SOUTH HARRISON TOWNSHIP ELEMENTARY SCHOOL DISTRICT

Committed to Excellence

Course Name: Music	Grade Level (s): Fifth Grade
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.

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.

    o **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.

Fifth 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: Fifth Grade Music		
Trimester	**Strand**	**Resources**
Trimester 1	NJ SLS 1.1.5.B.1, NJ SLS 1.1.5.B.2	
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	Model Curriculum Unit 1- 5
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	
New Jersey Core Curriculum Content Standards Visual and Performing Arts NJ SLS 1.1.5.B.1, NJ SLS 1.1.5.B.2	*ENDURING UNDERSTANDINGS*	*ESSENTIAL QUESTIONS*
	• Rhythm can be performed by speaking, playing & singing, as well as being expressed physically.	• 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… • Reading basic music notation contributes to musical fluency and literacy. • Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. • Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	*Students will be able to…* Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of music by: o Play various pitches on an instrument and have students answer higher/lower/step/skip. – o Provide written notation and have students identify higher/lower/steps/skips. o Perform various melodic patterns through echo singing and echo playing. o Perform written notation on various classroom instruments.

		o Perform children/holiday/folk/seasonally appropriate melodies.

Pacing Guide		
Standards	**Learning Goals**	**Learning Objectives** *Students will know or be able to…*
Unit 1 **NJ SLS 1.1.5.B.1 and 1.1.5.B.2** **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. **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.	**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) compound (6/8) and cut-time (2/2) meter. Read and perform: dotted quarter- note/eighth note; eighth-note rest. **SLO 2:** **NJ SLS 1.1.5.B.1 and 1.1.5.B.2** Identify Tone qualities produced by symphony orchestra, concert band, Son Jarocho (Mexican), Gamelan (Indonesian), marching band, dance band, military band, rock band, synthesized sounds, electric guitar, a capella singing. **SLO 3:**	**Unit 1** **NJ SLS 1.1.5.B.1 and 1.1.5.B.2** **SLO 1:** Students will be able to demonstrate a steady beat to various styles of music (classical, jazz, pop, etc) by clapping, moving to the beat, and/or playing rhythm instruments. They will be able to read and play rhythms including quarter, eighth, dotted quarter and quarter and eight rests. **SLO 2:** Students will be able to listen to a variety of musical styles and using a listening journal identify the tone qualities of the different types of music.

	NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify allegretto, lento, fermata	**SLO 3:** Students will be able to identify allegretto (moderately fast), lento (very slowly) and fermata (hold) through vocabulary; listening to songs; and singing games (John Kanaka for fermata)
.	**SLO 4:** **NJ SLS 1.1.5.B.1 and 1.1.5.B.2** Identify Motif, ballad, 12-bar blues, theme/variations, march, overture, finale, and movement.	**SLO 4:** Students will be able to show their understanding of motif by identify motifs in a song. They will study the 12 bar blues form and learn to sing the form with chords. Students will identify the variations of a song (Twinkle, Twinkle Little Star by Beethoven) and identify a march, overture, finale and movement of a piece of music.
	SLO 5: **NJ SLS 1.1.5.B.1 and 1.1.5.B.2** Identify, read and sing: melodic patterns using solfege syllables of the diatonic scale and Si in harmonic minor, in higher and lower octaves; whole and half steps.	**SLO 5:** Students will be able to review the solfeggio scale and continue to identify solfeggio patterns in music and through teacher directed patterns with hand signs. They will be introduced to the harmonic minor scale and learn to sing that using the raised sol syllable (si).
	SLO 6: **NJ SLS 1.1.5.B.1 and 1.1.5.B.2** Derive and ID Bb (Fa) in key of F, F# (Ti) in the Key of G.	**SLO 6:** Students will be able to study and sing songs in the key of F and G and be able to identify fa and it in the scales of these songs.
	SLO 7:	

	NJ SLS 1.1.5.B.1 and 1.1.5.B.2	SLO 7: Students will be able to use their
	Identify, construct, notate, and perform I, IV, and V7 chords.	knowledge of the major scale, intervals and solfeggio to construct chords on the first, fourth and fifth notes of the scale. They will notate these chords and play them using the autoharp; guitar; piano and/or melodic instruments (boomwackers, mettalophone, etc.)
	SLO 8: NJ SLS 1.1.5.B.1 and 1.1.5.B.2 Identify accents, pizzicato, slurs, phrasing.	**SLO 8:** Students will be able to identify accents, pizzicato, slurs and phrasing by analyzing different pieces of music both through written and listening form.

