

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

GUITAR 1

Length of Course: Semester (Full Year)

Elective / Required: Elective

Schools: High Schools

Student Eligibility: Grade 9-12

Credit Value: 5 credits

Date Approved: September 24, 2012

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Modifications will be made to accommodate IEP mandates for classified students as well as differentiated instruction for students who have experience playing guitar.

STATEMENT OF PURPOSE

Music and Visual Arts are a significant and integral part of our culture. It is therefore, the responsibility of every visual art and music educator to help students become more appreciative of all styles. Doing so will contribute to the success of the students as we forge ahead into the millennium.

The High School Guitar Program is passionate about providing a variety of opportunities to its student musicians. Music is everywhere, in all nations and cultures, in all segments of society, media, and nature. Whether it's serving the community at local tree-lightings, township parades, or competing at local and statewide festivals (concert, marching & jazz), the students are dedicated to interacting with the world around them as well as with the person within.

Music is a natural form of expression of the human spirit that nourishes the mind, body, and soul. Ever committed to a well-rounded music education, the High School Guitar Program develops its students into well-rounded, innovative human beings.

Our school district provides an extensive arts program, which will enable students to succeed and compete in the global marketplace using the New Jersey Core Curriculum Content Standards in conjunction with the New Jersey Visual and Performing Arts Curriculum Frameworks and technological exploration.

In addition, the purpose of the High School Guitar program is to introduce and foster more advanced study of music using the guitar. This program can serve all of the following: the student with no prior musical experience, for students who already study an instrument in the school system, for students who take private lessons or for students who have learned about music or an instrument in a less formal fashion.

This program seeks to expand the students' horizons as far as musical taste and exposure, while honoring the need for reciprocity. In other words, music requiring a high degree of refined skill and artistry will be introduced and performed, namely music of the classical tradition. But this will also extend into the areas of jazz, blues, world music and newer forms of progressive music from the 20th and 21st centuries.

However, since the guitar is part of the fabric of our popular culture, it would therefore be irresponsible and harmful to both the students and their love of all types of music to exclude the use of any modern forms of guitar music, i.e. rock and pop. Therefore we intend to utilize a moderate and reasonable amount of such material, to illustrate the commonalities between Art music and Pop music. Furthermore, in doing so we seek to model for the students that one's interest in certain genres of music does not preclude such a person from the enjoyment of vastly different types of music. In doing so, we seek to enrich students' lives with the wonderful gift of being able to play an instrument and appreciate any and all music played with passion, skill and artistry.

This curriculum guide was prepared by:
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Coordinated by: Robert Pispecky, Supervisor of Music and Visual Arts

COURSE OBJECTIVES

Students will:

1. Students will develop a sense of the value of music and musicianship through a better understanding of the elements by which instrumentalists develop, refine their skills and thereby increase their expressive capabilities.

- To utilize music as a form of communication, self-expression, and creativity
- To enjoyably develop a sense of the disciplined process of learning such an art and to reap the rewards
- To express thoughts, ideas and emotions through a musical means

National Standards: 2, 3, 5, 6, 7 and 8

NJCCS: 1.3.8.B.2; 1.3.12.B3; 1.4.12.B2

21st Century Skills: Learning & Innovation Skills, Life & Career, Productivity and Accountability

2. Students will acquire an appreciation of the guitar as a unique musical instrument, its' lineage, music culture and musical awareness as it relates to music history. Doing so will ultimately promote one's relative responsibilities to their surroundings.

- To create an awareness and appreciation of cultural diversity
- To appreciate the historical context and social significance of music
- To cultivate a lifelong support of the arts
- Develop poise, self-confidence, leadership qualities and positive social habits
- To be able to identify quality musical performances through aesthetic and intellectual understandings

National Standards: 6, 7, 8 and 9

NJCCS: 1.4.12.A2; 1.2.12.A1; 1.2.12.A2; 1.4.12.A4; 1.4.12.B3

21st Century Skills: Learning & Innovation Skills: Global Awareness, Critical Thinking; Life & Career: Flexibility and Adaptability

3. Students will further develop the value of music, musicianship, mass communication and musical scholarship through a better understanding of elements by which instrumentalists develop, refine their skills and nurture discipline specific traits.

- To comprehend and translate musical notation into kinesthetic and aural responses
- To enable students to become familiar with the variety of musical encounters they will experience both within guitar circles, in the nuanced guitar culture, as well as with other musicians in bands and ensembles.
- To increase students' awareness and sensitivity to music and guitar microcultures.

National Standards: 2, 3, 4, 5, 6, 7 and 9

NJCCS: 1.1.12.B.2; 1.2.8.A.1; 1.3.12.B.1; 1.3.12.B.2; 1.4.12.A.4; 1.4.12.B.3

21st Century Skills -- Learning & Innovation Skills: Creativity and Innovation, Critical Thinking and Problem Solving, Communication and Collaboration; Information, Media and Technology Skills: Information Literacy, Media Literacy, ICT (Information, Communications and Technology) Literacy; Life & Career Skills: Initiative and Self-Direction, Social and Cross-Cultural Skills

4. Students will move further into the advanced stages of being a beginning guitar player, by playing melodies on all strings of the guitar, in additional keys, with additional chords and arrive at a place where they are ready to cross the threshold into a Guitar II course, which should develop the intermediate guitarist. This unit will also enhance the neurological process by activating more areas of the brain simultaneously than any other endeavor, equipping students with a significant advantage for intellectual development of **musical spontaneity**.
- To utilize musical studies to enhance cognition in all disciplines
 - To create, interpret, listen, improvise, and perform music
 - To develop one's mind to their fullest potential
 - To further students' base of guitar skills and knowledge in order to serve as the cornerstone and core for their advancement into "intermediate" and eventually "advanced" status.

National Standards: 1 - 9

NJCCS: 1.3.8.B.2; 1.3.12.B3; 1.4.12.B2

21st Century Skills: Learning & Innovation Skills: Creativity and Innovation, Critical Thinking and Problem Solving, Communication and Collaboration; Life & Career Skills: Flexibility and Adaptability, Productivity and Accountability

Unit 1: Grade 9-12 – GUITAR FOUNDATIONS

Targeted Standards: Students will understand that stylistic considerations vary across genres, cultures, and historical eras. **(NJCCCS 1.3.8.B.2)** Students will understand that manipulating the elements of music is a contributing factor to musical artistry. **(NJCCCS 1.3.12.B3)** Students will learn that the cohesiveness of a piece of music and its ability to communicate a theme can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed. **(NJCCCS 1.4.12.B2)**

Unit Objectives/Conceptual Understandings: **Guitar anatomy, Basic Playing Techniques: Positioning, Right Hand & Left Hand, Basics of Music Reading: Treble Clef, Simple Rhythm, Scale and Chord Diagrams, Simple Open Chords, Semi-Chromatic Scale (Spider Fingers), Guitar Tuning.**

Essential Questions: What are features, timbres and qualities that make the guitar a unique musical instrument? What are qualities that are shared between the guitar and other instruments? What are foundational techniques for the guitar upon which all intermediate and advanced methods of guitar playing are based? What progression should be taken in order to provide a sound foundation for the experience of being a guitarist?

Unit Assessment: Students will develop a sense of the value of music and musicianship through a better understanding of the elements by which instrumentalists develop, refine their skills and thereby increase their expressive capabilities.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> 1. Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre. 2. Improvise works through the conscious manipulation of the elements of music. 3. Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. 	<ol style="list-style-type: none"> 1. What the proper basic guitar techniques are. 2. How to read beginner level music notation on the treble clef. 3. How to read and interpret Guitar Scale and Chord diagrams. 4. The proper tuning of their instruments is imperative to producing a desirable sound. 5. Their role within the balance of an ensemble. 	<ol style="list-style-type: none"> 1. Perform a “simple” melody with traditionally appropriate and effective technique on the first 3 strings of the guitar in first position. 2. Perform music on the guitar by reading from standard music notation. 3. Perform simple open chords (see appendix B) 4. Execute a “semi-chromatic” scale, aka Spider fingers. (see appendix B) 5. Adjust the pitch of each string to standard guitar tuning from a variety of sources: another in-tune guitar, a keyboard, a guitar tuner and the relative tuning method (aka string to string). 6. Assess whether they are melody, counter-melody, or 	<ol style="list-style-type: none"> 1. Suzuki and Hal Leonard Complete Guitar Method Handouts. 2. Students will engage in the reading of treble clef and various rhythms with the teacher’s guidance. Standard and new pneumatic devices will be used. Basic subdivision will be introduced. 3. Students will be given demonstrations of each guitar technique by teacher and then be given ample time to emulate the technique on their own guitars. They will practice in class and be provided individual and group formative feedback. 4. Parts will be assigned based 	<ol style="list-style-type: none"> 1. Treble clef and rhythm quiz and tests. 2. Melody tests after formative assessments. 3. Scale tests after formative assessments. 4. Open chords tests after formative assessments. 5. Tuning Formative Assessments. 6. Students will be tested on the type of part they were assigned.

