

PUBLIC SCHOOLS OF EDISON TOWNSHIP  
DIVISION OF CURRICULUM AND INSTRUCTION

**8<sup>th</sup> Grade Vocal Music**

Length of Course: Semester (Full Year A/B Scheduling)

Elective / Required: Elective

Schools: Middle Schools

Student Eligibility: Grade 8

Credit Value: N/A

Date Approved: 11/24/08

**TABLE OF CONTENTS**

Statement of Purpose .....	3
Introduction .....	4
Unit Objectives .....	6
Unit 1 – Voice Production .....	10
Unit 2 – Good Posture .....	12
Unit 3 – Breath Control .....	14
Unit 4 – Developing Good Tone Quality .....	14
Unit 5 – Developing Ear Training .....	16
Unit 6 – Developing Part Singing .....	18
Unit 7 – Developing Music Reading Skills .....	20
Unit 8 – Achieving Correct Diction .....	21
Unit 9 – Interpreting Music .....	22
Unit 10 – Improving Intonation .....	23
Unit 11 – Developing a Critical Ear .....	24
Unit 12 – Assessment .....	25
Unit 13 – Performance and Performing Groups .....	26

**APPENDICES**

- A Performance Assessments
- B Course Texts and Supplemental Materials
- C Technology/Website References
- D Edison's Essential Instructional Behaviors;  
NJCCCS and Cumulative Program Indicators

**Modifications will be made to accommodate IEP mandates for classified students.**

## STATEMENT OF PURPOSE

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

The Grade 8 - Music program serves as a follow-up to the sixth and seventh grade programs. One of the benefits of the vocal and instrumental music program is an appreciation of the aesthetic and expressive values of music. Development of technique, performance and comprehension at the eighth grade level will contribute to the appropriate preparation for participation at the high school. Through varied music literature, students will be exposed to music of quality and develop criteria for discriminating taste. Membership in music teaches the student cooperation and responsibility.

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

This curriculum guide was prepared by:

Aida Gamboa, John Adams Middle School  
Marc Conley, Herbert Hoover Middle School

Coordinated by:

Robert Piscecky - Supervisor of Music and Art

## **Introduction**

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

## **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-design is critical to working effectively with Edison's curriculum guides.

## **Guiding Principles: What is Backward Design? What is Understanding by Design?**

'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.

## UNIT OBJECTIVES

Students will:

1. develop listening skills and critical judgment in differentiating vocal classifications according to age, gender and physiological make-up and apply knowledge learned in practicing efficient vocal techniques accordingly. [1.2.8 B3, 1.4.8 B1, 2]\*
2. demonstrate an understanding of the relation between achieving correct posture and alert body position and maintaining a healthy singing voice. [1.3.8 B3, 1.4.8 B2]\*
3. acquire knowledge of the breathing apparatus and develop skills to use good breath control and diaphragmatic breathing in singing. [1.1.8 B1]\*
4. develop skills in producing a good tone quality by using vocal exercises that develop an open throat position, a clear, free and focused tone, resonance in all registers, range, proper vocal placement, different vocal nuances and musical phrasing. [1.4.8 B2]\*
5. understand that ear training includes developing listening and vocal skills in achieving a sense of relative pitch, interval recognition, ability to match tones, ability to sing the diatonic scale in two parts in contrary motion, ability to hear the differences in major, minor, chromatic and pentatonic scales, ability to hear pitches in triads and ability to hear major, minor, augmented and diminished triads. [1.3.8 B2]\*
6. be able to sing in parts using choral songs and exercises in developmental stages: from singing in two, three and four part rounds, to echo singing, countermelodies, partner songs, and ostinatos, to singing familiar songs such as “America”, in unison, thirds, sixths and any other interval combination, to being able to maintain one’s voice part in duets, trios, quartets and several other part combinations in the choral repertoire, and finally singing a cappella. [1.2.8 B3; 1.3.8 B2; 1.4.8 B2]\*
7. understand that musical notation is critical to the understanding of music literature and be able to identify various note and rest values, time signatures, voice parts, while demonstrating knowledge of the staff, steps, leaps and repeating notes, and various articulation markings. [1.2.6 B1, 1.2.8B1, 1.3.6 B1, 1.3.8 B1,2]\*

8. understand that correct and clear diction in singing is critical to a successful performance and can be achieved by accurately using correct pronunciation of various languages and within each language using accurate and appropriate enunciation of vowels and articulation of consonants. [1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1]
9. understand that proper interpretation of the music literature is critical in the establishment of a successful performance, and will incorporate characteristics of mood, dynamics, tempo markings, phrasing, and expressive markings in the goal of proper interpretation [1.1.6 A3; 1.1.8 A1; 1.1.8 B1,4; 1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1]
10. understand that accurate intonation results in a successful performance and requires effective listening, vowel shape, balance, and quality breath support [1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1]
11. understand that developing a critical ear will not only foster an appreciation and understanding for various performances of differing groups, but will also greatly assist in the success of their own performance both in daily rehearsals as well as formal concerts. [1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1]
12. understand that their success in the vocal music program is dependent upon several factors including but not limited to improvement of musicianship, voice and vocal quality, vocal independence, participation, attendance, respect of others and themselves, and participation in semester concerts which serve as assessment in formal performance [1.2.8 B1, 2; 1.3.8 B1,2,3; 1.4.6 A1; 1.4.6 B1,2,3; 1.4.8 A1,2; 1.4.8 B1,2]\*
13. understand that public performance provides an opportunity to display the result of their efforts and share their abilities and hard work with others, in addition to understanding the benefits of a diverse concert program of several different styles, time periods, and genres not only to the performer but to the audience as well [1.2.8 B1,2,3; 1.3.8 B3; 1.4.6 B1; 1.4.8 B1]\*

**\*Numbers in brackets refer to the New Jersey Core Curriculum Content Standards for Visual and Performing Arts.**

### Unit 1: VOICE PRODUCTION

**Targeted Standards:** All students will use listening skills and the process of critique to differentiate vocal qualities and practice efficient techniques in voice production (NJCCS 1.2.8 B.#2, 1.4.8 B. #1,2)

**Unit Outcomes/Unit Objectives:** Students will develop listening skills and critical judgment in differentiating vocal classifications according to age, gender and physiological make-up and apply knowledge learned in practicing efficient vocal techniques accordingly.

**Conceptual Understandings/Essential Questions:** How is voice produced? Why are male and female voices different? What are the differences among the child, the adolescent male and female and the adult voices? What are the different voice classifications? What are some healthy and efficient vocal techniques that an adolescent male and female choir member need to practice to develop range, accuracy in matching pitches and independence in holding on to his/her own part?

**Unit Assessment:** The students will demonstrate accurate knowledge of voice production, develop vocal skills appropriate to their age, gender and voice classification and apply listening skills and the process of critique in distinguishing different qualities of the singing voice.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to voice production  Identify terms related to voice production  Create a Poster or do Power Point Presentation of Voice Production and Voice Classifications  Choose several vocal techniques appropriate to student's range, age gender, quality  Listen and critique each other and professional	Will be able to: know how the human voice is produced  Differentiate between the child, the male and female adolescent voice and the adult male and female voice  Practice healthy vocal techniques to develop range, quality, matching pitches & holding on to parts	Know: definitions of vocabulary terms in voice production and voice classification  Understand the physiological make-up of the human voice  Know how to develop healthy vocal techniques through practice and listening	Define vocabulary terms in voice production and voice classification  Apply understanding of the physiology of the human voice to the way they sing.  Develop healthy vocal techniques through practice and listening	Students will use the computer, the library and different resources to research on voice production and classification  Students will use different means such as diagrams, drawings or power point presentation to show the physiological make-up of the human voice  Students will use daily practice, multimedia and techniques of critique to develop listening and vocal skills in differentiating vocal	Individual or group presentation of research work  Posters, Power Point Presentation  Vocabulary terms and definitions Quiz  Listening Quiz  Matching tones Quiz  Singing quiz on holding on to parts



## Unit 1: VOICE PRODUCTION

		Core Content		Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
recordings to distinguish vocal classifications.				classifications and building a healthy vocal technique, range, accuracy in matching pitches and independence in holding parts.	Performance Evaluation Rubric
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices:  Computer, Internet, Library, Videotapes, CD's, Recording machine, CD player, cassette tapes and cassette players				<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings	

## Unit 2: GOOD POSTURE

**Targeted Standards:** All students will be mindful of maintaining correct posture and ‘alert’ body position at all times in the music class, during rehearsals and at performances. (NJCCS 1.3.8 B. #3, 1.4.8 B.2)

**Unit Outcomes/Unit Objectives:** Students will demonstrate an understanding of the relation between achieving correct posture and alert body position and maintaining a healthy singing voice.

