.2.NI.4).</i> <i>9.4.2.DC.4: Compare information that should be kept private to information that might be made public</i>
	<b>Digital Citizenship:</b> An individual's digital footprint reflects the various actions an individual makes online, both positive and negative.	<i>9.4.2.DC.5: Explain what a digital footprint is and how it is created.</i>
<b>1st Gr. Unit 1</b>	<b>Digital Citizenship:</b> Digital communities allow for social interactions that can result in positive or negative outcomes.	<i>9.4.2.DC.6: Identify respectful and responsible ways to communicate in digital environments.</i>
<b>2nd Gr. Unit 6</b>	<b>Digital Citizenship:</b> Young people can have a positive impact on the natural world in the fight against climate change.	<i>9.4.2.DC.7: Describe actions peers can take to positively impact climate change (e.g., 6.3.2.CivicsPD.1).</i>
<b>K-2 Unit 4</b>	<b>Global and Cultural Awareness:</b> Individuals from different cultures may have different points of view and experiences.	<i>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 (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5, 7.1.NL.IPERS.6).</i>
<b>2nd Gr. Unit 4</b>	<b>Information and Media Literacy:</b> Digital tools and media resources provide access to vast stores of information that can be searched	<i>9.4.2.IML.1: Identify a simple search term to find information in a search engine or digital resource</i>



<b>K-2 Unit 3</b>	<b>Information and Media Literacy:</b> Digital tools can be used to display data in various ways.	<i>9.4.2.IML.2: Represent data in a visual format to tell a story about the data (e.g., 2.MD.D.10).</i>
<b>2nd Gr. Unit 4</b>	<b>Information and Media Literacy:</b> A variety of diverse sources, contexts, disciplines, and cultures provide valuable and necessary information that can be used for different purposes.	<i>9.4.2.IML.3: Use a variety of sources including multimedia sources to find information about topics such as climate change, with guidance and support from adults (e.g., 6.3.2.GeoGI.2, 6.1.2.HistorySE.3, W.2.6, 1-LSI-2).</i>
<b>Gr. 1 &amp; 2 Units 2,3,4</b>	<b>Information and Media Literacy:</b> Information is shared or conveyed in a variety of formats and sources.	<i>9.4.2.IML.4: Compare and contrast the way information is shared in a variety of contexts (e.g., social, academic, athletic) (e.g., 2.2.2.MSC.5, RL.2.9).</i>
<b>Gr. 2 Units 1,3,6</b>	<b>Technology Literacy:</b> Digital tools have a purpose.	<p><i>9.4.2.TL.1: Identify the basic features of a digital tool and explain the purpose of the tool (e.g., 8.2.2.ED.1).</i></p> <p><i>9.4.2.TL.2: Create a document using a word processing application.</i></p> <p><i>9.4.2.TL.3: Enter information into a spreadsheet and sort the information.</i></p> <p><i>9.4.2.TL.4: Navigate a virtual space to build context and describe the visual content.</i></p> <p><i>9.4.2.TL.5: Describe the difference between real and virtual experiences.</i></p> <p><i>9.4.2.TL.6: Illustrate and communicate ideas and stories using multiple digital tools (e.g., SL.2.5.).</i></p>
<b>Gr. 1 &amp; 2 Units 3, 5, 6</b>	<b>Technology Literacy:</b> Collaboration can simplify the work an individual has to do and sometimes produce a better product	<i>9.4.2.TL.7: Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts (e.g., W.2.6., 8.2.2.ED.2).</i>

**Life Literacies and Key Skills ([Standard 9.4](#))**

<b>By Grade 5</b>		
<b>Unit Addressed</b>	<b>Core Idea</b>	<b>Standard / Description</b>
<b>Gr. 3 Units 1-6</b>	<b>Creativity and Innovation:</b> Collaboration with individuals with diverse perspectives can result in new ways of thinking and/or innovative solutions.	<i><b>9.4.5.CI.1:</b> Use appropriate communication technologies to collaborate with individuals with diverse perspectives about a local and/or global climate change issue and deliberate about possible solutions (e.g., W.4.6, 3.MD.B.3, 7.1.NM.IPERS.6). <b>9.4.5.CI.2:</b> Investigate a persistent local or global issue, such as climate change, and collaborate with individuals with diverse perspectives to improve upon current actions designed to address the issue (e.g., 6.3.5.CivicsPD.3, W.5.7).</i>
<b>Gr. 3 Units 1-6</b>	<b>Creativity and Innovation:</b> Curiosity and a willingness to try new ideas (intellectual risk-taking) contributes to the development of creativity and innovation skills.	<i><b>9.4.5.CI.3:</b> Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a). <b>9.4.5.CI.4:</b> Research the development process of a product and identify the role of failure as a part of the creative process (e.g., W.4.7, 8.2.5.ED.6).</i>
<b>Gr. 3 Units 5,6</b>	<b>Critical Thinking and Problem-solving:</b> The ability to solve problems effectively begins with gathering data, seeking resources, and applying critical thinking skills.	<i><b>9.4.5.CT.1:</b> Identify and gather relevant data that will aid in the problem-solving process (e.g., 2.1.5.EH.4, 4-ESS3-1, 6.3.5.CivicsPD.2). <b>9.4.5.CT.2:</b> Identify a problem and list the types of individuals and resources (e.g., school, community agencies, governmental, online) that can aid in solving the problem (e.g., 2.1.5.CHSS.1, 4-ESS3-1). <b>9.4.5.CT.3:</b> Describe how digital tools and technology may be used to solve problems. <b>9.4.5.CT.4:</b> Apply critical thinking and problem-solving strategies to different types of problems such as personal, academic, community and global (e.g., 6.1.5.CivicsCM.3).</i>

