

SOUTH HARRISON TOWNSHIP ELEMENTARY SCHOOL DISTRICT



Committed to Excellence

Course Name: Music	Grade Level (s): 4
BOE Adoption Date: September 2014	Revised: September 2015

ABSTRACT

Visual & Performing Arts Standards Overview

The expectation of the New Jersey arts standards is that ALL students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade. The organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. The standards allow for flexibility in how and when hands-on introductory arts are offered throughout the K-5 cycle.

There are four visual and performing arts standards: Two apply equally to all arts domains (*History of the Arts & Culture* and *Aesthetic Responses & Critique Methodologies*). The other two (*Creative Process and Performance*) are very similar for each art form, deviating primarily in domain specific vocabulary.

Additionally, the Visual & Performing Arts Standards are organized in grade band clusters (K-2, 3-5, 6-8, 9-12), and do not articulate yearly expectations for students. Rather, expectations for learning are benchmarked by the end of grades 2, 5, 8, and 12.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

• **Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

• **Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

• **Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

• **Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

• **Standard 1.4 Aesthetic Responses & Critique Methodologies** pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts

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Mission Statement

The primary goal of the South Harrison Township Elementary School District is to prepare each student with the real life skills needed to compete in a highly competitive global economy. This will be achieved by providing a comprehensive curriculum, the integration of technology, and the professional services of a competent and dedicated faculty, administration, and support staff.

Guiding this mission will be Federal mandates, including No Child Left Behind, the New Jersey Student Learning Standards, and local initiatives addressing the individual needs of our students as determined by the Board of Education. The diverse resources of the school district, which includes a caring Home and School Association (HSA) and active adult community, contribute to a quality school system. They serve an integral role in supporting positive learning experiences that motivate, challenge and inspire children to learn.

Curriculum and Instruction Goals

Goal(s):

1. To ensure students are college and career ready upon graduation
2. To vertically and horizontally align curriculum K-12 to ensure successful transition of students at each grade level
3. To identify individual student strengths and weaknesses utilizing various assessment measures (formative, summative, alternative, etc.) so as to differentiate instruction while meeting the rigor of the applicable content standards
4. To improve student achievement as assessed through multiple measures including, but not limited to, state testing, local assessments, and intermediate benchmarking

Philosophy of the Shared Curriculum Service with Kingsway Regional School District

Together in its partnership with the South Harrison Township Elementary School District, the Kingsway Curriculum & Instruction Department is committed to providing all students grades K-12 with an engaging and quality curricular experience that aligns with the New Jersey Student Learning Standards (NJ SLS) for mathematics and English-Language Arts as well as the New Jersey Student Learning Standards (NJ SLS) for all other core disciplines. It is the goal of this shared service to provide students with curricular and educational experiences that allows them to succeed as they move on to the middle and high school level. Through this shared service, both horizontal and vertical alignment is stressed at and within each grade level with the aim of developing life-long learners who are college and career ready upon graduation from high school. Additionally, classroom instruction will be designed to meet the unique learning desires of all children and will be differentiated according to the needs of each

learner. Whether through added support or enrichment activities, it is the role of the educator in the classroom to ensure students are reaching their highest level of social, emotional, and academic growth each school year. A combination of summative, formative, and performance-based assessments will be used to assess students' understanding and acquisition of necessary concepts and skills. Group work, projects, and a variety of co-curricular activities will make mathematics more meaningful and aid in the understanding of its application across all disciplines as well as in life.

How to Read this Document

This document contains a pacing guide and curriculum units. The pacing guides serve to deliver an estimated timeframe as to when noted skills and topics will be taught. The pacing of each course, however, will differ slightly depending upon the unique needs of each class. The curriculum units contain more detailed information as to the specific skills and concepts that are introduced as well as how students will be assessed. The terms and definitions below will assist the reader in better understanding the sections and components of this curriculum document.

Terms to Know

- 1. Accommodation(s):** The term "accommodation" may be used to describe an *alteration* of environment, curriculum format, or equipment that allows an individual with a disability to gain access to content and/or complete assigned tasks. They allow students with disabilities to pursue a regular course of study. The term accommodation is often used interchangeable with the term modification. However, it is important to remember that modifications change or modify the intended learning goal while accommodations result in the same learning goal being expected but with added assistance in that achievement. Since accommodations do not alter what is being taught, instructors should be able to implement the same grading scale for students with disabilities as they do for students without disabilities.
- 2. Differentiated Instruction:** Differentiation of instruction relies on the idea that instructional approaches should be tailored to each individual student's learning needs. It provides students an array of options during the learning process that allows them make sense of ideas as it relates to them. The integration of differentiated instructional techniques is a curriculum design approach to increase flexibility in teaching and decrease the barriers that frequently limit student access to materials and learning in classrooms.
- 3. Enduring Understanding:** Enduring understandings (aka big ideas) are statements of understanding that articulate deep conceptual understandings at the heart of each content area. Enduring understandings are noted in the alongside essential questions within each unit in this document.
- 4. Essential Question:** These are questions whose purpose is to stimulate thought, to provoke inquiry, and to spark more questions. They

extend beyond a single lesson or unit. Essential questions are noted in the beginning of each unit in this document.