		<p>accompaniment and then balance appropriately within the ensemble.</p>	<p>upon status and experience with the guitar. All beginners will be given the simple melodies and simple open chords, while any intermediate students will be given more challenging harmony parts or accompaniment patterns.</p>	
<p>Resources: Read/perform a variety of beginner guitar literature primarily from the Suzuki Guitar Method and Hal Leonard Guitar Method. Supplemental materials will be used as needed. See Appendix “B” for further resource guides.</p>		<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 		

Unit 2: Grade 9-12 – GUITAR HISTORY and MUSICAL AWARENESS

Targeted Standards: Students will gain understanding and begin to hypothesize as to the composer's intent through his usage of the elements of music. **(NJCCCS 1.4.12.A2)** Cultural and historical events impact art-making as well as how audiences respond to works of art. **(NJCCCS 1.2.12.A1)** Students will justify the impact of innovations in the arts on societal norms and habits of mind in various historical eras. **(NJCCCS 1.2.12.A2)** Students will evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to music. **(NJCCCS 1.4.12.A4)** Students will determine the role of music & music-making in a global society by analyzing the influence of technology on the performing arts for consumers, creators, and performers around the world. **(NJCCCS 1.4.12.B3)**

Unit Objectives/Conceptual Understandings: Knowledge of the History and Development of the Guitar and its' literature. Understanding of the guitar's unique place and identity in the world of music and beyond. Gaining insight into the ways the guitar can be simultaneously revered by many, yet underappreciated or misunderstood by some. Why the guitar, like most other instruments, is also a symbol of certain things, in addition to merely being a sound-generating device.

Essential Questions: How has the development, design and popularity of the guitar been shaped by socio-economics, trends, designers and notable composers or performers? What do you find appealing or about certain types of guitar playing and music written for guitar versus that which does not interest you as much? What are factors that explain the true dynamic and shape-shifting nature of the guitar, which has enabled it to transcend cultures and boundaries in order to adapt to different settings? Why is guitar regarded in popular culture as more of a "modern" instrument and known less as a "classical instrument" than some of its' peers (i.e. piano, violin, etc.)? How are musical decisions effected by our surroundings?

Unit Assessment: Students will acquire an appreciation of the guitar as a unique musical instrument, its' lineage, music culture and musical awareness as it relates to music history, ultimately promoting one's relative responsibilities to their surroundings.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> 1. Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. 2. Determine how music has influenced world cultures throughout history. 3. Evaluate how exposure to various cultures influences individual, emotional, and kinesthetic responses to music. 4. Evaluate how societal norms or reactions to societal norms shaped the development of the guitar and vice versa. 5. Determine the role of music in a global society by analyzing the influence of technology on the performing arts for consumers and performers around the world. 	<ol style="list-style-type: none"> 1. How the modern guitar as we know it has come to be. 2. What impediments and advancements the guitar has faced to its' path as both a popular and respected instrument. 3. What draws people to the guitar. 4. What the lineage is of the types of music the students presently enjoy. 5. How to react to the music of other cultures. 6. How music influences a society. 7. How technology has influenced music throughout the past 250 years. 	<ol style="list-style-type: none"> 1. Clearly articulate an informed perspective on this unit's concepts and the history of the guitar in general. 2. Appreciate a large variety of musical styles and genres. 3. Appreciate what role music plays in various cultures and historical eras. 4. Opine in regards to the guitar's journey to become a notable instrument of Art Music, while maintaining its folksy roots and "street credibility". 	<ol style="list-style-type: none"> 1. The teacher will provide a comprehensive history of the guitar, via video demonstration, class discussion and mini lectures. 2. For each new work that is played in class, the teacher will provide a history of the piece. 3. Students will be exposed to a variety of recordings. 4. Brief reviews will precede each new segment of the history lessons with class discussions following. Dialogue will be encouraged throughout, with continual prompts from teacher to student to ask them to always provide supporting evidence and facts to back up any claims or opinions. 	<ol style="list-style-type: none"> 1. Question the students on their historical perspective of the guitar, performers, and composers. 2. Evaluate recordings and video footage of a variety of guitar music performances. 3. Quiz on critical and relevant facts of guitar history. Short answer or essay on musical interests that were developed further and new areas of interest.
<p>Resources: BBC Documentary "The History of Guitar" available in 9 parts on YouTube. The guitar, from the Renaissance to the present day by Turnbull. The guitar: The history, the music, the players by Kozinn. Guitars: Music, history, construction and players from the Renaissance to rock by Evans.</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings.</p> <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 3: Grade 9-12 – GUITAR PRAGMATISM

Unit Purpose: The guitar can be played a myriad of ways in countless genres and styles. This unit is designed to address the needs of the “everyday” guitarist and help with the practical matters of playing guitar. In other words, this unit will enable students to become familiar with the variety of musical encounters they will experience both within guitar circles in the nuanced guitar culture as well as with other musicians in bands and ensembles. This unit seeks to address the general concepts that all guitar players are expected to know and may encounter, such as: reading tab, finding tab online, using YouTube to learn songs, reading lead sheets, as well as general research techniques. This unit is best not to be taught as a whole, but rather as individual lessons well paced throughout the year. Lessons from this unit can be both planned well in advance or taught in a more ad-hoc fashion as teachable moments arise.

Targeted Standards: Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions. **(NJCCS 1.1.12.B.2)** Technological changes have and will continue to substantially influence the development and nature of the arts. **(NJCCS 1.2.8.A.1)** Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era. **(NJCCS 1.3.12.B.1)** The ability to read and interpret music impacts musical fluency. **(NJCCS 1.3.12.B.2)** Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology. **(NJCCS 1.4.12.A.4)** Art and art-making reflect and affect the role of technology in a global society. **(NJCCS 1.4.12.B.3)**

Unit Objectives/Conceptual Understandings: Reading Guitar Tablature (Tab), Researching and finding music online (Tab, YouTube, Lyric/chord sheets), Reading Lead Sheets.

Essential Questions: What are the varieties of ways guitarists, composers and songwriters have used alternative notation systems to both teach and learn specific pieces and how to play the instrument in general? How has learning this instrument and pieces for the guitar changed throughout the centuries and in even more recent decades? What are the “traps” that guitarists face as far as “not really knowing how to read music” and being relegated to second-class musician status by other more formally educated musicians? Does this program address some or all of those issues and alleviate the disparity of the previous question? Do guitarist in particular and people in general become hampered, restricted and limited by some of the tools they use? Do arts “consumers” pay much attention to or care much about a musician’s academic lineage and training, is the “proof in the pudding”, or is it even possible to separate your knowledge of a musician’s background from having influence over how you hear their music?

