

# SOUTH HARRISON TOWNSHIP ELEMENTARY SCHOOL DISTRICT



*Committed to Excellence*

Course Name: Music	Grade Level (s): 6
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

---

## TABLE OF CONTENTS

<b>Mission Statement</b>	<b>Page 4</b>
<b>Curriculum and Instruction Goals</b>	<b>Page 4</b>
<b>Philosophy of Shared Curriculum Service with South Harrison Township Elementary</b>	<b>Page 4</b>
<b>How to Read this Document</b>	<b>Page 5</b>
<b>Terms to Know</b>	<b>Page 5</b>
<b>Trimester Curriculum Units</b>	<b>Page 10-11</b>
<b>Pacing Guide</b>	<b>Page(s) 13,26,36</b>

---

---

### **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.
- **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. 21<sup>st</sup> Century Skill(s):** These skills emphasis the growing need to focus on those skills that prepare students successfully by focusing on core subjects and 21<sup>st</sup> 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.

---

---

### Sixth Grade Music Standards Overview

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: Sixth Grade Performing Arts		
Trimester	Strand	Resources
Trimester 1	NJ SLO 1.1.8.B.1, NJ SLO 1.1.8.B.2	Model Curriculum Unit 1- 5
Trimester 2	NJ SLO 1.3.8.B.1, NJ SLO 1.3.8.B.2, NJ SLO 1.3.8.B.3, NJ SLO 1.3.8.B.4	
Trimester 3	NJ SLO 1.4.8.A.1, NJ SLO 1.4.8.A.6, NJ SLO 1.4.8.B.2, NJ SLO 1.2.8.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 SLO 1.1.8.B.1**

**Content Statement:** Common, recognizable musical forms often have characteristics related to specific cultural traditions.

**Cumulative Progress Indicator:** Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.

**II. NJ SLO 1.1.8.B.2**

**Content Statement:** Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.

**Cumulative Progress Indicator:** Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions

### Trimester II

**I. NJ SLO 1.3.8.B.2**

**Content Statement:** Stylistic considerations vary across genres, cultures, and historical eras.

**Cumulative Progress Initiative:** Perform independently and in groups with expressive qualities appropriately aligned with the stylistic genre.

**II. NJ SLO 1.3.8.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 SLO 1.4.8.A.1

**Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.

**Cumulative Progress Indicator:** Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

#### II. NJ SLO 1.4.5.A.6

**Content Statement:** Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.

**Cumulative Progress Indicator:** Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.

#### III. NJ SLO 1.4.8.B.2

**Content Statement:** Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

**Cumulative Progress Indicator:** Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art

#### IV. NJ SLO 1.2.8.A.3

**Content Statement:** The arts reflect cultural mores and personal aesthetics throughout the ages.

**Cumulative Progress Indicator:** Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

Trimester I Visual & Performing Arts			
ESTABLISHED GOALS:		Desired Results	
New Jersey Student Learning Standards Visual and Performing Arts  NJ SLO 1.1.8.B.1  NJ SLO 1.1.8.B.2		<i>Students will be able to independently use their learning to...</i>	
		ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
		<ul style="list-style-type: none"> <li>• <b>Rhythm</b> is the driving force behind music that keeps it moving in a steady pattern. Rhythm can be written and read. Rhythm can be performed by speaking, playing &amp; singing as well as being expressed physically or conducting. Not all rhythmic patterns sound the same- there are many different meters.</li> <li>• <b>Melody</b> is a succession of single tones producing a distinct musical phrase or idea. Melody can be performed on any pitched instrument or voice in any key. Melodies can be simple (few notes) to advanced (more notes).</li> <li>• Music has many different <b>forms</b> and functions and is created in many different ways. We can identify what part of the world or what historical era a piece of music is from by listening for certain, unique characteristics and</li> </ul>	<ul style="list-style-type: none"> <li>• What is rhythm &amp; how does it apply to music as we know it?</li> <li>• What is melody and how does it apply to music as we know it?</li> <li>• 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?</li> </ul>