**Conceptual Understandings/Essential Questions:** What is the relation between posture and singing? How do we achieve correct posture while sitting or standing in the choral rehearsal/performance? What is alert body position in singing?

**Unit Assessment:** The students will demonstrate understanding of the importance of correct posture and alert body position in singing by maintaining good posture at all times in the classroom and during choral rehearsals and performances.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to good posture and ‘alert’ body position  Identify terms related to posture and body position  Create a Poster or do Power Point Presentation of Good Posture and ‘alert’ body position.  Choose several exercises to achieve correct posture in singing.  Maintain correct posture and ‘alert’ body position at all times in the classroom and during rehearsals and performances	Will be able to: know how different parts of the body are used to achieve good posture and ‘alert’ body position.  Know the connection between maintaining good posture and producing a healthy voice  practice different physical exercises to develop good posture and ‘alert’ body position	Know how to define vocabulary terms related to good posture and ‘alert’ body position  Understand the physiological make-up of parts of the body used in achieving good posture in singing  Know how different physical exercises are used to achieve good posture and ‘alert’ body position	Define vocabulary terms related to good posture and ‘alert’ body position  Gather information on the physiological make-up of parts of the body used in achieving good posture in singing  Practice different physical exercises to achieve good posture and ‘alert’ body position	Students will use the computer, the library and different resources to research on good posture and ‘alert’ body position  Students will use different means such as diagrams, drawings or power point presentation to show how different parts of the body are correctly positioned to achieve good posture in singing  Students will use daily practice to achieve good posture and ‘alert’ body position at all times	Individual or group presentation of research work  Posters, Power Point Presentations  Vocabulary terms and definitions Quiz  Random posture check at all times

**Unit 2: GOOD POSTURE**

<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices Internet, Library, Computer, Posters</p>	<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p>
---	--

**UNIT 3: BREATH CONTROL**

**Targeted Standards:** All students will gather information about the breathing apparatus and diaphragmatic control used in singing. (NJCCS 1.1.6A #3 & ; 1.1.2.6 B. #2 & 5)

**Unit Outcomes/Unit Objectives:** Students will understand that the foundation of healthy singing is good breath control and thereby should have knowledge of the breathing apparatus and practice exercises in good breath control and diaphragmatic breathing.

**Conceptual Understandings/Essential Questions:** How is breath control achieved? What is the action of the diaphragm in the inhalation and exhalation process? What are exercises used in developing good breath control? How do the position of the jaw, the mouth, the rib cage, the chest and the hips and the action of the lungs, abdomen, shoulders and diaphragm contribute in achieving good breath control?

**Unit Assessment:** The students will demonstrate accurate knowledge of breath control, understand how specific parts of the body are used to achieve good breath control and practice good posture and different breathing exercises to achieve efficient diaphragmatic breathing, develop stamina, develop ability to sustain tones longer and control breath intake and outflow.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Use appropriate vocabulary related to the breathing apparatus, breath control and diaphragmatic breathing</p> <p>Create a Poster or do Power Point Presentation of Breath Control showing the action of the lungs, diaphragm, abdomen, shoulders and the position of the jaw, the mouth, the rib cage, the chest and the hips during inhalation and exhalation process</p> <p>Choose several relaxation and breathing exercises to be able to sustain tones longer, control</p>	<p>Will be able to: know how the breathing apparatus works</p> <p>develop breath control and efficient diaphragmatic breathing through several relaxation and breathing exercises</p>	<p>Know how to define vocabulary terms related to the breathing apparatus, breath control and diaphragmatic breathing</p> <p>Understand how the parts of the breathing apparatus works</p> <p>Know how relaxation and breathing exercises develop breath</p>	<p>Define vocabulary terms related to the breathing apparatus, breath control and diaphragmatic breathing</p> <p>Gather information on the parts of the breathing apparatus and how they work</p> <p>Practice relaxation and breathing exercises to develop breath</p>	<p>Students will use the computer, the library and different resources to research on the breathing apparatus, breath control and diaphragmatic breathing</p> <p>Students will use different means such as diagrams, drawings or power point presentation to show the parts of the breathing apparatus and how they function in the breathing process</p> <p>Students will use daily practice to develop breath control and diaphragmatic breathing</p>	<p>Individual or group presentation of research work</p> <p>Posters, Power Point Presentations</p> <p>Vocabulary terms and definitions Quiz</p> <p>Breathing exercise games</p>

**UNIT 3: BREATH CONTROL (CONTINUED)**

Cumulative Progress Indicators	Core Content		Instructional Actions		
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
the intake and outflow of breath and efficient use of diaphragm		control and diaphragmatic breathing	control and diaphragmatic breathing		
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices: Internet, Library, Computer, handouts – breathing exercises				<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings	

## Unit 4: DEVELOPING GOOD TONE QUALITY

**Targeted Standards:** All students will gather information and techniques on how to produce good tone quality. (NJCCS 1.4.8 B. #2)

**Unit Outcomes/Unit Objectives:** Students will understand that in order to produce a good tone quality, one should practice techniques in developing an open throat technique in singing, a clear, free, even and focused tone, vocal resonance in the lower, middle and upper register, vocal range, legato, staccato, marcato, an awareness of proper vocal placement and the relationship between good breathing technique, good tone quality and musical phrasing.

**Conceptual Understandings/Essential Questions:** What is good tone quality? What particular exercises can one do to develop open throat technique, clear, free, even and focused tone and proper vocal placement? What are resonating cavities in the mouth, nose and head that helps in vocal placement? What is vocal resonance in the lower, middle and upper register? What exercises can one do to develop range, legato, staccato, marcato and running notes? What is the relationship between good breathing technique, good tone quality and musical phrasing?

**Unit Assessment:** The students will demonstrate accurate knowledge of good tone quality, develop vocal and listening skills and use the process of critique to enable them to sing with a clear, free, even and focused tone, an open throat position, a resonant voice, a vocal range appropriate to their age and gender, an efficient way of singing legato, staccato and marcato lines and relate the breathing technique to producing good tone quality and musical and intelligent phrasing of songs.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Identify terms related to good tone quality such as open throat position, vocal register, vocal range, vocal placement, resonating cavities, legato, staccato, marcato and running notes and clear, free and focused tone  Create a Poster or do Power Point Presentation on vocal placement and the resonating cavities  Choose several vocal techniques to develop a good	Will be able to: Distinguish a good tone quality By gathering information on several techniques that will develop a clear, free and focused tone, vocal resonance in the lower, middle and upper register, vocal placement, vocal range, staccato, legato, marcato and	Know how to define vocabulary terms related to good tone quality such as vocal range, vocal placement, resonating cavities, legato, staccato, marcato and running notes, open throat position and free, clear and focused tone	Define vocabulary terms related to good tone quality such as vocal range, placement, resonating cavities, legato, staccato, marcato and running notes, open throat position and free, clear and focused tone  Gather information on the	Students will use classroom materials and hand outs, the computer, the library and different resources to define vocabulary terms related to good tone quality.  Students will use different means such as diagrams, drawings or power point presentation to show the physiological make-up of the resonating cavities that affect vocal quality in the lower, middle and upper register  Students will use daily practice, multimedia and techniques of	Individual or group presentation of research work  Posters, Power Point Presentations  Vocabulary terms and definitions Quiz  Listening Quiz on distinguishing differences in vocal quality  Singing Quiz on the

### Unit 4: DEVELOPING GOOD TONE QUALITY (CONTINUED)

		Core Content		Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>tone quality</p> <p>Listen and critique each other as well as professional recordings to distinguish and analyze an excellent, a good, a developing and a faulty vocal quality.</p>	<p>running notes</p> <p>Apply knowledge of breath support in developing a good tone quality</p> <p>Practice several vocal techniques in developing a free, focused and clear tone, vocal resonance, vocal range and legato, staccato, marcato and running notes</p> <p>Distinguish differences in tone quality through listening, critique and analysis</p>	<p>Understand how vocal placement is affected by the physiological make-up of the resonating cavities in the lower, middle and upper register</p> <p>Know how to develop good tone quality through practice, listening, critique and analysis</p>	<p>physiological make-up of the resonating cavities that affect the quality of the voice in the lower, middle and upper register</p> <p>Develop healthy vocal, relaxation and breathing techniques to develop a good tone quality through practice, listening, critique and analysis</p>	<p>critique and analysis to develop listening and vocal skills in achieving a good tone quality</p> <p>Students will be made aware of breath support at all times in maintaining good tone quality</p>	<p>legato, staccato, marcato and running notes</p> <p>Random check on breath support geared towards maintaining a good tone quality while singing parts of a song</p> <p>Performance rubric</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>				<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p>	