Unit Assessment: Students will further develop the value of music, musicianship, mass communication and musical scholarship through a better understanding of elements by which instrumentalists develop, refine their skills and nurture discipline specific traits.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> 1. Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. 2. Map historical innovations in music that were caused by the creation of new technologies. 3. Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance. 4. Analyze how the elements of music are manipulated in original or prepared musical scores. 5. Evaluate how exposure to various cultures has an influence on individual, emotional, intellectual, and kinesthetic responses to artwork. 6. Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the 	<ol style="list-style-type: none"> 1. That alternative methods exist for notating and reading music for the guitar: such as Tab, Lead Sheets, Chord/Lyric Sheets. 2. The pros and cons of each method of notation. 3. The purpose and use of simple diads, i.e. "power chords". 4. Guitarists do themselves a disservice when they only know one notation method or do not know all known notation methods equally. 	<ol style="list-style-type: none"> 1. Accurately and speedily decode a beginner piece written out in guitar tab. 2. Accurately and speedily decode a beginner piece written out as a lead sheet. 3. Accurately and speedily decode a beginner piece written out as a chord/lyric sheet. 4. Assess multiple online sources of guitar transcriptions to determine which one has the superior version of a particular piece. 5. Evaluate an online demonstration of a guitar piece performed on YouTube for educational purposes, in order to determine if it would be a source from which they could learn the piece. 	<ol style="list-style-type: none"> 1. After demonstration of how tab is constructed and interpreted, students will interact with various pieces and excerpts. 2. Illustrations of the use of online resources, will give way to student directed exploration. 3. Explain tablature in a historic context. Learn the basics of lute tablature 	<ol style="list-style-type: none"> 1. A formative assessment to ensure each student's accurate comprehension of these notation techniques. 2. A summative assessment at the end of each segment of the unit, where students perform in class in small groups or solo.

world.				
Resources: www.Ultimate-Guitar.com , www.chordie.com . Reading the Lute Tablature (http://yoyo.cc.monash.edu.au/~mongoose/tab_read.html)		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none">• Immersion for ESL students• IEP adjustments as needed per student		

Unit 4: Grade 9-12 – MOVING BEYOND BEGINNINGS IN GUITAR

Targeted Standards: Students will understand that stylistic considerations vary across genres, cultures, and historical eras. (NJCCCS 1.3.8.B.2) Students will understand that manipulating the elements of music is a contributing factor to musical artistry. (NJCCCS 1.3.12.B3) Students will learn that the cohesiveness of a piece of music and its ability to communicate a theme can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed. (NJCCCS 1.4.12.B2)

Unit Objectives/Conceptual Understandings: Natural Notes in the First Position on strings 4,5,6. Intermediate Open Chords, Strumming Pattern variations, Additional Scales, Accidentals, Dynamics, Rhythms of Increasing Complexity (Syncopation), Developing Additional Picking Styles (dampening, up and down strumming, alternate picking, finger picking)

Essential Questions: As our study of the guitar deepens, what are factors that are required in how you practice but also in the types of techniques you use or how you develop those techniques? What are challenges and solutions to increasing your musical vocabulary on the guitar? How can we help each other to develop as musicians? Should you continue to play earlier material, if so, in what amounts and in what fashion? What would be the intent, purpose, benefits and drawbacks of continuing to practice earlier material in varying amounts? What is more inspiring and motivating for you personally, looking back at your progress or ahead to what you will cover in the near or distant future? What motivates you to keep playing, practicing and progressing on your instrument?

Unit Assessment: Students will move further into the advanced stages of a beginning guitar, by being able to play melodies on all strings of the guitar, in additional keys, with additional chords and arrive at a place where they are ready to cross the threshold into a Guitar II course, which should develop the intermediate guitarist.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre. Improvise works through the conscious manipulation of the elements of music. Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may 	<ol style="list-style-type: none"> What the proper guitar techniques are as the student advances. How to read music notation on the treble clef for notes on the 4th, 5th and 6th strings of the guitar. How to form "intermediate" level open chords and full-form "pro" open chords. (see appendix B) Variations on strumming patterns, including the use of quarter and 8th note mixed patterns. How to play scales such as C Major, A natural minor, A 	<ol style="list-style-type: none"> Play melodies that include notes on the 4th, 5th and 6th strings. Strum chord progressions using "Intermediate" chords, using a variety of strumming patterns that include more than merely quarter notes. Play scales ascending and descending with alternate picking, at a steady tempo and with evenness of tone. Incorporate the reading and playing of accidental notes seamlessly into 	<ol style="list-style-type: none"> Suzuki and Hal Leonard Complete Guitar Method Handouts. Students will engage in the reading of treble clef and various rhythms with the teacher's guidance. Standard and new mnemonic devices will be used. Subdivision will be introduced. Students will be given demonstrations of each guitar technique by the teacher and then be given ample time to emulate 	<ol style="list-style-type: none"> Treble clef and rhythm quiz and tests. Melody tests after formative assessments. Scale tests after formative assessments. Open chords tests after formative assessments. Right hand technique Formative Assessments. The introduced right hand techniques are not

<p>impact perceptions of its significance/meaning.</p>	<p>minor Pentatonic. (see appendix B)</p> <ol style="list-style-type: none"> 6. How to play moveable scale shapes up and down the neck with the tonic on a variety of strings (see appendix B) 7. Play accidentals in the first position such as F#, C#, G#, and Bb 8. How to read rhythms of increasing complexity, make use of subdivision and interpret syncopated rhythms. 9. Additional styles of picking exist for the right hand, which can increase technical prowess significantly. 	<p>melodies.</p> <ol style="list-style-type: none"> 5. Perform rhythms of increasing complexity with accuracy, keeping “in time” with other ensemble members or teacher. 6. Include down and up strumming, alternate picking and finger picking in their repertoire of right-hand techniques. Also make informed choices about which of these techniques to use and when to use them. 	<p>the technique on their own guitars. They will practice in class and be provided individual and group formative feedback.</p> <p>4. Parts will be assigned based upon status and experience with the guitar. All beginners will be given the simple melodies and simple open chords, while any intermediate students will be given more challenging harmony parts or accompaniment patterns.</p>	<p>intended to be mastered within this unit.</p>
<p>Resources: Read/perform a variety of beginner guitar literature primarily from the Hal Leonard Guitar Method. Supplemental materials from an extensive library of music. See Appendix “B” for further resource guides.</p>		<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 		

APPENDIX A
PERFORMANCE ASSESSMENTS

MUSIC DEPARTMENT AUDITION WORKSHEET

MUSICIANSHIP

Characteristic tone quality/timbre

- Consistently demonstrates tones of a superior tone color.
- Usually demonstrates a strong concept of tone color, except at extreme ranges of tessitura.
- Has a concept of characteristic tone quality, but is not able to demonstrate consistently.
- Does little to demonstrate a characteristic tone color.
- Has trouble making a characteristic sound.

Intonation

- Consistently demonstrates understanding of intervallic relationships between notes in all ranges.
- Usually demonstrates understanding of intervallic relationships between notes except at extreme ranges of tessitura.
- Makes an effort to demonstrate ability to hear intervallic distances but is not always successful.
- Does little to adjust between pitches.
- Is not aware of any pitch alterations that are necessary.

Expression, Phrasing, & Dynamics

- Consistently demonstrates an understanding of musical expression, with and without markings. Breathes/pauses musically.
- Follows all markings found in the music, but performance seems contrived. Breathes/pauses are usually placed musically.
- Makes an effort to demonstrate some expression, but lacks maturity to express consistently. Breathing/pauses somewhat arbitrary.
- Does little to follow the written markings. Breathing/pauses are arbitrary.
- Is not aware of the need for musical expression or proper breathing or phrasing.

NAME: _____

DATE: _____

Stylistic Accuracy

- Consistently demonstrates an understanding of the proper style required for the music.
- Usually performs music with proper style.
- Has a concept of stylistic consideration but is not always able to demonstrate it.
- Does little to perform with any degree of style.
- Is not aware of the necessity to perform with proper style.

TECHNIQUE

Rhythmic Accuracy

- Consistently demonstrates an understanding of pulse control and rhythmic placement.
- Demonstrates an understanding of rhythmic relationships, but unable to maintain steady beat.
- Has some difficulty in performing rhythms accurately. Steady beat is usually not present.
- Has great difficulty in performing rhythms accurately. Steady beat is usually not present.
- Is unable to perform many rhythms accurately. Has a great deal of trouble keeping a steady beat.

Melodic Accuracy

- Consistently performs with accurate pitches.
- Usually performs with accurate pitches.
- Has some difficulty in performing accurately.
- Has great difficulty in performing with correct pitches.

Articulation

- Consistently performs with proper articulation.
- Usually performs with proper articulation.
- Has difficulty in performing proper articulation.
- Is not able to perform the written articulation.

