PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

MUSIC THEORY - ADVANCED PLACEMENT

Length of Course: Full Year

Elective/Required: Elective

Schools: High Schools

Student Eligibility: Grades 10-12

Credit Value: 5 Credits

Date Approved: September 24, 2012

TABLE OF CONTENTS

APPENDICES:

A. Course Texts and Supplemental Materials

B. Technology/Website References

C. Arts Education Advocacy Resources

D. Edison's Essential Instructional Behaviors

E. NJCCCS

STATEMENT OF PURPOSE

The Music Theory AP class meets at Edison High School and JP Stevens High School for 42 minutes every day. A room containing new technology such as computers are available to supplement work given from the textbooks. Students will use such technology as well as traditional means to learn scales, chords, progressions, rhythms, harmonic cadences, four part writing, and simple orchestration. Students will further their musical knowledge through the creation and analysis of historical musical composition. As a final project, students will be asked to design and create music for a given occasion such as a movie, video game, event, or musical. All students will be prepared to take the AP Music Theory Exam as given by College Board. I encourage students to avail themselves of a variety of music theory web sites for extra drill and practice, such as but not limited to: www.musictheory.net and www.virtualsheetmusic.com.

Prepared by:

Eric Mazurkiewicz, Edison High School
Brian Verdi, JP Stevens High School

Coordinated by:

Robert Pispecky, Supervisor of Music and Visual Arts

INTRODUCTION - PHILOSOPHY

We believe that the music program should promote excellence based upon the optimum fulfillment of each individual's capabilities as determined by their experiences, needs, and aspirations. We accept the responsibility to provide the maximum opportunity for students to acquire the basic skills to be intellectually curious, aesthetically aware, and knowledgeably alert to music for personal growth, enjoyment, cultural understanding, and self-expression. This study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continues to appeal to humans through their timeless and universal attraction. Skills in analysis, evaluation, and synthesis are important because they enable students to appreciate music by recognizing and pursuing excellence in their musical experience and to understand and enrich their environment.

THE EDISON TOWNSHIP SCHOOL DISTRICT CURRICULUM TEMPLATE

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring understandings/essential questions, unit assessments, and instructional activities. Familiarization with backward-deign is critical to working effectively with Edison's curriculum guides.

"Backward design" is an increasingly common approach to planning curriculum and instruction. As its name implies, "backward design" is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working "backward" to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Program based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum design, development, and implementation hinges upon the integration of the following three stages.

Stage I: Identifying Desired Results: Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the "big ideas" that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these questions as they proceed through the unit. Knowledge and skills are the "stuff" upon which the understandings are built.

Stage II: Determining Acceptable Evidence: Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.:

multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self- knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

COURSE OVERVIEW

Established Goals / NJCCC Standards:

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 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

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 dance, music, theatre, and visual art.

Standard 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.

Standard 8.2 Technology Education, Engineering, and Design: All students will develop an understanding of the nature and impact of technology, engineering, technological design, and the designed world, as they relate to the individual, global society, and the environment.

Standard 9.1 21st-Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

Standard 9.3 Career Awareness, Exploration, and Preparation: All students will apply knowledge about and engage in the process of career awareness, exploration, and preparation in order to navigate the globally competitive work environment of the information age.

Enduring Understandings:

- Aesthetics fosters artistic appreciation, interpretation, imagination, significance and value.
- The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making.
- Experts can and do disagree about the value, power and source of art.
- The arts serve multiple functions: enlightenment, education, and entertainment.
- Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.
- The artistic process can lead to unforeseen or unpredictable outcomes.
- Underlying structures in art can be found via analysis and inference.
- Breaking accepted norms often gives rise to new forms of artistic expression.
- The critical process of observing, describing, analyzing, interpreting and evaluating leads to informed judgments regarding the relative merits of artworks.
- Culture affects self-expression, whether we realize it or not.
- Every artist has a style; every artistic period has a style.

- Technology is constantly changing and requires continuous learning of new skills.
- Selection of technology should be based on personal and/or career needs assessment.
- A tool is only as good as the person using it.
- Technology use can have positive or negative impact on both users and those affected by their use.
- Technology evolves at an ever accelerating pace based on the needs/ wants of society and is influenced by cultural, political and environmental values and constraints.
- Technological outcomes have the potential for anticipated and unanticipated positive and negative results.
- The design process is fundamental to technology and engineering.
- A system has interrelated components designed to collectively achieve a desired goal.
- All technological activities use resources that include tools/machines, materials, information, energy, capital, time and people.
- Each job, career and profession has a set of preparation requirements, career exploration experiences and different opportunities for personal and professional growth and satisfaction.
- An effective career plan is flexible, includes a variety of life experiences, skills and education, and can save time, energy and money.
- In the 21st century, people will most likely have multiple careers and jobs.
- Personal actions today and tomorrow may have an effect on future employment.
- Choices we make as individuals affect self, family, community and the world.
- Personal attitudes, behaviors, knowledge and skills promote self awareness, personal responsibility and self-direction.
- Effective communication skills are necessary to convey meaning and understanding to others.
- One's character and ethics are constantly being challenged and are ever-changing and evolving.
- Lack of awareness about laws and rules may lead to unsafe situations and chaos.

Essential Questions:

- Why should I care about the arts?
- What's the difference between a thoughtful and a thoughtless artistic judgment?
- How does creating and performing in the arts differ from viewing the arts?
- To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?
- How do underlying structures unconsciously guide the creation of art works?
- Does art have boundaries?
- When is art criticism vital and when is it beside the point?
- Does art define culture or does culture define art?
- What is old and what is new in any work of art?
- How important is "new" in art?
- In a world of constant technological change, what skills should we learn?
- How do I choose which technological tools to use and when it is appropriate to use them?
- How can I transfer what I know to new technological situations/experiences?
- What are my responsibilities for using technology? What constitutes misuse and how can it best be prevented?
- Can we control the pace at which technology is created? Should we, even if we can?
- How does technology extend human capabilities? What are the positive and negative consequences of technology? Should technologies that produce negative impact continue to be used?
- When are the most sophisticated tools required and when are the simplest tools best?
- Can a system continue to operate with a missing or malfunctioning component?

- Is it always beneficial to use the most economical material/materials for production of a technological product?
- How do I decide what I want to be and how do I prepare for my career?
- Why do I need a career plan? How do I communicate this information to post-secondary institutions and employers?
- How can we best prepare for the workforce when we will likely change jobs multiple times and perhaps even careers?
- How do I decide or make choices?
- Why do I need to be accountable?
- How do I best communicate?

Course Specific Enduring Understandings:

- Art is the result of one's need to transform experiences symbolically.
- Aesthetic experience is the source of highest satisfaction in living.
- All human experience is accompanied by feeling. Music is the tonal analogue of the emotive life.
- Music is expressive of life in all its alternatives.
- The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word.
- Music attains significance only through expressive qualities.
- Every person has the need to transform human experience symbolically, and music satisfies that need.
- All individuals have a right to develop their aesthetic potential to the highest level possible.
- Music education should be cosmopolitan, giving recognition to values in all kinds of music.
- All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and should emphasize musical values, not extra-musical values.
- Music is not something that can just be read about, the student must listen to and observe many performances to gain a greater understanding of the musical culture.
- The only sound basis for music appreciation is the development of the natural (musical) responsiveness that all persons possess.

Course Specific Essential Questions:

- Why should I care about music?
- What's the difference between a thoughtful and a thoughtless artistic judgment?
- How does creating and performing in the arts differ from viewing the arts?
- To what extent does the listener properly affect and influence the music and the musician and to what extent is the music for the musician?
- How do underlying structures unconsciously guide the creation of musical works?
- Does music have boundaries?
- When is art criticism vital and when is it beside the point?
- Does music define culture or does culture define music?
- What is old and what is new in any musical composition?
- In a world of constant technological change, what skills should we learn?
- How do I choose which technological tools to use and when it is appropriate to use them?
- How can I transfer what I know to new technological situations/experiences?
- What are my responsibilities for using technology?
- What constitutes misuse and how can it best be prevented?
- Can we control the pace at which technology is created?

- Should we, even if we can?
- How does technology extend human capabilities?
- What are the positive and negative consequences of technology?
- Should technologies that produce negative impact continue to be used?
- When are the most sophisticated tools required and when simplest tools best?
- Can a system continue to operate with a missing or malfunctioning component?
- Is it always beneficial to use the most economical material/materials for production of a technological product?
- How do I decide what I want to be and how do I prepare for my career?
- Why do I need a career plan?
- How do I communicate this information to post- secondary institutions and employers?
- How can we best prepare for the workforce when we will likely change jobs multiple times and perhaps even careers?
- How do I decide or make choices?
- Why do I need to be accountable?
- How do I best communicate?