Resources

Piano, Keyboard, Musical games, CDs and videos; SMART board activities; classroom books; teacher generated activities.

Instructional Methods

Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5)	• Modeling

21st Century Skills			
Interdisciplinary Connections	**Integration of Technology**	**21st Century Themes**	**21st Century Skills**
Interdisciplinary Connections (Applicable Standards): • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration	**Integration of Technology:** See Suggested Resources	**21st Century Themes:** • Global Awareness • Health Literacy • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy	**21st Century Skills:** • 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, *it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.*
	• 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:
	  o one to one conferencing and anecdotal notes
	  o Whole class and small group discussions
	  o 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.

	Project Based Performance Assessment
Assessment Modules	**NOTE**: The assessment models provided in this document, unless otherwise indicated, are locally developed. • 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
• Modify assignments as needed (e.g., vary length, limit items) • Shorten assignments • Increase the amount of item allowed to complete assignments	• Provide word banks • Test key concepts or main ideas • Make a simplified language version of the test	• Have a designated reader • Hear instructions orally	• Provide independent project • **Multilevel Learning Stations** • Vertical enrichment

Possible Instructional Modifications /Accommodations:

Special Education Students	English Language Learners	At-Risk Learners	Gifted & Talented Learners
• Read class materials orally • Provide small group instruction • Provide study outlines/guides • Prior notice of tests	• Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no)	• Give responses in a form (oral or written) that's easier for him/her • Dictate answers to a scribe	• Allow student to take charge of their learning • Honor interests and allow for exploration

Possible Instructional Modifications /Accommodations:			
• Test study guide	• KWL Charts using pictures or native language		

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**	
New Jersey Core Curriculum Content Standards Visual and Performing Arts 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	***ENDURING UNDERSTANDINGS***	***ESSENTIAL QUESTIONS***
	• Harmony is when more than one note is played or sung at the same time, and is usually pleasing to the ear.	• What is harmony? How has it been used in past and present music? How can we use harmony to enhance the music we are making?
	Learning Goals & Objectives	
	Student will understand…	***Students will be able to…***
	• 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. • Complex scores may include compound meters and the grand staff • 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	Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of musical concepts by: o identify notes on the treble and bass staff o clap or play rhythms before learning to sing a song o apply the concepts of improvisation, I/IV/V7, form o analyze a piece of music, find the main phrase

	the elements of art and principles of design.	

Pacing Guide		
Standards	**Learning Goals**	**Learning Objectives** *Students will know or be able to…*
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 systems in treble and bass clef, mixed meter, and compound **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.	**Unit 2** **SLO 1:** **NJ SLS 1.3.5.B.1 and 1.3.5.B.4** On pitched barred instruments and/or recorder, perform three-part pieces in duple and triple meter, notated in treble and bass clef, using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes. **SLO 2:** **NJ SLS 1.3.5.B.2 and 1.3.5.B.4** Read and sing melodies using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes	**Unit 2** **NJ SLS 1.3.5.B.1 and 1.3.5.B.4** **SLO 1:** Students will be able to identify notes on the treble and bass staff using smartboard activities and written worksheets generated by the teacher. They will work in groups to perform three part pieces using a variety of rhythms. They will demonstrate their knowledge of dynamic and tempo changes. **SLO 2:** Students will be able to demonstrate their knowledge of complex rhythms including 16th notes, eighth notes, quarter notes, dotted half and quarter notes, half and whole notes with rests. They will clap or play these rhythms before learning to sing a song.

	SLO 3: **NJ SLS 1.3.5.B.2 and 1.3.5.B.4** Sing two-part songs, descants, harmonies in parallel thirds or other harmonies, using correct posture, vocal placement, and breathing technique.	**SLO 3:** Students will be able to demonstrate proper use of head and chest voice, breathing through phrases and singing posture (sitting and standing) by singing two-part songs, descants, and other harmonies. (Streets of Laredo)
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 instruments and/or computer programs.	**SLO 4:** **NJ SLS 1.3.5.B.3** Improvise a vocal melody over a given harmonic progression (blues, I/IV/V7 folk song, etc.); compose, notate, and perform a two-section piece (AB, ABA, etc.) for barred instrument or recorder, using a variety of note values and pentatonic pitches, over a bass melody.	**NJ SLS 1.3.5.B.3** **SLO 4:** Students will be able to apply the concepts of improvisation, I/IV/V7, form, notation by composing a two part song for barred instruments.
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. **Cumulative Progress Indicator:** Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	**Unit 3** **SLO 1:** **NJ SLS 1.3.5.B.2** Perform unison songs descants, and harmonizing parts in 3rds, alone and with others, using proper placement and breathing techniques in the range of A4-F5 (making allowances for emerging cambiata voices) Sings accurately in octaves. Demonstrate proper posture and breathing techniques to	**Unit 3** **NJ SLS 1.3.5.B.2** **SLO 1:** Students will be able to demonstrate proper posture both sitting and standing and proper use of the singing voice through the performance of unison songs, descants and simple two-part