	trends. By exploring symbolism, metaphors, technique and timeline, we can discover the meaning of a piece, how that meaning has changed over time and how it effects the people who listen to it today. Music can be interpreted many different ways.	
	<b>Learning Goals &amp; Objectives</b>	
	<p><b>Student will understand...</b></p> <ul style="list-style-type: none"> <li>• Common, recognizable musical forms often have characteristics related to specific cultural traditions.</li> <li>• Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.</li> <li>• Western, non-Western, and avant-garde notation systems have distinctly different characters.</li> <li>• Stylistic considerations vary across genres, cultures, and historical eras.</li> <li>• Understanding of discipline- specific arts terminology is a component of music literacy.</li> </ul>	<p><b>Students will be able to...</b></p> <p>Demonstrate knowledge, comprehension, application, synthesis, evaluation &amp; analysis mastery by:</p> <ul style="list-style-type: none"> <li>• <i>Rhythm</i> <ul style="list-style-type: none"> <li>○ identify, read &amp; write notes and rests (whole, half, dotted half, quarter, eighth &amp; sixteenth notes &amp; rests). - performing and sight read simple rhythmic patterns. -expressing rhythm physically.</li> <li>○ recognize differences in simple meter &amp; tempo. -recognizing, writing &amp; performing the following time signatures: 2/4, 3/4, 4/4.</li> </ul> </li> <li>• <i>Melody</i> <ul style="list-style-type: none"> <li>○ identify the differences in pitches - Higher/Lower</li> </ul> </li> </ul>

		<p>Skips/Steps  Reproduce simple melodic phrases</p> <ul style="list-style-type: none"> <li>○ Easy Children/Holiday/Folk Songs</li> <li>• Recognize differences in simple intervals -Unison  -3rd's  -5th's</li> <li>• -Octave</li> <li>• <i>Form</i></li> <li>○ generating observational and emotional responses to culturally and historically diverse pieces.</li> <li>○ -identifying the purpose of a piece of music.  Folk Songs (work songs, lullabies, Sea Shanties), Patriotic music, Marches, Waltzes, etc.</li> <li>○ distinguishing different styles, trends, forms, functions and movements in diverse cultures and historical eras</li> <li>○ demonstrating understanding of how a piece's meaning changes over time based on how society changes</li> <li>○ interpreting symbolism and metaphors</li> </ul>
--	--	---



<p>contrast the use of structural forms and the manipulation of the <u>elements of music</u> in diverse styles and genres of musical compositions</p> <p><b>NJ SLO 1.1.8.B.1</b>  <b>Content Statement:</b> Common, recognizable musical forms often have characteristics related to specific cultural traditions.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the application of the <u>elements of music</u> in diverse Western and non-Western musical works from different <u>historical eras</u> using active listening and by reading and interpreting written scores.</p>	<p><b>SLO 3:</b>  <b>NJ SLO 1.1.8.B.1</b>  Analyze the form of symphonies and Program Music from the Romantic Period</p> <p><b>SLO 4:</b>  <b>NJ SLO 1.1.8.B.1</b>  Describe how tempo is employed in marches from various styles and cultures, (e.g., funeral, circus, military, British, German, and Italian etc.).</p> <p><b>SLO 5:</b>  <b>NJ SLO 1.1.</b>  Identify specific rhythms in dance music from Different cultures and historical eras (e.g., Clave, Rumba, Cha-Cha, Rondeau, Pavane, etc.)</p>	<p><b>NJ SLO 1.1.8.B.1</b>  <b>SLO 3:</b> Students will be able to listen to a symphony and or piece of program music from the Romantic Period, e.g. Mendolsohn’s Wedding March or Beethoven’s Symphony No. 5 and analyze the form (ABA, sonata, etc.) of the music using a listening guide provided by the teacher.</p> <p><b>SLO 4:</b> Students will be able to listen to marches from a variety of styles and cultures (e.g. MacAlistrum’s March; Barnum and Bailey’s Circus March; John Philip Sousa’s Marches, etc.) and be able to identify the differences in tempo employed in these different marches.</p> <p><b>SLO 5:</b> Students will be able to identify and learn to play the clave rhythm for Caribbean music. They will listen to music from other cultures and identify the meter and rhythmic patterns from these pieces of music (rumba, minuet, etc.)</p>
---	---	---



<p><b>NJ SLO 1.1.8.B.1 and 1.1.8.B.2</b></p> <p><b>1.1.8.B.1 Content Statement:</b> Common, recognizable musical forms often have characteristics related to specific cultural traditions.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the application of the <u>elements of music</u> in diverse Western and non-Western musical works from different <u>historical eras</u> using active listening and by reading and interpreting written scores.</p> <p><b>1.1.8.B.2 Content Statement:</b> Compositional techniques used in different styles and <u>genres</u> of music vary according to prescribed sets of rules.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast the use of structural forms and the manipulation of the <u>elements of music</u> in diverse styles and genres of musical compositions</p>	<p><b>SLO 6:</b> <b>NJ SLO 1.1.8.B.1 and 1.1.8.B.2</b></p> <p>Identify and analyze the differences of melody between folk music forms.</p>	<p><b>SLO 6:</b> Students will be able to listen to and sing folk music from different cultures (Sakura, Old Joe Clark, etc.), identify how the melody moves (up, down, etc.), the timbre of the melody and the tonality. They will compare the similarities and differences.</p>
<p><b>NJ SLO 1.1.8.B.1</b></p> <p><b>Content Statement:</b> Common, recognizable musical forms often have characteristics related to specific cultural traditions.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the application of the <u>elements of music</u> in diverse</p>	<p><b>SLO 7:</b> <b>NJ SLO 1.1.8.B.1</b></p> <p>Analyze how harmony evolved from the Classical Period to the Romantic Period</p>	<p><b>NJ SLO 1.1.8.B.1 and 1.1.8.B.2</b></p> <p><b>SLO 7:</b> Students will be able to discuss how the harmonies changed during the Classical Period and the Romantic Period after listening to music from the Classical and the Romantic Periods (music of Mozart, Haydn, Beethoven, Schubert, etc.)</p>