COURSE CONTENT

The course should seek first to instill mastery of the rudiments and terminology of music, including hearing and notating:

- pitches
- intervals
- scales
- chords
- meter
- rhythm

It is advisable to address these basic concepts through listening to a wide variety of music, including not only music from standard Western tonal repertoire but also twentieth-century art music, jazz, popular music and the music of non-Western cultures. Although beginning college courses focus primarily on the system of major–minor tonality, they often incorporate at least a brief introduction to modal, pentatonic, whole-tone and other scales; moreover, there is increasing emphasis throughout colleges on equipping students to deal with music of their own time and of various world cultures. Attention should be given to the acquisition of correct notational skills. Speed and fluency with basic materials should be emphasized. Building on this foundation, the course should progress to include more sophisticated and creative tasks, such as:

- melodic and harmonic dictation
- composition of a bass line for a given melody, implying appropriate harmony
- realization of a figured bass
- realization of a Roman numeral progression
- analysis of repertoire, including melody, harmony, rhythm, texture and form
- sight-singing

Like most first-year college courses, the Music Theory AP course should emphasize aural and visual identification of procedures based in common-practice tonality:

- functional triadic harmony in traditional four-voice texture(with vocabulary. Including non harmonic tones, seventh chords and secondary dominants)
- cadences
- melodic and harmonic compositional processes (e.g., sequence, motivic development)
- standard rhythms and meters
- phrase structure (e.g., contrasting period, phrase group)
- small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
- modulation to closely related keys

In the Music Theory AP course, students should be required to read, notate, write, sing and listen to music. The figure above shows some of the ways in which exercises of various types foster and integrate these abilities. The development of aural skills is a primary objective of the AP Music Theory course. Throughout the course, students should listen to musical works attentively and analytically, developing their musical memory and their ability to articulate responses to formal, stylistic and aesthetic qualities of the works. Performance — using singing, keyboard and students' primary performance media — should also be a part of the learning process. Although sight-singing is the only performance skill that is directly tested by the AP Exam, training in all these areas will develop the aural skills that are tested. Once again, fluency and quickness with basic materials are essential. Students should work both inside and outside the classroom. Regular homework assignments are an indispensable component of instruction. Whenever possible, teachers should provide access to practice space and equipment for out-of-class assignments. Music libraries, especially those with substantial holdings in recorded music, can be an invaluable enhancement to the course.

Where concert performances are accessible, teachers are encouraged to use them as extensions of the classroom and to allot class time accordingly: preconcert activities such as sight-singing, dictation and analysis of excerpts chosen from the concert program, or post concert reports guided by well-designed study questions, help students connect the content of the theory class with the world of live music. Many meaningful exercises can likewise be derived from the students' own solo and ensemble repertoire. In addition to technical knowledge and skills, students should gain exposure to and familiarity with a wide variety of musical literature, and the ability to apply their knowledge and skills to it.

Knowledge:

Students will know:
- The skills that increase aesthetic awareness.
- Different aesthetic philosophies through the evaluation and analysis of artistic styles, trends, and movements in music as an art form.
- How to listen perceptively.
- The role, development, and continuing influence of music in relation to world cultures, history, and society.
- How artists and artistic works connect with political, social, cultural, and historical events.
- Large and small musical forms.
- The importance of rhythm in adding color and excitement to music and the important function of rhythm as a means for coordinating music making.
- Musical vocabulary in order to discuss music and describe it accurately and effectively.
- Classification of instruments with their broad and anthropological terms and with their names as symphonic, ethnic, or popular instruments.
- Classification of vocal characteristics according to range and timbre.

- The process of critique through the evaluation and interpretation of works of music orally and in writing, using appropriate terminology.
- How to develop, apply, and reflect upon knowledge in the process of critique.
- The tools used in electronic and computer generated music and exploring creativity in using these devices.

Skills:

Students will be able to:
- Access a music program in the technology room.
- Create music by writing their own impressions of a music piece.
- Develop a musical style through their own composing.
- Compare their compositions to their peers.
- Analyze the music styles of famous compositions.
- Distinguish the emotion of a composition.
- Perform an elementary song on a musical keyboard.
- Understand how music retains its vitality, appeal, and communicative ability through the synthesis of musical styles and the borrowing of ideas across cultures.
- Cultivate an appreciation for music and desire to continue their musical experiences.
- Refine perceptual, physical, and technical skills through creating music.
- Develop design skills for planning the form and function of space, structures, objects, sound and events.
- Analyze and evaluate how various artists and cultural resources influence student work.
- Develop self-expression in music and understand their individual importance in the success of a group effort.
- Demonstrate originality, technical skills, and artistic expression in the creation, production, and performance of music.
- Analyze the role, development, and continuing influence of music in relation to world cultures, history, and society.
- Analyze musical compositions relative to their tone color (instrumentation/timbre), rhythmic changes, melodic contours, blend, contrast, form, and sources.
- Acquire basic skills and music appreciation through listening, observing and performing music.
- Appreciate the need for practice, its tie to the development of safe, healthy and proficient technique, and its affect on the performer's ability to perform music articulately and with expression.
- Pursue and develop personal interests in music for purposes of creativity, production, and enjoyable use of leisure time.
- Create new and worthwhile ideas (both incremental and radical concepts).
- Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts.
- Develop, implement and communicate new ideas to others effectively.
- Demonstrate originality and inventiveness in work and understand the real world limits in adopting new ideas.
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.
- Use various types of reasoning (inductive, deductive, etc.) as appropriate to the situation.
- Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems.
- Effectively analyze and evaluate evidence, arguments, claims and beliefs.

- Analyze and evaluate major alternative points of view.
- Synthesize and make connections between information and arguments.
- Interpret information and draw conclusions based on the best analysis.
- Reflect critically on learning experiences and processes.
- Solve different kinds of non-familiar problems in both conventional and innovative ways.
- Identify and ask significant questions that clarify various points of view and lead to better solutions.
- Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.
- Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions.
- Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).
- Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact.
- Communicate effectively in diverse environments (including multi-lingual).
- Demonstrate ability to work effectively and respectfully with diverse teams.
- Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal.
- Assume shared responsibility for collaborative work, and value the individual contributions made by each team member.
- Show awareness and appreciation of the styles of the music of today.

21st Century Skills:

- Use a wide range of idea creation techniques. (such as brainstorming)
- Create new and worthwhile ideas. (both incremental and radical concepts)
- Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts.
- Develop, implement and communicate new ideas to others effectively.
- Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work.
- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas.
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.
- Use various types of reasoning (inductive, deductive, etc.) as appropriate to the situation.
- Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems.
- Effectively analyze and evaluate evidence, arguments, claims and beliefs.
- Analyze and evaluate major alternative points of view.
- Synthesize and make connections between information and arguments.
- Interpret information and draw conclusions based on the best analysis.
- Reflect critically on learning experiences and processes.
- Solve different kinds of non-familiar problems in both conventional and innovative ways.
- Identify and ask significant questions that clarify various points of view and lead to better solutions.
- Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.
- Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions.
- Use communication for a range of purposes. (e.g. to inform, instruct, motivate and persuade)

- Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact.
- Communicate effectively in diverse environments. (including multi-lingual)
- Demonstrate ability to work effectively and respectfully with diverse teams.
- Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal.
- Assume shared responsibility for collaborative work, and value the individual contributions made by each team member.

AP Exam Skills:

The exam assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology and analysis. It may include any or all of the following:

I. Musical Terminology
    A. Terms for intervals, triads, seventh chords, scales and modes
    B. Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms and musical performance
II. Notational Skills
    A. Rhythms and meters
    B. Clefs and pitches
    C. Key signatures, scales and modes
    D. Intervals and chords
    E. Melodic transposition
III. Basic Compositional Skills
    A. Four-voice realization of figured-bass symbols and Roman numerals
    B. Composition of a bass line (with chord symbols) for a given melody
IV. Score Analysis (with or without aural stimulus)
    A. Small-scale and large-scale harmonic procedures, including:
        1. Identification of cadence types
        2. Roman-numeral and figured-bass analysis, including non harmonic tones, seventh chords and secondary-dominant chords
        3. Identification of key centers and key relationships; recognition of modulation to closely related keys
    B. Melodic organization and developmental procedures
        1. scales (e .g ., major, minor, pentatonic, whole-tone, modal)
        2. motivic development and relationships (e .g ., inversion, retrograde, sequence, imitation)
    C. Rhythmic/metric organization
        1. meter type (e .g ., duple, triple, quadruple, irregular) and beat type (e .g ., simple, compound)
        2. rhythmic devices and procedures (e .g ., augmentation, diminution, hemiola)
    D. Texture
        1. types (e .g ., monophony, homophony, polyphony)
        2. devices (e .g ., imitation, canon)
    E. Formal devices and/or procedures
        1. phrase structure
        2. phrases in combination (e .g ., period, double period, phrase group)
        3. small forms

V. Aural Skills

    A. Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)

    B. Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)

    C. Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)

    D. Identification of isolated pitch and rhythmic patterns

    E. Detection of errors in pitch and rhythm in one- and two-voice examples

    F. Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media and styles

        1. melodic organization (e .g ., scale-degree function of specified tones, scale types, mode, contour, sequences, motivic development)

        2. harmonic organization (e .g ., chord function, inversion, quality)

        3. tonal organization (e .g ., cadence types, key relationships)

        4. meter and rhythmic patterns

        5. instrumentation (i .e ., identification of timbre)

        6. texture (e .g ., number and position of voices, degree of independence, presence of imitation, density)

        7. formal procedures (e .g ., phrase structure; distinctions among literal repetition, varied repetition and contrast; small forms)

Interdisciplinary Connections:

English: the use of oral and written formats for the evaluation of completed projects.
W.9/10.10, SL.9/10.1

Social Studies: the use of cultural influence in the selection of the subject matter. 6.3

Mathematics: the use of measurements. A-SSE.1

COURSE ASSESSMENT

Grading Criteria:

Each project will account for 20 percent of the student's final grade, totaling 5 assignments per making period. Grading will be based on musical accuracy and understanding (50 points), legibility, spelling and grammar in written work (20 points), and the creativity and quality of work in giving the oral presentation (30 points).

