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| **Introduction**   In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance.  The District is committed to these goals, as further described in our strategic plan, Destination 2025.   By 2025,   * 80% of our students will graduate from high school college or career ready * 90% of students will graduate on time * 100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.    To achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction.  Designed with the teacher in mind, the Performing Arts Education Curriculum Maps focus on teaching and learning correspond to the 2018 Tennessee Department of Education Revised Standards for Arts Education.  A high-quality arts education is essential to the social, emotional, and intellectual growth of every student. Therefore, SCS will provide a broad range of innovative, inspiring, and relevant arts education offerings so all students learn to express their unique voice and shape a thriving Memphis/Shelby County community. Shelby County Schools will foster collaboration, creativity, and self-expression through equitable, high quality, and sequential K-12 arts experiences, empowering all young people to strive for artistic and scholastic excellence.   This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.   The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: Perform, Create, Respond, and Connect.  **How to Use the Arts Education Curriculum Maps**   The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:   * Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline. * Activities and Outcomes- Generally phrased like “I Can” statements, this portion identifies the specific performance indicators that are expected for students at a given time within the quarters/semester. * Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section. * Resources and Correlations- In these columns, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Tennessee English Language Arts Standards that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.    Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom.  In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use. |

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| **DOMAIN: PERFORM**  **Foundations**  **P1:** Select, analyze and interpret artistic work for performance.  **P2:** Develop and refine artistic techniques and work for performance.  **P3:** Convey and express meaning through the presentation of artistic work.  **Color Code Key**   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G3 Q1 PERFORM DOMAIN RESOURCE LIST**  *SRA=SRA*  *Share the Music=STM*  *Spotlight On Music=SOM*  *Silver Burdett Making Music=SBMM*  *Tyme for a Rhyme=TFAR*  *Mallet Madness Strikes Again=MMSA*  *Random House Book of Poetry for Children=RHB*  *Making the Most of the Holidays=MMH*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Strike it Rich=SR*  *Teaching Movement and Dance=TMD*  *Rhythmically Moving=RM*  *As American as Apple Pie-AAP*  *Third Rhyme’s the Charm=TRC*  *Second Rhyme Around=SRA*  [*www.dsokids.com*](http://www.dsokids.com) *(Dallas Symphony Orchestra)*  <https://kids.usa.gov/art-and-music/index.shtml>  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.nyphilkids.org/main.phtml>  [www.sfskids.org](http://www.sfskids.org) *(San Francisco Symphony)*  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **P1.A**  **Musical Concepts**  Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context. | Discuss how to select performance repertoire | Observe as students discuss performance repertoire.  [Group Discussion Rubric](https://docs.google.com/document/d/1o7euJ5IGWaxh9tgYkc-glPjAHkr1MQvn_VGWEBPhSLY/edit) | “Hey, Motswala” *SOM* Gr. 3  “Clocks” *SOM* Gr. 3  “Que llueva (It’s Raining)” *SOM* Gr. 3 | **3.SL.CC.1** Prepare for collaborative discussions on 3rd grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly. |