Western and non-Western musical works from different <u>historical eras</u> using active listening and by reading and interpreting written scores.			
Resources			
Unit 1 Music websites; CDS from different cultures; Youtube videos; Music Alive Magazine			
Instructional Methods			
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))		• Modeling	
21 <sup>st</sup> Century			
Interdisciplinary Connections	Integration of Technology	21 <sup>st</sup> Century Themes	21 <sup>st</sup> Century Skills
Interdisciplinary Connections (Applicable Standards): <ul style="list-style-type: none"><li>Technology</li><li>Career ready practices</li><li>Financial literacy</li><li>Subject specific interdisciplinary</li><li>Career exploration</li></ul>	Integration of Technology:  See Suggested Resources	21 <sup>st</sup> Century Themes: <ul style="list-style-type: none"><li>Global Awareness</li><li>Health Literacy</li><li>Civic Literacy</li><li>Financial, Economic, Business, &amp; Entrepreneurial Literacy</li><li>Health Literacy</li></ul>	21 <sup>st</sup> Century Skills: <ul style="list-style-type: none"><li>Creativity &amp; Innovation</li><li>Media Literacy</li><li>*Information &amp; Communication</li><li>Technologies Literacy</li><li>Communication &amp; Collaboration</li></ul>

Assessments	
<b>Assessment Types</b>	<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"> <li>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"> <li>one to one conferencing and anecdotal notes</li> <li>Whole class and small group discussions</li> <li>Rubrics</li> </ul> </li> <li><b>Learning assignments</b> that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.</li> <li>A variety of <b>formative, summative, and performance-based</b> (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.</li> <li><b>Project Based Performance Assessment</b></li> </ul>
<b>Assessment Modules</b>	<p><b>NOTE:</b> The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> <li>Teacher observation during practice activities and in class discussions</li> </ul> <p>Project based rubric assessing skills and knowledge</p>

Possible Assessment Modifications /Accommodations/Differentiation:			
Special Education Students	English Language Learners	At- Risk Learners	Advanced Learners
<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Additional time</li> <li>Vary test formats</li> </ul>	<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Allow oral responses</li> <li>Use multiple choice format</li> </ul>	<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Additional time</li> <li>Allow re-dos/retakes</li> </ul>	<u><b>Accommodations/Differentiation</b></u> <ul style="list-style-type: none"> <li>Multiple texts (leveled reading)</li> </ul>

Possible Assessment Modifications /Accommodations/Differentiation:			
<p><b><u>Modifications</u></b></p> <ul style="list-style-type: none"> <li>Oral testing (assessing reading comprehension/writing skills)</li> <li>Truncated/shortened assessment</li> </ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"> <li>Multiple texts (leveled reading)</li> </ul>	<p><b><u>Modifications</u></b></p> <ul style="list-style-type: none"> <li>Oral testing</li> </ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"> <li>Multiple texts (leveled reading)</li> </ul>	<p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"> <li>Multiple texts (leveled reading)</li> </ul>	

Possible Instructional Modifications /Accommodations:			
Special Education Students	English Language Learners	At-Risk Learners	Advanced Learners
<p><b><u>Accommodations</u></b></p> <ul style="list-style-type: none"> <li>Textbooks for at-home use</li> <li>Additional time for assignments</li> <li>Audiobooks</li> </ul> <p><b><u>Modifications</u></b></p> <ul style="list-style-type: none"> <li>Change level of difficulty/complexity</li> <li>Reading passages aloud (if working on reading comprehension)</li> </ul>	<p><b><u>Accommodations</u></b></p> <ul style="list-style-type: none"> <li>Visual cues and images</li> <li>Graphic organizers</li> </ul> <p><b><u>Modifications</u></b></p> <ul style="list-style-type: none"> <li>Shortening assignment</li> <li>Rewording problems in simplified language</li> </ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"> <li>Small group instruction</li> </ul>	<p><b><u>Accommodations</u></b></p> <ul style="list-style-type: none"> <li>Graphic organizers</li> </ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"> <li>Small group instruction</li> <li>Flexible grouping</li> <li>Tiered assignments</li> <li>Writer's Notebooks</li> <li>One-on-one conferences</li> </ul>	<p><b><u>Accommodations/Differentiation</u></b></p> <ul style="list-style-type: none"> <li>Multiple texts (leveled reading)</li> <li>Tiered assessments</li> </ul>