Oral presentation of the written work must be a minimum of 6 minutes and not exceed 10 minutes.

The teacher must approve all projects.

Benchmark Assessments: (including, but not limited to)

- Select a composer, musician, or a performer and prepare a written and oral presentation of his/her biography. In addition, include a critique of his/her stylistic and musical characteristics and accomplishments. Enhance your oral presentation with visual and/or audio media.
- Attend (or view via video) two separate concerts and write reviews of the performances. Include information about the music performed and the performer(s). Your oral presentation should include audio examples of the music you enjoyed or disliked. Support your opinions with statements indicating your depth of musical understanding.
- Select a musical style and demonstrate your knowledge of its components through a written report reflecting your research. Include musical examples. Present your views and findings to the class in an oral presentation.
- Compose a piece of music based on an original melody or create an arrangement of an existing melody. The composition should be written for at least three performers and be performed for the class. Describe, in a written report, your creative process and what emotional impact you want your audience to feel when your music is performed.
- Create your own music video. Document how you made it through the use of a log. Show the video and explain your creative process and product in an oral and written report.
- Nominate a musician for the Music Hall of Fame. Explain why they should be inducted. Include a biography on that musician. Also include a letter of nomination for the induction.
- Students may submit a proposal for a project of their own design subject to approval by the teacher.

Modifications for English Language Learners, Students with Disabilities, and Gifted/Talented Students:

Modifications for English Language Learners, students with disabilities, and gifted/talented students may include, but are not limited to: adaptations of curriculum, assessments, instructional strategies, grading policies, instructional setting, pacing, and extended time. Students may also be afforded extra support through the use of additional technology, staff, or other resources. Modifications, accommodations, and additional support will be determined according to each individual student's needs through the Child Study Team, ESL Advisory Committee, the Gifted/Talented Coordinator, or the I&RS Team.

UNIT 1: (5 Weeks) The Theory Behind the Manuscript

Targeted Standards: **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 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **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 dance, music, theatre, and visual art. **Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.	**Unit Assessment:** **Quizzes, Tests, Prompts:** • Chapter tests. • Music vocabulary assignments. - www.music-theory.com • Quizzes from Ricci Adams' Music Theory Web Site: www.musictheory.net, 2010. • Self-check quizzes – *Essentials of Music Theory*, Andrew Surmani, Karen Farnum Surmani, and Morton Manus, Books 1,2,3,4. Alfred, 2008. **Other Evidence/Self-Assessment:** • Evaluate students' progress by reviewing their responses or contributions to the activities in each section. • Music critique forms.
Unit Objectives/Conceptual Understandings: • Art is the result of one's need to transform experiences symbolically. • Aesthetic experience is the source of highest satisfaction in living. • Music is expressive of life in all its alternatives. • The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word. • Music attains significance only through expressive qualities. • Every person has the need to transform human experience symbolically, and • music satisfies that need. • The only sound basis for music is the development of the natural (musical) responsiveness that all persons possess. • Music education should be cosmopolitan, giving recognition to values in all kinds of music. • Choices we make as individuals affect self, family, community and the world. • All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and • should emphasize musical values, not extra-musical values. • Musical expression brings music to life. • Feeling music is more than counting. • Listening and critiquing live music requires an understanding of the techniques required to perform.	**Essential Questions:** • How does music enhance our lives? • What music do you identify with most? • Why do you think music was included on the Voyager recordings? • What messages do you think the music would convey about human beings to alien life forms? • What songs can you associate with your family? • What factors influence an individual's musical preference? • How can culture influence music preferences? • How does music have a global reach? • How does music provide self-expression? • How are other cultures similar to ours? • What is the function of music? • When is popular music no longer popular? • How can music express good or evil? • How do I decide or make choices? • How do family, school, community and workplace influence an individual's character and ethics.

Core Content Objectives		Instructional Actions	
Concepts *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** *Technology Implementation/Interdisciplinary Connections*	**Assessment Check Points**
• How basic musical terms and theoretical concepts influence the listening of music. • How to understand and construct major, minor, chromatic, pentatonic, whole tone, and modal scales. • How to construct and analyze major, minor, augmented, and diminished intervals and triads. • How to recognize, audiate, and sing or play scales, intervals, triads, rhythms, and melodies. • How to sing simple conjunct and disjunct diatonic melodies at sight. • How to construct compositions in four-part texture.	• Articulate how music reflects the essence of human creativity. • Understand the various ways music enhances our lives. • Explore the role of the family in musical dynasties. • Understand music from other cultures and historical eras. • Identify with what the music students primarily listen to and explain why they enjoy such musical genres. • Describe how globalization affects the music we hear. • Identify the use of rhythm in various musical styles. • Explain what the music of various cultures teaches us about those specific cultures and their people. • Identify classifications and specific types of musical instruments and the sound each produces. • Understand how to write music. • Identify the characteristic of classical music. • Compare the various levels of listening to music, and explain how perceptive listening can enhance a persons appreciation of that musical genre.	• Divide the class into three groups and have each group analyze the musical elements and stylistic characteristics of one of the pieces written by a colleague. Each group will report its' finding to the entire class, with the entire class comparing the musical examples. • Discuss what musical examples best define a students' generation. Students will think beyond the style of each piece to reveal other musical elements that make it unique. • Elements will include timbres created by new technology or song lyrics that represent a specific event in history or the lives of certain groups of people. • Performing "Call and Response." Students will listen to the melody of a colleague and complete it by singing an ending on the syllable "La" • Using the technology lab and music writing software, groups of students will harmonize a given melody. • Have students write lyrics for a section of a song written by a colleague. • Write a musical review of a selected piece written by a colleague.	**May include:** • Chapter Review, pp3, pp75 of Stefen Kostka and Dorothy Payne. Tonal Harmony, 5th ed. New York: McGraw-Hill companies, 2004 • Students will work in pairs to quiz each other on the main topics.

Cumulative Progress Indicators	Resources	Instructional Adjustments
• 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.1) • Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.(1.2.8.A.2) • 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) • 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 dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. (1.4.12.B.2)	• Music Technology computer lab. • Manuscript paper and a pencil. • Access to the "YouTube" web site. • Access to a radio or any "song sound" device.	• In the activity of "Call and response", Students can write a musical ending to a colleagues melody and play the work for the class. • After listening to the Classical Era of music, ask the students to write a melody that will represent that Era.

UNIT 2: (4 Weeks) The Practical Element

<table>
<tr>
<td>

Targeted Standards:
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 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
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 dance, music, theatre, and visual art.
Standard 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.

</td>
<td>

Unit Assessment:

Quizzes, Tests, Prompts:
- Chapter tests.
- Music vocabulary assignments. - www.music-theory.com
- Quizzes from Ricci Adams' Music Theory Web Site: www.musictheory.net, 2010.
- Self-check quizzes – *Essentials of Music Theory*, Andrew Surmani, Karen Farnum Surmani, and Morton Manus, Books 1,2,3,4. Alfred, 2008.

Other Evidence/Self-Assessment:
- Evaluate students' progress by reviewing their responses or contributions to the activities in each section.
- Music critique forms.

</td>
</tr>
<tr>
<td>

Unit Objectives/Conceptual Understandings:
- Art is the result of one's need to transform experiences symbolically.
- Aesthetic experience is the source of highest satisfaction in living.
- Music is expressive of life in all its alternatives.
- The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word.
- Music attains significance only through expressive qualities.
- Every person has the need to transform human experience symbolically, and
- music satisfies that need.
- The only sound basis for music is the development of the natural (musical) responsiveness that all persons possess.
- Music education should be cosmopolitan, giving recognition to values in all kinds of music.
- Choices we make as individuals affect self, family, community and the world.
- All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and
- should emphasize musical values, not extra-musical values.
- Musical expression brings music to life.
- Feeling music is more than counting.
- Listening and critiquing live music requires an understanding of the techniques required to perform.

</td>
<td>

Essential Questions:
- How do rhythm, accent, and meter differ?
- Why is rhythm such a prominent part of life?
- What gives music beat?
- What brings life to a composition?
- What challenges does a soloist face when improvising?
- How would you explain rhythm as a piece of visual artwork?