## Unit 5: DEVELOPING EAR TRAINING

**Targeted Standards:** All students will use music class strategies, choral materials and technology to develop ear training. ) All students will gather information and skills in developing a sense of relative pitch, matching pitches, interval recognition, recognition of half and whole steps, skips and steps, ability to sing the diatonic scale in contrary motion, ability to distinguish major, minor, chromatic and pentatonic scales. (NJCCS 1.3.8 B. # 2)

**Unit Outcomes/Unit Objectives:** Students will understand that ear training encompasses the development of listening and vocal skills in achieving a sense of relative pitch, interval recognition , ability to hear and sing half and whole steps and intervals of steps and skips, ability to match tones, ability to sing the diatonic scale in two parts in contrary motion, ability to hear the differences in major, minor, chromatic and pentatonic scales, ability to hear pitches in triads and ability to hear major, minor, augmented and diminished triads.

**Conceptual Understandings/Essential Questions:** What is relative pitch? How do we develop relative pitch? What are the different intervals? What are half and whole steps, skips and steps in interval recognition? What is matching tones? What is a diatonic scale? What are major, minor, pentatonic and chromatic scales? What are major, minor, augmented and diminished triads? How do we develop the listening skills to recognize the above?

**Unit Assessment:** The students will demonstrate accurate knowledge of relative pitch, intervals, whole and half steps, skips and steps, diatonic scale, major, minor, augmented and diminished triads, major, minor, pentatonic and chromatic scales and develop ear training skills that enables them to recognize the terms mentioned through vocal, aural and visual exercises.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Identify terms related to ear training such as relative pitch, intervals, whole and half steps, skips and steps, matching tones, diatonic major and minor scales, pentatonic and chromatic scales and major, minor, augmented and diminished triads.  Choose several ear training exercises using vocal, aural and visual techniques to	Will be able to: Recognize pitch, tones, intervals, diatonic major and minor scales, pentatonic and chromatic scales and major, minor, augmented and diminished triads through listening, singing and reading.	Know how to define vocabulary terms related to ear training such as relative pitch, matching tones, intervals, diatonic major and minor scales, pentatonic and chromatic scales, major, minor, diminished and augmented triads.	Define vocabulary terms related to ear training such as relative pitch, matching tones, diatonic major and minor scales, pentatonic and chromatic scales, major, minor, augmented and diminished triads.  Use several	Students will use classroom resources such as hand outs, CD's, videotapes, the piano and other instruments and interactive games, among others, for ear training  Students will use daily practice in listening, singing and reading, multimedia and techniques of critique to train the ears to develop a sense of relative pitch, to match tones, recognize tones in a triad, intervals, whole and half steps, skips and steps, hear and sing	Vocabulary terms and definitions Quiz  Listening Quiz/games  Matching tones Quiz/Games  Singing quiz/games  Hearing and Singing Intervals Quiz/Games  Composing Musical



## Unit 5: DEVELOPING EAR TRAINING (CONTINUED)

		Core Content		Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>develop a sense of relative pitch, interval recognition, scale and triads recognition</p> <p>Listen and critique each other as well as professional recordings in matching pitches, recognizing intervals, recognizing the diatonic major and minor scales and pentatonic and chromatic scales and in recognizing major, minor, augmented and diminished triads</p>	<p>Identify terms in ear training such as relative pitch, intervals, whole and half steps, skips and steps, diatonic major and minor scales, pentatonic and chromatic scales, major, minor, augmented and diminished triads</p> <p>Develop listening, vocal and visual skills to achieve relative pitch, match tones and recognize intervals, tones in a triad diatonic major and minor scales, pentatonic and chromatic scales, major, minor, augmented and diminished</p>	<p>Know how to develop vocal, listening and visual skills to achieve a sense of relative pitch, match tones and recognize tones in a triad, intervals, diatonic major and minor scales, pentatonic and chromatic scales, major, minor, augmented and diminished triads</p> <p>Know how to sing a diatonic scale in contrary motion in two parts</p>	<p>listening, singing and reading exercises and musical examples to develop a sense of relative pitch, match tones and recognize tones in a triad, intervals, whole and half steps, skips and steps, diatonic major and minor scales, pentatonic and chromatic scales, major, minor, augmented and diminished triads</p> <p>Sing a diatonic scale in contrary motion in two parts</p>	<p>major, minor, pentatonic and chromatic scales and major, minor, augmented and diminished triads</p> <p>Use songs such as “The Interval Song”, diatonic scale in contrary motion, canons and compose fun songs that will help students remember, connect and hear ear training terms mentioned above.</p> <p>Students critique each other as well as analyze professional recordings and musical examples to develop ear training skills</p>	<p>Examples/Songs to help develop recognition of intervals, half and whole steps, skips and steps, scales and triads</p> <p>Critique, analyze and identify tones, intervals, scales and triads heard</p> <p>Performance Rubric</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices:</p> <p>Computer, Internet, Library, Classroom resources, hand outs, piano and other musical instruments, Videotapes, CD’s, Recording machine, CD player, Internet, Library,</p>				<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p>	

## UNIT 6 - DEVELOPING PART SINGING

**Targeted Standards:** All students will use choir class strategies such as ear training, listening and sing in small and big ensembles in different voice parts; and choral materials and technology to develop part singing. (NJCCS 1.2.8 B. #3; 1.3.8 B #2; 1.4.8 B. #2)

**Unit Outcomes/Unit Objectives:** Students will understand that the ability to sing in parts will develop by singing choral songs and exercises in different developmental stages: from learning how to sing in two, three and four part rounds, to singing echo songs, countermelodies, partner songs, and ostinatos, to singing a song such as “America”, in unison, thirds, sixths and any other interval combination, to maintaining one’s voice part in duets, trios, quartets and several other part combinations in the choral repertoire, and finally singing a capella.

**Conceptual Understandings/Essential Questions:** What is part singing? What is the meaning of the terms round, countermelody, partner songs, ostinato, echo song, duet, trio, quartet, a capella, SA, SSA, TB, TTB , SATB, SSATB, SATTB, SATBB? What learning techniques shall a student apply in developing the ability to sing in parts?

**Unit Assessment:** The students will demonstrate accurate knowledge of part singing such as rounds, countermelody, echo song, partner songs, ostinato, duet, trio, quartet, a capella and using different voice combinations in the choral repertoire and develop such part singing skills mentioned through ear training, listening, singing in small and big ensembles using the choral repertoire and other choral examples and using technology.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to part singing  Identify terms related to part singing such as round, countermelody, partner songs, echo songs, ostinato, duet, trio, quartet, a capella, SA, SSA, TB,TTB, SATB, SSATB, SATTB, SATBB  Choose a varied choral repertoire as well as other small choral songs to develop part singing.	Will be able to: Recognize round, countermelody, partner songs, echo songs, ostinato, duet, trio, quartet, a capella, interval combinations, voice combinations in the choral repertoire and choral examples used by singing, listening and reading.	Know how to define vocabulary terms related to part singing such as as round, countermelody, partner songs, echo songs, ostinato, duet, trio, quartet, a capella, SA, SSA, TB, TTB, SAB,SATB, SSATB, SATTB, SATBB  Know how to	Define vocabulary terms related to part singing such as as round, countermelody, partner songs, echo songs, ostinato, duet, trio, quartet, a capella, SA, SSA, TB, TTB, SATB, SSATB, SATTB, SATBB  Use several listening, singing and reading	Students will use classroom resources such as choral example hand outs, the choral repertoire, CD’s, videotapes, the piano and other instruments as well as resources in the internet, among others, to develop the ability to sing in parts  Students will use daily practice in listening, singing and reading, multimedia and techniques of critique to develop the ability to sing in parts  Use the choral repertoire, choral	Vocabulary terms and definitions Quiz  Listening Quiz/games  Part Singing quiz/games  Choral repertoire singing quiz/test  Composing Musical Examples/Songs to help develop part singing skills