5. **Formative Assessment(s):** Formative assessments monitor student learning to provide ongoing feedback that can be used by (1) instructors to improve teaching and (2) by students to improve their learning. Formative assessments help identify students' strengths and weaknesses and address problems immediately.
6. **Learning Activity(s):** Learning activities are those activities that take place in the classroom for which the teacher facilitates and the students participate in to ensure active engagement in the learning process. (Robert J. Marzano, *The Art and Science of Teaching*)
7. **Learning Assignment(s):** Learning assignments are those activities that take place independently by the student inside the classroom or outside the classroom (i.e. homework) to extend concepts and skills within a lesson.
8. **Learning Goal(s):** Learning goals are broad statements that note what students "should know" and/or "be able to do" as they progress through a unit. Learning goals correlate specifically to the NJ SLS (New Jersey Student Learning Standards) are noted within each unit.
9. **Learning Objective(s):** Learning objectives are more specific skills and concepts that students must achieve as they progress towards the broader learning goal. These are included within each unit and are assessed frequently by the teacher to ensure students are progressing appropriately.
10. **Model Assessment:** Within the model curriculum, model assessments are provided that included assessments that allow for measuring student proficiency of those target skills as the year of instruction progresses.
11. **Model Curriculum:** The model curriculum has been provided by the state of New Jersey to provide a "model" for which districts can properly implement the NJ SLS (New Jersey Student Learning Standards) by providing an example from which to work and/or a product for implementation. The South Harrison School District adopted the model curriculum for implementation during the 2013-2014 school year.
12. **Modification(s):** The term "modification" may be used to describe a *change* in the curriculum. Modifications are typically made for students with disabilities who are unable to comprehend all of the content an instructor is teaching. The term modification is often used interchangeable with the term accommodations. However, it is important to remember that modifications change or modify the intended learning goal while accommodations result in the same learning goal being expected but with assistance in that achievement.

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- 13. National Assessment Governing Board (NAEP):** The NAEP assessment is built around an organizing framework, which is the blueprint that guides the development of assessment instruments and determines the content to be assessed by the National Assessment Governing Board. The NAEP arts framework, was developed by the National Assessment Governing Board. It serves as the blueprint for the assessment, describing the specific knowledge and skills that should be assessed in the arts disciplines. The **three strands of the NAEP arts framework (*Creating, Performing & Responding to Works of Art*)** distill arts literacy to its *essence*. These same three strands predominate in many state core curriculum content standards (including New Jersey’s).
- 14. Performance Assessment(s):** (aka alternative or authentic assessments) Performance assessments are a form of assessment that requires students to perform tasks that generate a more authentic evaluation of a student’s knowledge, skills, and abilities. Performance assessments stress the application of knowledge and extend beyond traditional assessments (i.e. multiple-choice question, matching, true & false, etc.).
- 15. Standard(s):** Academic standards, from which the curriculum is built, are statements that of what students “should know” or “be able to do” upon completion of a grade-level or course of study. Educational standards help teachers ensure their students have the skills and knowledge they need to be successful by providing clear goals for student learning.
- **State:** The New Jersey Student Learning Standards (NJ SLS) include Preschool Teaching and Learning Standards as well as K-12 standards for: *Visual and Performing Arts; Comprehensive Health and Physical Education; Science; Social Studies; World Languages; Technology; and 21st-Century Life and Careers.*
- 16. Summative Assessment(s):** Summative assessments evaluate student learning at the end of an instructional time period by comparing it against some standard or benchmark. Information from summative assessments can be used formatively when students or faculty use it to guide their efforts and activities in subsequent courses.
- 17. 21st Century Skill(s):** These skills emphasis the growing need to focus on those skills that prepare students successfully by focusing on core subjects and 21st century themes; learning and innovation skills; information, media and technology skills; and life and career skills. These concepts are embedded in each unit of the curriculum.

Fourth Grade Music Standards Overview

- **Visual & Performing Arts Model Curriculum Unit Distribution: Grades K-5:** Five six-week units per grade per year in Music, and Visual Art plus **60 Units** (total) have been developed covering yearly sequences of **Music and Visual Art** instruction for grades K-5

Domain	Standards
The Creative Process	Aligned to Standard 1.3
Performance	Aligned to Standard 1.3
Performance	Aligned to Standard 1.3
Aesthetic Responses & Critique Methodologies	Aligned to Standard 1.4
History of Arts and Culture	Aligned to Standard 1.2

Scope and Sequence Chart: Fourth Grade Visual & Performing Arts		
Trimester	Strand	Resources
Trimester 1	NJ SLS 1.1.5.B.1 NJ SLS 1.1.5.B.2	Model Curriculum Unit 1-5
Trimester 2	NJ SLS 1.3.5.B.1, NJ SLS 1.3.5.B.2, NJ SLS 1.3.5.B.3, NJ SLS 1.3.5.B.4	
Trimester 3	NJ SLS 1.4.5.A.1, NJ SLS 1.4.5.A.2, NJ SLS 1.4.5.A.3 NJ SLS 1.4.5.B.1 NJ SLS 1.4.5.B.2 NJ SLS 1.4.5.B.3, NJ SLS 1.4.5.B.5, NJ SLS 1.2.5.A.1, NJ SLS 1.2.5.A.2, NJ SLS 1.2.5.A.3	

Trimester I

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

I. NJ SLS 1.1.5.B.1

Content Statement: The elements of music are foundational to basic music literacy.

Cumulative Progress Indicator: Identify the elements of music in response to aural prompts and printed music notational systems.