---

---

Possible Instructional Modifications /Accommodations:			
<u><b>Differentiation</b></u> <ul style="list-style-type: none"><li>• Small group instruction</li></ul>			

---

### Suggested Resources

#### **Teachers:**

[www.teoria.com](http://www.teoria.com)

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

[www.ptg.org](http://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](http://www.music.indiana.edu/muslib.html)

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

#### **Kids:**

[www.musiclearningcommunity.com](http://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](http://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](http://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](http://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](http://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/](http://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 Student Learning Standards Visual and Performing Arts  NJ SLO 1.3.8.B.2  NJ SLO 1.3.8.B.4		<i>Students will be able to independently use their learning to...</i>	
		ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
		<ul style="list-style-type: none"> <li>Harmony is when more than one note is played or sung at the same time, and is usually pleasing to the ear. There are many variations &amp; combinations of notes that work together in harmony. We can put notes together in different ways to create different sounds, moods and textures</li> <li>Outstanding vocal technique is necessary to becoming a great singer. Applying proper vocal skills is essential in the development of a young voice for a lifetime of great singing habits. Singing in a choir as a child will reinforce ensemble skills such as blending, articulation and conducting patterns that are necessary to continue singing as adult in future choral settings.</li> </ul>	<ul style="list-style-type: none"> <li>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?</li> <li>What skills are necessary to become a great singer/choir student?</li> </ul>



---

---

	<b>Learning Goals &amp; Objectives</b>	
	<b><i>Student will understand...</i></b>	<b><i>Students will be able to...</i></b>
	<ul style="list-style-type: none"><li>• Common, recognizable musical forms often have characteristics related to specific cultural traditions.</li><li>• Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.</li><li>• Western, non-Western, and avant-garde notation systems have distinctly different characters.</li><li>• Stylistic considerations vary across genres, cultures, and historical eras.</li><li>• Understanding of discipline- specific arts terminology is a component of music literacy.</li></ul>	<p>demonstrate knowledge, comprehension, application, synthesis, evaluation &amp; analysis mastery of harmony by</p> <ul style="list-style-type: none"><li>• Harmony<ul style="list-style-type: none"><li>○ combining melody with harmony</li><li>○ using of Major chords in harmony.</li><li>○ identifying vocal textures.</li></ul></li><li>• Vocal Technique<ul style="list-style-type: none"><li>○ understanding the octavo and how to navigate through using basic music symbols.</li><li>○ understanding and applying proper breathing, focus, and resonance.</li><li>○ applying basic ear training through interval relationships, tonal memory, part independence, dynamics and phrasing in ensemble and solo singing.</li><li>○ applying diction and articulation of vowels and consonants in English and basic foreign language such as Latin and Spanish pieces.</li></ul></li></ul>

		<ul style="list-style-type: none"> <li>○ applying conducting patterns to musical selections and be able to follow and conduct 3/4 and 4/4.</li> </ul>
--	--	---

Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
<b>Unit 2</b> <b>NJ SLO 1.3.8.B.2</b> <b>Content Statement:</b> Stylistic considerations vary across genres, cultures, and historical eras.  <b>Cumulative Progress Initiative:</b> Perform independently and in groups with expressive qualities appropriately aligned with the stylistic genre.	<b>Unit 2</b> <b>SLO 1:</b> <b>NJ SLO 1.1.8.B.2</b> Sing folk songs from various Western cultures with and without endemic instrumentation using appropriate expressive elements (e.g., dynamics, vocal quality).  <b>SLO 2:</b> <b>NJ SLO 1.3.8.B.2</b> Sing a variety of cultural and genre-specific vocally appropriate one, two and/or three part songs using appropriate expressive elements (e.g., dynamics, vocal quality).  <b>SLO 3:</b> <b>NJ SLO 1.3.8.B.4</b> Improvise on a rhythmic and/or melodic motif for eight counts with the voice and/or a musical instrument.	<b>Unit 2</b> <b>NJ SLO 1.1.8.B.2</b> SLO 1: Students will be able to sing various folk songs from different Western countries without the help of instrumentation sing demonstrating the correct dynamics, tempo, vocal quality, etc.  SLO 2: Students will be able to demonstrate their knowledge of expressive elements in music (e.g. dynamics, slurs, phrasing, staccato, legato) by singing a variety of songs in in two and three-part harmony.  <b>NJ SLO 1.3.8.B.4</b> <b>SLO 3:</b> Students will be able to use their knowledge of rhythm (quarter, eighth, sixteenth, etc.) to improvise a rhythmic pattern for 8 counts with a rhythm