### UNIT 6 - DEVELOPING PART SINGING (CONTINUED)

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Listen and critique each other's ability to develop part singing while singing in smaller ensembles in class as well as listening and watching professional recordings.	<p>Identify terms in part singing such as round, countermelody, partner songs, echo songs, ostinato, duet, trio, quartet, a capella, SA, SSA, TB, TTB, SATB, SSATB, SATTB, SATBB</p> <p>Develop vocal, listening and visual skills to achieve the ability to sing in parts using a combination of voice parts in the choral repertoire, in choral examples and in professional recordings</p>	develop vocal, listening and visual skills to achieve the ability to sing in parts using a combination of voice parts in the choral repertoire, in choral examples and in professional recordings	exercises, the choral repertoire and professional recordings to develop the ability to sing in parts	<p>examples, recordings and student compositions that will help students remember develop the ability to sing in parts.</p> <p>Students critique each other as well as analyze professional recordings and musical examples to develop part singing skills</p>	<p>Develop criteria to critique and analyze their development of part singing skills in their performances of the choral repertoire as well as in recordings heard</p> <p>Performance Rubric</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices Classroom resources, hand outs, piano and other musical instruments, Videotapes, CD's, Recording machine, CD player, Internet, Library, Computer</p>				<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p>	

## UNIT 7: DEVELOPING MUSIC READING SKILLS

**Targeted Standards:** All students will gather information from choral materials and singing activities in small and large ensembles, as well as through the use of technology and listening resources, to develop music competent music reading skills (NJCCCS 1.2.6 B1, 1.2.8B1, 1.3.6 B1, 1.3.8 B1,2)

**Unit Outcomes/Unit Objectives:** Students will understand that musical notation is critical to the understanding of music literature and be able to identify various note and rest values, time signatures, voice parts, while demonstrating knowledge of the staff, steps, leaps and repeating notes, and various articulation markings.

**Conceptual Understandings/Essential Questions:** What are the rhythmic values of various musical notations? How can rhythmic patterns be understood and rehearsed? How are vocal parts located in a musical score? How are pitches identified, understood, and rehearsed? How are various articulations of vocal parts achieved in performance?

**Unit Assessment:** Students will demonstrate knowledge and understanding of targeted objectives through completion of notational worksheets, projects, vocal rehearsal success, and success in performance.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to musical notation  Identify and label musical notation accurately  Poster or power-point describing notation and rhythm patterns  Written tests checking for notational understanding  Listening activities among students allowing for critique	Will understand music notation  Will locate voice part  Will be able to complete basic sight reading  Will articulate accurately	Note and rest values, articulation markings, staff note placements, treble and bass staff  Open/closed score  Stepwise, leap, and repeated note patterns  Articulation vocabulary	Perform and create rhythmic patterns  Locate and sing correct voice part staff  Sing patterns of steps, leaps, and repeated tones  Sing staccato, legato, marcato, sforzando with relaxed jaw	Students will use music literature as well as the internet, computer music programs, and other resources to assist in the defining of music notation  Students will use computers to construct power-point presentations on music notation, staff markings, and articulations  Combine mathematic skills with notation applications to assist in notation value comprehension through daily practice and critique	Daily checking in classroom performance  Notation quizzes  Accuracy in articulation performance  Completion of notation and articulation power-point and poster projects
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices  Worksheets, Internet, Library, Computers, Music Literature				<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings	

## UNIT 8: ACHIEVING CORRECT DICTION

**Targeted Standards:** All students will gather information from choral materials and singing activities in small and large ensembles, cross-curricular literature materials, as well as through the use of technology and listening resources, to achieve correct diction in rehearsal and performance (NJCCCS 1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1)

**Unit Outcomes/Unit Objectives:** Students will understand that correct and clear diction in singing is critical to a successful performance and can be achieved by accurately using correct pronunciation of various languages and within each language using accurate and appropriate enunciation of vowels and articulation of consonants.

**Conceptual Understandings/Essential Questions:** How is correct diction achieved? What physiological functions are necessary to pronounce and enunciate musical text clearly? What is the importance of correct diction in performance? How is correct diction critiqued among peers? How is correct diction displayed?

**Unit Assessment:** Students will demonstrate knowledge and understanding of targeted objectives through completion of notational worksheets, projects, vocal rehearsal success, and success in performance.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to correct diction  Power-point or poster project describing long vowel sounds and voiced vs. unvoiced consonants  Listening activities among peers granting opportunities for critique  Accurate diction in daily performance	Students will enunciate correctly through appropriate vowel sounds and correctly articulated consonants  Students will pronounce words clearly and effectively in rehearsal and performance	Vowel uniformity is critical to proper choral blend  Diphthongs are sung with accented vowel sustained with second vowel at end  Voiced vs. unvoiced consonants  Proper “r” pronunciation	Sing choral vowels with proper blend through effective physiological technique and critical listening skills  Articulate consonants clearly and effectively in performance and in daily practice	Students will use the selected music literature as well as the internet, computer music programs, and other resources to assist in achieving correct diction  Students will refer to literature in other subjects as an opportunity to present diction challenges to students  Students will create posters or power point presentations to describe and present correct diction	Daily checking in classroom performance  Diction quizzes  Accuracy in articulation and enunciation performance  Completion of enunciation/articulation power-point and poster projects
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices.  Worksheets, Internet, Library, Computers, Music Literature				<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings	

## UNIT 9: INTERPRETING MUSIC

**Targeted Standards:** All students will gather information from choral materials and singing activities in small and large ensembles, cross-curricular literature materials, as well as through the use of technology and listening resources, to achieve appropriate musical interpretation in rehearsal and performance (NJCCCS 1.1.6 A3; 1.1.8 A1; 1.1.8 B1,4; 1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1)

**Unit Outcomes/Unit Objectives:** Students will understand that proper interpretation of the music literature is critical in the establishment of a successful performance, and will incorporate characteristics of mood, dynamics, tempo markings, phrasing, and expressive markings in the goal of proper interpretation

**Conceptual Understandings/Essential Questions:** How is proper musical interpretation achieved? What are the notational and expressive markings in the music literature that dictate correct musical interpretation? What is the impact on an audience with a successfully interpreted performance? How can musical interpretation be assessed and/or critiqued?

**Unit Assessment:** Students will demonstrate knowledge and understanding of targeted objectives through completion of notational worksheets, projects, vocal rehearsal success, and success in performance.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to successful and accurate musical interpretation  Power-point or poster presentations describing interpretation vocabulary and notation  Listening activities among peers creating opportunities for critique  Interpretation in daily performance	Proper musical interpretation is necessary for appropriate and accurate performance and in differentiating between various musical time periods, styles, genres, both in listening and in performance	Interpretation vocabulary including dynamic markings, tempo markings, phrasing and expressive markings  Interpretation notation markings  Importance of proper musical interpretation in listening and performance	Identify and explain interpretation markings in music literature  Perform musical literature with appropriate interpretation  Identify musical styles through listening of interpretations	Students will use the selected music literature as well as the internet, computer music programs, and other resources to assist in accurate interpretation  Students will refer to literature in other subjects to discuss aspects of interpretation in literature  Students will create posters or power point presentations to describe and present interpretation vocabulary and notation markings	Daily checking in classroom performance  Interpretation quizzes  Accuracy in performance with appropriate interpretation  Completion of interpretation power-point and poster projects  Use of performance rubrics
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices  Worksheets, Internet, Library, Computers, Music Literature				<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings	

## UNIT 10: IMPROVING INTONATION

**Targeted Standards:** All students will gather information from choral materials and singing activities in small and large ensembles, cross-curricular literature materials, as well as through the use of technology and listening resources, to achieve appropriate musical intonation in rehearsal and performance (NJCCCS 1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1)

**Unit Outcomes/Unit Objectives:** Students will understand that accurate intonation results in a successful performance and requires effective listening, vowel shape, balance, and quality breath support

**Conceptual Understandings/Essential Questions:** How is intonation improved? What physical attributes are necessary in the performer to improve intonation? How does effective listening during performance improve intonation?