II. NJ SLS 1.1.5.B.2

Content Statement: The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.

Cumulative Progress Indicator: Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Trimester II

I. NJ SLS 1.3.5.B.1

Content Statement: Complex scores may include compound meters and the grand staff.

Cumulative Progress Indicator: Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.

II. NJ SLS 1.3.5.B.2

Content Statement: Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.

Cumulative Progress Indicator: Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

III. NJ SLS 1.3.5.B.3

Content Statement: Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.

Cumulative Progress Indicator: Improvise and score simple melodies over given harmonic structures using traditional

IV. NJ SLS 1.3.5.B.4

Content Statement: Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.

Cumulative Progress Indicator: Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Trimester III

I. NJ SLS 1.4.5.A.1

Content Statement: Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).

Cumulative Progress Indicator: Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

II. NJ SLS 1.4.5.A.2

Content Statement: Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.

Cumulative Progress Indicator: Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

III. NJ SLS 1.4.5.A.3

Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.

Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

IV. NJ SLS 1.4.5.B.1

Content Statement: Identifying criteria for evaluating performances results in deeper understanding of art and art-making.

Cumulative Progress Indicator: Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

V. NJ SLS 1.4.5.B.2

Content Statement: Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.

Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

VI. NJ SLS 1.4.5.B.3

Content Statement: While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.

Cumulative Progress Indicator: Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music,

theatre, and visual art.

VII. NJ SLS 1.4.5.B.5

Content Statement: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).

Cumulative Progress Indicator: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

VIII. NJ SLS 1.2.5.A.1

Content Statement: Art and culture reflect and affect each other.

Cumulative Progress Indicator: Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.

IX. NJ SLS 1.2.5.A.2

Content Statement: Characteristic approaches to content, form, style, and design define art genres.

Cumulative Progress Indicator: Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.

X. NJ SLS 1.2.5.A.3

Content Statement: Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.

Cumulative Progress Indicator: Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.

**Trimester I
Visual & Performing Arts**

ESTABLISHED GOALS:	Desired Results	
<p>New Jersey Learning Standards Visual and Performing Arts</p> <p>NJ SLS 1.1.5.B.1, NJ SLS 1.1.5.B.2</p>	ENDURING UNDERSTANDINGS	
	ESSENTIAL QUESTIONS	
	<ul style="list-style-type: none"> Rhythm can be performed by speaking, playing & singing, as well as being expressed physically. 	<ul style="list-style-type: none"> What is Rhythm & melody and how does it apply to music as we know it? How do melodies sound different?
	Learning Goals & Objectives	
	Student will understand...	Students will be able to...
<ul style="list-style-type: none"> Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill. Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. Levels of proficiency can be assessed through analyses of how artists apply the elements of art & principles of design. 	<p>Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of music by:</p> <ul style="list-style-type: none"> identify off beats in piece of jazz or pop music by clapping and/or playing along compare and contrast a piece of music using their knowledge of the different instruments and their timbre. show the different articulations in a piece of music through body movements such as smooth movements for slurs and phrases, jumping for pizzicato and clapping loudly for accents. 	

Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
<p>Unit 1 NJ SLS 1.1.5.B.1 and 1.1.5.B.2 1.1.5.B.1 Content Statement: The <u>elements of music</u> are foundational to basic music literacy.</p> <p>Cumulative Progress Indicator: Identify the <u>elements of music</u> in response to aural prompts and printed music notational systems.</p> <p>1.1.5.B.2 Content Statement: The <u>elements of music</u> are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.</p> <p>Cumulative Progress Indicator: Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.</p>	<p>Unit 1 SLO 1: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.</p> <p>SLO 2: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms.</p> <p>SLO 3: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify vocal ranges: Soprano, Alto, Tenor, Bass.</p> <p>SLO 4: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Compare and contrast instrumentation from diverse cultures.</p>	<p>Unit 1 NJ SLS 1.1.5.B.1 and 1.1.5.B.2 SLO 1: Students will be able to clap and/or move to the steady beat of a piece of music (Jump Jim Joe). Students will be able to identify off beats by clapping and/or playing to a piece of jazz or pop music.</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to demonstrate knowledge of reading quarter, eighth, dotted eighth notes and sixteenth note rhythms by reading teacher and student generated rhythms to accompany songs.</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to identify vocal ranges by listening to different vocal performances and piece of jazz or pop music</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to compare and contrast instrumentation from music of different cultures (China, India, Africa).</p>