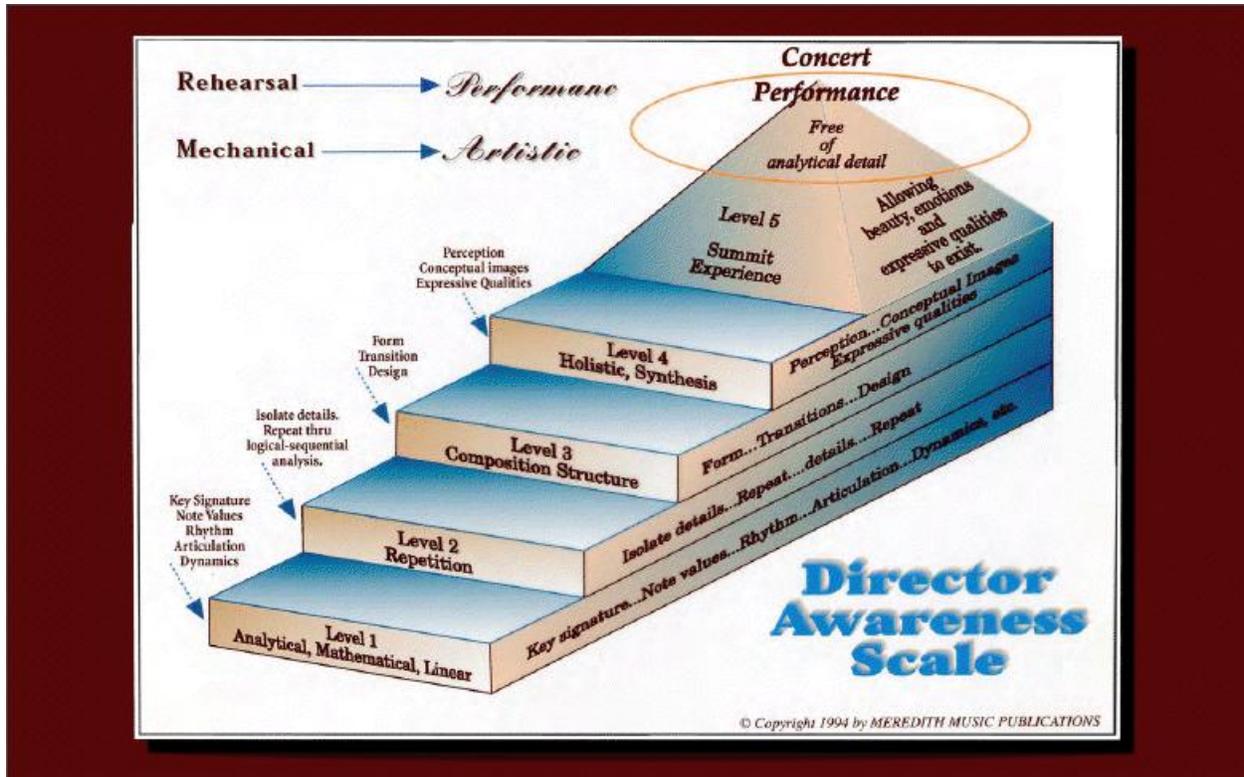
Sight-Reading Accuracy

1 2 3 4 5 6 7 8 9 10

Guitar Performance Rubric

Guitar Performance Assessment				
Enter rubric description				
	Level 4 4 pts	Level 3 3 pts	Level 2 2 pts	Level 1 1 pts
TONE QUALITY Fundamental characteristic tone quality	Level 4 Uses exceptional tone and weight appropriate for musical selection and demonstrates advanced techniques to play expressively. All passages are very clearly articulated and excellently controlled.	Level 3 Uses very good and proper tone and weight appropriate for musical selection. All passages are clearly articulated and very well controlled.	Level 2 Generally uses good tone. Most passages are somewhat clearly articulated and somewhat controlled.	Level 1 Beginning to understand how to produce a desirable tone and control the sound of the guitar. Passages need more clarity of articulation and more control of sound.
NOTES Reads and performs notes accurately	Level 4 Plays all notes with precision and fluency in a proper steady tempo.	Level 3 Plays all notes accurately in a steady tempo.	Level 2 Plays most notes accurately, varying tempo when necessary, to accommodate unfamiliar sections.	Level 1 Plays some notes accurately, varying tempo when necessary to accommodate unfamiliar sections.
RHYTHMIC ACCURACY Reads and performs rhythms accurately	Level 4 Plays all rhythms with precision and fluency in a proper steady tempo.	Level 3 Plays all rhythms accurately in a steady tempo.	Level 2 Plays most rhythms accurately, varying tempo when necessary to accommodate unfamiliar sections.	Level 1 Plays some rhythms accurately, varying tempo when necessary to accommodate unfamiliar sections.
RIGHT HAND TECHNIQUE Picking and strumming techniques	Level 4 Plays all right hand patterns correctly, making smooth transitions from one to another in a musical manner.	Level 3 Plays all right hand patterns correctly.	Level 2 Plays most right hand patterns correctly.	Level 1 Plays some right hand patterns correctly.
POSITIONING & LEFT HAND Placement of fingers on the fretboard and use of all required fingers.	Level 4 Shifts from one note to another in a relaxed, fluid manner using creative fingerings to accommodate passages. Uses all fingers efficiently and effectively.	Level 3 Shifts from one note to another accurately with a relaxed, fluid motion. Uses most fingers efficiently and effectively.	Level 2 Shifts from one note to another with a somewhat fluid motion and accuracy level. Uses some fingers efficiently and effectively.	Level 1 Understands concept of shifting and is working toward accuracy and fluidity. Relies heavily on the use of only one or two fingers.
CHORDS Fingering and strumming multiple strings	Level 4 Plays all chords with precision and fluency in a proper, steady tempo, demonstrates advanced technique in switching from chord to chord.	Level 3 Plays all chords accurately in a steady tempo.	Level 2 Plays most chords accurately, however varies the tempo when necessary to accommodate unfamiliar chord transitions.	Level 1 Begins to play some chords accurately and varies the tempo when necessary to accommodate transitions from chord to chord.

Comments:



Rubric Construction Form

Performer's Name _____

Construct your own rubric by determining which features you will assess, then name at least three levels of competence, from less to more skilled. Determine the maximum number of points which may be received from each feature. Then add these for the total possible number of points.

Use this rubric to score performances.

Performance Feature	Maximum Points	Score
Overall Score	Possible Total:	Actual Score:

Evaluator _____ Class _____ Date _____

Self-Observation/Self-Assessment

Listen to your performance and then answer the following:

1. This is what I did well.

2. This is what I think I need to improve.

3. This is my recommendation for a plan for improvement.

Other Comments/Observations:

APPENDIX B

**COURSE TEXTS &
SUPPLEMENTAL MATERIALS**

BASIC AND SUPPLEMENTAL MATERIAL**BASIC**

Schmid, W., Koch, G., Hal Leonard Guitar Method: Complete Edition. Milwaukee, WI: Hal Leonard Corporation

Manus, M., Manus, R., Alfred's Basic Guitar Method. Van Nuys, CA: Alfred Publishing Co., Inc.
Parkening, C., The Christopher Parkening Guitar Method. Milwaukee, WI: Hal Leonard Corporation

Wolfsohn, M., Ultimate Guitar Chord User's Guide. Milwaukee, WI: Hal Leonard Corporation

SUPPLEMENTAL

Starter, R., Rhythmic Training. Milwaukee, WI: Hal Leonard Corporation ISBN-10: 0769293751

Serna, D., Fretboard Logic. <http://Guitar-Music-Theory.com>

The Real Book, Sixth Edition. Milwaukee, WI: Hal Leonard Corporation. ISBN-10: 0634060384

Easy Pop Melodies Book Second Edition. Milwaukee, WI: Hal Leonard Corporation. ISBN-10: 0634047019

The Real Rock Book, Volume 1. Milwaukee, WI: Hal Leonard Corporation. ISBN-13: 978-1423453888

ABRSM: Music Medals Copper Guitar Ensemble Pieces, London, UK: Associated Board of the Royal Schools of Music

ABRSM: Music Medals Bronze Guitar Ensemble Pieces, London, UK: Associated Board of the Royal Schools of Music

ABRSM: Music Medals Silver Guitar Ensemble Pieces, London, UK: Associated Board of the Royal Schools of Music

ABRSM: Music Medals Gold Guitar Ensemble Pieces, London, UK: Associated Board of the Royal Schools of Music

ABRSM: Music Medals Platinum Guitar Ensemble Pieces, London, UK: Associated Board of the Royal Schools of Music