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	produce a uniform vocal tone quality and respond to expressive cues from a conductor.	harmonization.
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.	**SLO 2:** **NJ SLS 1.3.5.B.1** Sing choral music from complex notation, in unison and two-parts, reading from choral octavos. using in treble and bass clef, mixed meter, and compound meter.	**NJ SLS 1.3.5.B.1** **SLO 2:** Students will be able to decode the rhythms and melody of a piece of music by using choral music from their textbooks.
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 instruments and/or computer programs.	**SLO 3:** **NJ SLS 1.3.5.B.3** Improvise a melody on a barred instrument, recorder or non-traditional instrument using a diatonic scale played over a given harmonic progression using I-IV-V7, and ending on the home tone.	**NJ SLS 1.3.5.B.3** **SLO 3:** Students will be able to improvise a melody on a barred instrument using a major scale while other students play a I-IV-V7 progression on guitar, piano, and/or autoharp.
	SLO 4: **NJ SLS 1.3.5.B.3** Compose and score an 8-bar melody in either a major or minor key, using note and rest values as small as the 16th note played in 3/4 and/or 4/4 time, and resolving to the home	**SLO 4:** Students will be able to compose an 8-bar melody in ¾ and/or 4/4 time using

		the rhythms that they are comfortable with. Assistance will be given for those who need it with flashcards or music stickers of rhythms.
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.	**SLO 5:** **NJ SLS 1.3.5.B.4** Describe how and demonstrate how the use of an antecedent/consequent phrase relationship and dynamic markings are used to achieve unity and variety, tension and release, and balance in musical composition.	**NJ SLS 1.3.5.B.4** SLO 5: Students will be able to listen to and analyze a piece of music, find the main phrase (theme) and responding "answer" phrase and its relationship to the theme (as in a fugue). Students will be able to explain how the dynamic markings in the written score of the music help the piece achieve unity and variety, tension and release and balance in the composition.

Resources
Piano, keyboard, musical games, teacher generated worksheets; Making Music textbooks; SMART board activities. CDS; Making Music textbook; SMART board rhythm activities.

Instructional Methods	
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5)	• Modeling
	Suggested Modifications & Accommodations:

21st Century			
Interdisciplinary Connections	**Integration of Technology**	**21st Century Themes**	**21st Century Skills**
Interdisciplinary Connections (Applicable Standards): • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration	**Integration of Technology:** See Suggested Resources	**21st Century Themes:** • Global Awareness • Health Literacy • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy	**21st Century Skills:** • 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, *it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.*
	• 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:
	   o one to one conferencing and anecdotal notes
	   o Whole class and small group discussions
	   o 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.		

	Project Based Performance Assessment
Assessment Modules	**NOTE**: The assessment models provided in this document, unless otherwise indicated, are locally developed. • 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
• Modify assignments as needed (e.g., vary length, limit items) • Shorten assignments • Increase the amount of item allowed to complete assignments	• Provide word banks • Test key concepts or main ideas • Make a simplified language version of the test	• Have a designated reader • Hear instructions orally	• Provide independent project • **Multilevel Learning Stations** • Vertical enrichment

Possible Instructional Modifications /Accommodations:

Special Education Students	English Language Learners	At-Risk Learners	Gifted & Talented Learners
• Read class materials orally • Provide small group instruction • Provide study outlines/guides • Prior notice of tests	• Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no)	• Give responses in a form (oral or written) that's easier for him/her • Dictate answers to a scribe	• Allow student to take charge of their learning • Honor interests and allow for exploration

Possible Instructional Modifications /Accommodations:			
• Test study guide	• KWL Charts using pictures or native language		