</td>
</tr>
</table>

Core Content Objectives		Instructional Actions	
Concepts *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** *Technology Implementation/Interdisciplinary Connections*	**Assessment Check Points**
• The rhythmic styles of composers and performers, including: Scott Joplin, Leonard Bernstein, Glenn Miller, STOMP, Marvin Gay, Blue Man Group. • Beats are units of time that organize all rhythms in music. • The two river delta instruments that may be used to accompany jazz. • The musical styles that influenced the development of jazz music. • Music has been a part of the life of every society and culture.	• Identify the four related music fundamentals of beat, rhythm, accent, and meter. • Identify metric patterns in music. • Analyze African layered rhythm for various rhythmic ostinatos. • Understand syncopation and ragtime in American music. • Recognize the mathematical relationship of rhythm to fractions or ratios. • Understand how to write music • Identify the characteristic of classical music. • Compare the various levels of listening to music, and explain how perceptive • Listening can enhance the listener's appreciation of that musical genre. • Identify the intervals within a major scale.	• From a combination of popular songs, students will work in pairs to find the hook within each song. • By picking out of a hat, students will work in small groups to compare two folk songs and reveal findings through oral presentation. • Identify the basic form of a ballad and use that form to create an original class ballad. • By listening to a pop vs. blues song, students analyze the lyrics and rhythm a blues-style song to show specific genre qualities within in the blues song. • As part of a listening activity, students will hear a variety of folk songs and describe the emotions they experience as the song plays. • In small groups, students will be given different colonial songs, and they will analyze the songs to see if all contain the specific elements studied in class. • Performing "Call and Response." Students will be given a melody by a colleague and complete the melody by using music software. • Using a music technology lab and music writing software, groups of students will harmonize and add rhythms to a given theme.	**May include:** • Chapter Review, pp77, pp149 of Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill companies, 2004 • Students will work in pairs to quiz each other on the main topics. • Project #1.1 MIDI activities - Construct a Folk Song

Cumulative Progress Indicators	Resources	Instructional Adjustments
• 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.1) • Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures. (1.2.8.A.2) • 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. (1.3.12.B.3) • Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art. (1.4.8.B.3)	• Music Technology computer lab. • Manuscript paper and a pencil. • Access to the "YouTube" web site. • Access to a radio or any "song sound" device.	• Through the use of research, students will study the history of the diverse American culture and the origins of American folk songs. Students will use technology to present findings to the class as those cultural aspects present themselves within the music. • After listening to Early American folk music, ask the students to write a melody that will represent that Era.

UNIT 3: (3 Weeks) Time to Harmonize the Human Element

Targeted Standards: **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 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **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 dance, music, theatre, and visual art. **Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.	**Unit Assessment:** **Quizzes, Tests, Prompts:** • Chapter tests. • Music vocabulary assignments. - www.music-theory.com • Quizzes from Ricci Adams' Music Theory Web Site: www.musictheory.net, 2010. • Self-check quizzes – *Essentials of Music Theory*, Andrew Surmani, Karen Farnum Surmani, and Morton Manus, Books 1,2,3,4. Alfred, 2008. **Other Evidence/Self-Assessment:** • Evaluate students' progress by reviewing their responses or contributions to the activities in each section. • Music critique forms.
Unit Objectives/Conceptual Understandings: • Art is the result of one's need to transform experiences symbolically. • Aesthetic experience is the source of highest satisfaction in living. • Music is expressive of life in all its alternatives. • The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word. • Music attains significance only through expressive qualities. • Every person has the need to transform human experience symbolically, and • music satisfies that need. • The only sound basis for music is the development of the natural (musical) responsiveness that all persons possess. • Music education should be cosmopolitan, giving recognition to values in all kinds of music. • Choices we make as individuals affect self, family, community and the world. • All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and • should emphasize musical values, not extra-musical values. • Musical expression brings music to life. • Feeling music is more than counting. • Listening and critiquing live music requires an understanding of the techniques required to perform.	**Essential Questions:** • How does music stir our hearts? • Does the genre of music encourage people to behave differently when attending a live performance? • How does *Perceptive Listening* enhance a person's appreciation for music? • How is the experience of listening to music alone differ from that of listening in the company of others? • How does a composition's intended function and audience reaction affect a musical experience? • How can a country's resources affect its types of music and instruments produced? • When does music become "uplifting"? • When does music emulate the feelings of depression? • Why do cultures depend on "their" harmony? • When does a song need harmonic structure? • Why did the military rely on music? • Can we rest better with or without music? • How does music bring us together?

Core Content Objectives		Instructional Actions	
Concepts *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** *Technology Implementation/Interdisciplinary Connections*	**Assessment Check Points**
• How to analyze harmonic structure utilizing Roman numerals, Arabic Numbers, and figured bass. • How to identify basic form and harmonic cadences. • How to identify and notate pitch in four clefs: treble, bass, alto, and tenor. • How to recognize, hear and identify the following scales: chromatic, major, and the three minor forms. • How to sing simple conjunct and disjunct diatonic melodies at sight. • How to define basic musical terms and theoretical concepts.	• Articulate how music reflects the essence of human creativity. • Understand the various ways music enhances our lives. • Explore the role of the family in musical dynasties. • Understand music from other cultures and historical eras. • Identify with the music students most listen to and explain why they enjoy such musical genres. • Describe how globalization affects the music we hear. • Understand how to write music. • Identify the characteristic of classical music. • Compare the various levels of listening to music, and explain how perceptive. • Listening can enhance the listener's appreciation of that musical genre. • Identify the intervals within a major scale.	• Upon listening to The Washington Post March by John Philip Sousa, the students will conduct an imaginary band performing this music. • Listen to an excerpt from Washington Post March, and tell what kind of listener you would be. • Perform all the notes on the piano from the note C to an octave higher C. Describe the musical scales involved in this exercise. • Create and improvise scale patterns including whole tone by singing and playing on any available melodic instruments. • By listening to a pop music, students analyze the scales used to create the melody. • As part of a listening activity, students will hear a variety of songs and describe the scales they hear as the song plays. (Major-Minor-Whole Tone, Pentatonic Scales, Tetra chords with Accidentals Modal Scale and Diatonic/Chromatic Intervals). • A colleague will give students a segment of a scale. Students will then be asked to complete the scale by using music software. • Have students write a musical review of lyrics, rhythm and harmony of a selected piece written by a colleague.	**May include:** • Chapter Review, pp174, pp196 of Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill companies, 2004. • Students will work in pairs to quiz each other on the main topics. • Review "Bird Songs" on You Tube. • Project # 2.1 MIDI activities - Construct a simple march. • Project # 3.1 MIDI activities - Construct a Major-Minor-Whole Tone lesson sheet.

Cumulative Progress Indicators	Resources	Instructional Adjustments
• Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. (1.1.12.B.2) • 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. (1.2.12.A.2) • Analyze how the elements of music are manipulated in original or prepared musical scores. (1.3.12.B.2) • 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.2)	• Music Technology computer lab. • Manuscript paper and a pencil. • Access to the "YouTube" web site. • Access to a radio or any "song sound" device.	• Through the use of research, students will study the history of the diverse American culture and the origins of American folk songs. Students will use technology to present findings to the class as those cultural aspects present themselves within the music. • After listening to Early American folk music, ask the students to write a melody that will represent that Era.

UNIT 4: (8 Weeks) Understanding Time and Sound

Targeted Standards:	Unit Assessment:
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 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **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 dance, music, theatre, and visual art. **Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.	**Quizzes, Tests, Prompts:** • Chapter tests. • Music vocabulary assignments. - www.music-theory.com • Quizzes from Ricci Adams' Music Theory Web Site: www.musictheory.net, 2010. • Self-check quizzes – *Essentials of Music Theory*, Andrew Surmani, Karen Farnum Surmani, and Morton Manus, Books 1,2,3,4. Alfred, 2008. **Other Evidence/Self-Assessment:** • Evaluate students' progress by reviewing their responses or contributions to the activities in each section. • Music critique forms.