**Unit Assessment:** The students will demonstrate knowledge and understanding of targeted objectives through completion of notational worksheets, projects, various listening exercises, critique, vocal rehearsal success, and success in performance.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to successful and accurate intonation  Power-point or poster presentations describing intonation vocabulary and notation  Listening activities among peers creating opportunities for critique  Intonation accuracy in daily performance	Precision in vowel shape and pitch production  Accuracy in stepwise motion and accuracy in upward and downward leaps  Accuracy in repeated notes and patterns	Physical actions required to improve intonation including effective listening, breath support, and vowel uniformity among singers	Listen effectively during rehearsals, in small groups to critique their own and others performances  Maintain proper breath support and vowel shape during singing  Listen for accuracy in upward and downward leaps	Students will use the selected music literature as well as the internet, computer music programs, and other resources to assist in understanding of quality intonation  Students will refer to literature in other subjects to discuss balance and importance of accuracy  Students will create posters or power point presentations to describe and present intonation listening skills and physical requirements	Daily checking in classroom performance  Intonation listening quizzes  Accuracy in performance with appropriate intonation  Completion of intonation power-point and poster projects  Use of performance rubrics
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices  Worksheets, Internet, Library, Computers, Music Literature				<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings	

## UNIT 11: DEVELOPING A CRITICAL EAR

**Targeted Standards:** All students will gather information from choral materials and singing activities in small and large ensembles, as well as through the use of technology and listening resources, in order to develop a critical ear (NJCCCS 1.2.8 B1, 2; 1.3.8 B1,2; 1.4.6 A1; 1.4.6 B2; 1.4.8 A1; 1.4.8 B1)

**Unit Outcomes/Unit Objectives:** Students will understand that developing a critical ear will not only foster an appreciation and understanding for various performances of differing groups, but will also greatly assist in the success of their own performance both in daily rehearsals as well as formal concerts.

**Conceptual Understandings/Essential Questions:** How is a critical ear developed? What are the characteristics of a critical ear? What are the benefits of a critical ear? How can the use of a critical ear be effective in classroom rehearsal as well as formal performance?

**Unit Assessment:** Students will demonstrate knowledge and understanding of targeted objectives through completion of worksheets, projects, listening exercises, vocal rehearsal success, and success in performance critique.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Use appropriate vocabulary related to the development of a critical ear  Power-point or poster presentations describing necessary components of a critical ear  Listening activities among peers creating opportunities for critique  Use of the critical ear in daily performance	Students will listen to one another within the classroom setting in order to check for correct diction, phrasing, harmony, intonation and make adjustments as necessary  Students will listen to other recordings to sharpen skills and create more opportunities for ear development	Components of a critical ear including ability to listen for correct diction, phrasing, harmony, intonation issues  A critical ear is a necessary component of understanding musical performances and enhancing their own	Work individually, in small groups, and as a whole class to develop listening skills  Apply what they have heard in various performances, including their own, and offer suggestions for improvements where necessary	Students will use the selected music literature as well as the internet, computer music programs, and other resources to assist in understanding of critical ear development and strategies to improve listening skills  Students will create posters or power point presentations to describe and present critical ear listening skills and components of them	Daily checking in classroom performance  Critical ear listening quizzes  Accuracy in performance from appropriate listening and identification of errors  Completion of critical ear power-point and poster projects  Use of performance rubrics
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices  Worksheets, Internet, Library, Computers, Music Literature				<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings	



## UNIT 12: ASSESSMENT

**Targeted Standards:** All students will gather information from choral materials and singing activities in small and large ensembles, as well as through the use of technology, listening resources, performance rubrics, and components of critique in order to develop an understanding of effective assessment in self and group evaluations (NJCCCS 1.2.8 B1, 2; 1.3.8 B1,2,3; 1.4.6 A1; 1.4.6 B1,2,3; 1.4.8 A1,2; 1.4.8 B1,2)

**Unit Outcomes/Unit Objectives:** Students will understand that their success in the vocal music program is dependent upon several factors including but not limited to improvement of musicianship, voice and vocal quality, vocal independence, participation, attendance, respect of others and themselves, and participation in semester concerts which serve as assessment in formal performance

**Conceptual Understandings/Essential Questions:** How does each student achieve in the vocal music program? How is achievement assessed?

**Unit Assessment:** Students will demonstrate knowledge and understanding of targeted objectives through completion of notational worksheets, projects, vocal rehearsal success, and success in performance critique.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Music reading skills and overall interpretation</p> <p>Vocal quality as assessed through proper diction, breath support, accuracy in pitch, range and ability to blend within the group</p> <p>Vocal independence, a cappella as well as accompanied</p> <p>Continued participation in daily classroom activities</p>	<p>Students will be successful in the vocal music program by understanding what is expected and the teacher maintaining a constantly high level of expectations within the group</p> <p>Students will focus on these expectations and apply them to daily classroom activity as well as formal performance</p>	<p>Proper voice production through accurate diction, pitch, range, breath support, and blend with in the group</p> <p>Achieving vocal independence through critical listening to themselves and groups around them</p> <p>Classroom guidelines</p>	<p>Demonstrate proper voice production, vocal independence, part-singing ability, and overall confidence</p> <p>By attitude and demeanor in class, an understanding of the classroom guidelines and expectations</p>	<p>Students can create power-point presentations and poster projects on classroom guidelines and expectations as well as vocal attributes necessary for success within the vocal music program</p> <p>Students can implement guidelines of respect and good work ethic as it relates to their other subjects</p>	<p>Daily checking in classroom performance</p> <p>Discussion of guidelines and vocal technique quizzes</p> <p>Attendance of after-school rehearsals and performances</p> <p>Completion of classroom guideline power-point and poster projects</p> <p>Use of performance rubrics</p>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>Worksheets, Internet, Library, Computers, Music Literature, classroom guidelines</p>				<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p>	

## UNIT 13: PERFORMANCE AND PERFORMING GROUPS

**Targeted Standards:** All students will gather information from choral materials and singing activities in small and large ensembles, as well as through the use of technology and listening resources, in order to develop an understanding of proper performance and the expectations of various performing groups (NJCCCS 1.2.8 B1,2,3; 1.3.8 B3; 1.4.6 B1; 1.4.8 B1)

**Unit Outcomes/Unit Objectives:** Students will understand that public performance provides an opportunity to display the result of their efforts and share their abilities and hard work with others, in addition to understanding the benefits of a diverse concert program of several different styles, time periods, and genres not only to the performer but to the audience as well

**Conceptual Understandings/Essential Questions:** What constitutes a successful performance? What performing groups are available to the students? What performance opportunities are available to each performing group?

**Unit Assessment:** Students will demonstrate knowledge and understanding of targeted objectives through completion of notational worksheets, projects, vocal rehearsal success, and success in performance.

Cumulative Progress Indicators	Core Content			Instructional Actions	
	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
“Mock” performances throughout daily rehearsals  Performance checks for understanding of appropriate interpretation, intonation, listening, etc.  Dress rehearsals prior to performances  Assessment during and following formal performances	Students will understand the value and components of a successful performance  Students will know what performing groups are available to join  Students will participate in semester concerts, festivals, community special performances, and school functions	Proper performance expectations and etiquette  Repertoire to be presented at various performances  Participation is vital to group success  Dates and times of all various group performances	Perform selected repertoire accurately and professionally  Dress appropriately for each performance  Participate in all scheduled performances in and out of school	Videos and power-point presentations on appropriate performance etiquette, diverse repertoire, models of proper vs. inappropriate performances  Cultural activities discussing origin of various musical styles  Use of recording equipment to document and evaluate/critique formal performances to make adjustments as needed	Winter/Spring concerts and festivals  Dress rehearsals  Daily checks in classroom rehearsals and class work  Quizzes on proper performance etiquette  Participation in all scheduled concerts and events

**UNIT 13: PERFORMANCE AND PERFORMING GROUPS** (CONTINUED)

<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>Videos, recordings, internet/newsprint music reviews</p>	<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p>
--	--

**APPENDIX A**

**PERFORMANCE ASSESSMENTS**

# MUSIC DEPARTMENT AUDITION WORKSHEET

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## MUSICIANSHIP

### Characteristic tone quality/timbre

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

### Intonation

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

### Expression, Phrasing, & Dynamics

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

### Stylistic Accuracy

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

## TECHNIQUE

### Rhythmic Accuracy

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

### Melodic Accuracy

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

### Articulation

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

### Sight-Reading Accuracy

1 2 3 4 5 6 7 8 9 10

## Performance Rubric

Correct Notes/Intonation	20 points
Correct Rhythms	20 points
Tone Quality	10 points
Dynamics/Expression	10 points
Phrasing/Breath Management	10 points
Posture/Personal conduct/Self-Discipline	10 points
Musicality (time/key signature, :// etc.)	10 points
Diction	10 points
	<hr/>
	100 points

Evaluator \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## ***Rubric Construction Form***

Performer's Name \_\_\_\_\_

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

Use this rubric to score performances.