| **P1.B**  **Musical Contrasts**  Demonstrate understanding of the structure and elements of music (such as rhythm or melodic direction) in music selected for performance. | Perform a dance that includes movement patterns that go up, down, or remain level | Observe as students demonstrate understanding of melodic direction through singing, playing instrument and moving. Assess understanding using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1jghUZ0U6QNH9SHlcvvUMtCJxqs6Wqc-Lk0Gp6SRXPi8/edit?usp=sharing). | “I Don’t Care If the Rain Comes  Down” *SBMM* Gr. 3, page 24, CD 1-39; Dance Directions on page 472 | Comprehension: Describe and identify sequence of movements in a choreographed dance  **3.SL.PKI.4** Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace. |
| **P1.C**  **Musical Context**  Describe how context (such as personal and social) can inform a performance. | Discuss the connections between the song text and song activity. | Observe as students discuss connections between song and text. Assess understanding using a teacher-created or [district-provided rubric](https://drive.google.com/open?id=1o7euJ5IGWaxh9tgYkc-glPjAHkr1MQvn_VGWEBPhSLY). | “Little Sally Walker” *SOM* Gr. 3  “Stevedore’s Song” *SOM* Gr. 3  “Wang Ü Ger” *SOM* Gr. 3 | Compare and contrast: In Little Sally Walker, have students discuss with a partner or in small groups how "Afrakakraba" and "Little Sally Walker" are the same and how they are different. Have them describe the sound of each song using specific music vocabulary and recall the style they identified for "Little Sally Walker." Collect their ideas and write them on the board.  **3.RI.IKI.9** Compare and contrast the most important points and key details presented in two texts on the same topic. |
| **P1.D**  **Notation**  When analyzing selected music, read and perform rhythmic patterns and/or melodic phrases with voice, body percussion, and/or instruments, using iconic or standard notation. | Read 8-beat notated rhythmic patterns using quarter notes, two eighths, quarter rests, tied quarters, and half notes  Read melodic patterns using solfege (hand signs and/or body scale) for the pentatonic scale (La-Sol-Mi-Re-Do)  Echo-play patterns on barred instruments set up in a pentatonic scale, translating solfege syllables into the corresponding bars on the instruments | Observe as students perform rhythmic patterns in traditional notation using quarter notes, two eighths, quarter rests, tied quarters, and half notes. Assess using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/12-PBi_17xMob64Sg-jCN89UGJ_bcNZFX7mtlXGI_Dpo/edit?usp=sharing).  Observe as students sing solfege patterns using hand signs or body scale and assess using teacher created or [district-provided rubric](https://docs.google.com/document/d/1SAkp9ZDnxRH_iMZr6kURUHYeWKiWM3w-vEmnEV6djTw/edit?usp=sharing) for singing or reading solfege as appropriate. | “Rocky Mountain” *STM Gr. 3, SBMM Gr. 2*  “Guadalaquivir” *SOM Gr. 3*  "Dumplin's" *STM* Gr. 3 (Use *STM* Recording)  “Jingle at the Window” *SOM* Gr. 3  “Wee Willie Winkie” *TFAR*  “Rocky Mountain” *STM* Gr. 3, *SBMM* Gr. 2  “I Don’t Care If the Rain Comes  Down” *SBMM* Gr. 3, page 24, CD1-39;  Dance Directions on page 472 | Fluency: Perform rhythm of the words, reviewing and asking students to describe the relationship between rhythm and syllables.  Comprehension: Describe and identify sequence of movements in a choreographed dance  Comprehension: Describe and relate sequence of movements in a choreographed dance to the text of songs.  **3.RI.RRTC.10** Read and comprehend stories and informational texts at the high end of the grades 2-3 text complexity band independently and proficiently.  **3.RI.IKI.7** Use information gained from illustrations and the words in a text to demonstrate understanding of the text. |
| **P2.A**  **Apply Feedback**  Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy of solo/ensemble rehearsal/performance | Apply feedback to a performance of an unpitched percussion layered ostinato piece | Observe as students discuss evaluation of performance. Assess understanding using a teacher-created or [district-provided rubric](https://drive.google.com/open?id=1fkA_1ryr29klXFPyAThUEbyp-lvWFnYhb45Z5iyWdc4). | Ensemble 1 WMD | **3.RL.KID.1** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers. |
| **P2.B**  **Rehearse and Refine**  Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges. | Using teacher given feedback, discuss how they might use listening to improve a performance of a rhythmic canon. | Observe as students apply teacher feedback to a given performance. | “Wéané” *SOM* Gr. 3  “Little Tommy Tinker” *SOM* Gr. 3  “Jickety Can" *STM* Gr.3 | **3.SL.CC.1** Prepare for collaborative discussions on 3rd grade level topics and texts; engage effectively with varied partners, building on others’ ideas and expressing their own ideas clearly |