Gr. 3 Units 1, 3	<b>Digital Citizenship:</b> Intellectual property rights exist to protect the original works of individuals. It is allowable to use other people’s ideas in one’s own work provided that proper credit is given to the original source.	<i>9.4.5.DC.1: Explain the need for and use of copyrights.</i> <i>9.4.5.DC.2: Provide attribution according to intellectual property rights guidelines using public domain or creative commons media.</i> <i>9.4.5.DC.3: Distinguish between digital images that can be reused freely and those that have copyright restrictions.</i>
Gr. 3 Units 1, 3, 5	<b>Digital Citizenship:</b> Sending and receiving copies of media on the internet creates the opportunity for unauthorized use of data, such as personally owned video, photos, and music.	<i>9.4.5.DC.4: Model safe, legal, and ethical behavior when using online or offline technology (e.g., 8.1.5.NI.2).</i>
	<b>Digital Citizenship:</b> Digital identities must be managed in order to create a positive digital footprint.	<i>9.4.5.DC.5: Identify the characteristics of a positive and negative online identity and the lasting implications of online activity</i>
Gr. 3 Units 1, 6	<b>Digital Citizenship:</b> Digital tools have positively and negatively changed the way people interact socially.	<i>9.4.5.DC.6: Compare and contrast how digital tools have changed social interactions (e.g., 8.1.5.IC.1).</i> <i>9.4.5.DC.7: Explain how posting and commenting in social spaces can have positive or negative consequences.</i>
	<b>Digital Citizenship:</b> Digital engagement can improve the planning and delivery of climate change actions.	<i>9.4.5.DC.8: Propose ways local and global communities can engage digitally to participate in and promote climate action (e.g., 6.3.5.GeoHE.1).</i>
Gr. 3 Units 1,4,5,6	<b>Global and Cultural Awareness:</b> Culture and geography can shape an individual’s experiences and perspectives.	<i>9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view (e.g., 1.1.5.C2a, RL.5.9, 6.1.5.HistoryCC.8).</i>
	<b>Information and Media Literacy:</b> Digital tools and media resources provide access to vast stores of information, but the information can be biased or inaccurate.	<i>9.4.5.IML.1: Evaluate digital sources for accuracy, perspective, credibility and relevance (e.g., Social Studies Practice - Gathering and Evaluating Sources).</i>

<b>Gr. 3 Unit 3</b>	<b>Information and Media Literacy:</b> Digital tools can be used to modify and display data in various ways that can be organized to communicate ideas.	<i>9.4.5.IML.2: Create a visual representation to organize information about a problem or issue (e.g., 4.MD.B.4, 8.1.5.DA.3). 9.4.5.IML.3: Represent the same data in multiple visual formats in order to tell a story about the data.</i>
<b>Gr. 3 Units 2,3,4</b>	<b>Information and Media Literacy:</b> Accurate and comprehensive information comes in a variety of platforms and formats and is the basis for effective decision-making.	<i>9.4.5.IML.4: Determine the impact of implicit and explicit media messages on individuals, groups, and society as a whole. 9.4.5.IML.5: Distinguish how media are used by individuals, groups, and organizations for varying purposes. (e.g., 1.3A.5.R1a).</i>
	<b>Information and Media Literacy:</b> Specific situations require the use of relevant sources of information.	<i>9.4.5.IML.6: Use appropriate sources of information from diverse sources, contexts, disciplines, and cultures to answer questions (e.g., RI.5.7, 6.1.5.HistoryCC.7, 7.1.NM. IPRET.5). 9.4.5.IML.7: Evaluate the degree to which information meets a need including social emotional learning, academic, and social (e.g., 2.2.5. PF.5).</i>
<b>Gr. 3 Units 1,3,6</b>	<b>Technology Literacy:</b> Different digital tools have different purposes.	<i>9.4.5.TL.1: Compare the common uses of at least two different digital tools and identify the advantages and disadvantages of using each. 9.4.5.TL.2: Sort and filter data in a spreadsheet to analyze findings. 9.4.5.TL.3: Format a document using a word processing application to enhance text, change page formatting, and include appropriate images, graphics, or symbols.</i>
<b>Gr. 3 Units 3,5,6</b>	<b>Technology Literacy:</b> Collaborating digitally as a team can often develop a better artifact than an individual working alone.	<i>9.4.5.TL.4: Compare and contrast artifacts produced individually to those developed collaboratively (e.g., 1.5.5.CR3a). 9.4.5.TL.5: Collaborate digitally to produce an artifact (e.g., 1.2.5CR1d).</i>

## Interdisciplinary Connections

### Visual & Performing Arts Integration ([Standard 1](#))

List appropriate units below for which standards (1.1 through 1.5) may be addressed