<b>Performance Feature / Objective of Assessment</b>	<b>Maximum Points</b>	<b>Score</b>
<b>Overall Score</b>	Possible Total:	Actual Score:

Evaluator \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## ***Self-Observation/Self-Assessment***

Listen to your performance and then answer the following:

1. This is what I did well.

---

---

---

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

---

---

---

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

---

---

---

Other Comments/Observations:

---

---

---



## 8<sup>TH</sup> Grade Vocal Music

### VOCAL PERFORMANCE CRITIQUE

Prior to writing their self-critiques, the students are reminded to be specific and to provide details for each of their comments. They will be used to evaluate their written critiques:

1. the student's appropriate identification of the strengths and weaknesses of his/her performance (accuracy, technique, expression, ensemble technique).
2. the effectiveness of the student's suggestions for improvement.
3. the student's accurate reference to musical events.
4. the student's accurate use of musical terminology.
5. the student's accurate analysis of the elements of music: pitch, rhythm, tempo, harmony, dynamics, texture, and form, when appropriate.

**The following three levels of student performance have been identified for this type of activity:**

**Advanced.** The student:

1. accurately describes and analyzes the specific strengths and weaknesses of his/her performance.
2. gives effective suggestions for the improvement of weaknesses.
3. specifically refers to musical events.
4. accurately uses musical terminology.
5. demonstrates an understanding of the elements of music.

**Proficient.** The student:

1. generally describes and analyzes some of the strengths and weaknesses of his/her performance.
2. gives some suggestions for improvement.
3. generally refers to musical events.
4. accurately uses music terminology.
5. uses the elements of music.

**Basic.** The student:

1. minimally describes and analyzes some of the strengths and weaknesses of his/her performance.
  2. gives limited or vague suggestions for improvement of weaknesses.
  3. makes limited reference to musical events.
  4. shows limited use of music terminology.
  5. demonstrates limited understanding of the elements of music.
- 

Performance Critique on any musical piece:

Blend / Balance:

Dynamics / Expression:

Interpretation / Style:

Tone Quality:

Intonation:

Diction / Articulation / Enunciation:

Tempo:

Posture:

Specific Measures in Need of Improvement:

Can you hear the melody at all times?

## Behavior Assessment Middle School Vocal Music

Student Name _____		Section: _____ Dates: _____		
Teacher Name _____		Art Unit: _____		
Behavior Skill	Rarely / Never (0-5 pts)	Sometimes (6-7 pts)	Most Times (8-9 pts)	Always (10 pts)
<b>On Time and Prepared</b>				
1. Arrives to class on time				
2. Brings necessary materials				
3. Completes homework				
<b>Respects Peers/Classmates</b>				
1. Respects others property				
2. Listens to peers				
3. Responds appropriate to peers				
4. Respects others opinions				
5. Refrains from abusive language				
<b>Respects Teacher/Staff</b>				
1. Follows directions				
2. Listens to Teacher/Staff				
3. Accepts responsibility for actions				
<b>Demonstrates Appropriate Character Traits</b>				
1. <i>Demonstrates positive character traits</i> (kindness, trustworthy, honesty)				
2. <i>Demonstrates productive character traits</i> (i.e. patience, thorough, hardworking)				
3. Demonstrates a level of concern for others				
<b>Demonstrates a Level of Concern for Learning</b>				
1. Remains on task				
2. Allows others to remain on task				
3. Works to best of ability				
4. Completes all assignments with accuracy				
<b>Total Score</b>				

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Homeroom: \_\_\_\_\_

### VOCAL INTERVIEW

1. Have you ever sung in a choir/vocal ensemble?

If so, \_\_\_\_\_ where? \_\_\_\_\_ when?

2. Do you take lessons on a musical instrument?

\_\_\_\_\_ what instrument? \_\_\_\_\_ how long? \_\_\_\_\_ teacher's name

3. Voice Range: highest note: \_\_\_\_\_ lowest note: \_\_\_\_\_

4. Pitch Matching:

5. Memory:

6. Singing harmony: dependent independent

7. Other:

pitch accuracy:

breathing:

lyrics:

expression:

## ***Performance Assessment***

Listen to the performance, then write your responses:

1. Write three (3) things you like about this performance. Be as specific as possible, and address issues that are important to performance.

---

---

---

2. Write one suggestion, or improvement that could be made on this performance. Be as specific and helpful as possible.

---

---

---

Other Comments/Observations

---

---

---

---

---

Evaluator's Signature: \_\_\_\_\_

**Performance Evaluation Rubric**

Performer's Name \_\_\_\_\_

Listen to the performance and assess the following features, assigning a score based on rubric below. Give the performer a total score for the performance.

Performance Feature	Possible Score	Score
<b>In-Tune Pitches</b> - completely in tune - most pitches in tune - some pitches in tune	25 20 10	
<b>Accurate Rhythm</b> - rhythmically accurate - most rhythms accurate - some rhythms accurate	25 20 10	
<b>Mouth Open</b> - consistently open - open most of the time - open sometimes	20 15 10	
<b>Good Pronunciation</b> - add clear, crisp consonants - add pure vowel sounds - understandable diction	20 15 10	
<b>Good Energy</b> - consistent breath support and good posture - some breath support evident	10 5	
<b>Overall Score</b>	Possible Total: 100	Actual Score:

Evaluator \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

**APPENDIX B**

**COURSE TEXTS  
AND  
SUPPLEMENTAL MATERIALS**

## SUGGESTED RESOURCES

- Althouse, arr Robison. The Complete Choral Warm-Up Book. Alfred Pub. Co., Inc.
- Barham and Nelson. The Boy's Changing Voice. Warner Bros. Publishing.
- Crocker, Emily. Essential Musicianship. Hal Leonard Corp., 1995.
- Ehmann, Wilhelm and Frauke Haasemann. Voice Building For Choirs. Chapel Hill, NC, Hinshaw Music, 1981.
- Ehret, Walter. The Choral Conductor's Handbook. New York: Hal Leonard Corp, 1958.
- Garreston, Robert L. Conducting Choral Music. Second Edition. Boston: Allyn and Bacon, Inc., 1968.
- Henderson, Sarra B. How To Train Singers-Kit. Prentice-Hall Inc, 1979.
- Hooker, Louis. Vocal and Musical Exercises for Chorus. Rutherford, NJ: Fairleigh University Press.
- Phillips, Kenneth H. Teaching Kids To Sing. NY: Schirmer, 1992.
- Robinson, Ray. Basic Vocal Production. Chapel Hill, NC: Hinshaw Music, Inc., 1977.
- Staton, Royal. Steps to Singing for Voice Classes. Belmont, CA: Wadsworth Pub. Co. Inc., 1971.
- Thompson, Dick. Dick Thompson Choral System. Morristown, NJ: Silver Burdett Co., 1982.
- Tower, Erck, Phillips, Wyatt. Choral Connections. New York, NY: Glencoe McGraw-Hill, 1999.