| **P3.A**  **Singing**  Sing alone and with others, with expression and skill.  Specified Third Grade skills: Pitch-matching games, la, sol, mi, re, do, do’ patterns, extended pentatonic/diatonic melodies, questions/answers, in circle formation, in major/minor, partner songs and in canon. | Sing pentatonic songs using proper vocal technique  Echo sing melodic patterns using solfege (hand signs and/or body scale) for the pentatonic scale (La-Sol-Mi-Re-Do)  Perform a rhythmic canon using speech | Observe as students match pitch using pentatonic patterns (singing answers or parts of songs). Assess using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1l5Hqo7uHnFNHF9Y-shJONlCCSKH89CeYXYiOaI3RbSQ/edit?usp=sharing). | “Tanabata” *SOM* Gr. 3  "Rocky Mountain" *STM* Gr. 3  *SBMM* Gr. 2  "Dumplin's" *STM* Gr. 3 (Use *STM* Recording) “Wee Willie Winkie” *TFAR*  “Bandy Legs” *TFAR*  “Wéané” *SOM* Gr. 3  “Little Tommy Tinker” *SOM* Gr. 3  “Jickety Can" *STM* Gr.3 | Comprehension: Using a version of the Japanese folk story associated with the Tanabata festival (such as the one found at web-japan.org/kidsweb/folk/tanabata), have the students determine the central message of the story.  **3.RL.RRTC.10** Read and comprehend stories and poems at the high end of the grades 2-3 text complexity band independently and proficiently. |
| **P3.B**  **Instruments and Body Percussion**  Using body percussion and/or instruments, perform instrumentally, alone and with others, with expression and skill.  Specified Third Grade skills: Performing standard notation, ascending/descending, a pitched accompaniment, a bordun, extended rhythm patterns, appropriate technique, with a conductor. | Perform beat accompaniment for song or poem with body percussion or instruments  Perform rhythm of the words of a song or poem with body percussion or instruments  Demonstrate correct technique using  unpitched instruments by echoing eight beat patterns and performing rhythm of the words of a poem  Demonstrate correct technique using barred instruments by performing an Orff orchestration  Perform rhythmic ostinato with body percussion or unpitched instruments  Perform a rhythmic canon using unpitched percussion. | Observe as students perform steady beat of poem, then perform rhythm of the words of same poem  or  Observe as students speak a familiar poem or sing a song with eyes closed and silently tap the beat; repeat the poem or song and silently tap the rhythm of the words.  Assess the above using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1tS8tC9sI9Kvla17WYA10uK6iuJ2WXbPzrRSLDJkmpiw/edit?usp=sharing).  Observe student performance of chord and broken chord accompaniments and assess using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1m7zuxiGrxItpmklkAEjaVLHh6KNCnAcGTI21UFs5OZY/edit?usp=sharing).  Perform a piece with pitched (barred Orff instruments) in one section and unpitched (rhythmic) percussion instruments in another section and assess using a teacher-created or district-provided rubrics for  [Unpitched Percussion Technique](https://docs.google.com/document/d/1-W7pk8OuhteZf8Ym8HjFWkqP6mHDHyGd_N0ym507oZM/edit?usp=sharing)  [Pitched Percussion Technique](https://docs.google.com/document/d/1fQexktP-AMYv_MsFMul-lxf8xjxlw6iGCWS3Ny6cY9U/edit?usp=sharing)  Observe student performances of rhythmic ostinato and assess using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/15AGVs_C8cwC-C5O_VyoYOWdA-PLXQ-VlN6zc6nz__0A/edit?usp=sharing). | [“Way Down South”](https://docs.google.com/document/d/1dloPQI2N1tFpsUTKdy87tkptB3EDdtma7xeisWlnVN4/edit?usp=sharing) *SOM* Gr. 3 (link is for Grade 2 Appendix for review or if not previously used.)  "Bonefish, Bluebird" *STM* Gr. 3  ["Bickle Bockle" (See Appendix)](https://docs.google.com/document/d/1zCrSMDnsG3UcJA6oPoEG0b1oCbdP6Pmg0h-L4jGfNK4/edit?usp=sharing)  “Rocky Mountain” *STM* Gr. 3  “Great Big House” SOM Gr. 3  “Wee Willie Winkie” *TFAR*  “If” *TFAR*  “Bandy Legs” *TFAR*  “Way Down South” *SOM* Gr. 3  "Welcome Back" *MMH*  ["Sally on the Seesaw" (B Section, See Appendix)](https://docs.google.com/document/d/1WM4GKB11k60qBc1x3QOvkbVNcpTbdkjzpI-pRBte7vw/edit?usp=sharing)  [“Bickle Bockle” (See Appendix)](https://docs.google.com/document/d/1zCrSMDnsG3UcJA6oPoEG0b1oCbdP6Pmg0h-L4jGfNK4/edit?usp=sharing) Practice pg. 156 “Music Skills” *SOM* Gr. 3  “Rain on the Green Grass” *SRA*  “If” TFAR  One More River” *SOM* Gr. 3  ["Rattlesnake Skipping Song" (see Appendix)](https://docs.google.com/document/d/1NAhyoVLX5SUTEhwhvo7T482H2V8AZ-NLZxa7m_vDSLg/edit?usp=sharing)  “No R’s in That” *TFAR*  “Punch and Judy” *TFAR*  “Hickory Dickory Dare” *SRA*  “Wéané” *SOM* Gr. 3  “Little Tommy Tinker” *SOM* Gr. 3  “Jickety Can" *STM* Gr.3 | Fluency: Perform rhythm of the words, reviewing and asking students to describe the relationship between rhythm and syllables.  Ask students to discuss the difference between literal and non-literal language in rhymes such as “Way Down South” and “Bonefish, Bluebird”  Model and have students echo fluid reading of text  **3.RL.CS.4** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language (e.g., feeling blue versus the color blue).  **3.SL.CC.2-** Determine the main ideas and supporting details of a text presented in diverse media such as visual, quantitative, and oral formats. |
| **P3.C**  **Performance Etiquette**  Perform appropriately for the audience and context; demonstrate appropriate posture, and evaluate performance etiquette. | Display grade-level appropriate applications of performance etiquette skills including watching the conductor, responding to non-verbal cues, maintaining appropriate posture, remaining on-task, refraining from distracting others, and properly acknowledging the audience. | Observe student performance etiquette assess using teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1OUHym7RMq9DkwSATVq2o1ldgwWju9he32NhgOx6kdyA/edit?usp=sharing) | [Concert Etiquette Video 1 (General)](https://www.youtube.com/watch?v=aYofTwnpGyA&index=3&list=PL2qS5BbUyFS15sT1Ou-Ba7UZrjP4ClUDe)  [Concert Etiquette Video 2 (Choral)](https://www.youtube.com/watch?v=pqRuA_xl1ik)  [Ten Performance Etiquette Tips for Musicians](https://blog.sheetmusicplus.com/2013/07/11/10-performance-etiquette-tips-for-musicians/)  [Performance Practices by Grade Level](https://docs.google.com/document/d/1910a7ZQPwxWiEjkGfsXGz4nD2jlvOkgdLFiKUn7Hi0c/edit?usp=sharing) | **3.RI.KID.2** Determine the main idea of a text; recount the key details and explain how they support the main idea. |
| **P3.D**  **Audience Etiquette**  Demonstrate appropriate audience behavior, and evaluate student behavior during a performance. | Demonstrate proper audience etiquette and evaluate audience behavior during performances | Observe student behavior during performances and assess using a teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1RJLJOyOjiXLVtb1hkAgD7w4Kzy2IXWQLGr672T2JPTs/edit?usp=sharing) | [Audience Etiquette Self-Evaluation](https://docs.google.com/document/d/1RJLJOyOjiXLVtb1hkAgD7w4Kzy2IXWQLGr672T2JPTs/edit?usp=sharing)  [Audience Etiquette Video](https://www.youtube.com/watch?v=etKMvzjASFk)  [List of live, local, free or low-cost events, field trip grants and how to apply for them.](https://docs.google.com/document/d/1IZSLG-11fyvRxVphyJZ0mHcpShJ_TMM_k2qebUsivlc/edit?usp=sharing) | Comprehension: Reinforce audience etiquette when students are listening to stories and song tales in the music room to develop real world contexts and connections.  **3.SL.CC.2** Determine the main ideas and supporting details of a text presented in diverse media such as visual, quantitative, and oral formats. |

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| **DOMAIN: CREATE**  **Foundations**  **Cr1:** Generate and conceptualize artistic ideas and work.  **Cr2:** Organize and develop artistic ideas and work.  **Cr3:** Refine and complete artistic work.   