<b>Unit Addressed</b>	<b>Artistic Process</b>	<b>Anchor Standard</b>
<b>3,5,6</b>	<b>Creating</b>	<i>Anchor Standard 1: Generating and conceptualizing ideas. Anchor Standard 2: Organizing and developing ideas. Anchor Standard 3: Refining and completing products.</i>
<b>4</b>	<b>Connecting</b>	<i>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.</i>
<b>1,3,5,6</b>	<b>Performing/ Presenting/ Producing</b>	<i>Anchor Standard 4: Selecting, analyzing, and interpreting work. Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Anchor Standard 6: Conveying meaning through art.</i>
<b>2,5,6</b>	<b>Responding</b>	<i>Anchor Standard 7: Perceiving and analyzing products. Anchor Standard 8: Applying criteria to evaluate products. Anchor Standard 9: Interpreting intent and meaning.</i>

### [Other Interdisciplinary Content Standards](#)

List appropriate units below for any other content/standards that may be addressed

<b>Unit Addressed</b>	<b>Content / Standard #</b>	<b>Standard Description</b>
<b>K, Unit 2</b>	<b><i>NJSLSA.R2.</i></b>	<i>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i>
<b>1st Gr. Unit 1</b>	<b><i>1-PS4</i></b>	<i>Waves and their Applications in Technologies for Information Transfer.</i>
<b>2nd Gr. Unit 3</b>	<b><i>2.G.A.3</i></b>	<i>Partition circles and rectangles into two, three, or four equal shares, describe the shares using the words halves, thirds, half of, a third of, etc., and describe the whole as two halves, three thirds, four fourths. Recognize that equal shares of identical wholes need not have the same shape.</i>
<b>3rd Gr. Unit 6</b>	<b><i>RF.3.4</i></b>	<i>Read with sufficient accuracy and fluency to support comprehension</i>
<b>Unit 4</b>	<b><i>6.1.4.D.13</i></b>	<i>Describe how culture is expressed through and influenced by the behavior of people.</i>

<b>Unit 4</b>	<b>6.1.4.B.2</b>	<i>Use physical and political maps to explain how the location and spatial relationship of places in New Jersey, the United States, and other areas, worldwide, have co</i>
<b>Unit 5</b>	<b>6.1.4.B.6</b>	<i>Compare and contrast characteristics of regions in the United States based on culture, economics, and physical environment to understand the concept of regionalism.</i>

**Pacing Guide** (All Dates are approximate based on the school calendar) **KINDERGARTEN**

<b>Unit/ Topic</b>	<b>Month</b> (w/Approx number of Teaching Days)
<b>Singing</b>	<b>September</b> (4 classes)
<b>Singing, Expression, Theatre</b>	<b>October</b> (4 classes)
<b>Singing, History/Culture, Expression</b>	<b>November</b> (4 classes)
<b>Singing, Dance, History/Culture</b>	<b>December</b> (3 classes)
<b>Singing, Structure</b>	<b>January</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>February</b> (4 classes)
<b>Singing, Structure, Dance</b>	<b>March</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>April</b> (3 classes)
<b>Singing, Structure, History/Culture</b>	<b>May</b> (3 classes)
<b>Singing, Dance, Theatre</b>	<b>June</b> (3 classes)

**Pacing Guide** (All Dates are approximate based on the school calendar) **1ST GRADE**

<b>Unit/ Topic</b>	<b>Month</b> (w/Approx number of Teaching Days)
<b>Singing</b>	<b>September</b> (4 classes)
<b>Singing, Structure, Expression, Theatre</b>	<b>October</b> (4 classes)
<b>Singing, Structure, History/Culture, Expression</b>	<b>November</b> (4 classes)
<b>Singing, Structure, Dance, History/Culture</b>	<b>December</b> (3 classes)
<b>Singing, Structure, Dance</b>	<b>January</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>February</b> (4 classes)
<b>Singing, Structure, Dance, Theatre</b>	<b>March</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>April</b> (3 classes)
<b>Singing, Structure, History/Culture</b>	<b>May</b> (3 classes)
<b>Singing, Dance, Theatre</b>	<b>June</b> (3 classes)



**Pacing Guide** (All Dates are approximate based on the school calendar) **2ND GRADE**

<b>Unit/ Topic</b>	<b>Month</b> (w/Approx number of Teaching Days)
<b>Singing, Structure</b>	<b>September</b> (4 classes)
<b>Singing, Structure, Expression, Theatre</b>	<b>October</b> (4 classes)
<b>Singing, Structure, History/Culture, Expression</b>	<b>November</b> (4 classes)
<b>Singing, Structure, Dance, History/Culture</b>	<b>December</b> (3 classes)
<b>Singing, Structure, Dance</b>	<b>January</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>February</b> (4 classes)
<b>Singing, Structure, Dance, Theatre</b>	<b>March</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>April</b> (3 classes)
<b>Singing, Structure, History/Culture</b>	<b>May</b> (3 classes)
<b>Singing, Dance, Theatre</b>	<b>June</b> (3 classes)