	<p>SLO 5: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, ritardando, presto, andante</p> <p>SLO 6: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings.</p> <p>SLO 7: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify, read, and sing: melodic patterns using “Sol,-La,-Do-Re-Mi-Fa-So-La-Do’ including upward/downward melodic intervals by skip, step and leap.</p> <p>SLO 8: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify/read the home tone as Do and as La; tonic note of scale; monophonic, homophonic, and polyphonic textures; and identify the I, IV, and V7 chords.</p>	<p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to distinguish between different tempo changes in music through listening, conducting their peers and playing music games.</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to identify introduction, interlude, coda, D.C. al fine (ABA), first and second endings by looking at, listening to and performing music in their textbooks.</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to sing teacher generated melodic patterns using solfeggio syllables. They will be able to play these passages on melodic instruments identifying the notes from the staff reading of the intervals.</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able identify major and minor tonality recognizing the home tone of a piece of music as either do (major) or minor (la). They will also be able identify I,</p>
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	<p>SLO 9: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify accents, pizzicato, slurs, phrasing.</p>	<p>IV, and V7 chords by identifying the chords in a piece of music and their placement on the scale.</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to show the different articulations in a piece of music through body movements such as smooth movements for slurs and phrases, jumping for pizzicato and clapping loudly for accents.</p>	
Resources			
<p>Unit 1 Students textbooks; xylophones; mettalophones; SMART board note reading activities; staff paper; teacher generated activities.</p>			
Instructional Methods			
<p>Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))</p>	<ul style="list-style-type: none"> Modeling 		
21st Century Skills			
Interdisciplinary Connections	Integration of Technology	21st Century Themes	21st Century Skills
Interdisciplinary Connections (Applicable Standards):	<p>Integration of Technology: See Suggested Resources</p>	<p>21st Century Themes:</p> <ul style="list-style-type: none"> Global Awareness Health Literacy 	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity & Innovation Media Literacy

<ul style="list-style-type: none"> • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration 		<ul style="list-style-type: none"> • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy 	<ul style="list-style-type: none"> • *Information & Communication • Technologies Literacy • Communication & Collaboration
Assessments			
Assessment Types	<p>NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, <i>it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.</i></p> <ul style="list-style-type: none"> • Depending upon individual student needs and/or the developmental level of the grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as: <ul style="list-style-type: none"> ○ one to one conferencing and anecdotal notes ○ Whole class and small group discussions ○ Rubrics • Learning assignments that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning. • A variety of formative, summative, and performance-based (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement. <p>Project Based Performance Assessment</p>		
Assessment Modules	<p>NOTE: The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> • Teacher observation during practice activities and in class discussions • Project based rubric assessing skills and knowledge 		

Possible Assessment Modifications /Accommodations/Differentiation:			
<p>Special Education Students</p> <ul style="list-style-type: none"> • Modify assignments as needed (e.g., vary length, limit items) • Shorten assignments • Increase the amount of item allowed to complete assignments 	<p>English Language Learners</p> <ul style="list-style-type: none"> • Provide word banks • Test key concepts or main ideas • Make a simplified language version of the test 	<p>At-Risk Learners</p> <ul style="list-style-type: none"> • Have a designated reader • Hear instructions orally 	<p>Gifted & Talented Learners</p> <ul style="list-style-type: none"> • Provide independent project • Multilevel Learning Stations • Vertical enrichment

Possible Instructional Modifications /Accommodations:			
<p>Special Education Students</p> <ul style="list-style-type: none"> • Read class materials orally • Provide small group instruction • Provide study outlines/guides • Prior notice of tests • Test study guide 	<p>English Language Learners</p> <ul style="list-style-type: none"> • Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no) • KWL Charts using pictures or native language 	<p>At-Risk Learners</p> <ul style="list-style-type: none"> • Give responses in a form (oral or written) that's easier for him/her • Dictate answers to a scribe 	<p>Gifted & Talented Learners</p> <ul style="list-style-type: none"> • Allow student to take charge of their learning • Honor interests and allow for exploration

Suggested Resources

Teachers:

www.teoria.com

Contains an online music theory guide, articles about music theory and a Java enhanced script for interactive play.

www.ptg.org

A general resource page from the Piano Technicians Guild for anyone involved in any way with keyboard instruments.

www.music.indiana.edu/muslib.html

An extremely comprehensive resource with great references to composer's pages and information.

Kids:

www.musiclearningcommunity.com

This website contains hundreds of learning games of varying levels, all carefully planned to gain mastery of the elements of music theory, ear training and rhythmic skills in an exciting, challenging environment.

<http://pianoeducation.org/pnokids.html>

This site is just for kids—to talk to other kids about piano, listen to the Taz-man, jump to other cool places, time travel to meet a famous composer or pianist, get a great tip to help with lessons, get help with writing piano or music reports or even ask a question!

www.yellowcatpublishing.com

The Yellow Cat piano program offers students the opportunity to excel at the piano. Its learning methods enable students to learn quickly and to achieve higher levels of success than the standard music program.

<http://www.funbrain.com/>

Funbrain offers games on composers, instruments, reading and vocabulary.

<http://www.atozkidsstuff.com/>

"Name That Tune," a link to the American Symphony Orchestra League, Instruments, lesson plans and games all can be found on this website.

www.homeworkspot.com/theme/classicalmusic.htm

This site offers many links to quality classical music sites.

<http://www.happynote.com/en/music-notes.html>

Happy Note! music games (shareware and freeware) are both amusing and educational. They offer a way to learn to read music notes in treble clef and bass clef the fun way.

www.foriero.com

A music educational portal designed especially for kids and music beginners. Primarily focusing on the piano basics, they produce games to learn music easily with fun.

www.kidsclick.org

KidsClick! is a web search site designed for kids by librarians—with kid-friendly results! The site includes links to kid-friendly websites about music

and music history.

Other

www.listentoyourbuds.org/

To raise awareness about hearing health, MTNA has partnered with the American Speech-Language-Hearing Association (ASHA), which has developed the award-winning "Listen To Your Buds" campaign.