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G3 Q1 CREATE DOMAIN RESOURCE LIST**  *SRA=SRA*  *Share the Music=STM*  *Spotlight On Music=SOM*  *Silver Burdett Making Music=SBMM*  *Tyme for a Rhyme=TFAR*  *Mallet Madness Strikes Again=MMSA*  *Random House Book of Poetry for Children=RHB*  *Making the Most of the Holidays=MMH*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Strike it Rich=SR*  *Teaching Movement and Dance=TMD*  *Rhythmically Moving=RM*  *As American as Apple Pie-AAP*  *Third Rhyme’s the Charm=TRC*  *Second Rhyme Around=SRA*  [*www.dsokids.com*](http://www.dsokids.com) *(Dallas Symphony Orchestra)*  <https://kids.usa.gov/art-and-music/index.shtml>  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.nyphilkids.org/main.phtml>  [www.sfskids.org](http://www.sfskids.org) *(San Francisco Symphony)*  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **Cr1. A**  Musical Concepts  Use pitch and rhythm to improvise vocal, instrumental, and/or movement ideas within a context (such as question and answer phrases or a simple accompaniment/ostinato). | Improvise pentatonic ascending and descending patterns vocally and instrumentally | Observe as students improvise ascending and descending melodic patterns and assess using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1jghUZ0U6QNH9SHlcvvUMtCJxqs6Wqc-Lk0Gp6SRXPi8/edit?usp=sharing). | “Direction Dots” pg. 58 *MMSA;*  “Which Way is Up, Which Way is Down?” *MMSA*  “My Little Sister” *RHB*  “I Eat My Peas with Honey” *RHB*  “I’m Glad the Sky is Painted Blue” *RHB*  “The Lion” *RHB* | **3.W.PDW.4** With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **Cr1.B**  **Varied Timbres**  Use parameters such as improvising/composing a 2-4 measure musical idea, a pentatonic melody, or a rhythm pattern using limited note values to generate musical ideas. | Create a 4-beat pentatonic melody using quarter, eight, and half notes and rests. | Assess student improvisations/compositions according to a class created rubric | “I Lost the Farmer’s Dairy Key” *SBMM* Gr. 3  “Wee Willie Winkie” *TFAR*  “Rocky Mountain” *STM* Gr. 3, *SBMM* Gr. 2 | **3.W.RBPK.8** Recall information from experiences or gather information from print and digital sources, with support; take brief notes on sources and sort evidence into provided categories. |
| **Cr2.A**  **Selecting Musical Ideas**  Using musical ideas to be performed, demonstrate and discuss personal reasons for selecting musical ideas. | Discuss why a student’s created melody ends on do or la. | Assess student discussion with a [district-created rubric](https://docs.google.com/document/d/1o7euJ5IGWaxh9tgYkc-glPjAHkr1MQvn_VGWEBPhSLY/edit) | “My Friend Tom” *SOM* Gr. 3 | **3.SL.PKI.4** Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace. |
| **Cr2.B**  **Notating Ideas**  Use iconic or standard notation and/or recording technology to sequence and document personal musical ideas (such grade-appropriate rhythm/melodic pattern, introduction, coda, interlude, etc.) | Create rhythmic patterns that contain quarter notes, two eighths, and quarter rest, and half notes and perform using student-selected different levels of body percussion. | Observe as students notate rhythms in traditional notation using manipulatives. Assess using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1UH0fLrbCvp3W3leWcTbQBfllJkyXJAIA3haItp7dTlI/edit?usp=sharing). | “Farmer John” *SR*  “Golden Ring Around the Susan Girl” *SBMM* Gr. 3 p.16 [(See Appendix for movement)](https://docs.google.com/document/d/1912tqxc-uSA1aQsznAG1rL1-hlcOG8ovDYwnlyOcDB8/edit?usp=sharing) | **3.W.PDW.4** With guidance and support, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **Cr3.A**  **Refining Musical Ideas**  Interpret and apply feedback, using vocabulary such as introduction, sequence, interlude, coda, and grade-appropriate musical characteristics, to revise personal music. | Apply feedback from the teacher, when improvising rhythms using quarter notes, two eighths, quarter rests, and half notes | Observe as students listen to teacher feedback and refine their musical ideas. |  | **3.W.PDW.5** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |
| **Cr3.B**  **Demonstrate Musical Ideas**  Demonstrate a final version of personal musical ideas using created vocal, instrumental, or movement pieces through performance. | Perform a final piece with student Improvised rhythms using quarter notes, two eighths, quarter rests, and half notes creating the in-between sections of a piece. | Observe student performances of student created patterns |  | **3.SL.PKI.4** Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace. |