**Pacing Guide** (All Dates are approximate based on the school calendar) **3RD GRADE**

<b>Unit/ Topic</b>	<b>Month</b> (w/Approx number of Teaching Days)
<b>Singing, Structure</b>	<b>September</b> (4 classes)
<b>Singing, Structure, Expression, Theatre</b>	<b>October</b> (4 classes)
<b>Singing, Structure, History/Culture, Expression</b>	<b>November</b> (4 classes)
<b>Singing, Structure, Dance, History/Culture</b>	<b>December</b> (3 classes)
<b>Singing, Structure, Dance</b>	<b>January</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>February</b> (4 classes)
<b>Singing, Structure, Dance, Theatre</b>	<b>March</b> (4 classes)
<b>Singing, Structure, Expression</b>	<b>April</b> (3 classes)
<b>Singing, Structure, History/Culture</b>	<b>May</b> (3 classes)
<b>Singing, Dance, Theatre</b>	<b>June</b> (3 classes)

## Units Scope and Sequence

### **Unit Name: Kindergarten Singing, Unit 1**

#### **Step 1 – Desired Results: What do I want my students to learn?**

##### **Standards**

[NJSLS - Performing Arts Standards](#)

**Creating: 1.3A.2.Cr.1a, 1.3A.2.Cr2a**

**Performing: 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b**

**Responding: 1.3A.2.Re8a, 1.3A.2.Re9a**

**Connecting: 1.3A.2.Cn10a, 1.3A.2.Cn11a**

[NJSLS - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLS - Life Literacies and Key Skills](#)

[NJSLS - Interdisciplinary Standards](#)

##### **Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

Vocal Health:

- The voice can produce different sounds and, therefore, be used for different purposes.
- There are proper vocal techniques to keep your voice healthy.

Pitch:

- The voice can be used to create high and low sounds.
- Music has a home (resting) tone.

##### **Objectives**

*Students will be able to...*

Vocal Health

- differentiate (as observers and as performers) between singing and speaking voices.
- use their voice to perform singing, speaking, whisper, and calling voices.

Pitch:

- recognize (aurally and through iconic notation) and perform high and low pitches.
- recognize and perform the resting tone in a song.

## Unit Name: Kindergarten Expression, Unit 2

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr3a

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5c, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Composers use dynamics, tempo, and tone color to add emotion and to express musical ideas.

Dynamics

- Music can have varying levels of sound.

Tempo

- Music can have varying speeds.

Tone Color

- Music can be made with distinct and varied sounds (instruments, voices, body percussion, objects).

#### Objectives

*Students will be able to...*

Dynamics

- Demonstrate the ability to differentiate between loud and soft (quiet) music and sounds.

Tempo

- Demonstrate the ability to differentiate between fast and slow music and sounds.

Tone Color

- Begin to correctly hold/play selected classroom instruments.
- Identify classroom instruments by picture and sound.
- Accompany songs on classroom instruments (pitched and unpitched).
- Gain exposure to instruments of the percussion family.

**Unit Name: Kindergarten Structure, Unit 3**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLS -](#)

**Creating: 1.3A.2Cr.1a, 1.3A.2.Cr2a**

**Performing: 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b**

**Responding: 1.3A.2.Re7b, 1.3A.2.Re8a**

**Connecting: 1.3A.2.Cn10a, 1.3A.2.Cn11a**

[NJSLS - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLS - Life Literacies and Key Skills](#)

[NJSLS - Interdisciplinary Standards](#)

**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

Form

- Music can have same and different sections.

Beat

- Music has a steady pulse (heartbeat) that is continuous throughout the music.

Meter

- Meter can lend a different “feel” to music.

**Objectives**

*Students will be able to...*

Form

- Recognize same and different sections of music.

Beat

- Show the beat through movement, instrument performance, and singing.
- Visually track “picture beats” from left to right.
- Perform chants/songs while maintaining the steady beat.
- Differentiate between beat and no beat.

Meter

- Gain exposure to music of various meters.

**Unit Name: Kindergarten History and Culture, Unit 4**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLS](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a, 1.3A.2.Cr3b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7a, 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

[NJSLS - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLS - Life Literacies and Key Skills](#)

[NJSLS - Interdisciplinary Standards](#)

**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- Music is made by people all over the world and reflects their cultural traditions.

**Objectives**

*Students will be able to...*

- Experience musical activities from various cultures and time periods.

## Unit Name: Kindergarten Dance, Unit 5

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.1.2.Cr1a, 1.1.2.Cr1b, 1.1.2.Cr2a, 1.1.2.Cr3a

**Performing:** 1.1.2.Pr4a, 1.1.2.Pr4b, 1.1.2.Pr4c, 1.1.2.Pr5a, 1.1.2.Pr5b, 1.1.2.Pr5e, 1.1.2.Pr6b, 1.1.2.Pr6c, 1.1.2.Pr6d

**Responding:** 1.1.2.Re7a, 1.1.2.Re7b

**Connecting:** 1.1.2.Cn11a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- The body is an instrument of artistic expression.

#### Objectives

*Students will be able to...*

- Identify (as observers and as performers) various pedestrian movements.
- Engage in activities that require both body isolation and whole body movement (stretching and balance activities, improvisational and abstract gestures).
- Experience Laban movements.