<p><b>Cumulative Progress Initiative:</b> Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.</p> <p><b>Unit 3</b></p> <p><b>NJ SLO 1.3.8.B.2</b></p> <p><b>Content Statement:</b> Stylistic considerations vary across genres, cultures, and historical eras.</p> <p><b>Cumulative Progress Indicator:</b> Perform independently and in groups with expressive qualities appropriately aligned with the stylistic genre.</p> <p><b>NJ SLO 1.3.8.B.4</b></p> <p><b>Content Statement:</b> Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.</p> <p><b>Cumulative Progress Indicator:</b> Improvise music</p>	<p><b>Unit 3</b></p> <p><b>SLO 1:</b></p> <p><b>NJ SLO 1.3.8.B.2</b></p> <p>Perform music of various cultural genres by singing and/or playing traditional and non-traditional instruments (e.g., gamelan, home-made or found instruments, barred instruments etc.)</p> <p><b>SLO 2:</b></p> <p><b>NJ SLO 1.3.8.B.2</b></p> <p>Play or sing music of varied genres, cultures, and musical traditions, using complex notation. Perform (independently and in groups), with expressive qualities appropriate to the genre.</p> <p><b>SLO 3:</b></p> <p><b>NJ SLO 1.3.8.B.4</b></p> <p>Improvise and perform a rhythmic motif that demonstrates "Call and Response" in a drum circle.</p>	<p>instrument.</p> <p><b>Unit 3</b></p> <p><b>NJ SLO 1.3.8.B.2</b></p> <p><b>SLO 1:</b> Students will be able to work in groups to play and sing music from other cultures using barred instruments and other instruments provided by the teacher or made by the students. They will apply the concepts that they have learned regarding rhythm and melodic reading.</p> <p><b>SLO 2:</b> Students will be able to perform pieces of music that they have decoded using their knowledge of rhythm and melodic notation, dynamics and tempo.</p> <p><b>NJ SLO 1.3.8.B.4</b></p> <p><b>SLO 3:</b> Students will be able to demonstrate their knowledge of improvisation and call</p>
--	--	--

in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.		and response using a teacher and/or student created call. (“What’s for supper?” rhythm as a call and student response “hot dogs and baked beans”)	
Resources			
World of Music Textbooks and CDs; Youtube videos; SMART board activities, Musical songs from around the world (teacher edition in classroom); World Drumming teacher edition			
Instructional Methods			
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))	<ul style="list-style-type: none"><li>Modeling</li></ul>		
21 <sup>st</sup> Century			
Interdisciplinary Connections	Integration of Technology	21 <sup>st</sup> Century Themes	21 <sup>st</sup> Century Skills
Interdisciplinary Connections (Applicable Standards): <ul style="list-style-type: none"><li>Technology</li><li>Career ready practices</li><li>Financial literacy</li><li>Subject specific interdisciplinary</li><li>Career exploration</li></ul>	Integration of Technology:  See Suggested Resources	21 <sup>st</sup> Century Themes: <ul style="list-style-type: none"><li>Global Awareness</li><li>Health Literacy</li><li>Civic Literacy</li><li>Financial, Economic, Business, &amp; Entrepreneurial Literacy</li><li>Health Literacy</li></ul>	21 <sup>st</sup> Century Skills: <ul style="list-style-type: none"><li>Creativity &amp; Innovation</li><li>Media Literacy</li><li>*Information &amp; Communication</li><li>Technologies Literacy</li><li>Communication &amp; Collaboration</li></ul>

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"> <li>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"> <li>one to one conferencing and anecdotal notes</li> <li>Whole class and small group discussions</li> <li>Rubrics</li> </ul> </li> <li><b>Learning assignments</b> that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.</li> <li>A variety of <b>formative, summative, and performance-based</b> (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.</li> </ul> <p><b>Project Based Performance Assessment</b></p>
Assessment Modules	<p><b>NOTE:</b> The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> <li>Teacher observation during practice activities and in class discussions</li> </ul> <p>Project based rubric assessing skills and knowledge</p>

Possible Assessment Modifications /Accommodations/Differentiation:			
Special Education Students	English Language Learners	At- Risk Learners	Advanced Learners
<u>Accommodations</u> <ul style="list-style-type: none"> <li>Highlight key directions</li> <li>Chunk projects or long-term assignments</li> </ul>	<u>Accommodations</u> <ul style="list-style-type: none"> <li>Read test aloud</li> <li>Provide definitions of key terms in native language</li> <li></li> </ul>	<u>Accommodations</u> <ul style="list-style-type: none"> <li>Vary test formats</li> <li>Provide study guides or study opportunities</li> <li></li> </ul>	<u>Accommodations/Differentiation</u> <ul style="list-style-type: none"> <li>Multiple texts (leveled reading)</li> <li>Tiered assessments</li> </ul>