Some Suggested Guitar Ensemble Music by Title

List acquired from: <http://guitarensemblemusic.com/>

Level is indicated by:

(E)=Easy (M)=Medium (A)=Advanced

BAROQUE

- "Adagio" from the Concerto I BWV 1060 by J. S. Bach. (M)
- "Allegro Maestoso" from Water Music by G. F. Handel (M)
- "Adagio" from Concerto BWV 1060 for Violin, Clarinet and Guitars by J. S. Bach(M)
- "Arioso" from Cantata BWV 156 by J. S. Bach (M)
- Brandenburg Concerto No.6, 1st movt. by J.S Bach (A)
- Canon in D major by Johann Pachelbel (M)
- Concertino No.2 by Carlo Ricciotti (A)
- Concerto Grosso Op. 6, No.3 by Arcangelo Corelli (A)
- Concerto Grosso, Op.6, No.2 G.F. Handel (A)
- Concerto Grosso, Op.1, No.9 Petro Locatelli (A)
- Concerto Grosso in G minor by Antonio Vivaldi Op.3 no 2 (A)
- "Largo" from the Lute Concerto by Antonio Vivaldi (E)
- Sinfonia Santo Sepolcro by Antonio Vivaldi (M)
- Sonata for Recorder and Guitars by Antonio Vivaldi (M)
- Symphony No. 1 William Boyce (M)
- Sonata K. 380 by Domenico Scarlatti (M)
- Three Chorales by J.S. Bach (E)

CLASSICAL

- "Adagio" from the Moonlight Sonata by Ludwig V. Beethoven. (M)
- "Adagio" from the Pathetique Sonata by Ludwig V. Beethoven (M)
- Divertimento by Franz Joseph Haydn (M)
- Eine Kleine Nachtmusik by W.A. Mozart(M)
- Largo Op. 12, No. 1 by Luigi Bccherini (M)
- London Trio No. 1 by Franz Joseph Haydn (M)
- Serenade by W.A Mozart K. 203 (A)
- "Ode to Joy" from the Ninth Symphony by Ludwig van Beethoven (E)
- String Quartet Op. 3, No. 1 by Franz Joseph Haydn (M)
- String Quartet in C major K 157 by W.A Mozart (A)
- String Quartet K. 160 by W.A Mozart (A)
- Three Studies by Fernando Sor (E)
- Two Andantes by Fernando Sor (E)
- Symphony No. 29, 1st movt. by W.A Mozart (A)

FOLK

- Afro-Cuban Lullaby (M)
- Banana Boat Song (M)
- Barbara Allen (E)
- Celtic Suite. For guitars flute (tin whistle) and violin (A)
- Choucouné (Yellow Bird) (M)
- El Noi de la Mare (E)
- El Condor Pasa (M)
- El Testament D'amèlia (M)
- I Will Give my Love an Apple (E)
- Kumbaya (E)
- La Bamba (M)
- Oh Shenandoah (E)
- Old Folks at Home (E)
- Patriotic Trilogy

GUITAR 1

APPENDIX B

- Sacred Folksongs (E)
- Scarborough Fair (M)
- Simple Gifts (E)
- Turkey in the Straw (M)
- Two Scottish Tunes #1 (A)
- Two Scottish Tunes #1(with violin) (A)
- Two Scottish Tunes #2 (A)

HOLIDAY

- Bell Fantasy (A)
- Christmas Suite I (A)
- Christmas Suite II (M)
- Coventry Carol (E)
- Dreydl Song (E)
- Easy Christmas Suite (E)
- Hanukka (M)
- Hark the Herald Angels for guitars and high voice (M)
- Hark the Herald Angels for guitars and low voice (M)
- Lullay Carol for Chorus and Guitars (M)
- Lo How a Rose e'er Blooming (E)
- Once in Royal David's City (M)
- S'vivon (M)

RENAISSANCE

- Easy Renaissance Suite (E)
- Españoleta by Gaspar Sanz (E)
- Danceries by Claude Gervaise (M)
- Lo How a Rose e'er Blooming (E)
- Packington Plus (E)
- Pavane and Galliard by William Byrd (M)
- "Pavane Suite" by Luis Milan (E)
- Renaissance Suite II (M)
- Spanish Paven by John Bull (M)
- Three Dances from "Dansereye" by Tielman Susato (M)
- The Woods So Wild by William Byrd (A)
- Two Pieces from Pavans, Galliards, Almains by Anthony Holborne (M)

ROMANTIC

- Album for the Young (Suite I) by R. Schumann (E)
- Album for the Young (Suite II) by R. Schumann (M)
- "Andante Cantabile" from String Quartet No. 1 by Pyotr Ilyich Tchaikovsky (M)
- Berceuse by Isaac Albéniz (E)
- "Largo" from the New World Symphony by Antonin Dvorak (E)
- Intermezzo Op. 118, No. 2 by Johannes Brahms (M)
- Intermezzo Op. 119, No. 2 by Johannes Brahms (A)
- Pictures at an Exhibition (selected)--Mussorgsky (A)
- Ritual Fire Dance by Manuel De Falla (A)
- Romanza--anonymous (E)
- "Scherzo" from String Quartet No. 1 by Pyotr Ilyich Tchaikovsky (A)
- Serenade No 2 by Antonín Dvořák (A)
- Slavic Dance No 3 by Antonín Dvořák (A)
- Slavic Dance No 8 by Antonín Dvořák (A)
- Slavic Dance No. 10 by Antonín Dvořák (A)
- Slavic Dance No 12 by Antonín Dvořák (A)
- The Old Castle by Modest Mussorgsky (M)

- Three Preludes by Frédéric Chopin (E)
- Three from the Lyric Pieces Op. 12 by Edvard Grieg (E)
- Three Movts. from Dolly Suite by Gabriel Fauré (A)
- "To a Water Lily" from Woodland Sketches, Op. 51, No.6 by Edward MacDowell (E)
- "To a Wild Rose" from Woodland Sketches, Op. 51, No.1 by Edward MacDowell (E)
- Zwei Nordisches Weisen by Edvard Grieg (A)

SACRED

- All Who Hunger by William Moore (E)
- Amazing Grace (E)
- Anthems and Canons by William Billings (E)
- Go Tell it on the Mountain (M)
- Hineh Matov (E)
- Ladino Folksongs (M)
- Love is Little (E)
- O Merciful Redeemer by Gustav Holst (E)
- Sacred Folksongs (E)
- What Wonderous Love by William Walker (E)

20th CENTURY

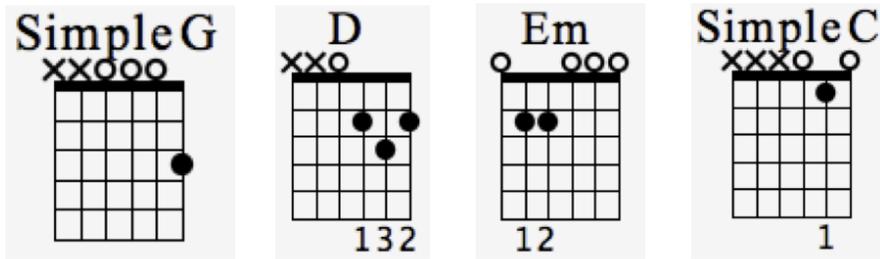
- "Bear Dance" from Ten Pieces by Béla Bartók (A)
- Golliwog's Cakewalk by Claude Debussy (M)
- "Minuet" from Tombeau de Couperin by Maurice Ravel (M)
- Pavane for a Dead Princess by Maurice Ravel (M)
- Ritual Fire Dance by Manuel De Falla (A)
- Romanza de Amor by Manuel Ponce (M)
- Rumanian Folk Dances--Béla Bartók (A)
- St. Paul's Suite "Jig" by Gustav Holst (A)
- Sonata by Bela Bartok (M)
- Swipsey by Scott Joplin and Arthur Marshall (M)
- The Strenuous Life by Scott Joplin (M)
- Three from "Five Easy Pieces" by Igor Stravinsky (M)