Unit Objectives/Conceptual Understandings:	Essential Questions:
• Art is the result of one's need to transform experiences symbolically. • Aesthetic experience is the source of highest satisfaction in living. • Music is expressive of life in all its alternatives. • The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word. • Music attains significance only through expressive qualities. • Every person has the need to transform human experience symbolically, and • music satisfies that need. • The only sound basis for music is the development of the natural (musical) responsiveness that all persons possess. • Music education should be cosmopolitan, giving recognition to values in all kinds of music. • Choices we make as individuals affect self, family, community and the world. • All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and • should emphasize musical values, not extra-musical values. • Musical expression brings music to life. • Feeling music is more than counting. • Listening and critiquing live music requires an understanding of the techniques required to perform.	• When does music entertain or announce? • Why do some clocks chime? • How do sound waves emulate water? • When is it appropriate to listen to your music? • Does the intention of a song reflect the reaction of the listener? • Can a sound cause pain? • What messages can a sound wave carry? • Can a person send a message through a sound wave? • How do animals communicate? • What sound does air make? • What sound does water make? • Does a recording capture time? • Can we control time through sound?
Core Content Objectives	**Instructional Actions**

Concepts *What students will know.*	Skills *What students will be able to do.*	Activities/Strategies *Technology Implementation/Interdisciplinary Connections*	Assessment Check Points
• How to create a simple song. • How to identify natural sound form man made sound. • How to identify the different levels of pitch created by the human voice. • How to recognize music from different Era's of time. • How to create music from different Era's of time. • How to apply the appropriate music to the given action.How to construct compositions in four-part texture.	• Think of sound in more than just a musical term. • Understand the ways sound can enhance our communication. • Understand how to write music. • Create music for a given project or action. • Understand how music affects our daily moods. • Identify the music we hear in movies, stores, busses, planes, cars, trains, and elevator. • Describe how music enhances a televised commercial. • Identify the characteristic of Contemporary music. • Compare the various levels of listening to music while doing other things.	• Students are split into teams. Each team must find the *Ricci Adams Music Theory* website to perform and complete the note identification, key signature Identification and major, minor scale recognition. • Students are positioned at electronic Keyboards in pairs. They are asked by the teacher/conductor to start playing, at a tempo of 60 bpm, (beats per minute), in unison or in octaves, beginning with the ascending and descending scale of C major, then A minor, and transitioning through all of the major and minor keys, (three forms), in the circle of fifths and fourths, keeping the relative major/minor keys together. Correct fingering is not required. Consequently, one finger alone may be used if necessary. The sequence of scales would begin with C major played as follows: C-D-E-F-G-A-B-C-B-A-G-F-E-D-C-B-A-B-C, etc. The next scale would be G major, followed by the three forms of E minor, continuing though the entire sequence of scales.	**May include:** • Chapter Review, pp205, pp384 of Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill companies, 2004 • Students will work in pairs to quiz each other on the main topics. • Project # 3.1 MIDI activities - Construct a 12 Bar Blues. • Project # 4.1 MIDI activities - Construct a Major-Minor-Whole Tone lesson sheet.

Cumulative Progress Indicators	Resources	Instructional Adjustments
• 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.1) • Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. (1.2.12.A.1) • 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.1) • 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.2)	• Music Technology computer lab. • Manuscript paper and a pencil. • Access to the "YouTube" web site. • Access to a radio or any "song sound" device.	• Students may compose music melodies on notation software or with pencil and paper to reflect their knowledge of major scales. • Students are asked to listen to the overture of Mozart's "Marriage of Figaro" and identify the major scales presented in the woodwind section.

UNIT 5: (4 Weeks) Creating the Human Motif

Targeted Standards: **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 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **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 dance, music, theatre, and visual art. **Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.	**Unit Assessment:** **Quizzes, Tests, Prompts:** • Chapter tests. • Music vocabulary assignments. - www.music-theory.com • Self-check quizzes – *Essentials of Music Theory*, Andrew Surmani, Karen Farnum Surmani, and Morton Manus, Books 1,2,3,4. Alfred, 2008. • Listening to Paul Winter's Common Ground CD **Other Evidence/Self-Assessment:** • Evaluate students' progress by reviewing their responses or contributions to the activities in each section. • Music critique forms.
Unit Objectives/Conceptual Understandings: • Art is the result of one's need to transform experiences symbolically. • Aesthetic experience is the source of highest satisfaction in living. • Music is expressive of life in all its alternatives. • The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word. • Music attains significance only through expressive qualities. • Every person has the need to transform human experience symbolically, and • music satisfies that need. • The only sound basis for music is the development of the natural (musical) responsiveness that all persons possess. • Music education should be cosmopolitan, giving recognition to values in all kinds of music. • Choices we make as individuals affect self, family, community and the world. • All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and • should emphasize musical values, not extra-musical values. • Musical expression brings music to life. • Feeling music is more than counting. • Listening and critiquing live music requires an understanding of the techniques required to perform.	**Essential Questions:** • How are people influenced by music? • Why do people behave differently during a rock concert than during an opera? • When you hear a song, does it make you think? • How is the experience of listening to music different from the experience of dreaming? • Is there music in your dreams? • Can animals communicate musically? • What animals rely on song? • How do your pets or you friend's pets react to music? • Do trees sing? • Can you tune water? • Why does song evoke emotion? • Why does emotion evoke song?

Core Content Objectives		Instructional Actions	
Concepts *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** *Technology Implementation/Interdisciplinary Connections*	**Assessment Check Points**
• How to create triads and seventh chords in all inversions. (Including augmented sixth and Neopolitan sixth chords.) • How to implement the Harmonic Cadences within and at the conclusion of a musical phrase. • How to identify and notate a Harmonic Progression. • How to create a simple melody above a given harmonic structure. • How to sing simple conjunct and disjunctive diatonic melody. • How to analyze a given SATB. • How to construct compositions in four-part texture. • Construct a harmony under a given melody.	• Understand the correlation between art of mathematics and the art of music. • Identify and create the different motivic sounds of emotion. • Explain the role of the harmonic cadences. • Describe music from other cultures and historical eras. • Identify historic harmonic tendencies in today's music. • Describe how globalization affects the music we create. • Understand the complexities of today's music composition. • Identify the characteristics of classical music. • Listen to all styles of music and explain their origin.	• Students will listen to Paul Winter's Common Ground CD or go on the You Tube Website and watch Paul as he performs his saxophone to eagle screeches, whales song, and wolf howls. Students will write a one page, double spaced paper on their experience with the sounds of nature. (Appropriate sounds of nature only). The students will share their papers with other members of the class. The students will chose one or two of the best papers concerning this topic. • Each student will be asked to create a song to accompany the sound of "chirping frogs". • Students are asked to sit still close their eyes and listen to Paul Winter's Common Ground CD. Upon the CD's completion the students are asked to put their impression of this music to paper. They are to share their idea with their colleagues. They will choose the best of the ideas and pursue it further by writing a short 8 measure song/composition on notation software about that paper. They will perform their compositions for the class.	**May include:** • Chapter Review, pp400, pp416 of Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill companies, 2004 • Students will work in pairs to quiz each other on the main topics. • Project # 5.1 MIDI activities - Construct a melody based on your family's ancestry. • Project # 6.1 MIDI activities - Harmonize that song based on your family's ancestry.

Cumulative Progress Indicators	Resources	Instructional Adjustments
• Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. (1.1.12.B.2) • Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. (1.2.12.A.1) • 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. (1.3.12.B.3) • 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 dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. (1.4.12.B.1)	• Music Technology computer lab. • Manuscript paper and a pencil. • Access to the "YouTube" web site. • Access to a radio or any "song sound" device.	• Students may compose music melodies on notation software or with pencil and paper to reflect their knowledge of minor and modal scales. • Students are asked to listen to "The Tell-Tale Heart" By Larry Clark, based on three of Edgar Allen Poe's darkest writings: "It Was His Eye!" II. "Harkening to the Deathwatches" III. "The Beating of his Hideous Heart!" Students should write a brief paper describing their feelings during this listening account.

UNIT 6: (7 Weeks) The Details of Form

Targeted Standards: **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 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **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 dance, music, theatre, and visual art. **Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.	**Unit Assessment:** **Quizzes, Tests, Prompts:** • Chapter tests. • Music vocabulary assignments. - www.music-theory.com • Quizzes from Ricci Adams' Music Theory Web Site: www.musictheory.net, 2010. • Self-check quizzes – *Essentials of Music Theory*, Andrew Surmani, Karen Farnum Surmani, and Morton Manus, Books 1,2,3,4. Alfred, 2008. **Other Evidence/Self-Assessment:** • Evaluate students' progress by reviewing their responses or contributions to the activities in each section. • Music critique forms.
Unit Objectives/Conceptual Understandings: • Art is the result of one's need to transform experiences symbolically. • Aesthetic experience is the source of highest satisfaction in living. • Music is expressive of life in all its alternatives. • The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word. • Music attains significance only through expressive qualities. • Every person has the need to transform human experience symbolically, and • music satisfies that need. • The only sound basis for music is the development of the natural (musical) responsiveness that all persons possess. • Music education should be cosmopolitan, giving recognition to values in all kinds of music. • Choices we make as individuals affect self, family, community and the world. • All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and • should emphasize musical values, not extra-musical values. • Musical expression brings music to life. • Feeling music is more than counting. • Listening and critiquing live music requires an understanding of the techniques required to perform.	**Essential Questions:** • Why does music have form? • Why did music evolve? • Does playing an instrument make you "smarter"? • Can music emulate architecture? • How do children create melodies? • Why did music become an art form? • What is the difference between harmony and noise? • Can you musically notate a busy street? • Do bird songs have musical form? • Does sound change as it comes towards you? • When does music become more important than any other past time? • What is dissonance?