**Trimester II
Visual & Performing Arts**

ESTABLISHED GOALS:	Desired Results	
<p>New Jersey Core Curriculum Content Standards Visual and Performing Arts</p> <p>NJ SLS 1.3.5.B.1, NJ SLS 1.3.5.B.2, NJ SLS 1.3.5.B.3, NJ SLS 1.3.5.B.4</p>	ENDURING UNDERSTANDINGS	
	ESSENTIAL QUESTIONS	
	<ul style="list-style-type: none"> • The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy. • Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. • Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts 	<ul style="list-style-type: none"> • What is melody? How do melodies sound different?
	Learning Goals & Objectives	
	Student will understand...	Students will be able to...
<ul style="list-style-type: none"> ○ Melody is a succession of single tones producing a distinct musical phrase or 		

	<p>idea. Melody can be performed on any pitched instrument or voice in any key. Melodies can be simple (few notes) to advanced (more notes).</p>	<p>Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of music by:</p> <ul style="list-style-type: none"> ○ read two-part music and play it on melodic instruments ○ read simple melodic songs using various rhythms from quarter notes through sixteenth notes using solfeggio syllables and rhythm syllables. ○ perform a number of unison, partner songs and descants with proper head/chest voices, posture and following the cues of the conductor
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Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
<p>Unit 2 NJ SLS 1.3.5.B.1 and 1.3.5.B.4 1.3.5.B.1 Content Statement: Complex scores may include compound meters and the grand staff. Cumulative Progress Indicator: Sing or play music from complex notation, using notation</p>	<p>Unit 2 SLO 1: NJ SLS 1.3.5.B.1 and 1.3.5.B.4 On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and</p>	<p>Unit 2 NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Students will be able to read two-part music and play it on melodic instruments. They will work in pairs or small groups to help each other learn to play these songs.</p>

<p>systems in treble and bass clef, mixed meter, and compound meter.</p> <p>1.3.5.B.4 Content Statement: Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.</p> <p>Cumulative Progress Indicator: Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p> <p>NJ SLS 1.3.5.B.3</p> <p>Content Statement: Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.</p> <p>Cumulative Progress Indicator: Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p>	<p>dynamic changes.</p> <p>SLO 2: NJ SLS 1.3.5.B.2 and 1.3.5.B.4</p> <p>Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.</p> <p>SLO 3: NJ SLS 1.3.5.B.2 and 1.3.5.B.4</p> <p>Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.</p> <p>SLO 4: NJ SLS 1.3.5.B.3</p> <p>Improvise a vocal melody in call-and-response form to a given instrumental prompt; compose, notate, and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches, over an ostinato.</p>	<p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2</p> <p>Students will be able to read simple melodic songs using various rhythms from quarter notes through sixteenth notes using solfeggio syllables and rhythm syllables.</p> <p>NJ SLS 1.1.5.B.1 and 1.1.5.B.2</p> <p>Students will be able to show their knowledge of proper vocal placement (head and chest voices), proper vocal posture (balanced and erect) and breathing techniques through the singing of rounds, and partner songs</p> <p>NJ SLS 1.3.5.B.3</p> <p>SLO 4: Students will be able to use their knowledge of call and response plus the pentatonic scale to improvise a melodic response to a teacher generated call. Students will compose a 8-bar melody using their knowledge of rhythmic note values</p>
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<p>Unit 3 NJ SLS 1.3.5.B.2 Content Statement: Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.</p> <p>Cumulative Progress Indicator: Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing</p>	<p>Unit 3 SLO 1: NJ SLS 1.3.5.B.2 Perform unison songs, rounds, partner songs, and descants, alone and with others, using proper vocal placement and breathing techniques in the range of A4 – D5 (making allowances for emerging cambiata voices). Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor.</p>	<p>and the pentatonic scale. They will play this over a teacher/student generated ostinato.</p> <p>Unit 3 NJ SLS 1.3.5.B.2 SLO 1: Students will be able to perform a number of unison songs (Star Spangled Banner), rounds (Music Alone will Live), partner songs (Pick-a-Little/Good Night Ladies and descants (Streets of Laredo) with proper head/chest voices, posture and following the cues of the conductor (student or teacher).</p>
<p>NJ SLS 1.3.5.B.3 Content Statement: Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.</p> <p>Cumulative Progress Indicator: Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.</p>	<p>SLO 2: NJ SLS 1.3.5.B.3 Improvise a vocal melody on a diatonic scale over a given harmonic progression using I-V7, and ending on the home tone using either solfege or a neutral syllable ("loo").</p> <p>SLO 3: NJ SLS 1.3.5.B.3 Improvise a melody on a diatonic scale over a given harmonic progression using I-V7, ending on the home tone played on barred</p>	<p>NJ SLS 1.3.5.B.3 Students will be able to play a harmonic I-V7 progression on the autoharp. They will then improvise a melody using a neutral syllable making sure they end on the home tone.</p> <p>NJ SLS 1.3.5.B.3 Using the same skills as in SLO 2 students will be able to improvise a melody on a</p>

	<p>instruments or recorder.</p> <p>SLO 4: NJ SLS 1.3.5.B.3 Compose and score two 4-bar melodies in F major and G major, using note values as small as the 8th note in 3/4 and/or 4/4 time, and resolving to the home tone, using traditional instruments and/or computer programs.</p>	<p>barred instruments such as the mettalophone or xylophone.</p> <p>NJ SLS 1.3.5.B.3 Students will be able to compose a 2 bar melody in F major and G major using tradition instruments or the noteflight.com program using a variety of rhythm notes and ending on the home tone.</p>
Resources		
<p>SMART board rhythm and solfeggio activities; student textbooks; staff paper; melodic instruments; CDs, teacher generated activities; finale notepad; computers; SMART board composition programs</p>		
Instructional Methods		
<p>Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))</p>	<ul style="list-style-type: none"> Modeling 	