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| **DOMAIN: RESPOND**  **Foundations**  **R1:** Perceive and analyze artistic work.  **R2:** Interpret intent and meaning in artistic work.  **R3:** Apply criteria to evaluate artistic work.   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G3 Q1 RESPOND DOMAIN RESOURCE LIST**  *SRA=SRA*  *Share the Music=STM*  *Spotlight On Music=SOM*  *Silver Burdett Making Music=SBMM*  *Tyme for a Rhyme=TFAR*  *Mallet Madness Strikes Again=MMSA*  *Random House Book of Poetry for Children=RHB*  *Making the Most of the Holidays=MMH*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Strike it Rich=SR*  *Teaching Movement and Dance=TMD*  *Rhythmically Moving=RM*  *As American as Apple Pie-AAP*  *Third Rhyme’s the Charm=TRC*  *Second Rhyme Around=SRA*  [*www.dsokids.com*](http://www.dsokids.com) *(Dallas Symphony Orchestra)*  <https://kids.usa.gov/art-and-music/index.shtml>  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.nyphilkids.org/main.phtml>  [www.sfskids.org](http://www.sfskids.org) *(San Francisco Symphony)*  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **R1.A**  **Musical Preferences**  Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes (such as how music listening is influenced by interests, experience, and context). | Identify preferences for performances of two different patriotic pieces of music played in different styles. | Observe student identification of the style of a song by using cue cards, **listening** maps, creative movement , or discussion and assess using a [district-provided rubric](https://drive.google.com/open?id=1J3Uas_zW39dUz7f34HInc-cgo4MsX0rWRiAQOy9l2As). | “Three Little Birds” *SOM* Gr. 3 | **3.RI.IKI.7** Use information gained from illustrations and the words in a text to demonstrate understanding |
| **R1.B**  **Musical Concepts**  Using movement, manipulatives, and/or pictorial representation, demonstrate and describe how specific music concepts are used to support a specific purpose in music (such as different sections, selected orchestral, band, folk, or ethnic instruments). | Perform and label verse-refrain, AB, ABA pieces using speaking or singing, instruments, and/or movement | Observe student identification of the form by using cue cards, listening maps, creative movement, or discussion | Level I Dance: [The Little Shoemaker](https://www.youtube.com/watch?v=mhD2W832fv0) *RM 3 TMD* pp. 127-129 [(another video with children)](https://www.youtube.com/watch?v=_jNl059bsks)  [Level II Dance: Zigeunerpolka](https://www.youtube.com/watch?v=j3KkwvEJBrA)  [(another video)](https://www.youtube.com/watch?v=CcdkEcQVAgo&index=26&list=PLTJUgjGJ8zyy-x7CWxkZwVa5vh_Uzbsog)  *RM 2 TMD* page 147-148 | **3.RI.RRTC.10** Read and comprehend stories and informational texts at the high end of the grades 2-3 text complexity band independently and proficiently. |
| **R1.C**  **Describing Elements of Music**  Describe a listening example by using teacher-given characteristics, and describe stylistic characteristics of selected regional, national, or global styles or genres of music through teacher-given parameters (such as by guided questioning, using an element of music, or music vocabulary). | Describe a song using knowledge of instrument timbres. | Observe student description of vocabulary and assess using a teacher-created or | “Hornpipe” *SOM* Gr. 3  “Ballet of the Unhatched Chicks” *SOM* Gr. 3  “Playful Pizzacato from Simple Symphony” *SOM* Gr. 3  “Batuque” *SOM* Gr. 3  “Gallop of Sancho’s Donkey” *SOM* Gr. 3 | **3.RI.KID.3** Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect. |
| **R2.A**  **Musical Characteristics**  Demonstrate and describe how music concepts are used by performers to reflect intent (such as describing the mood of a piece of music using descriptive adjectives or demonstrating an understanding of how dynamics and tempo affect the mood of a piece through drawing, writing, or discussing). | Describe the mood of a piece of music. | Observe student descriptions of the mood of the piece of music  [Group Discussion Rubric](https://docs.google.com/document/d/1o7euJ5IGWaxh9tgYkc-glPjAHkr1MQvn_VGWEBPhSLY/edit) | “Flor de huevo” *SOM* Gr. 3  Bach's Toccata and Fugue in D minor | **3.RL.KID.1** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers. |