**Unit Name: Kindergarten Theatre, Unit 6**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLS](#) -

**Creating:** 1.4.2.Cr1a, 1.4.2.Cr1c, 1.4.2.Cr3b

**Performing:** 1.4.2.Pr4a, 1.4.2.Pr4b, 1.4.2.Pr5a, 1.4.2.Pr5b, 1.4.2.Pr6a

**Responding:** 1.4.2.Re8b, 1.4.2.Re9b

**Connecting:** 1.4.2.Cn11b

[NJSLS - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLS - Life Literacies and Key Skills](#)

[NJSLS - Interdisciplinary Standards](#)

**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- Theatre/drama is a reflection of experiences both real and imagined.

**Objectives**

*Students will be able to...*

- Dramatize class songs, stories, and chants.



## Unit Name: 1st Grade Singing, Unit 1

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Vocal Health:

- The voice can produce different sounds and, therefore, be used for different purposes.
- There are proper vocal techniques to keep your voice healthy.

Pitch:

- Review high/low sounds and resting (home) tone.
- So is a higher pitch/sound. Mi is a lower pitch/sound.
- So and mi are combined with other pitches/sounds to create music.
- The resting tone can also be called do.

#### Objectives

*Students will be able to...*

Vocal Health

- Use their voice to perform singing, speaking, whispering, and calling voices.
- Demonstrate proper vocal techniques.

Pitch:

- Perform high and low pitches.
- Perform and identify the resting tone in a song.
- Echo, sing, and perform on classroom instruments So-Mi-Do patterns
- Recognize the relationship between so-mi-do (visually, aurally, kinesthetically)

## Unit Name: 1st Grade Expression, Unit 2

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a, 1.3A.2.Cr3b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Composers use dynamics, tempo, and tone color to add emotion and to express musical ideas.

Dynamics

- Music can have varying levels of sound.

Tempo

- Music can have varying speeds.

Tone Color

- Music can be made with distinct and varied sounds (instruments, voices, body percussion, objects).

#### Objectives

*Students will be able to...*

Dynamics

- Demonstrate the ability to differentiate between loud and soft (quiet) music and sounds.

Tempo

- Demonstrate the ability to differentiate between fast and slow music and sounds.

Tone Color

- Begin to correctly hold/play selected classroom instruments.
- Identify classroom instruments by picture and sound.
- Accompany songs on classroom instruments (pitched and unpitched).
- Gain exposure to instruments of the percussion family.

## Unit Name: 1st Grade Structure, Unit 3

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

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[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Form

- Music can have the same and different sections that can be identified as “A” and “B.”

Beat/Rhythm

- Music has a steady pulse (heartbeat) that is continuous throughout the music.
- Music can contain sounds of different durations.
- Rhythm goes along or “flows” with the words of a song.

Meter

- Meter can lend a different “feel” to music.

#### Objectives

*Students will be able to...*

Form

- Recognize and perform A and B sections of music.

Beat/Rhythm

- Perform chants/songs while maintaining the steady beat.
- Differentiate between the steady beat and the rhythm in the music.
- Learn the difference between du and du-de.
- Recognize the notation for du and du-de.
- Compose and perform 4-beat patterns using du and du-de (through rhythm manipulatives).

Meter

- Exposure to music of various meters.

## Unit Name: 1st Grade History/Culture, Unit 4

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a, 1.3A.2.Cr3b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7a, 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

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[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- Music is made by people all over the world and reflects their cultural traditions.

#### Objectives

*Students will be able to...*

- Experience music from various cultures and time periods through singing, dancing, playing, and listening.

## Unit Name: 1st Grade Dance, Unit 5

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.1.2.Cr1a, 1.1.2.Cr1b, 1.1.2.Cr2a, 1.1.2.Cr3a

**Performing:** 1.1.2.Pr4a, 1.1.2.Pr4b, 1.1.2.Pr4c, 1.1.2.Pr5a, 1.1.2.Pr5b, 1.1.2.Pr5e, 1.1.2.Pr6b, 1.1.2.Pr6c, 1.1.2.Pr6d

**Responding:** 1.1.2.Re7a, 1.1.2.Re7b

**Connecting:** 1.1.2.Cn1a

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[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- The body is an instrument of artistic expression.

#### Objectives

*Students will be able to...*

- Demonstrate pantomime and pedestrian movements.
- Engage in activities that require both body isolation and whole body movement (stretching and balance activities, improvisational and abstract gestures).
- Perform Laban movements

**Unit Name: 1st Grade Theatre, Unit 6**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLs](#) -

**Creating:** 1.4.2.Cr1a, 1.4.2.Cr1b, 1.4.2.Cr1c, 1.4.2.Cr2b, 1.4.2.Cr3b

**Performing:** 1.4.2.Pr4a, 1.4.2.Pr4b, 1.4.2.Pr5a, 1.4.2.Pr5b, 1.4.2.Pr6a

**Responding:** 1.4.2.Re7a, 1.4.2.Re8a, 1.4.2.Re8b, 1.4.2.Re9b

**Connecting:** 1.4.2.Cn10a, 1.4.2.Cn11a, 1.4.2.Cn11b

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[NJSLs - Interdisciplinary Standards](#)

**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- Theatre/drama is a reflection of experiences both real and imagined.