21st Century Skills

Interdisciplinary Connections	Integration of Technology	21st Century Themes	21st Century Skills
<p>Interdisciplinary Connections (Applicable Standards):</p> <ul style="list-style-type: none"> • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration 	<p>Integration of Technology:</p> <p>See Suggested Resources</p>	<p>21st Century Themes:</p> <ul style="list-style-type: none"> • Global Awareness • Health Literacy • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy 	<p>21st Century Skills:</p> <ul style="list-style-type: none"> • Creativity & Innovation • Media Literacy • *Information & Communication • Technologies Literacy • Communication & Collaboration

Assessments

<p>Assessment Types</p>	<p>NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, <i>it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.</i></p> <ul style="list-style-type: none"> • Depending upon individual student needs and/or the developmental level of the grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as: <ul style="list-style-type: none"> ○ one to one conferencing and anecdotal notes ○ Whole class and small group discussions ○ Rubrics • Learning assignments that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning. • A variety of formative, summative, and performance-based (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.
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	Project Based Performance Assessment
Assessment Modules	<p>NOTE: The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> Teacher observation during practice activities and in class discussions <p>Project based rubric assessing skills and knowledge</p>

Possible Assessment Modifications /Accommodations/Differentiation:			
<p>Special Education Students</p> <ul style="list-style-type: none"> Modify assignments as needed (e.g., vary length, limit items) Shorten assignments Increase the amount of item allowed to complete assignments 	<p>English Language Learners</p> <ul style="list-style-type: none"> Provide word banks Test key concepts or main ideas Make a simplified language version of the test 	<p>At-Risk Learners</p> <ul style="list-style-type: none"> Have a designated reader Hear instructions orally 	<p>Gifted & Talented Learners</p> <ul style="list-style-type: none"> Provide independent project Multilevel Learning Stations Vertical enrichment

Possible Instructional Modifications /Accommodations:			
<p>Special Education Students</p> <ul style="list-style-type: none"> Read class materials orally Provide small group instruction Provide study outlines/guides 	<p>English Language Learners</p> <ul style="list-style-type: none"> Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no) 	<p>At-Risk Learners</p> <ul style="list-style-type: none"> Give responses in a form (oral or written) that's easier for him/her Dictate answers to a scribe 	<p>Gifted & Talented Learners</p> <ul style="list-style-type: none"> Allow student to take charge of their learning Honor interests and allow for exploration

Possible Instructional Modifications /Accommodations:

<ul style="list-style-type: none">• Prior notice of tests• Test study guide	<ul style="list-style-type: none">• KWL Charts using pictures or native language		
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Suggested Resources

Teachers:

www.teoria.com

Contains an online music theory guide, articles about music theory and a Java enhanced script for interactive play.

www.ptg.org

A general resource page from the Piano Technicians Guild for anyone involved in any way with keyboard instruments.

www.music.indiana.edu/muslib.html

An extremely comprehensive resource with great references to composer's pages and information.

Kids:

www.musiclearningcommunity.com

This website contains hundreds of learning games of varying levels, all carefully planned to gain mastery of the elements of music theory, ear training and rhythmic skills in an exciting, challenging environment.

<http://pianoeducation.org/pnokids.html>

This site is just for kids—to talk to other kids about piano, listen to the Taz-man, jump to other cool places, time travel to meet a famous composer or pianist, get a great tip to help with lessons, get help with writing piano or music reports or even ask a question!

www.yellowcatpublishing.com

The Yellow Cat piano program offers students the opportunity to excel at the piano. Its learning methods enable students to learn quickly and to achieve higher levels of success than the standard music program.

<http://www.funbrain.com/>

Funbrain offers games on composers, instruments, reading and vocabulary.

<http://www.atozkidsstuff.com/>

"Name That Tune," a link to the American Symphony Orchestra League, Instruments, lesson plans and games all can be found on this website.

www.homeworkspot.com/theme/classicalmusic.htm

This site offers many links to quality classical music sites.

<http://www.happynote.com/en/music-notes.html>

Happy Note! music games (shareware and freeware) are both amusing and educational. They offer a way to learn to read music notes in treble clef and bass clef the fun way.

www.foriero.com

A music educational portal designed especially for kids and music beginners. Primarily focusing on the piano basics, they produce games to learn music easily with fun.

www.kidsclick.org

KidsClick! is a web search site designed for kids by librarians—with kid-friendly results! The site includes links to kid-friendly websites about music

and music history.

Other

www.listentoyourbuds.org/

To raise awareness about hearing health, MTNA has partnered with the American Speech-Language-Hearing Association (ASHA), which has developed the award-winning "Listen To Your Buds" campaign.