Core Content Objectives		Instructional Actions	
Concepts *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** *Technology Implementation/Interdisciplinary Connections*	**Assessment Check Points**
- How to harmonize a major, minor scale. - How to implement the harmonic cadences within and at the conclusion of a musical phrase. - How to identify and create seventh chords in a harmonic progression. - How to identify and create augmented sixth chords in a harmonic progression. - How to identify and create Neopolitan sixth chords in a harmonic progression. - How to identify a simple binary, rounded binary and ternary form. - How to sing simple conjunct and disjunctive diatonic melody. - How to modulate within a given SATB. - How to implement non harmonic tones within a given SATB. - How to identify sonata form.	- Listen to a sonata and understand it's form. - Identify and create the non harmonic tones within a Bach Chorale. - Explain the role of binary form. - Describe the use of seventh chords in today's music. - Identify historic non harmonic tendencies in today's music. - Describe how media affects the music we create. - Understand the complexities of today's music composition. - Identify the characteristics of Romantic music. - Listen to all styles of music and explain their origin.	- Students are asked to write a simple folk song, hymn, nursery rhyme, or patriotic song using music notation software. - MIDI project #10, Students are asked to create variations on the given theme (melody only) by using, among others, the following techniques: - Change of meter (from simple to compound, etc.) - Augmentation (stretching out the note values) - Diminution (compressing the note values) - Change of key (relative or parallel minor) - Inversion (mirrored contour) - Retrograde (backward theme) - Ornamentation (trills, turns, non-harmonic tones)	**May include:** - Chapter Review, pp335, pp416 of Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill companies, 2004 - Students will work in pairs to quiz each other on the main topics. - Construct a simple song, (folk or nursery rhyme) - Create variations on the given theme, (melody only)

Cumulative Progress Indicators	Resources	Instructional Adjustments
• 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.1) • Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. (1.2.12.A.1) • Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff. (1.3.8.B.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. (1.4.12.B.12)	• Music Technology computer lab. • Manuscript paper and a pencil. • Access to the "YouTube" web site. • Access to a radio or any "song sound" device.	• Students are asked to sing scales, modes, intervals, triads, quadrads, etc. This serves to solidify the aural aspects of what they see on paper. • Students are asked to listen *Variations on America* by Charles Ives and *Variation, Symphony Op. 21* C. Webern (various recordings are available, including concert band, pipe organ, etc). Students should write a brief paper describing their feelings during this listening account.

UNIT 7: (8 Weeks) The Music AP Exam

Targeted Standards: **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 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **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 dance, music, theatre, and visual art. **Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.	**Unit Assessment** **Quizzes, Tests, Prompts:** • Music vocabulary assignments. - www.music-theory.com • Quizzes from Ricci Adams' Music Theory Web Site: www.musictheory.net, 2010. • Self-check quizzes – *Essentials of Music Theory*, Andrew Surmani, Karen Farnum Surmani, and Morton Manus, Books 1,2,3,4. Alfred, 2008. **Other Evidence/Self-Assessment:** • Evaluate students' progress by reviewing their responses or contributions to the activities in each section. • Music critique forms.
Unit Objectives/Conceptual Understandings: • Art is the result of one's need to transform experiences symbolically. • Aesthetic experience is the source of highest satisfaction in living. • Music is expressive of life in all its alternatives. • The importance of music is not fixed; it is subjective, personal, and creative in the best sense of the word. • Music attains significance only through expressive qualities. • Every person has the need to transform human experience symbolically, and • music satisfies that need. • The only sound basis for music is the development of the natural (musical) responsiveness that all persons possess. • Music education should be cosmopolitan, giving recognition to values in all kinds of music. • Choices we make as individuals affect self, family, community and the world. • All musical material should be instructional in the highest sense; all teaching should have as its primary objective the illumination of the art of music and • should emphasize musical values, not extra-musical values. • Musical expression brings music to life. • Feeling music is more than counting. • Listening and critiquing live music requires an understanding of the techniques required to perform.	**Essential Questions:** • Why is there music? • How did music become an art form? • How does singing release stress? • Can music become a new language? • How do people feel about music they do not understand? • Why did ancient composers find a need to write their music down? • When is a music composition complete • Does sound carry in a vacuum? • Can musical history repeat itself? • What is musical sense? • When does music tame the savage beast or make the beast more savage? • What is tonal music?

Core Content Objectives		Instructional Actions	
Concepts *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** *Technology Implementation/Interdisciplinary Connections*	**Assessment Check Points**
• How to recognize a major, minor, modal scale. • How to recognize the harmonic cadences at the conclusion of a musical phrase. • How to identify seventh chords in a harmonic progression. • How to identify a simple binary, rounded binary and ternary and sonata form. • How to sing simple and compound melodies. • How to complete a given SATB. • How to analyze all non harmonic tones within a given SATB. • How to reproduce a written song.	• Listen to a sonata and understand its' form. • Write a chorale in the "Bach " Style. • Explain binary, ternary and sonata form. • Recognize seventh chords in a traditional jazz music. • Identify non-harmonic tones in a given symphony. • Describe opening statement of a Concerto • Understand and recreate a given melody • Identify the characteristics of Baroque music. • Listen to all styles of music and explain their origin.	• Students will go online to create an account with the national testing agency www. APCentral.com and take the practice tests on this site to prepare for the Music AP Exam. • Students will go on their computers, open the notation software and create a project document.	**May include:** • Chapter Review, pp425, pp250 of Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill companies, 2004 • Students will work in pairs to quiz each other on the main topics. • Students will go online to create an account with the national testing agency www. APCentral.com and take the practice tests on this site to prepare for the Music AP Exam. • Students will go on their computers, open the notation software and create a project document.

Cumulative Progress Indicators	Resources	Instructional Adjustments
• Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. (1.1.12.B.2) • Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.(1.2.8.A.2) • 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.3) • 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 dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.(1.4.12.B.1)	• Music Technology computer lab. • Manuscript paper and a pencil. • Access to the "YouTube" web site. • Access to a radio or any "song sound" device.	• Students are asked to create their own practice Music AP test by incorporating the questions asked at the end of each chapter in the Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York. • Students are asked to listen to each colleague's final project and critique them on the following categories: Musical style and musical complexity.

APPENDIX A - COURSE TEXTS AND SUPPLEMENTAL MATERIALS

Primary Texts:

Stefen Kostka and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill
companies, 2004.

Tonal Harmony Workbook, 5th ed. New York: McGraw-Hill Companies, 2004.

Andrew Surmani, Karen Farnum Surmani, and Morton Manus, *Essentials of Music Theory*, Books
1,2,3,4. Alfred, 2008

Supplemental Texts:

Berkowicz, Frontier, and Kraft. *A New Approach to Sight-Singing,* 4th ed. New York:
W.W. Norton & Co, 1997.

Ottman, Robert. *Music for Sight singing,* 5th ed. Upper Saddle River, and N.J.: Prentice
Hall, 2001.

Ottman, Robert W., and Paul E. Dworak. *Basic Ear Training Skills.* Englewood, N.J.:1994

APPENDIX B - TECHNOLOGY/WEBSITE RESOURCES

Websites:

www.musiceartraining.com
www.musictheory.net
www.music-theory.com
www.virtualsheetmusic.com
www.apcentral.com

Suggested Computer Software:

Software:	Publisher:
Finale 2012	Make Music
Sibelius 7	Sibelius Music
Smart Score	Musitek
Smart Music	Make Music
Audacity	Source Forge
Garage Band	Apple
iTunes	Apple
Logic Pro	Apple
ProTools	Avid

Suggested Computer Hardware:

Piano Keyboard
USB/MIDI Interface
Speakers/Headphones
Promethean Board
Printer

<u>APPENDIX C - ARTS EDUCATION ADVOCACY RESOURCES</u>

www.supportmusic.com
www.menc.org
www.childrensmusicworkshop.com/advocacy
www.youtube.com/user/schoolmusic
www.youtube.com/user/musicedadvocate
www.childrensmusicworkshop.com/advocacy/essential.pdf
www.njmea.org

APPENDIX D - EDISON'S 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:

• 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)?
• Measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?
• Lesson design sequenced to make meaningful connections to overarching concepts and essential questions?
• Provision for effective use of available materials, technology and outside resources?
• Accurate knowledge of subject matter?
• Multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?
• Differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?
• 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:

• Learners actively engaged throughout the lesson in on-task learning activities?
• 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)?
• 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?
• Learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?
• Learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?
• Learners actively processing the lesson content through closure activities throughout the lesson?
• Learners connecting lesson content to their prior knowledge, interests, and personal lives?
• Learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?
• Learners developing their own voice and increasing independence and responsibility for their learning?
• 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:

- Differentiation to meet the needs of all learners, including those with Individualized Education Plans? modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
- Formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
- The use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
- Use of strategies for concept building including inductive learning, discovery-learning and inquiry activities? use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms?
- Deliberate teacher modeling of effective thinking and learning strategies during the lesson? understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
- 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?
- Activities that address the visual, auditory, and kinesthetic learning modalities of learners?
- Use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
- Use of graphic organizers and hands-on manipulatives?
- 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?
- 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?
- 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:

- 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?
- Maintaining accurate records and completing forms/reports in a timely manner?
- Communicating with parents about their child" s progress and the instructional process? d. treating learners with care, fairness, and respect?
- Working collaboratively and cooperatively with colleagues and other school personnel? f. presenting a professional demeanor?

<u>APPENDIX E - NJCCCS</u>

New Jersey Core Curriculum Content Standards
for
Visual and Performing Arts

<u>Introduction:</u>

Arts Education in the 21st Century

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

> The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets …
>
> (2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.