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

ESTABLISHED GOALS:	Desired Results	
New Jersey Core Curriculum Content Standards Visual and Performing Arts 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	***ENDURING UNDERSTANDINGS***	***ESSENTIAL QUESTIONS***
	• Music can be interpreted many different ways. • By exploring symbolism, metaphors, technique and timeline, we can discover the meaning of a musical piece, how that meaning has changed over time and how it affects the people who listen to it today.	How do I understand and interpret the music I am listening to? How do I discuss music in an educated manner? What significance did certain pieces have throughout history, and can the meaning of these pieces change?
	Learning Goals & Objectives	
	Student will understand…	***Students will be able to…***

	• Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.
	• Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.
	• Levels of proficiency can be assessed through analyses of how artists apply
		Demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis of music by:
		
		   o Identifying different styles of music
		   o describe the qualities of a good vocal performance

	the elements of art and principles of design. • Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre. • Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	o compare differing musical performances and show common performance traits

Pacing Guide		
Standards	**Learning Goals**	**Learning Objectives** *Students will know or be able to…*
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 works of dance, music, theatre, and visual art according to established classifications.	**Unit 4** **SLO 1:** **NJ SLS 1.4.5.A.1** Categorize a series of 8-10 pieces into different styles (e.g., jazz, classical, romantic, folk, patriotic, popular music, etc.) using graphic organizers, manipulatives, or other tools.	**Unit 4** **NJ SLS 1.4.5.A.1** **SLO 1:** Students will be able to listen to several (8-10) pieces of music from different styles and be able to identify the style of music. They will do this using prompts from the teacher, manipulatives and notes on the different styles of music.

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.	**SLO 2:** **NJ SLS 1.4.5.A.2** Identify/analyze the structure of various musical forms (e.g., verse/refrain, chorus format, sonata, etc.) from varied cultures, time periods or musical genres.	**NJ SLS 1.4.5.A.2** **SLO 2:** Students will be able to use their knowledge of different musical structures (for example verse/refrain, octavo, sonata, rondo form, etc.) to identify and analyze musical forms from different cultures and musical time periods.
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 hos 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).	**SLO 3:** **NJ SLS 1.4.5.A.3** Demonstrate an understanding of how music reflects the ideas of a composer and/or performer based on the historical, cultural, and personal characteristics of each musician. Make connections to the pieces when warranted.	**NJ SLS 1.4.5.A.3** **SLO 3:** Students will be able to research the history, culture and personal background of a given composer (e.g. Beethoven). Students will take this information, listen to the music of the composer and explain how the background affected the composer's compositions**.**
NJ SLS 1.4.5.B.2		
	SLO 4: **NJ SLS 1.4.5.B.2** Describe what constitutes a quality vocal performance (e.g., posture, breath support,	**NJ SLS 1.4.5.B.2** **SLO 4:** Students will be able to describe the

	intonation, diction, vowel placement, etc.) and interpretive elements (e.g., dynamics, phrasing, emotion, etc.) and apply these attributes to performance.	qualities of a good vocal performance (erect posture; diaphragmatic breathing; enunciation; head and chest voices) and interpretive elements (e.g. dynamics, phrasing emotion, etc.) They will then take a piece of choral music that they have learned and in small groups figure out how to perform the piece with these qualities. They will then perform for the class who will critic the qualities.
NJ SLS 1.4.5.B.3 and 1.4.5.B.4 **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. **1.4.5.B.4** **Content Statement**: Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design. **Cumulative Progress Indicator**: Define technical proficiency, using the elements of the arts and principles of design. **NJ SLS 1.4.5.B.2** **Content Statement:** Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability	**SLO 5:** **NJ SLS 1.4.5.B.3 and 1.4.5.B.4** Use a graphic organizer or other tool to show common performance traits (e.g., technical fluency, rhythmic accuracy, intonation, etc.) in generally accepted great performances of music. Choose performances in three different styles (e.g., YoYo Ma's recording of a Bach Cello Suite, John Coltrane's Giant Steps, Ravi Shankar in a traditional Hindustani sitar raga).	**NJ SLS 1.4.5.B.3 and 1.4.5.B.4** **SLO 5:** Students will be able to listen to 3 different styles of music and compare them using a graphic organizer to show common performance traits such as the ability of the performance to play their instrument, etc.