Possible Assessment Modifications /Accommodations/Differentiation:			
<b><u>Modifications</u></b> <ul style="list-style-type: none"> <li>Answers to be dictated (if assessing writing skills)</li> </ul> <b><u>Differentiation</u></b> <ul style="list-style-type: none"> <li>Multiple texts (leveled reading)</li> <li>Tiered homework assignments</li> <li>Choice with writing topics</li> </ul>	<b><u>Modifications</u></b> <ul style="list-style-type: none"> <li>Modify test items/weighted scores</li> </ul> <b><u>Differentiation</u></b> <ul style="list-style-type: none"> <li>Choice with writing topics</li> <li>Shorten writing assignments</li> </ul>	<b><u>Differentiation</u></b> <ul style="list-style-type: none"> <li>Multiple texts (leveled)</li> <li>Choice of writing topics</li> </ul>	

Possible Instructional Modifications /Accommodations:			
Special Education Students	English Language Learners	At-Risk Learners	Advanced Learners
<b><u>Accommodations</u></b> <ul style="list-style-type: none"> <li>Audiobooks</li> <li>Review sessions</li> <li>Use of mnemonics</li> </ul> <b><u>Modifications</u></b> <ul style="list-style-type: none"> <li>comprehension)</li> <li>Shortening assignment</li> </ul> <b><u>Differentiation</u></b> <ul style="list-style-type: none"> <li>Small group instruction</li> <li>One-on-one conferences</li> <li>Multiple texts (leveled reading)</li> </ul>	<b><u>Accommodations</u></b> <ul style="list-style-type: none"> <li>Provide oral prompts</li> <li>Additional time</li> </ul> <ul style="list-style-type: none"> <li><b><u>Modifications</u></b></li> <li>Shortening assignment</li> <li>Rewording problems in simplified language</li> </ul> <b><u>Differentiation</u></b> <ul style="list-style-type: none"> <li>Multiple texts – use native language for Level 1 ELL students</li> </ul>	<b><u>Accommodations</u></b> <ul style="list-style-type: none"> <li>Audiobooks</li> </ul> <b><u>Differentiation</u></b> <ul style="list-style-type: none"> <li>Flexible grouping</li> <li>Tiered assignments</li> </ul>	<b><u>Accommodations/Differentiation</u></b> <ul style="list-style-type: none"> <li>Learning Menu(s)</li> <li>Writer’s Notebook</li> </ul>

---

---

Possible Instructional Modifications /Accommodations:			
---	--	--	--

- |   |  |  |  |
|---|--|--|--|
| <ul style="list-style-type: none"><li>• Flexible grouping</li></ul> Writer's Notebook |  |  |  |
|---|--|--|--|

---

### Suggested Resources

#### **Teachers:**

[www.teoria.com](http://www.teoria.com)

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

[www.ptg.org](http://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](http://www.music.indiana.edu/muslib.html)

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

#### **Kids:**

[www.musiclearningcommunity.com](http://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](http://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](http://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](http://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](http://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/](http://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 Student Learning Standards Visual and Performing Arts  NJ SLO 1.4.8.A.1,  NJ SLO 1.4.8.A.6  NJ SLO 1.4.8.B.2  NJ SLO 1.2.8.A.3		<i>Students will be able to independently use their learning to...</i>	
		ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
		<ul style="list-style-type: none"> <li>In order to read, write or perform music there are fundamentals that must first be mastered. Reading notes and rhythms, using musical symbols correctly, performing with musicality and singing with the best tone quality possible will enable the musician to master their skills for a lifetime of successful musicianship.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>What do you need to know to read, write, and perform music?</li> <li>How does musicality enhance the elements of a musical performance?</li> </ul>
		Learning Goals & Objectives	
		<i>Student will understand...</i>	<i>Students will be able to...</i>
		<ul style="list-style-type: none"> <li>Common, recognizable musical forms often have characteristics related to specific cultural traditions.</li> <li>Compositional techniques used in different styles and genres of music</li> </ul>	demonstrate knowledge, comprehension, application, synthesis, evaluation & analysis mastery of music fundamentals through identifying and masterfully using