## SAMPLE CHORAL LITERATURE

Ahrirang, arr Printz, Heritage Music Press. (2 or 3 pt)  
As Long As I Have Music, Besig, Shawnee Press, Inc. (sa) (ssa)  
Auld Lang Syne, Jennings, Plank Road Pub. (3 pt)  
Ave Verum, Mozart, E.G. Schirmer Music Co. (ssaa)  
Carol of the Bells, Leontovich/arr. Wilhousky, Carl Fischer, Inc. (ssa) (sab)  
Celebrate With Jubilant Song, Lightfoot, Heritage Music Press. (3 pt)  
Christmas ... In About 3 Minutes, arr Weston, Heritage Music Press. (2 pt)  
Come Let Us Start a Joyful Song, Hassler/arr Greyson, Bourne Co. (ssa) (sab)  
Come, Sing! Come, Dance! (A Christmas Madrigal) Spevacek-Avery, Heritage Music Press. (3 pt)  
Cum Sancto Spiritu, Lotti/arr. Liebergen, Warner Bros. Music Pub. (3 pt).  
Do Lord! arr Artman, Hal Leonard Corp. (2 pt + descant)  
Dona Nobis Pacem, arr. Wilson, Warner Bros. Pub. (ssa)  
Follow the Drinking Gourd, arr Althouse, Alfred Pub. (2 pt) (sab)  
How Beautiful Is the Rain! Longfellow/Lightfoot, Heritage Music Press (2 pt)  
How Many Nights? Swears, Shawnee Press, Inc. (2 pt)  
I Am a Traveler, Harris, Hinshaw Music Inc. (sab)  
I Love This Land, Simms, Shawnee Press, Inc. (2 pt)  
I Will Sing My Song, Donnelly/Strid, Hal Leonard Corp. (2 pt + descant)  
Joyful, Joyful We Adore Thee, Beethoven/arr.Lutkin, Hal Leonard Corp. (2 pt)  
Kwanzaa Celebration, Emerson, Hal Leonard Corp. (2 pt)  
Let Love Come Near, Robertson, Carl Fischer, Inc. (ssab)  
Let There Be Peace On Earth, arr. Ades, Shawnee Press, Inc. (sab)  
Light the Candles of Freedom, arr. Lojeski, Hal Leonard Corp. (2 pt) (sab)  
Like an Eagle, Strommen, Alfred Pub. Co, Inc. (ssa)  
My Name Is Music, Miller, Hal Leonard Corp. (2 pt)  
Now Is the Month of Maying, Morley, E.C. Schirmer Music Co. (ssa)  
One More Voice, Ydstie, Shawnee Press, Inc. (ssaa)  
Promised Land, Sleeth, Lorenz Corp, (2 pt)  
Shalom Chaverim, arr. Liebergen, Shawnee Press, Inc. (sab)  
Shining Moon (Nygam Sang Duan), arr Snyder, Hal Leonard Corp. (2 pt)  
Simple Gifts, arr. Leavitt, Warner Bros. Pub. (2 pt)  
Sleigh, The Kountz, G. Schirmer (ssa)  
Sol-Fa Calypso, North and Rodby, Shawnee Press, Inc. (3 pt)  
Solitary Snowflakes, Estes, Alfred Publishing (2 pt)  
Sound of Pipe and Drum, The, (Je Ne Fus Jamais Si Aise),  
Certon/arr Spevacek, Heritage Music Press. (2 pt)  
Take Time In Life, arr Voorhis, Klemp, Shawnee Press, Inc. (3 pt)  
Three Contemporary Latin Settings, Estes, Shawnee Press, Inc. (ssa) (sab)  
To Everything There Is a Season, Harris, Hinshaw Music Inc. (satb)  
Water Is Wide, The, Zaninelli, Shawnee Press, Inc. (ssa)  
We Are the Children of Tomorrow, McPheeters, Hal Leonard Corp (2 pt) (sab)  
We Are the Young, Donnelly/arr Strid, Shawnee Press. (sab)  
Where Have All the Forests Gone? Grier, Everson, Heritage Music Press. (2 pt)



### ADDITIONAL SUGGESTED MATERIALS

#### Sixth Grade:

At the River - SSA - Adapted by Aaron Copland/arr. Martin Ellis & Henry Leck  
Boosey & Hawkes OCTB5512 M-051-45512-6

Shady Grove - 3-pt treble a-capella American folk tune arr. Betty Bertaux  
Boosey & Hawkes, Inc. OCTB-5512 M-051-46239-1

Kalinka - 3-pt. treble, acapella - Russian folk song arr. Joan Gregoryk  
Boosey & Hawkes, Inc. OCTB6785

Benedictus - 2-pt. w/ descant - Greg Gilpin - Heritage Choral Series 15/1992H

Hashivenu - Israeli folk song 3-pt - Sally Albrecht - Alfred 19303

Simple Gifts - SSA w/ optional flute - Shaker melody/arr. Ruth Elaine Schram  
Belwin 3 pt. (SVM01029) or SATB (SVM01028)

Cantate Domino - SAB acapella - Giammateo Asola ed. Charles G. Frischman  
Columbia Lady, Inc. 6004OC3X

The Cuckoo - SAB, piano, Cajon, solo - American folk tune/arr. Robert Hugh  
Manuscript only (fun jazzy song with movement)

#### Mixed Choir:

Prepare Thyself, Zion fr. "Christmas Oratorio", Part 1 JS Bach

Loch Lomond - arr. Jonathan Quick - Cypress Publishing

Inuit Hunting Song - arr. Jonathan Quick - Alfred Publishing Co., Gordon V. - Thompson Music

Gloria - SATB - piano & brass - Randol Bass - Randol Bass Music rbm101

Swingin' with the Saints - African/American Spiritual - arr. Mark Hayes - Shawnee Press A1637

Hiney Mah Tov - SATB a capella - Hebrew folk song - arr. Iris Levine - Augsburg Press 11-1281

#### Select Choir:

The Echo Song – Italian madrigal (SATB) - ask Diane for a copy - Orlando di Lasso

You have ravished my heart - Stephen Chatman - Edwards B. Marks Music Co.

Agneau de Dieu - Rupert Lang - Boosey & Hawkes

Mayim, Mayim - traditional Hebrew /arr. Robert DeCormier - Hal Leonard 08745374

O Sapo - Brazilian folk song/ arr. Stephen Harfield - Boosey & Hawkes –  
Hal Leonard - CME 48018902

Abendlied Op. 69 No. 3 - Josef Rheinberger - Carus CV 50.069120

#### Women's Ensemble:

Riawanna - (song fr. Tasmania) - (flexible voicing) - Stephen Leek - Morton Music MMO903

Ergen Deda - (Bulgarian) – SSA –Peter Lyondev - Colla Voce 20-96750

Testimony - (Pop/Gospel style) - SSA - Genna Rae McNeil Alliance Music AMPO513

I will be Earth - SSA - Gwyneth Walker

Sim Shalom - 2-or 3 pt - Valerie Shields - Colla Voce 20-96340

Ave Maria - SSA - Rebecca Clarke - Oxford Univ. Press

Rosa Amarela - SSA - Brazilian folk song - arr. Daniel Rufino Afonso - Colla Voce 20-96170

Three Chinese Songs - Liu Zhuang - Boosey & Hawkes - Hal Leonard/ CME 48004578

#### Men's Ensemble:

Ave Maria - (Chanticleer recorded it) - Franz Biebl

Seinn O! - (traditional Scottish) - arr. J. David Moore

NdandiHleli (traditional Xhosa – South African) arr. Sidumo Nyameleze (taught by rote)

Adoramus Te - TTBB acapella - Giovanni Pierluigi da Palestrina - Bourne Co. 100637

Ramkali - (with semitones) - TTBB acapella - An Indian Raga/arr. Ethan Sperry; Earthsongs

Fillimiooriay (Irish-American folk song "Paddy Works on the Railway" arr. Lon Beery  
Alfred TTB 24012

#### Books:

Music Reading Unlimited Vivian C. Munn level 1 Southern Music Co. B533

## **8<sup>TH</sup> Grade Vocal Music**

90 Days to Sight Reading Success Stan McGill & H, Morris Steven, AMC

### **COLLECTIONS**

Choral Classics, Vol., 2, Snyder, Warner Bros. (2 pt)

Classics For Two, Emerson, Hal Leonard Corp. (2 pt)

Keys To Sight Reading Success (50 Easy Four Part Exercises), Hemmenway, Alliance Music Pub. (unison)

Melodia, Vol. 1, Cole/arr Lewis, Theodore Presser Company

Melodia #2, Cole/arr Lewis, Theodore Presser Company

Old and New Rounds and Canons, Wilson, Shawnee Press, Inc. (unison/2 pt)

Let's Get Started, Gries, Master Press (sight-singing)

Steps To Harmony, Palmer, Master Press (sight-singing)

Successful Warm-ups, Book 1, Telfer, Kjos Music Company

### **PUBLISHERS**

JW Pepper

Music Time

Alliance Publications

Hinshaw Music

Heritage Press

Boosey & Hawkes

Colla Voce

Hal Leonard

**APPENDIX C**

**TECHNOLOGY/WEBSITE  
REFERENCES**

## **SUGGESTED CHORAL WEBSITES**

[NJMEA.org](http://NJMEA.org) - New Jersey Music Educators Association

[NJACDA.com](http://NJACDA.com) - New Jersey American Choral Directors Association

[CJMEA.org](http://CJMEA.org) – Central Jersey Music Educators Association

[MENC.org](http://MENC.org) – National Association for Music Educators

[CHORALNET.org](http://CHORALNET.org) – Internet Center for Choral Music

[ChorusAmerica.org](http://ChorusAmerica.org) – Chorus America

**APPENDIX D**

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

# Framework For Essential Instructional Behaviors, K-12

Public Schools of Edison Township  
Division of Curriculum and Instruction

Draft 13

## Framework For Essential Instructional Behaviors, K-12 Common Threads

Edison's Framework for Essential Instructional Behaviors, K-12, represents a collaboratively developed statement of effective teaching. The lettered indicators are designed to explain each common thread, but do not denote order of importance. This statement of instructional expectation is intended as a framework; its use as an observation checklist would be inappropriate.