Vision: An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.

- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.

- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.

- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts Standards

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the National Standards for Arts Education. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

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, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.

- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.

- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Revised Standards:

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Organization of the 2009 Standards:

This 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. There are four visual and performing arts standards, as follows.

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.

Standard1.1 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 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 1.3 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 1.4 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 process of responding. This standard 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.

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 dance, music, theatre, and visual art.

Proficiency Levels and Grade Band Clusters:

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- Preschool: For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students attain foundational skills that later lead to basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

- Grades K-2 and 3-5: All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students attain basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.

- Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students demonstrate competency in the content knowledge and skills delineated for the selected arts discipline.

- Grades 9-12: Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students demonstrate

proficiency in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal No Child Left Behind Act (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy:

- The Arts Education Partnership provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

- At the state level, the New Jersey Arts Education Partnership was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child, is the NJAEP's response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.

- A Glossary of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

Resources:

Amdur, S., & Associates (Ed.). (2000). Learning and the arts: Crossing boundaries (proceedings of an invitational meeting for education, art, and youth funders held January 12-14, Los Angeles). Seattle, WA: Grantmakers in the Arts. Online: http://www.giarts.org/usr_doc/Learning.pdf

Asbury, C., & Rich, B. (Eds.). (2008). Learning, arts, and the brain: The DANA foundation consortium report on arts and cognition. New York: DANA Press.

Consortium of National Arts Education Associations. (1994). National standards for arts education: What every young American should know and be able to do in the arts. Reston, VA: Music Educators National Conference. Online: http://artsedge.kennedy-center.org/teach/standards/

Deasy, R. J. (Ed.). (2002). Critical links: Learning in the arts and student academic and social development. Washington, DC: Arts Education Partnership.

Deasy, R. J. (Ed.). (2005). Third space: When learning matters. Washington, DC: Arts Education Partnership.

Fisk, E. B. (Ed.) (1999). Champions of change: The impact of the arts on learning. Washington, DC: The President's Committee on the Arts and Humanities & Arts Education Partnership.

Kendall, J. S., & Marzano, R. J. (2000). Content knowledge: A compendium of standards and benchmarks for K-12 education (3rd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.

Literacy in the Arts Task Force. (1989). Literacy in the arts: An imperative for New Jersey schools. Trenton, NJ: Alliance for Arts Education.

National Center on Education and the Economy. (2007). Tough choices or tough times: The report of the New Commission on the Skills of the American Workforce. San Francisco: John Wiley & Sons. Online [executive summary]: http://www.skillscommission.org/pdf/exec_sum/ToughChoices_EXECSUM.pdf

National Dance Education Organization. (2005). Standards for learning and teaching dance in the arts: Ages 5-18. Silver Spring, MD: Author. Online: http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412

New Jersey State Department of Education. (1996). New Jersey Core Curriculum Content Standards. Trenton, NJ: Author.

New Jersey State Department of Education. (1999). New Jersey visual & performing arts curriculum framework. Trenton, NJ: Author.

New Jersey State Department of Education. (2004). New Jersey visual & performing arts curriculum framework. Trenton, NJ: Author.

New Jersey State Department of Education. (2008). Standards clarification project. Trenton, NJ: Author. Online: http://www.nj.gov/education/aps/njscp/

President's Committee on the Arts & Humanities & Arts Education Partnership. (1999). Gaining the arts advantage: Lessons learned from school districts that value arts education. Alexandria, VA, & Washington, DC: Authors.

Wiggins, G., & McTighe, J. (2005). Understanding by design (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum and Development.

Content Area	Visual & Performing Arts		
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.		
Strand	**A. Dance**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance.	1.1.2.A.1	Identify the elements of dance in planned and improvised dance sequences.
	Original movement is generated through improvisational skills and techniques.	1.1.2.A.2	Use improvisation to discover new movement to fulfill the intent of the choreography.
	There are distinct differences between pedestrian movements and formal training in dance.	1.1.2.A.3	Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.
	The coordination and isolation of different body parts is dependent on the dynamic alignment of the body while standing and moving.	1.1.2.A.4	Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Basic choreographed structures employ the elements of dance.	1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.
	Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.	1.1.5.A.2	Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.
	Musical and non-musical forms of sound can affect meaning in choreography and improvisation.	1.1.5.A.3	Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.
	Compositional works are distinguished by the use of various body movements and sources of	1.1.5.A.4	Differentiate contrasting and complimentary shapes, shared weight centers, body parts, body patterning,

	initiation (i.e., central, peripheral, or transverse).		balance, and range of motion in compositions and performances.
8	**NOTE:** By the end of grade 8, those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.	1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
	Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.	1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.
	Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.	1.1.8.A.3	Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).
	The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance, and skill level enhance dance compositions and performance.	1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
12	**NOTE:** By the end of grade 12, those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.	1.1.12.A.1	Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
	Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.	1.1.12.A.2	Categorize the elements, principles, and choreographic structures of dance masterworks.
	Interpretation of dance is heavily reliant on its context.	1.1.12.A.3	Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
	Artistry in dance performance is accomplished	1.1.12.A.4	Synthesize knowledge of anatomical principles related to

through complete integration of anatomical principles and clear direction of intent and purpose.		body alignment, body patterning, balance, strength, and coordination in compositions and performances.	

Content Area	Visual & Performing Arts		
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.		
Strand	B. Music		

By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Ear training and listening skill are prerequisites for musical literacy.	1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
	The elements of music are foundational to basic music literacy.	1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
	Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.	1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
	Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.
	The elements of music are building blocks	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm,

By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
	denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.		tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
8	**NOTE:** By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	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.
	Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
12	**NOTE:** By the end of grade 12, those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	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.	1.1.12.B.1	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.
	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.	1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

Content Area	Visual & Performing Arts
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.
Strand	**C. Theatre**

By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills		

	in THEATRE.		
	The elements of theatre are recognizable in theatrical performances.	1.1.2.C.1	Identify basic elements of theatre and describe their use in a variety of theatrical performances.
	Theatre artists use precise vocabulary when staging a play.	1.1.2.C.2	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).
	Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	1.1.2.C.3	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.
	The technical theatrical elements and theatre architecture are inherent in theatrical design and production.	1.1.2.C.4	Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	1.1.5.C.1	Evaluate the characteristics of a well-made play in a variety of scripts and performances.
	The actor's physicality and vocal techniques have a direct relationship to character development.	1.1.5.C.2	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.
	Time, place, mood, and theme are enhanced through use of the technical theatrical elements.	1.1.5.C.3	Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.
	Sensory recall is a technique actors commonly employ to heighten the believability of a character.	1.1.5.C.4	Explain the function of sensory recall and apply it to character development.
8	**NOTE:** By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.	1.1.8.C.1	Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras.
	Actors exercise their voices and bodies through a	1.1.8.C.2	Determine the effectiveness of various methods of vocal,

	wide variety of techniques to expand the range and the clarity of the characters they develop.		physical, relaxation, and acting techniques used in actor training.
	Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.	1.1.8.C.3	Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
	A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.	1.1.8.C.4	Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.
12	**NOTE:** By the end of grade 12, those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Theatre and the arts play a significant role in human history and culture.	1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
	Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.	1.1.12.C.2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
	Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.	1.1.12.C.3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

Content Area	Visual & Performing Arts		
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.		
Strand	**D. Visual Art**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	The basic elements of art and principles of design	1.1.2.D.1	Identify the basic elements of art and principles of design

	govern art creation and composition.		in diverse types of artwork.
	Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1.1.2.D.2	Identify elements of art and principles of design in specific works of art and explain how they are used.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1.1.5.D.1	Identify elements of art and principles of design that are evident in everyday life.
	The elements of art and principles of design are universal.	1.1.5.D.2	Compare and contrast works of art in various mediums that use the same art elements and principles of design.
8	NOTE: By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	1.1.8. D.1	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.
	The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.	1.1.8. D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.
12	NOTE: By the end of grade 12, those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
	Stimuli for the creation of artworks can come from many places, including other arts disciplines.	1.1.12.D.2	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

Content Area	Visual & Performing Arts		
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.		
Strand	A. History of the Arts and Culture		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		

	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural morays and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
12	**NOTE:** By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	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.	1.2.12.A.2	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.

Content Area	Visual & Performing Arts		
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 dance, music, theatre, and visual art.		
Strand	**A. Dance**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
P	**NOTE:** For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE.		
	Creative movement/dance is a means of self-expression.	1.3.P.A.1	Move the body in a variety of ways, with and without music.
		1.3.P.A.2	Respond to changes in tempo and a variety of musical rhythms through body movement.
		1.3.P.A.3	Participate in simple sequences of movements.
		1.3.P.A.4	Define and maintain personal space, concentration, and focus during creative movement/dance performances.