**Objectives**

*Students will be able to...*

- Work alone or with others to dramatize class songs, stories, and chants.
- Uses voices and bodies to express physical traits of assigned character.
- Communicate an idea/action without words.

## Unit Name: 2nd Grade Singing, Unit 1

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a, 1.3A.2.Cr3b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7a, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

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#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Vocal Health:

- The voice can produce different sounds and, therefore, be used for different purposes.
- There are proper vocal techniques to keep your voice healthy.

Pitch:

- Review So, Mi, and Do and how they are combined with other pitches/sounds to create music.
- Staff placement of So, Mi, and Do.
- Introduction of La and its relationship to So, Mi, and Do with coordinating staff placement.

#### Objectives

*Students will be able to...*

Vocal Health

- Use their voice to perform singing, speaking, whispering, and calling voices.
- Demonstrate proper vocal techniques.

Pitch:

- Echo, sing, and perform on classroom instruments So-Mi-Do-La patterns
- Recognize the relationship between So-Mi-Do-La (visually, aurally, kinesthetically)
- Identify and notate So-Mi-Do-La patterns on the staff.

## Unit Name: 2nd Grade Expression, Unit 2

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a, 1.3A.2.Cr3b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7a, 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a

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[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Composers use dynamics, tempo, and tone color to add emotion and to express musical ideas.

Dynamics

- Music can have varying levels of sound.

Tempo

- Music can have varying speeds.

Tone Color

- Music can be made with distinct and varied sounds (instruments, voices, body percussion, objects).

#### Objectives

*Students will be able to...*

Dynamics

- Review *forte (f)* and *piano (p)*.
- Demonstrate the ability to differentiate between very loud and very soft (quiet) music and sounds.
- Identify music that is *fortissimo (ff)* and *pianissimo (pp)*.
- Perform music of varying dynamic levels.

Tempo

- Demonstrate the ability to differentiate between varying speeds of music and sounds.
- Identify *presto*, *allegro*, *andante*, and *largo* music.
- Perform music of varying tempi.

Tone Color

- Correctly hold/play selected classroom instruments.
- Identify classroom instruments by picture and sound.
- Accompany songs on classroom instruments (pitched and unpitched).
- Gain exposure to the orchestral instrument families, focusing on the woodwind family.



## Unit Name: 2nd Grade Structure, Unit 3

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a, 1.3A.2.Cr3b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7a, 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

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#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Form

- Music can have the same and different sections that can be identified as “A” and “B.”

Rhythm

- Music contains sound and silence.
- Rhythm goes along or “flows” with the words of a song.

Meter

- Organization is important in music.

Phrase

- Music consists of many small parts.

#### Objectives

*Students will be able to...*

Form

- Recognize and perform ABA music.
- Create an original work in ABA form.

Rhythm

- Review du and du-de.
- Apply terminology: quarter note and eighth note(s).
- Identify a quarter rest as a beat of silence.
- Read and write rhythm patterns incorporating quarter note rests.
- Compose and perform rhythm patterns using quarter notes, eighth notes, and quarter rests.

Meter

- Be exposed to music on 4/4 and 2/4.
- Read, write, sing, and play in music of 4/4 and 2/4.

Phrase

- Identify phrases as a musical sentence.
- Identify phrases as: short/long, alike/different.
- Move to phrases in selected songs/activities.

**Unit Name: 2nd Grade History/Culture, Unit 4**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLS](#) -

**Creating:** 1.3A.2.Cr.1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b, 1.3A.2.Cr3a, 1.3A.2.Cr3b

**Performing:** 1.3A.2.Pr4a, 1.3A.2.Pr5a, 1.3A.2.Pr5b, 1.3A.2.Pr5c, 1.3A.2.Pr5d, 1.3A.2.Pr5e, 1.3A.2.Pr6a, 1.3A.2.Pr6b

**Responding:** 1.3A.2.Re7a, 1.3A.2.Re7b, 1.3A.2.Re8a, 1.3A.2.Re9a

**Connecting:** 1.3A.2.Cn10a, 1.3A.2.Cn11a

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**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- Music is made by people all over the world and reflects their cultural traditions.
- Music from historical eras have defining traits.

**Objectives**

*Students will be able to...*

- Experience music from various cultures and time periods through singing, dancing, playing, and listening.
- Learn about the backgrounds and time periods of the people who create music.

**Unit Name: 2nd Grade Dance, Unit 5**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLs](#) -

**Creating:** 1.1.2.Cr1a, 1.1.2.Cr1b, 1.1.2.Cr2a, 1.1.2.Cr2b, 1.1.2.Cr3a, 1.1.2.Cr3b

**Performing:** 1.1.2.Pr4a, 1.1.2.Pr4b, 1.1.2.Pr4c, 1.1.2.Pr5a, 1.1.2.Pr5b, 1.1.2.Pr5c, 1.1.2.Pr5d, 1.1.2.Pr5e, 1.1.2.Pr6a, 1.1.2.Pr6b, 1.1.2.Pr6c, 1.1.2.Pr6d

**Responding:** 1.1.2.Re7a, 1.1.2.Re7b, 1.1.2.Re8a, 1.1.2.Re9a

**Connecting:** 1.1.2.Cn10a, 1.1.2.Cn10b, 1.1.2.Cn11a

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**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- The body is an instrument of artistic expression.
- Different cultures use dance as a means of expression.
- Each dance style has distinct artistic characteristics.