**Trimester III
Visual & Performing Arts**

<p>ESTABLISHED GOALS:</p> <p>New Jersey Core Curriculum Content Standards Visual and Performing Arts</p> <p>NJ SLS 1.4.5.A.1, NJ SLS 1.4.5.A.2, NJ SLS 1.4.5.A.3, NJ SLS 1.4.5.B.1, NJ SLS 1.4.5.B.2, NJ SLS 1.4.5.B.3, NJ SLS 1.4.5.B.5, NJ SLS 1.2.5.A.1, NJ SLS 1.2.5.A.2, NJ SLS 1.2.5.A.3</p>	Desired Results	
	<i>Students will be able to independently use their learning to...</i>	
	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	<ul style="list-style-type: none"> • Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design. • Art and culture reflect and affect each other. • Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre. • Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts 	<ul style="list-style-type: none"> • How does musicality enhance the elements of a musical performance?
	Learning Goals & Objectives	
	<i>Student will understand...</i>	<i>Students will be able to...</i>

	<ul style="list-style-type: none"> • Music uses various elements to convey the different thoughts and ideas of the composer. Tempos, dynamics and music phrasing work together to form a complete musical performance. 	<p>Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of music by:</p> <ul style="list-style-type: none"> ○ Compare and contrast musical pieces from different eras ○ develop a rubric to compare the arrangements of a piece of music according to orchestration, tempo, key, etc. ○ Analyze various styles of music (classical, bluegrass, jazz, pop) that utilize similar instruments to discuss how instruments are used in each style of music.
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Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
<p>Unit 4 NJ SLS 1.4.5.A.1 Content Statement: Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes). Cumulative Progress Indicator: Employ basic, discipline-specific arts terminology to categorize</p>	<p>Unit 4 SLO 1: NJ SLS 1.4.5.A.1 Teacher chooses three disparate genres of music (e.g., baroque, be-bop, traditional Japanese); students use a graphic organizer to describe the melodic, rhythmic, texture, timbre, and other characteristics of each genre.</p>	<p>Unit 4 NJ SLS 1.4.5.A.1 SLO 1: Students will be able to use a graphic organizer to describe three melodic, rhythmic, texture, timbre and other contrasting and similar characteristics of three different pieces of music.</p>

<p>works of dance, music, theatre, and visual art according to established classifications.</p> <p>NJ SLS 1.4.5.A.2</p> <p>Content Statement: Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.</p> <p>Cumulative Progress Indicator: Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p>	<p>SLO 2:</p> <p>NJ SLS 1.4.5.A.2</p> <p>Compare and contrast two pieces each in two different forms (four pieces total; e.g., two pieces in rondo form, two pieces in verse/refrain form); pieces should be from different historical periods and in different genres.</p>	<p>NJ SLS 1.4.5.A.2</p> <p>Students will be able to listen and compare and contrast four different pieces of music in two different forms. These will be from different historical periods and different genres (e.g. baroque and contemporary). Students will work in small groups to contrast and compare these pieces sharing their results with the class.</p>
<p>NJ SLS 1.4.5.A.3</p> <p>Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.</p> <p>Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and Social values and inspired by an individual's and frame of reference (e.g. personal, social, political. Historical context).</p>	<p>SLO 3:</p> <p>NJ SLS 1.4.5.A.3</p> <p>Document the personal and historical contexts of a genre of music in two diverse time periods. Describe these influences, referencing the composer's personal, social and political influences in written, graphic, multi-media, or other formats.</p>	<p>NJ SLS 1.4.5.A.3</p> <p>Students will be able to research a composer's life both personal and political and document how that affected his/her musical style.</p>

<p>NJ SLS 1.4.5.B.1 and 1.4.5.B.3</p> <p>1.4.5.B.1 Content Statement: Identifying criteria for evaluating performances results in deeper understanding of art and art-making.</p> <p>Cumulative Progress Indicator: Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.</p> <p>1.4.5.B.3 Content Statement: While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.</p> <p>Cumulative Progress Indicator: Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.</p>	<p>SLO 4: NJ SLS 1.4.5.B.1 and 1.4.5.B.3</p> <p>Assess the musical elements used in three different recordings of the same song (e.g., Santa Claus Is Coming To Town, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo, key, etc.</p>	<p>NJ SLS 1.4.5.B.1 and 1.4.5.B.3</p> <p>Students will be able to listen to three different versions of the same piece of music and develop their own rubric to compare the arrangements according to orchestration, tempo, key, etc.</p>
<p>NJ SLS 1.4.5.B.2</p> <p>Content Statement: Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.</p> <p>Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p>	<p>SLO 5: NJ SLS 1.4.5.B.2</p> <p>Devise criteria for evaluating performances and compositions of self and others (e.g.,</p>	<p>NJ SLS 1.4.5.B.2</p>