MUSIC BY ALAN HIRSH

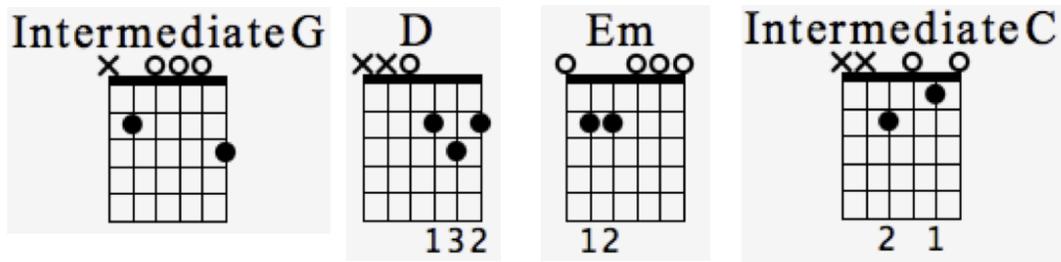
- A New Dawn (A)
- Bagpipe (E)
- Colors (E)
- Concertino (with solo guitar) (A)
- Concertino (with violin, or any solo instrument) (M)
- Da Blues (M)
- Dance Trio (A)
- Dreaming (M)
- Easy Does it (M)
- Harrisdale Concerto (A)
- Into the Fray (M)
- Into the Mist (M)
- Into Thin Air (M)
- Serenade (E)

Supplemental Beginner Chord Progressions

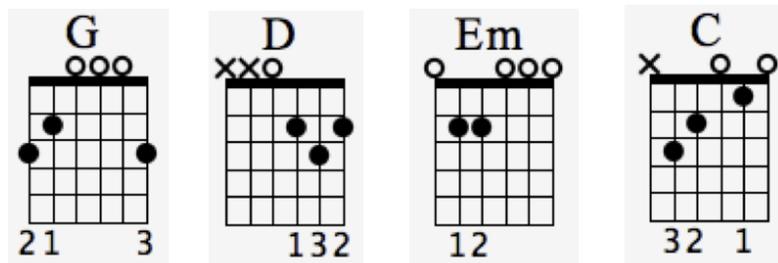
Basic I V vi IV progression in G
with "simple" chords



Basic I V vi IV progression in G
with "intermediate" chords



Basic I V vi IV progression in G
with "Pro" chords

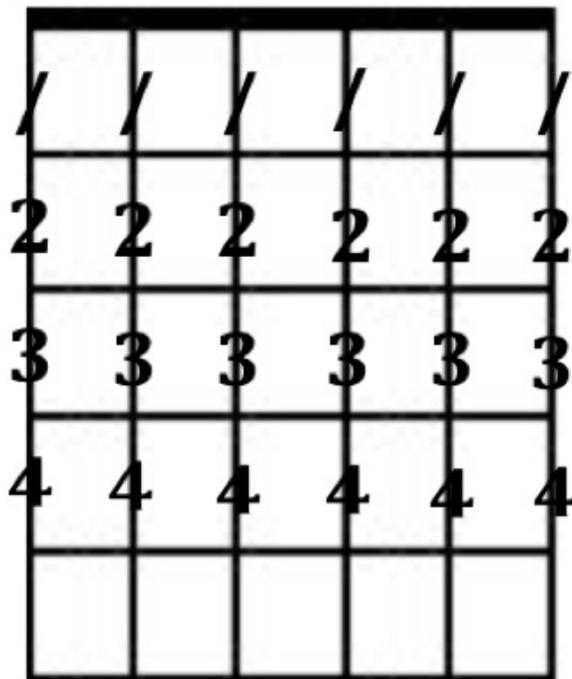


Semi-Chromatic Scale (aka Spider Fingers)

This scale is designed as a beginner's exercise with the following goals in mind:

- strengthen all the fingers equally
- increase finger independence and flexibility
- develop the ability to change strings fluidly

Various forms will be introduced as students progress.



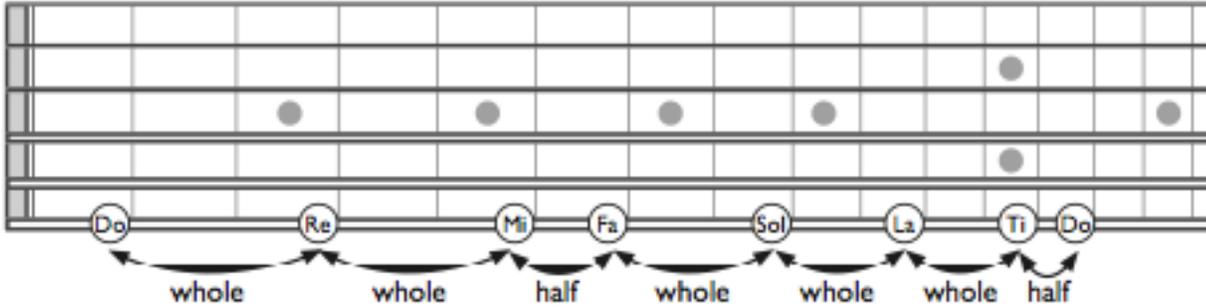
S-Gt

Three staves of musical notation for the Semi-Chromatic Scale. The first staff is labeled 'S-Gt' and includes a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. The second and third staves continue the scale with various accidentals (flats and sharps) and a final double bar line.

Major and Minor Scale Supplements

Major Scale Formula illustration on one string:

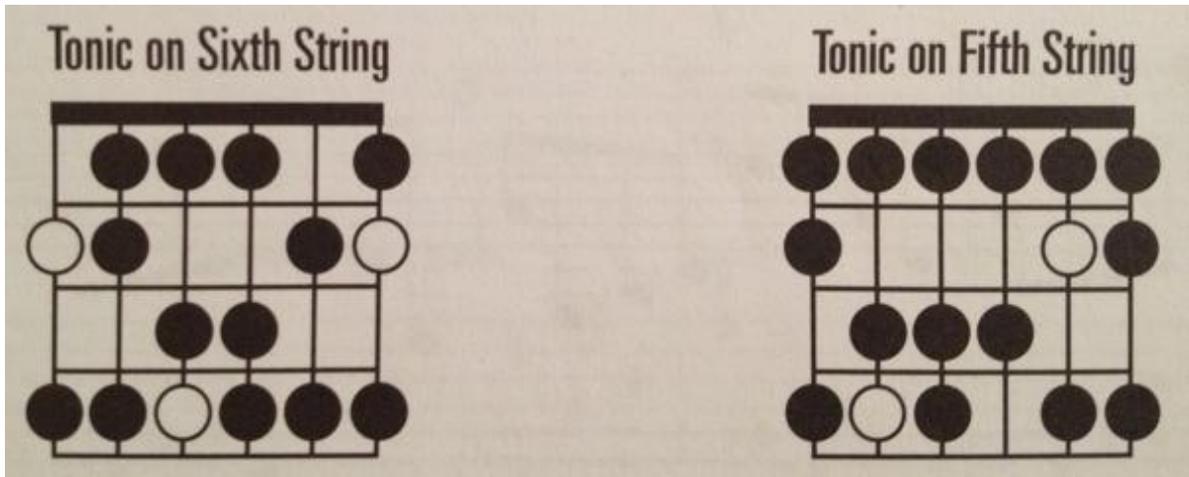
Major scale step formula



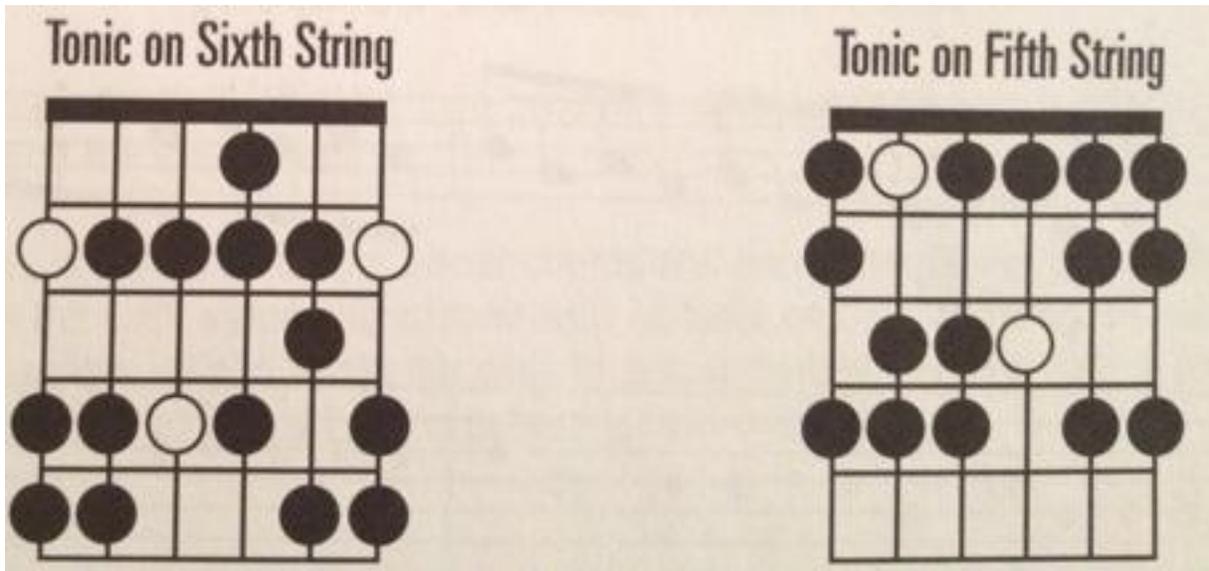
Moveable Major and Minor Scale Patterns that should be studied by the Students.