| **R3.A**  **Evaluating Artistic Work**  Evaluate musical works and performances, applying established criteria; discuss a music selection or performance using grade-appropriate music vocabulary and teacher-given criteria. | Evaluate a class performance that uses rhythmic ostinato using vocabulary that includes steady beat and rhythm of the words | Observe student's description of steady beat/rhythm and assess using a [group discussion rubric](https://docs.google.com/document/d/1o7euJ5IGWaxh9tgYkc-glPjAHkr1MQvn_VGWEBPhSLY/edit) | “No R’s in That” *TFAR*  “Punch and Judy” *TFAR* | **3.SL.CC.1** Prepare for collaborative discussions on 3rd grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly. |

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| **DOMAIN: CONNECT**  **Foundations**  **Cn1:** Synthesize and relate knowledge and personal experiences to artistic endeavors.  **Cn2:** Relate artistic ideas and works with societal, cultural, and historical context.   * Major Work of the Grade * Areas of Reinforcement * Areas of Enrichment | **G3 Q1 CONNECT DOMAIN RESOURCE LIST**  *SRA=SRA*  *Share the Music=STM*  *Spotlight On Music=SOM*  *Silver Burdett Making Music=SBMM*  *Tyme for a Rhyme=TFAR*  *Mallet Madness Strikes Again=MMSA*  *Random House Book of Poetry for Children=RHB*  *Making the Most of the Holidays=MMH*  *Purposeful Pathways 1 = PP1*  *Purposeful Pathways 2 = PP2*  *Strike it Rich=SR*  *Teaching Movement and Dance=TMD*  *Rhythmically Moving=RM*  *As American as Apple Pie-AAP*  *Third Rhyme’s the Charm=TRC*  *Second Rhyme Around=SRA*  [*www.dsokids.com*](http://www.dsokids.com) *(Dallas Symphony Orchestra)*  <https://kids.usa.gov/art-and-music/index.shtml>  <http://www.nyphilkids.org/> *(New York Philharmonic)*  <http://www.nyphilkids.org/main.phtml>  [www.sfskids.org](http://www.sfskids.org) *(San Francisco Symphony)*  <http://teachingwithorff.com/> |

| QUARTER 1 | | | | |
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| KNOWLEDGE & SKILLS | ACTIVITIES/OUTCOMES | ASSESSMENTS | RESOURCES | CORRELATIONS |
| **Cn1.A**  **Music and Personal Experiences**  Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (such as identifying pieces of music that are important to one’s family or how music is used in daily life). | Sing and classify a song as patriotic using teacher-given vocabulary and express a preference for a favorite patriotic song. | Using a graphic organizer, ask students to identify patriotic music | “America, the Beautiful” *SOM* Gr. 3  “You’re a Grand Old Flag” SOMGr. 3  “This is America” *SOM* Gr. 3  “Yankee Doodle Boy” *SOM* Gr. 3  “This Land is Your Land” *SOM* Gr. 3  *SBMM* Gr. 1  [Writing about American Music](https://docs.google.com/presentation/d/1V7qxLP0tg17RZ1RWz0IOf9Es1lJbsy7ApIyLvz7M7bU/edit?usp=sharing) | Comprehension: Using Library of Congress resources, Identify key ideas in the stories of patriotic songs. <http://www.loc.gov/teachers/lyrical/>  **3.RI.CS.5** Use text features to locate information relevant to a given topic efficiently. |
| **Cn2.A**  **Society, Culture and History**  Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as understanding the science of sound). | Identify the size and pitch relationship and relate it to the ranges of the barred Orff instruments (soprano, alto, and bass)  Perform songs and dances from various cultures and historical periods | Students describe relationship of size to the sound source/instrument and its pitch Assess understanding using a teacher-created or [district-provided rubric.](https://docs.google.com/document/d/1vLtr7sBsuGft7VzCASgNCCbQqCiFH0qqnaY2Bv3fOE4/edit?usp=sharing)  Observe student performance of folk dances and assess using a teacher-created or [district-provided rubric](https://docs.google.com/document/d/1MmCutEB9KepbVySWJ8ntcOgvoJkmFleqHFclMJinb7s/edit?usp=sharing). | Farmer John” *SR*  “Guadalquivir” *SOM* Gr. 3  *TMD* pp. 117-139 (Review [Level I folkdances](https://www.youtube.com/user/HighScopeFolkDance/videos): CW/CCW, forward, in/out, scissor step) | Vocabulary: Determine the meanings of the words *soprano, alto, and bass* relative to their use in the elementary music classroom.  Comprehension: Describe and identify sequence of movements in a choreographed dance  **3.RI.KID.3** Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect. |