	<p>vary according to prescribed sets of rules.</p> <ul style="list-style-type: none"> <li>• Western, non-Western, and avant-garde notation systems have distinctly different characters.</li> <li>• Stylistic considerations vary across genres, cultures, and historical eras.</li> <li>• Understanding of discipline-specific arts terminology is a component of music literacy.</li> </ul>	<p>In Basic Theory</p> <ul style="list-style-type: none"> <li>○ Treble Staff</li> <li>○ Letter names of all lines, spaces</li> <li>○ Identify and understand bar line</li> <li>○ How to follow the student's own part in two part written music</li> </ul> <p>Symbols &amp; Basics</p> <ul style="list-style-type: none"> <li>○ Time Signatures (Specifically 2/4, 3/4 &amp; 4/4)</li> <li>○ Repeat Signs</li> <li>○ First and Second endings</li> <li>○ Fermata</li> </ul> <p>Dynamics</p> <ul style="list-style-type: none"> <li>○ Piano and Forte progressing to pp, mp, mf and ff</li> <li>○ Crescendo and decrescendo</li> </ul>
--	---	---

Pacing Guide		
Standards	Learning Goals	Learning Objectives <i>Students will know or be able to...</i>
<p><b>Unit 4</b></p> <p><b>NJ SLO 1.4.8.A.1 and 1.4.8.A.6</b></p> <p><b>1.4.8.A.1 Content Statement:</b> Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.</p> <p><b>Cumulative Progress Indicator:</b> Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p> <p><b>1.4.8.A.6 Content Statement:</b> Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.</p> <p><b>NJ SLO 1.4.8.A.1</b></p> <p><b>Content Statement:</b> Contextual clues to artistic intent are embedded in artworks.</p>	<p><b>Unit 4</b></p> <p><b>SLO 1:</b></p> <p><b>NJ SLO 1.4.8.A.1 and 1.4.8.A.6</b></p> <p>Differentiate how "traditional" and non-traditional composers employ elements of style to express new ideas in contrasting pieces of Memorial Music such as <i>An American Elegy</i> by Frank Ticheli and Penderecki's <i>Auschwitz Oratorium</i>, and generate an emotional and observational response to the music.</p> <p><b>SLO 2:</b></p> <p><b>NJ SLO 1.4.2.A.1</b></p> <p>Differentiate ways "traditional" non-</p>	<p><b>Unit 4</b></p> <p><b>NJ SLO 1.4.8.A.1 and 1.4.8.A.6</b></p> <p><b>SLO 1:</b> Students will be able to compare and contrast traditional and non-traditional composer's works. Analysis will be based on their own emotional response to the works and to observational responses based on specific criteria (instrumentation, tempo, mood, etc.)</p> <p><b>NJ SLO 1.4.8.A.1</b></p> <p><b>SLO 2:</b></p>

<p>Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.</p> <p><b>Cumulative Progress Indicator:</b> Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p> <p><b>NJ SLO 1.4.8.B.2</b></p> <p><b>Content Statement:</b> Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p> <p><b>Unit 5</b></p> <p><b>NJ SLO 1.2.8.A.3</b></p> <p><b>Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists</p>	<p>traditional music employ elements of style to invoke emotional responses in the listener and apply those elements of style to musical performance.</p> <p><b>SLO 3:</b></p> <p><b>NJ SLO 1.4.2.B.2</b></p> <p>Analyze the basic formal structures and technical proficiency of master artists of a particular instrument in various style with of a given genre such as jazz or swing and employ similar applications of style to musical performance.</p> <p><b>Unit 5</b></p> <p><b>SLO 1:</b></p> <p><b>NJ SLO 1.2.8.A.3</b></p> <p>Analyze how Elvis Presley impacted the societal norms and popular music of the 1950's.</p>	<p><b>NJ SLO 1.4.8.B.2</b></p> <p>SLO 3: Students will be able to analyze the technique and sound of Wynton Marsalis playing both jazz and classical music.</p> <p><b>Unit 5</b></p> <p><b>NJ SLO 1.2.8.A.3</b></p> <p><b>SLO 1:</b> Students will be able to research the popular culture of the 1950s and explain how Elvis Presley's music impacted and reflected the changes that were occurring at that time.</p>
--	--	--