○ denotes the Tonic.

Major Scale Patterns



Minor Scale Patterns



CATALOGUES

Music Time, Inc.* (Music)	P.O. Box 405 Haddonfield, NJ 08033 www.musictime.com
J.W. Pepper* (Music)	P.O. Box 850 Valley Forge, PA 19482-0850 www.jwpepper.com
Educational Record Center*	3233 Burnt Mill Dr., Suite 100 Wilmington, NC 28403-2698 www.erc-inc.com
Rhythm Band Instruments*	P.O. Box 126, Fort Worth, TX 76101-0126 www.rhythmband.com
Music in Motion*	P.O. Box 833814, Richardson, TX 75083 www.musicmotion.com
Lentine's Music, Inc.* (Music technology)	844 N. Main St. Akron, Ohio 43310 www.lentine.com
Lyons Music Products*	P.O. Box 1003 Elkhart, IN 46515 www.4lyons.com
General Music Store*	4004 Technology Dr. South Bend, IN 46515 www.wwandbw.com
Suzuki Musical Instruments*	P.O. Box 261030, San Diego, CA 92196-1030 www.suzukimusic.com
Music Educator Supply*	P.O. Box 560085, Dallas, TX 75356-0085
LMI* (Music Products for Education)	1776 Armitage CT., Addison, ILL 60101-4225
Sam Ash, Inc.	Rt. 27, Edison, NJ 08817 www.samash.com
The Music Shop	P.O. Box 688, 68 Fanny Road Boonton, NJ 07005 www.musicp@idt.net
City Music Center*	Kenilworth, NJ 07033
Dillon Music*	325 Fulton Ave., Woodbridge, NJ http://www.dillonmusic.com/
Steve Weiss Music*	2324 Wyandotte Road, Willow Grove, PA 19090 www.steveweissmusic.com
GSP San Francisco	230 Townsend Street San Francisco, CA 94107-1720 http://www.gspguitar.com

* denotes catalogues that have been used for the Band program.

Their guitar offerings have yet to be verified, therefore please make no assumptions that such suppliers have robust guitar product listing.

SHEET MUSIC SUPPLIERS

“Legacy” sheet music suppliers*

www.hickeys.com
www.kendormusic.com
www.musictime.com
www.otterdist.com
www.jwpepper.com
www.presser.com
www.Rkingmusic.com
www.sierramusic.com
www.walrusmusic.com

* “Legacy” suppliers have been used for the Band program. Their guitar offerings have yet to be verified, therefore please make no assumptions that such suppliers have robust guitar product listing.

VIDEOS

The History of the Guitar Documentary

BBC 2008

Available on YouTube:

Part 1: <http://www.youtube.com/watch?v=AioSO9aj0T0>

Part 2: <http://www.youtube.com/watch?v=moxrydy8jGk&feature=relmfu>

Part 3: http://www.youtube.com/watch?v=dgMDvjzC_eU&feature=relmfu

Part 4: <http://www.youtube.com/watch?v=YNFAH5U1rNw&feature=relmfu>

Part 5: <http://www.youtube.com/watch?v=YRtFdnTbREw&feature=relmfu>

Part 6: http://www.youtube.com/watch?v=THGAIS4_I9o&feature=relmfu

Part 7: <http://www.youtube.com/watch?v=eIQQ0VuuvBw&feature=relmfu>

Part 8: <http://www.youtube.com/watch?v=QEK2xWpftgY&feature=relmfu>

Part 9: <http://www.youtube.com/watch?v=SKiWe38K1ic&feature=relmfu>

Stevie Vai: “How to be Successful”

Guitar Center 2011

Available on YouTube:

<http://www.youtube.com/watch?v=atGBKuCJ-Jc&feature=fvwr>

Fantasia

Walt Disney Home Video

Fantasia 2000

Walt Disney Home Video

Jazz for Young People

Alfred Publishing 2002

Leonard Bernstein’s Young People’s Concerts

Kultur Video 1997

Marsalis on Music
Sony 1995

Riverdance – Live from NYC
Columbia Tri-Star Home Video

Stomp Out Loud
Yes/No Productions
HBO Home Video 1997

APPENDIX C

TECHNOLOGY/WEBSITE REFERENCES

SUGGESTED WEBSITES

<http://www.ultimate-guitar.com/>
<http://www.jalc.org>
<http://www.neajazzintheschools.org/>
www.menc.org
www.CJMEA.org
www.NJMEA.org
<http://pbskids.org/jazz/index.html>
<http://www.sbgmusic.com/html/teacher/reference/histor.html>
<http://www.pbs.org/jazz/time/>
www.smartmusic.com
www.lentine.com
www.gvox.com

APPENDIX D

ARTS EDUCATION ADVOCACY

RESOURCES

PEOPLE / BOOKS / LINKS

Victor L. Wooten

The Music Lesson

The Art of Possibility

Rosamund Stone Zander and Benjamin Zander

Daniel Coyle

The Talent Code

Richard Florida

The Rise of the Creative Class

The Great Reset

Howard Gardner

Frames of Mind: The Theory of Multiple Intelligences

Multiple Intelligences: New Horizons in Theory & Practices

Five Minds for the Future

www.howardgardner.com

Malcolm Gladwell

Blink, The Tipping Point, Outliers

Stephen Melillo

The Let's Find Out Teaching Suite: Hypertools for the Music Educator

www.stormworld.com

Sir Ken Robinson

The Arts in Schools

The Element: How Finding Your Passion Changes Everything

Out of Our Minds: Learning to be Creative

James Jordan

The Musician's Soul

The Musician's Spirit

Links

<http://www.supportmusic.com/>, <http://menc.org/>, <http://www.childrensmusicworkshop.com/advocacy/>
<http://www.youtube.com/user/schoolmusic>, www.youtube.com/user/musicedadvocate, www.ted.com
www.njmea.org, www.benjaminzander.com, www.iste.org

APPENDIX E

**EDISON ESSENTIAL INSTRUCTIONAL
BEHAVIORS, AND NEW JERSEY
CORE CURRICULUM CONTENT STANDARDS**

**Public Schools of Edison Township
Divisions of Curriculum and Instruction**

Draft 14

Essential Instructional Behaviors

Edison's Essential Instructional Behaviors are a collaboratively developed statement of effective teaching from pre-school through Grade 12. This statement of instructional expectations is intended as a framework and overall guide for teachers, supervisors, and administrators; its use as an observation checklist is inappropriate.

1. Planning which Sets the Stage for Learning and Assessment

Does the planning show evidence of:

- a. units and lessons directly related to learner needs, the written curriculum, the New Jersey Core Content Curriculum Standards (NJCCCS), and the Cumulative Progress Indicators (CPI)?
- b. measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?
- c. lesson design sequenced to make meaningful connections to overarching concepts and essential questions?
- d. provision for effective use of available materials, technology and outside resources?
- e. accurate knowledge of subject matter?
- f. multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?
- g. differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?
- h. provision for classroom furniture and physical resources to be arranged in a way that supports student interaction, lesson objectives, and learning activities?