		1.3.P.A.5	Participate in or observe a variety of dance and movement activities accompanied by music and/or props from different cultures and genres.
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE.		
	The elements of dance are time, space, and energy. Improvisational structures facilitate movement invention. Musical or non-musical accompaniment is a choice. Dance can communicate meaning around a variety of themes.	1.3.2.A.1	Create and perform planned and improvised movement sequences using the elements of dance, with and without musical accompaniment, to communicate meaning around a variety of themes.
	The creation of an original dance composition often begins with improvisation. Movement sequences change when applying the elements of dance.	1.3.2.A.2	Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.
	The integrity of choreographed sequences is maintained by personal and group spatial relationships. Dance movement skills also require concentration and the intentional direction of focus during performance.	1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.
	Locomotor and non-locomotor movements may contribute equally to the thematic content of solo and ensemble dances.	1.3.2.A.4	Create and perform original movement sequences alone and with a partner using locomotor and non-locomotor movements at various levels in space.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Fundamental movement structures include a defined beginning, middle, and ending. Planned choreographic and improvised movement sequences manipulate time, space, and energy. Kinesthetic transference of rhythm comes from auditory and visual stimuli.	1.3.5.A.1	Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.
	The creation of an original dance composition is often reliant on improvisation as a choreographic tool. The essence/character of a movement sequence is also transformed when performed at varying spatial levels (i.e., low, middle, and high),	1.3.5.A.2	Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.

			at different tempos, along different spatial pathways, or with different movement qualities.
	Works of art, props, and other creative stimuli can be used to inform the thematic content of dances.	1.3.5.A.3	Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.
	Dance requires a fundamental understanding of body alignment and applied kinesthetic principles. Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.
	Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	1.3.5.A.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.
8	**NOTE:** By the end of grade 8, those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships.	1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
	Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.	1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.
	Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.	1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
	Technology and media arts are often catalysts for creating original choreographic compositions.	1.3.8.A.4	Use media arts and technology in the creation and performance of short, original choreographic compositions.
12	**NOTE:** By the end of grade 12, those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style	1.3.12.A.1	Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble

vary broadly across dance genres.			compositions.
Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.		1.3.12.A.2	Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.		1.3.12.A.3	Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
Dance production is collaborative and requires choreographic, technological, design, and performance skill.		1.3.12.A.4	Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

Content Area	Visual & Performing Arts		
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 dance, music, theatre, and visual art.		
Strand	B. Music		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	**NOTE:** For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in MUSIC.		
	Creating and performing music provides a means of self-expression for very young learners.	1.3.P.B.1	Sing a variety of songs with expression, independently and with others.
		1.3.P.B.2	Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics, and interpretations.
		1.3.P.B.3	Clap or sing songs with repetitive phrases and rhythmic patterns.
		1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		

	The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
	Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound.	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
	Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
	Improvisation is a foundational skill for music composition.	1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts.	1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
	Music composition is governed by prescribed rules and forms that apply to both improvised and	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or

	scored music.		computer programs.
	Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
8	NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
	Stylistic considerations vary across genres, cultures, and historical eras.	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
	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.	1.3.8.B.4	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.
12	NOTE: By the end of grade 12, those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.	1.3.12.B.1	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.
	The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
	Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.	1.3.12.B.3	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.
	Basic vocal and instrumental arranging skills require theoretical understanding of music	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or

composition.	electronic media, and/or analyze prepared scores using music composition software.

Content Area	Visual & Performing Arts		
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 dance, music, theatre, and visual art.		
Strand	**C. Theatre**		
By the end of grade	**Content Statement**	**CPI #**	**Cumulative Progress Indicator (CPI)**
P	**NOTE:** For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in THEATRE.		
	Dramatic play provides a means of self-expression for very young learners.	1.3.P.C.1	Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).
		1.3.P.C.2	Use memory, imagination, creativity, and language to make up new roles and act them out.
		1.3.P.C.3	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		1.3.P.C.4	Differentiate between fantasy/pretend play and real events.
		1.3.P.C.5	Sustain and extend dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.3.P.C.7	Describe feelings and reactions and make increasingly informed responses to stories and dramatic performances.
		1.3.P.C.8	Participate in and listen to stories and dramatic performances from a variety of cultures and times.
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating

			logical story sequence and informed character choices.
	Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.
	Voice and movement have broad ranges of expressive potential.	1.3.2.C.3	Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	A play's effectiveness is enhanced by the theatre artists' knowledge of technical theatrical elements and understanding of the elements of theatre.	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	**NOTE:** By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character's intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
	Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.
12	**NOTE:** By the end of grade 12, those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Effective scripted and improvisational	1.3.12.C.1	Create plays that include well-structured plots and

performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.		subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Content Area	Visual & Performing Arts		
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 dance, music, theatre, and visual art.		
Strand	C. Theatre		

By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in THEATRE.		
	Dramatic play provides a means of self-expression for very young learners.	1.3.P.C.1	Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).
		1.3.P.C.2	Use memory, imagination, creativity, and language to make up new roles and act them out.
		1.3.P.C.3	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		1.3.P.C.4	Differentiate between fantasy/pretend play and real events.
		1.3.P.C.5	Sustain and extend dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.3.P.C.7	Describe feelings and reactions and make increasingly informed responses to stories and dramatic performances.

		1.3.P.C.8	Participate in and listen to stories and dramatic performances from a variety of cultures and times.
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
	Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.
	Voice and movement have broad ranges of expressive potential.	1.3.2.C.3	Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	A play's effectiveness is enhanced by the theatre artists' knowledge of technical theatrical elements and understanding of the elements of theatre.	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	**NOTE:** By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character's intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
	Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation,

	performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.		physical and vocal skills, acting techniques, and active listening skills.
12	NOTE: By the end of grade 12, those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.	1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
	Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Content Area	Visual & Performing Arts		
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 dance, music, theatre, and visual art.		
Strand	D. Visual Art		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in VISUAL ART.		
	Each art medium has its own materials, processes, skills, and technical application methods.	1.3.P.D.1	Demonstrate the safe and appropriate use and care of art materials and tools.
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own	1.3.2.D.1	Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.

		materials, processes, and technical application methods for exploring solutions to creative problems.		
	Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
	Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.
	Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.	1.3.2.D.4	Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.
	Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.	1.3.5.D.1	Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.
	Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.	1.3.5.D.2	Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.
	Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate	1.3.5.D.3	Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others)

		vocabulary and a stylistic approach to art-making.		using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.
		The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.	1.3.5.D.4	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.
		There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.	1.3.5.D.5	Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.
8	NOTE: By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.			
		The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	1.3.8.D.1	Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
		Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.	1.3.8.D.2	Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.
		The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.	1.3.8.D.3	Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.
		Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to

	to a problem.		challenging visual arts problems, expressing similar thematic content.
	Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.
12	NOTE: By the end of grade 12, those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
	Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.	1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
	The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.	1.3.12.D.3	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.
	Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.	1.3.12.D.4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
	Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.	1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

Content Area	Visual & Performing Arts		
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 dance, music, theatre, and visual art.		
Strand	A. Aesthetic Responses		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	There is beauty in the everyday world and in works of art.	1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse

			works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	**NOTE:** By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	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.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.

	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	**NOTE:** By the end of grade 8, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1.4.12.A.3	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.
	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Content Area	**Visual & Performing Arts**
Standard	**1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of

By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
	arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand	**B. Critique Methodologies**		
2	**NOTE:** By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.
5	**NOTE:** By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.
	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music,

	important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).		theatre, and visual art.
8	NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	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.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12	NOTE: By the end of grade 8, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	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 dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
	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.	1.4.12.B.2	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.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	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.

Glossary:

Archetypal work of art: An artwork that epitomizes a genre of art.

Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

Art media: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

Art medium(s): Any material or technique used for expression in art. In art, "medium" refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

Balance: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

Basic Literacy: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:
(1) Respond to artworks with empathy.
(2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
(3) Perform in all four arts disciplines at an age-appropriate level.
(4) Draw similarities within and across the arts disciplines.

Body patterning: For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

Characteristics of a well-made play: Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

Choreographic structures: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

Competency: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:
(1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
(2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
(3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.
(4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

Compound meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., *5/4* and *7/4* time, among others).

Consummate works of art: Expertly articulated concepts or renderings of artwork.

Discipline-specific arts terminology: Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.

Ear training and listening skill: The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

Effort Actions: "Effort actions," or more accurately "incomplete effort actions," specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

Elements of art: The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

Elements of dance: The compositional building blocks of dance, including time, space, and energy.

Elements of music: The compositional building blocks of music, including texture, harmony, melody, and rhythm.

Elements of theatre: The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

Exemplary works: Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

Formalism: The concept that a work's artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history.

Home tone: The first or key tone of any scale; the same as the tonic.

Kinesthetic awareness: Spatial sense.

Kinesthetic principles: Principles having to do with the physics of movement, such as work, force, velocity, and torque.

Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

Media Arts: For example, television, film, video, radio, and electronic media.

Mixed meter: Measures of music in which the upper numerator is divisible by three such as *6/8* or *9/8* time.

Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

New art media and methodologies: Artistic works that have a technological component, such as digital art, computer graphics, computer animation, virtual art, computer robotics, and others.

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

Ostinato: A short melodic phrase persistently repeated by the same voice or instrument.

Physical and vocal skills: For example, articulation, breath control, projection, body alignment.

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:
  (1) Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
  (2) Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
  (3) Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
  (4) Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound.

Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell' arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade. The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.