on culture and the impact of culture on the arts.	<b>SLO 2:</b> <b>NJ SLO 1.2.8.A.3</b> Identify the cultural components of selected repertoire in concerts, recordings, and performance music of diverse cultures and historical eras.		<b>SLO 2:</b> Students will be able to listen to and/or perform music of different cultures and historical eras and identify the different components of this music (type of performance, mood of music, tempo, dynamics)
Resources			
CDs; Youtube videos, Computers; History of Rock and Roll; Youtube videos			
Instructional Methods			
Learning Activities (Refer to Marzano Framework (DQ 2-4; DQ5))		• Modeling	
21 <sup>st</sup> Century			
Interdisciplinary Connections	Integration of Technology	21 <sup>st</sup> Century Themes	21 <sup>st</sup> Century Skills
Interdisciplinary Connections (Applicable Standards): <ul style="list-style-type: none"><li>Technology</li><li>Career ready practices</li><li>Financial literacy</li><li>Subject specific</li></ul>	Integration of Technology:  See Suggested Resources	21 <sup>st</sup> Century Themes: <ul style="list-style-type: none"><li>Global Awareness</li><li>Health Literacy</li><li>Civic Literacy</li><li>Financial, Economic, Business, &amp; Entrepreneurial Literacy</li></ul>	21 <sup>st</sup> Century Skills: <ul style="list-style-type: none"><li>Creativity &amp; Innovation</li><li>Media Literacy</li><li>*Information &amp; Communication</li><li>Technologies Literacy</li><li>Communication &amp;</li></ul>

interdisciplinary <ul style="list-style-type: none"> <li>Career exploration</li> </ul>		<ul style="list-style-type: none"> <li>Health Literacy</li> </ul>	Collaboration
<b>Assessments</b>			
<b>Assessment Types</b>	<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"> <li>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"> <li>one to one conferencing and anecdotal notes</li> <li>Whole class and small group discussions</li> <li>Rubrics</li> </ul> </li> <li><b>Learning assignments</b> that measure individual student progress on a learning goal are to be used throughout a unit when appropriate to extend and assess student learning.</li> <li>A variety of <b>formative, summative, and performance-based</b> (or alternative) assessments are to be used throughout each unit to assess student knowledge and student growth as well as increase and student achievement.</li> </ul> <p><b>Project Based Performance Assessment</b></p>		
<b>Assessment Modules</b>	<p><b>NOTE:</b> The assessment models provided in this document, unless otherwise indicated, are locally developed.</p> <ul style="list-style-type: none"> <li>Teacher observation during practice activities and in class discussions</li> <li>Project based rubric assessing skills and knowledge</li> </ul>		

Possible Assessment Modifications /Accommodations/Differentiation:			
Special Education Students	English Language Learners	At-Risk learners	Advanced Learners
<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Allow re-dos/retakes</li> <li>Clarify test directions, read test questions</li> </ul>	<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Use native language for directions</li> <li>Single step directions</li> </ul>	<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Chunk projects or long-term assignments</li> </ul>	<u><b>Accommodations/Differentiation</b></u> <ul style="list-style-type: none"> <li>Learning Menu(s)</li> </ul>
<u><b>Modifications</b></u> <ul style="list-style-type: none"> <li>Read test passages/articles aloud (if assessing reading comprehension)</li> </ul>	<u><b>Modifications</b></u> <ul style="list-style-type: none"> <li>Format and length of test</li> </ul>	<u><b>Differentiation</b></u> <ul style="list-style-type: none"> <li>Choice of writing topics</li> </ul>	
<u><b>Differentiation</b></u> <ul style="list-style-type: none"> <li>Choice with writing topics</li> <li>Learning Menu(s)</li> </ul>	<u><b>Differentiation</b></u> <ul style="list-style-type: none"> <li>Shorten homework and writing assignments</li> </ul>		

Possible Instructional Modifications /Accommodations:			
Special Education Students	English Language Learners	At-Risk Learners	Advanced Learners
<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Visual and verbal cues</li> <li>Graphic organizers</li> <li>Hands-on activities</li> </ul>	<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Additional time on assignments</li> <li>Word Walls</li> </ul>	<u><b>Accommodations</b></u> <ul style="list-style-type: none"> <li>Use of mnemonics</li> </ul>	<u><b>Accommodations/Differentiation</b></u> <ul style="list-style-type: none"> <li>Independent reading</li> <li>One-on-one conferencing</li> </ul>
<u><b>Modifications</b></u>	<u><b>Modifications</b></u>	<u><b>Differentiation</b></u> <ul style="list-style-type: none"> <li>Writer's Notebooks</li> <li>One-on-one conferences</li> </ul>	Peer assistance



---

---

Possible Instructional Modifications /Accommodations:			
<ul style="list-style-type: none"><li>• Allow outlining, instead of writing for an essay or major project</li><li>• Projects instead of written products</li></ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"><li>• Flexible grouping</li><li>• Writer’s Notebook</li></ul>	<ul style="list-style-type: none"><li>• Rewording problems in simplified language</li></ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"><li>• Flexible grouping</li><li>• Writer’s Notebook</li></ul>		

---

### Suggested Resources

#### Teachers:

[www.teoria.com](http://www.teoria.com)

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

[www.ptg.org](http://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](http://www.music.indiana.edu/muslib.html)

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

#### Kids:

[www.musiclearningcommunity.com](http://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](http://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](http://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](http://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](http://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/](http://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.