<p>NJ SLS 1.4.5.B.5</p> <p>Content Statement: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).</p> <p>Cumulative Progress Indicator: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.</p> <p>Unit 5</p> <p>NJ SLS 1.2.5.A.1</p> <p>Content Statement: Art and culture reflect and affect each other.</p> <p>Cumulative Progress Indicator: Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.</p> <p>NJ SLS 1.2.5.A.2</p> <p>Content Statement: Characteristic approaches to</p>	<p>rubrics, checklists, holistic scoring charts).</p> <p>SLO 6:</p> <p>NJ SLS 1.4.5.B.5</p> <p>Explain personal reactions to musical works based on developed criteria.</p> <p>Unit 5</p> <p>SLO 1:</p> <p>NJ SLS 1.2.5.A.1</p> <p>Identify musical works that have relevance to a particular historical social movement (e.g., <i>We Shall Overcome</i> and its importance to the</p>	<p>Students will be able to develop their own system for evaluating performances and compositions. This will be done in small groups and finalized by the entire class.</p> <p>NJ SLS 1.4.5.B.5</p> <p>Using the evaluation tools in SLO 6 students will be able to evaluate their own reaction to a musical work (Holst’s <i>The Planets</i>)</p> <p>Unit 5</p> <p>NJ SLS 1.2.5.A.1</p> <p>Students will be able identify music from a</p>
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<p>content, form, style, and design define art genres.</p> <p>Cumulative Progress Indicator: Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p> <p>NJ SLS 1.2.5.A.3</p> <p>Content Statement: Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.</p> <p>Cumulative Progress Indicator: Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.</p>	<p>civil rights movement).</p> <p>SLO 2: NJ SLS 1.2.5.A.2</p> <p>Analyze how different instruments are used in various musical styles and cultures (e.g., the use of the violin in classical, bluegrass, and jazz styles).</p> <p>SLO 3: NJ SLS 1.2.5.A.3</p> <p>Create a timeline of important musicians in a variety of musical styles; include biographical information, representative works, and important historical events occurring in the lives of the musicians.</p>	<p>specific time period and how it had relevance to that time period (The Charleston – 1920s)</p> <p>NJ SLS 1.2.5.A.2</p> <p>Students will listen to various styles of music (classical, bluegrass, jazz, pop) that utilize similar instruments. They will be able to analyze how these instruments are used in each style of music.</p> <p>NJ SLS 1.2.5.A.3</p> <p>Students will be able to research a composer from a specific time period, including biographical information, representative works and important historical events that occurred during their lifetime.</p>
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Resources			
CDs; examples of rubrics and other evaluation tools; CDs; computers and websites for composers, computers			
Instructional Methods			
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))		<ul style="list-style-type: none"> Modeling 	
21 st Century Skills			
Interdisciplinary Connections	Integration of Technology	21 st Century Themes	21 st Century Skills
Interdisciplinary Connections (Applicable Standards): <ul style="list-style-type: none"> Technology Career ready practices Financial literacy Subject specific interdisciplinary Career exploration 	Integration of Technology: See Suggested Resources	21st Century Themes: <ul style="list-style-type: none"> Global Awareness Health Literacy Civic Literacy Financial, Economic, Business, & Entrepreneurial Literacy Health Literacy 	21st Century Skills: <ul style="list-style-type: none"> Creativity & Innovation Media Literacy *Information & Communication Technologies Literacy Communication & Collaboration
Assessments			
Assessment Types		NOTE: If a teacher, or grade level team, chooses to develop his/her own assessments using the model curriculum, <i>it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.</i> <ul style="list-style-type: none"> Depending upon individual student needs and/or the developmental level of the 	

	<p>grade/class, alternative assessments may be given to assess student growth. These may include, but are not limited to items such as:</p> <ul style="list-style-type: none"> ○ one to one conferencing and anecdotal notes ○ Whole class and small group discussions ○ Rubrics <ul style="list-style-type: none"> ● Learning assignments that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning. ● A variety of formative, summative, and performance-based (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement. ● Project Based Performance Assessment
Assessment Modules	<p>NOTE: The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> ● Teacher observation during practice activities and in class discussions ● Project based rubric assessing skills and knowledge

Possible Assessment Modifications /Accommodations/Differentiation:			
Special Education Students	English Language Learners	At-Risk Learners	Gifted & Talented Learners
<ul style="list-style-type: none"> ● Modify assignments as needed (e.g., vary length, limit items) ● Shorten assignments ● Increase the amount of item allowed to complete assignments 	<ul style="list-style-type: none"> ● Provide word banks ● Test key concepts or main ideas ● Make a simplified language version of the test 	<ul style="list-style-type: none"> ● Have a designated reader ● Hear instructions orally 	<ul style="list-style-type: none"> ● Provide independent project ● Multilevel Learning Stations ● Vertical enrichment

Possible Instructional Modifications /Accommodations:			
<p>Special Education Students</p> <ul style="list-style-type: none"> • Read class materials orally • Provide small group instruction • Provide study outlines/guides • Prior notice of tests • Test study guide 	<p>English Language Learners</p> <ul style="list-style-type: none"> • Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no) • KWL Charts using pictures or native language 	<p>At-Risk Learners</p> <ul style="list-style-type: none"> • Give responses in a form (oral or written) that's easier for him/her • Dictate answers to a scribe 	<p>Gifted & Talented Learners</p> <ul style="list-style-type: none"> • Allow student to take charge of their learning • Honor interests and allow for exploration

Suggested Resources

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www.teoria.com

Contains an online music theory guide, articles about music theory and a Java enhanced script for interactive play.

www.ptg.org

A general resource page from the Piano Technicians Guild for anyone involved in any way with keyboard instruments.

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An extremely comprehensive resource with great references to composer's pages and information.

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This website contains hundreds of learning games of varying levels, all carefully planned to gain mastery of the elements of music theory, ear training and rhythmic skills in an exciting, challenging environment.

<http://pianoeducation.org/pnokids.html>

This site is just for kids—to talk to other kids about piano, listen to the Taz-man, jump to other cool places, time travel to meet a famous composer or pianist, get a great tip to help with lessons, get help with writing piano or music reports or even ask a question!

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and music history.

Other

www.listentoyourbuds.org/

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