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. **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. **Unit 5** **NJ SLS 1.2.5.A.1** **Content Statement**: Art and culture reflect and affect each other.	**SLO 6:** **NJ SLS 1.4.5.B.2** Evaluate a student group performance on three criteria using a student created vocabulary list (e.g., interpretation, articulation, technique, intonation). **SLO 7:** **NJ SLS 1.4.5.B.5** Describe three ways that individuals can agree or disagree about the merits of a musical performance based on technical and interpretive perspectives, the composer and his/her intent, and if the intent was realized.	**NJ SLS 1.4.5.B.2** **SLO 6:** Students will be able to watch and listen to a concert performance of their peers. They will create their own list of vocabulary on which to evaluate this performance and then evaluate the performance on these criteria. **NJ SLS 1.4.5.B.5** **SLO 7:** Students will be able to work in groups to come up with three ways to evaluate a musical performance based on technique and interpretations. They will then listen to a performance and see if they agree/disagree based on the criteria they developed.

Cumulative Progress Indicator: Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs	**Unit 5** **SLO 1:** **NJ SLS 1.2.5.A.1** Compare and contrast the function of music from various and distinct historical periods (e.g., music from the Revolutionary War with music from the Civil War).	
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.	**SLO 2:** **NJ SLS 1.2.5.A.2** Compare and contrast how rhythm, melody, and harmony are utilized in a variety of genres and cultures (e.g., European classical music, jazz, Hindustani, West African Rock etc.).	**Unit 5** **NJ SLS 1.2.5.A.1** **SLO 1:** Students will be able to listen to two pieces of music from different historical periods and compare and contrast the function of music.
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.	**SLO 3:** **NJ SLS 1.2.5.A.3** Identify major characteristics of Baroque, Classical, Romantic, and early modern music as impacted by famous composers representative of their era (e.g., Baroque composers such as Vivaldi, Handel, or Bach; Hayden, Mozart, Beethoven, or Schubert as exemplifying the Classical period; Romantic	**NJ SLS 1.2.5.A.2** **SLO 2:** Students will be able to listen to and/or watch videos of music from different styles and cultures such as sitar music and classical jazz guitar. Using a graphic organizer or some other type of evaluation tool as provided by the teacher they will be able to explain how these pieces of music are the same and different. **NJ SLS 1.2.5.A.3** **SLO 3**: Students will be able to research composers of the different musical eras and

	composers such as Chopin, Brahms, Dvorak, Tchaikovsky or Rachmaninoff; and Modern composers such as Debussy, Ravel, Stravinsky, Copeland, or Gershwin.	report to the class their findings of the major characteristics of these composers and their music.

Resources

Piano, keyboard, musical games,listening CDs; video performances from our concerts or Youtube videos; graphic organizers, Computer websites; teacher handouts about composers; Youtube videos of performances; CDs

Instructional Methods

Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5)	• Modeling

21st Century Skills

Interdisciplinary Connections	**Integration of Technology**	**21st Century Themes**	**21st Century Skills**
Interdisciplinary Connections (Applicable Standards): • Technology • Career ready practices • Financial literacy • Subject specific interdisciplinary • Career exploration	**Integration of Technology:** See Suggested Resources	**21st Century Themes:** • Global Awareness • Health Literacy • Civic Literacy • Financial, Economic, Business, & Entrepreneurial Literacy • Health Literacy	**21st Century Skills:** • 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, *it must be of equal or better quality and at the same or higher cognitive levels as determined by the district.*
	• 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:
	   o one to one conferencing and anecdotal notes
	   o Whole class and small group discussions
	   o 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.
	Project Based Performance Assessment

Assessment Modules	**NOTE**: The assessment models provided in this document, unless otherwise indicated, are locally developed. • 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**
• Modify assignments as needed (e.g., vary length, limit items)	• Provide word banks • Test key concepts or main ideas	• Have a designated reader • Hear instructions orally	• Provide independent project • **Multilevel Learning Stations**

Possible Assessment Modifications /Accommodations/Differentiation:			
• Shorten assignments • Increase the amount of item allowed to complete assignments	• Make a simplified language version of the test		• Vertical enrichment

Possible Instructional Modifications /Accommodations:			
Special Education Students	**English Language Learners**	**At-Risk Learners**	**Gifted & Talented Learners**
• Read class materials orally • Provide small group instruction • Provide study outlines/guides • Prior notice of tests • Test study guide	• Physical demonstration (paint, gesture, act out, thumbs up/down, nod yes/no) • KWL Charts using pictures or native language	• Give responses in a form (oral or written) that's easier for him/her • Dictate answers to a scribe	• 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.