2. Observed Learner Behavior that Leads to Student Achievement

Does the lesson show evidence of:

- a. learners actively engaged throughout the lesson in on-task learning activities?
- b. learners engaged in authentic learning activities that support reading such as read alouds, guided reading, and independent reading utilizing active reading strategies to deepen comprehension (for example inferencing, predicting, analyzing, and critiquing)?
- c. learners engaged in authentic learning activities that promote writing such as journals, learning logs, creative pieces, letters, charts, notes, graphic organizers and research reports that connect to and extend learning in the content area?
- d. learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?
- e. learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?
- f. learners actively processing the lesson content through closure activities throughout the lesson?
- g. learners connecting lesson content to their prior knowledge, interests, and personal lives?
- h. learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?
- i. learners developing their own voice and increasing independence and responsibility for their learning?
- j. learners receiving appropriate modifications and accommodations to support their learning?

3. Reflective Teaching which Informs Instruction and Lesson Design

Does the instruction show evidence of:

- a. differentiation to meet the needs of all learners, including those with Individualized Education Plans?
- b. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
- c. formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
- d. the use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
- e. use of strategies for concept building including inductive learning, discovery-learning and inquiry activities?
- f. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms?
- g. deliberate teacher modeling of effective thinking and learning strategies during the lesson?
- h. understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
- i. awareness of the preferred informational processing strategies of learners who are technologically sophisticated and the use of appropriate strategies to engage them and assist their learning?
- j. activities that address the visual, auditory, and kinesthetic learning modalities of learners?
- k. use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
- l. use of graphic organizers and hands-on manipulatives?
- m. creation of an environment which is learner-centered, content rich, and reflective of learner efforts in which children feel free to take risks and learn by trial and error?
- n. development of a climate of mutual respect in the classroom, one that is considerate of and addresses differences in culture, race, gender, and readiness levels?
- o. transmission of proactive rules and routines which students have internalized and effective use of relationship-preserving desists when students break rules or fail to follow procedures?

4. Responsibilities and Characteristics which Help Define the Profession

Does the teacher show evidence of:

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning, particularly as they tie into changes in culture and technology?
- b. maintaining accurate records and completing forms/reports in a timely manner?
- c. communicating with parents about their child's progress and the instructional process?
- d. treating learners with care, fairness, and respect?
- e. working collaboratively and cooperatively with colleagues and other school personnel?
- f. presenting a professional demeanor?

New Jersey Core Curriculum Content Standards for Music

[All NJCCCS information was directly copied from the New Jersey Core Curriculum Content Standards.]

INTRODUCTION THE VISION

Experience with and knowledge of the arts is a vital part of a complete education. The arts are rich disciplines that include a vibrant history, an exemplary body of work to study, and compelling cultural traditions. An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual art is critical to their personal success and to the success of New Jersey as we move into the twenty-first century. The arts offer tools for development. They enable personal, intellectual, and social development for each individual. Teaching in and through the arts within the context of the total school curriculum, especially during the formative years of an elementary K-6 education, is key to maximizing the benefits of the arts in education.

For students, an education in the arts provides:

- The ability to be creative and inventive decision-makers;
- Varied and powerful ways of communicating ideas, thoughts, and feelings;
- An enhanced sense of poise and self-esteem;
- The confidence to undertake new tasks;
- An increased ability to achieve across the curriculum;
- A framework that encourages teamwork and fosters leadership skills;
- Knowledge of the less recognized experiences of aesthetic engagement and intuition;
- Increased potential for life success; and
- An enriched quality of life

Recent studies such as *Critical Links* and *Champions of Change* provide evidence of the positive correlations between regular, sequential instruction in the arts and improved cognitive capacities and motivations to learn. These often result in improved academic achievement through near and far transfer of learning (i.e., music and spatial reasoning, visual art and reading readiness, dance and non-verbal reasoning and expressive skills, theater and reading comprehension, writing proficiency, and increased peer interaction). Additionally, the arts are uniquely qualified to cultivate a variety of multiple intelligences.

For our society, an education in the arts fosters a population that:

- Is equipped with essential technical skills and abilities significant to many aspects of life and work;
- Understands and can impact the increasingly complex technological environment around us;
- Has a humanities focus that allows social, cultural, and intellectual interplay, among men and women of different ethnic, racial, and cultural backgrounds; and
- Is critically empowered to create, reshape, and fully participate in the enhancement of the quality of life for all.

It is the intent of the standards to ensure that all students have regular sequential arts instruction and that specialization takes into account student choice. This is in keeping with the National Standards for Arts Education (1994) which states:

“All basic subjects, including the arts, require more than mere exposure or access. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the standards presented here. These standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts.”

In New Jersey, equitable access to arts instruction can only be achieved if the four arts disciplines are offered throughout the K-12 spectrum. At the K-6 level, it is the expectation that students are given broad-based exposure through instruction as well as opportunities for participation in each of the four arts forms. In grades 7-8, they should gain greater depth of understanding in at least one of those disciplines. In grades 9-12, it is the expectation that students demonstrate competency in at least one arts discipline. The state arts standards also reflect the same expectations as those stated in the National Standards for Arts Education (1994). The goal is that by graduation all students will be able to communicate at a basic level in the arts, and that they:

- Communicate proficiently, demonstrating competency in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- Be able to develop and present basic analysis of works of art from structural, historical, and cultural perspectives;
- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and
- Relate various types of arts knowledge and skills within and across the arts disciplines.

The revised arts standards assist educators in delineating the required knowledge and expected behaviors in all four of the arts disciplines. This format reflects the critical importance of locating the separate arts disciplines as one common body of knowledge and skills.

STANDARD 1.1
The Creative Process

ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES THAT GOVERN THE CREATION OF WORKS IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.1.12.B.1 (Knowledge & Skill)

- Understanding nuanced stylistic differences among various [genres](#) of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

1.1.12.B.2 (Knowledge & Skill)

- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
- Synthesize knowledge of the [elements of music](#) in the deconstruction and performance of complex musical scores from diverse cultural contexts.

STANDARD 1.2
History of the Arts & Culture

ALL STUDENTS WILL UNDERSTAND THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS THROUGHOUT HISTORY AND ACROSS CULTURES.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.1.12.A.1 (Knowledge & Skill)

- Cultural and historical events impact art-making as well as how audiences respond to works of art.
- Determine how music has influenced world cultures throughout history.

1.1.12.A.2 (Knowledge & Skill)

- Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.
- Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various [historical eras](#).

STANDARD 1.3
Performance

ALL STUDENTS WILL SYNTHESIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO CREATING, PERFORMING AND/OR PRESENTING WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.3.12.B.1 (Knowledge & Skill)

- Technical accuracy, musicality, and stylistic considerations vary according to [genre](#), culture, and [historical era](#).
- Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2 (Knowledge & Skill)

- The ability to read and interpret music impacts musical fluency.
- Analyze how the [elements of music](#) are manipulated in original or prepared musical scores.

1.3.12.B.3 (Knowledge & Skill)

- Understanding of how to manipulate the [elements of music](#) is a contributing factor to musical artistry.
- Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

1.3.12.B.4 (Knowledge & Skill)

- Basic vocal and instrumental arranging skills require theoretical understanding of [music composition](#).
- Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

STANDARD 1.4
Aesthetic Responses & Critique Methodologies

ALL STUDENTS WILL DEMONSTRATE AND APPLY AN UNDERSTANDING OF ARTS PHILOSOPHIES, JUDGMENT, AND ANALYSIS TO WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.4.12.A.1 (Knowledge & Skill)

- Recognition of fundamental elements within various arts disciplines (music) is dependent on the ability to decipher cultural implications embedded in artworks.
- Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of music.

1.4.12.A.2 (Knowledge & Skill)

- Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
- Speculate on the artist's intent, using [discipline-specific arts terminology](#) and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3 (Knowledge & Skill)

- Artistic styles, trends, movements, and historical responses to various [genres](#) of art evolve over time.
- Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4 (Knowledge & Skill)

- Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, [discipline-specific arts terminology](#).
- Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.1 (Knowledge & Skill)

- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
- Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of music from diverse cultural contexts and [historical eras](#).

1.4.12.B.2 (Knowledge & Skill)

- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
- Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3 (Knowledge & Skill)

- Art and art-making reflect and affect the role of technology in a global society.
- Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.