**Objectives**

*Students will be able to...*

- Identify/demonstrate/improvise pantomime and pedestrian movements, abstract gesture and formal dance movement.
- Create and perform planned and improvised movement sequences.
- Perform Laban movements

**Unit Name: 2nd Grade Theatre, Unit 6**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLs -](#)

**Creating:** 1.4.2.Cr1a, 1.4.2.Cr1b, 1.4.2.Cr1c, 1.4.2.Cr2a, 1.4.2.Cr2b, 1.4.2.Cr3a, 1.4.2.Cr3b, 1.4.2.Cr3c

**Performing:** 1.4.2.Pr4a, 1.4.2.Pr4b, 1.4.2.Pr5a, 1.4.2.Pr5b, 1.4.2.Pr6a

**Responding:** 1.4.2.Re7a, 1.4.2.Re8a, 1.4.2.Re8c, 1.4.2.Re9a, 1.4.2.Re9b, 1.4.2.Re9c

**Connecting:** 1.4.2.Cn10a, 1.4.2.Cn11a, 1.4.2.Cn11b

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**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- Theatre/drama is a reflection of experiences both real and imagined.

**Objectives**

*Students will be able to...*

- Work alone or with others to dramatize class songs, stories, and chants.
- Uses voices and bodies to express physical traits of assigned character.
- Communicate an idea/action without words through pantomime.
- Demonstrate- through movement- basic stage areas.

## Unit Name: 3rd Grade Singing, Unit 1

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.5.Cr1a, 1.3A.5.Cr2a

**Performing:** 1.3A.5.Pr4a, 1.3A.5.Pr4b, 1.3A.5.Pr4c, 1.3A.5.Pr4d, 1.3A.5.Pr4e, 1.3A.5.Pr5a, 1.3A.5.Pr5b, 1.3A.5.Pr6a, 1.3A.5.Pr6b

**Responding:** 1.3A.5.Re7a

**Connecting:** 1.3A.5.Cn10a, 1.3A.5.Cn11a

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#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Vocal Health:

- The voice can produce different sounds and, therefore, be used for different purposes.
- There are proper vocal techniques to keep your voice healthy.

Pitch:

- Review So-Mi-Do-La and how they are combined with other pitches/sounds to create music.
- Review staff placement of So-Mi-Do-La
- Introduction of diatonic scale.

#### Objectives

*Students will be able to...*

Vocal Health

- Use their voice to perform singing, speaking, whisper, and calling voices.
- Demonstrate proper vocal techniques.

Pitch:

- Echo, sing, and perform on classroom instruments patterns using the pitches of the diatonic scale.
- Recognize the relationship between the notes in a scale (visually, aurally, kinesthetic).
- Identify and notate pitch patterns on the staff.

## Unit Name: 3rd Grade Expression, Unit 2

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLS](#) -

**Creating:** 1.3A.5.Cr1a, 1.3A.5.Cr2a, 1.3A.5.Cr2b, 1.3A.5.Cr3a, 1.3A.5.Cr3b

**Performing:** 1.3A.5.Pr4a, 1.3A.5.Pr4b, 1.3A.5.Pr4c, 1.3A.5.Pr4d, 1.3A.5.Pr4e, 1.3A.5.Pr5a, 1.3A.5.Pr5b, 1.3A.5.Pr6a, 1.3A.5.Pr6b

**Responding:** 1.3A.5.Re7a, 1.3A.5.Re7b, 1.3A.5.Re8a, 1.3A.5.Re9a

**Connecting:** 1.3A.5.Cn10a

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[NJSLS - Interdisciplinary Standards](#)

#### Unit Big Ideas:

##### (What Fundamental Concepts Should be Learned during this Unit?)

Composers use dynamics, tempo, and tone color to add emotion and to express musical ideas.

Dynamics

- Music can have varying levels of sound.

Tempo

- Music can have varying speeds.

Tone Color

- Music can be made with distinct and varied sounds (instruments, voices, body percussion, objects).

#### Objectives

*Students will be able to...*

Dynamics

- Review *forte (f)*, *fortissimo (ff)*, *piano (p)*, *pianissimo (pp)*.
- Demonstrate the ability to differentiate between *mezzoforte (mf)* and *mezzo piano (mp)*.
- Identify *crescendo* >, *decrescendo* < within music.
- Perform music of varying dynamic levels.

Tempo

- Demonstrate the ability to differentiate between varying speeds of music and sounds.
- Identify *presto*, *allegro*, *andante*, and *largo* music.
- Perform music of varying tempi.

Tone Color

- Correctly hold/play selected classroom instruments.
- Identify classroom instruments by picture and sound.
- Accompany songs on classroom instruments (pitched and unpitched).
- Review orchestral instrument families, focusing on the brass family.

## Unit Name: 3rd Grade Structure, Unit 3

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.3A.5.Cr1a, 1.3A.5.Cr2a, 1.3A.5.Cr2b, 1.3A.5.Cr3a, 1.3A.5.Cr3b

**Performing:** 1.3A.5.Pr4a, 1.3A.5.Pr4b, 1.3A.5.Pr4c, 1.3A.5.Pr4e, 1.3A.5.Pr5a, 1.3A.5.Pr5b, 1.3A.5.Pr6a, 1.3A.5.Pr6b

**Responding:** 1.3A.5.Re7a, 1.3A.5.Re7b, 1.3A.5.Re8a, 1.3A.5.Re9a

**Connecting:** 1.3A.5.Cn10a, 1.3A.5.Cn11a

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#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

Form

- Form creates structure in music.

Rhythm

- Music contains sound and silence.
- Music is composed of both short and long sounds.

Meter

- Organization is important in music.

Phrase

- Music consists of many small parts.

#### Objectives

*Students will be able to...*

Form

- Recognize and perform ABA music.
- Create an original work in ABA form.
- Apply verse/refrain to AB form.
- Exposed to terms: introduction, interlude, coda.

Rhythm

- Review quarter note and eighth note(s).
- Identify a quarter rest as a beat of silence.
- Identify a half note as two beats and a whole note as four beats.
- Read, write, and move to rhythm patterns.
- Listen and match rhythm patterns to notation.
- Compose and perform rhythm patterns using quarter notes, eighth notes, and quarter rests, half notes, and whole notes.
- Improvise rhythmic patterns..

Meter

- Read, write, sing, and play in music of 4/4 and 2/4.

- Be exposed to music with other meters (i.e. 3/4, 6/8)

#### Phrase

- Identify a phrase as a musical sentence.
- Identify phrases as: short/long, alike/different.
- Move to phrases in selected songs/activities.
- Demonstrate the ability to follow the phrasing of a song.



**Unit Name: 3rd Grade History/Culture, Unit 4**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLS](#) -

**Creating:** 1.3A.5.Cr1a, 1.3A.5.Cr2a

**Performing:** 1.3A.5.Pr4a, 1.3A.5.Pr4b, 1.3A.5.Pr4c, 1.3A.5.Pr4d, 1.3A.5.Pr4e, 1.3A.5.Pr5a, 1.3A.5.Pr5b, 1.3A.5.Pr6a, 1.3A.5.Pr6b

**Responding:** 1.3A.5.Re7a, 1.3A.5.Re7b, 1.3A.5.Re8a, 1.3A.5.Re9a

**Connecting:** 1.3A.5.Cn10a, 1.3A.5.Cn11a

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[NJSLS - Interdisciplinary Standards](#)

**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- Music is made by people all over the world and reflects their cultural traditions.
- Music from historical eras has unique traits.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Objectives**

*Students will be able to...*

- Perform music from various cultures and time periods through singing, dancing, playing, and listening.
- Learn about the backgrounds and time periods of the people who create music.

## Unit Name: 3rd Grade Dance, Unit 5

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

[NJSLs](#) -

**Creating:** 1.1.5.Cr1a, 1.1.5.Cr1b, 1.1.5.Cr2a, 1.1.5.Cr2b, 1.1.5.Cr3a

**Performing:** 1.1.5.Pr4a, 1.1.5.Pr4c, 1.1.5.Pr5e, 1.1.5.Pr6a, 1.1.5.Pr6b, 1.1.5.Pr6c, 1.1.5.Pr6d

**Responding:** 1.1.5.Re7a, 1.1.5.Re7b, 1.1.5.Re8a

**Connecting:** 1.1.5.Cn10a, 1.1.5.Cn11a

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[NJSLs - Interdisciplinary Standards](#)

#### Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- The body is an instrument of artistic expression.
- Different cultures use dance as a means of expression.
- Each dance style has distinct artistic characteristics.

#### Objectives

*Students will be able to...*

- Identify/demonstrate/improvise/analyze the uses of pantomime and pedestrian movements, abstract gesture and formal dance movement.
- Create and perform planned and improvised movement sequences.

**Unit Name: 3rd Grade Theatre, Unit 6**

**Step 1 – Desired Results: What do I want my students to learn?**

**Standards**

[NJSLs](#) -

**Creating:** 1.4.5.Cr1a, 1.4.5.Cr1b, 1.4.5.Cr1c, 1.4.5.Cr3a, 1.4.5.Cr3b

**Performing:** 1.4.5.Pr4a, 1.4.5.Pr4b, 1.4.5.Pr5a, 1.4.5.Pr5a

**Responding:** 1.4.5.Re7a, 1.4.5.Re8a, 1.4.5.Re9c

**Connecting:** 1.4.5.Cn11b

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**Unit Big Ideas:**

**(What Fundamental Concepts Should be Learned during this Unit?)**

- Theatre/drama is a reflection of experiences both real and imagined.

**Objectives**

*Students will be able to...*

- Work alone or with others to dramatize class songs, stories, and chants.
- Uses voices and bodies to express physical traits of assigned character.
- Communicate an idea/action without words through pantomime.
- Demonstrate- through movement- basic stage areas.
- Identify and describe basic theatrical elements (i.e. plot, character, action, dialogue, spectacle, sound, scene, cue, lights, costumes)

Please contact the Content Supervisor for any questions.