### 1. Planning Which Sets The Stage For Learning & Assessment

*Does the planning show evidence of:*

- a. units and lessons which show a direct relationship between student learning needs, the written curriculum, and the New Jersey Core Curriculum Content Standards.
- b. clearly defined, curriculum-based learning objectives that are based on diagnosis of student needs and readiness levels
- c. instructional strategies and materials that challenge students to achieve at the highest standards of performance.
- d. lesson design sequenced to make meaningful connections to overarching concepts and essential questions.
- e. use of thematic disciplinary units to integrate science, social studies, language arts, and math.
- f. activities to promote student reading, writing, listening, speaking, and viewing.
- g. provision for effective use of available materials, technology and outside resources.
- h. accurate knowledge of subject matter.
- i. knowledge of a variety of instructional strategies and best practices, including strategies for assessing student readiness levels and differentiating instruction.
- j. strategies to enable co-planning and co-teaching in shared teaching situations.
- k. lessons that provide for increasing student independence and responsibility for learning.
- l. multiple means of assessment, including performance assessment, that are authentic in nature and realistically measure student understanding.
- m. diagnostic and formative assessments that inform instructional design.
- n. appropriate homework assignments that reinforce and extend learning and build upon previously learned concepts.

### 2. Productive Learning Climate & Classroom Management

*Does the student-teacher interaction and the classroom show evidence of:*

- a. an environment which is learner-centered, content rich, and reflective of children's efforts.
- b. a climate of mutual respect, one that is considerate of and addresses differences in culture, race, gender, and readiness levels.
- c. opportunities for student voice and student choice.
- d. proactive rules and routines which students have internalized, and effective use of relationship-preserving reactive strategies when necessary.
- e. a safe, positive and open classroom environment in which children and teachers take risks, and learn by trial and error.
- f. effective use of classroom time with a focus on accomplishing learning objectives.
- g. classroom furniture and physical resources arranged in a way that supports student interaction, lesson objectives and learning activities.

OVER

## 8<sup>TH</sup> Grade Vocal Music

### 3. Teaching & Learning

#### *Does the instruction show evidence of:*

- a. differentiation of instruction to meet the needs of all learners, including meeting the targeted goals of students with Individualized Education Plans (IEPs).
- b. use of a variety of grouping strategies including individual conferences, cooperative learning structures, flexible groups, learning partners, and whole-class instruction based on assessments of student readiness levels and interests.
- c. addressing the visual, auditory, and kinesthetic/tactile learning modalities.
- d. use of available technology including computer PowerPoint and multi-media presentations by teacher and students.
- e. deliberate selection and use of cognitive organizers and hands-on manipulatives.
- f. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson.
- g. students achieving the objectives of the lesson through a variety of planned and, when appropriate, unplanned learning activities.
- h. strategies for concept building including the use of the experiential learning cycle, inductive learning, and discovery-learning and inquiry activities.
- i. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms.
- j. deliberate teacher modeling of effective thinking and learning strategies during the lesson.
- k. real world applications and connections to students lives, interests, and home cultures.
- l. opportunities for students to actively process the learning through closure at salient points in the lesson.
- m. use of questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking through analysis, synthesis, and evaluation.
- n. development of students' understanding as evidenced through their growing perspective, empathy, and self-knowledge regarding the content and meaning of the lesson.
- o. active student engagement, individually and collaboratively, throughout the lesson.
- p. varied writing activities such as journals, learning logs, creative pieces, letters, charts, notes, and research reports that connect to and extend learning in all content areas.
- q. assessing student learning before, during, and after the lesson, to provide timely feedback to students and adjust instruction accordingly.

### 4. Professional Responsibilities & Characteristics

#### *Does the teacher show evidence of:*

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning.
- b. reflecting upon teaching to inform instruction.
- c. maintaining accurate records and completing forms/reports in a timely manner.
- d. communicating with parents about their child's progress and the instructional process.
- e. treating learners with care, fairness, and respect.
- f. working collaboratively and cooperatively with colleagues.
- g. sharing planning and instructional responsibilities in co-teaching partnerships.
- h. maintaining positive and productive relationships with Child Study Team members, guidance counselors, school nurses, speech therapists, and other professional staff at the building level.
- i. maintaining positive relationships with school support staff including secretaries, paraprofessionals, lunch aides, and custodial staff.
- j. being flexible and open to suggestions from supervisors and administrators.
- k. presenting a professional appearance.

# New Jersey Core Curriculum Content Standards for Music

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

## INTRODUCTION THE VISION

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

### **For students, an education in the arts provides:**

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

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

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

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



## 8<sup>TH</sup> Grade Vocal Music

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

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

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

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

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

**STANDARD 1.1**  
**Aesthetics**

*ALL STUDENTS WILL USE AESTHETIC KNOWLEDGE IN THE CREATION OF AND  
IN RESPONSE TO DANCE, MUSIC, THEATER, AND VISUAL ART.*

**Descriptive Statement:** The arts strengthen our appreciation of the world, as well as our ability to be creative and inventive decision-makers. The acquisition of knowledge and skills that contribute to aesthetic awareness of dance, music, theater, and visual art enhances these abilities. Through experience in the arts, students develop the capacity to perceive and respond imaginatively to works of art. These experiences result in knowledge of forms of artistic expression and in the ability to draw personal meaning from works of art. Key skills necessary to an understanding of aesthetics include the abilities to identify arts elements within a work to articulate informed emotional responses to works of art, to engage in cultural reflection, and to communicate through the use of metaphor and critical evaluation. Aesthetics involves the following key understandings: appreciation and interpretation; stimulating imagination; the value and significance of the arts; art as object; the creation of art; developing a process of valuing; and acquaintance with aesthetic philosophies.

**STRANDS AND CUMULATIVE PROGRESS INDICATORS**

*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 6, students will:*

**1.1.6 A. Knowledge**

1. Examine works of art that have a utilitarian purpose (Functionalism).
2. Analyze works of art that place emphasis on structural arrangement (Formalism).
3. Describe how an element of an art form contributes to the aesthetic value of a particular work.
4. Describe the compositional design in selected works of art or performance.

**1.1.6 B. Skills**

1. Explain the aesthetic qualities of specified art works in oral and written responses.
2. Incorporate personal life experiences into an aesthetic response about an artwork.
3. Examine how exposure to various cultures and styles influence individuals' feelings toward art forms and artworks.
4. Communicate ideas about the social and personal value of art.

*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 8, students will:*

**1.1.8 A. Knowledge**

1. Examine works of art that communicate significant cultural beliefs or set of values.
2. Use domain-specific vocabulary relating to symbolism, genre, and performance technique in all arts areas.
3. Analyze how art is often defined by its originality.

**1.1.8 B. Skills**

1. Differentiate between the unique and common properties in all of the arts.
2. Distinguish among artistic styles, trends, and movements in various art forms.
3. Express how art is inspired by an individual imagination.
4. Describe changes in meaning over time in the perception of a known work of art.

**STANDARD 1.2**  
**Creation and Performance**

*ALL STUDENTS WILL UTILIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO EACH ART FORM IN THE CREATION, PERFORMANCE, AND PRESENTATION OF DANCE, MUSIC, THEATER, AND VISUAL ART.*

**Descriptive Statement:** Through developing products and performances in the arts, students enhance their perceptual, physical, and technical skills and learn that pertinent techniques and technologies apply to the successful completion of the tasks. The development of sensory acuity (perceptual skills) enables students to perceive and acknowledge various viewpoints. Appropriate physical movements, dexterity, and rhythm pertain to such activities as brush strokes in painting, dance movement, and fingering of musical instruments. Active participation in the arts is essential to deep understanding of the imaginative and creative processes of the arts as they relate to the self and others. Involvement in the presentational aspects of art and art making also leads to awareness and understanding of arts-related careers.

**STRANDS AND CUMULATIVE PROGRESS INDICATORS**  
*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 6, students will:*

**1.2.6 B. Music**

1. Read music from progressively complex notation, including mixed meters, compound meters, and the grand staff.
2. Sing independently and in groups, both melodic and harmonizing parts, adjusting to the range and timbre of the developing voice.
3. Perform simple melodies and rhythmic accompaniments in expanded binary, ternary, and rondo form independently and in groups.
4. Improvise simple harmonic accompaniment, melodic embellishments, and simple melodies.
5. Demonstrate how the elements of music are used to achieve unity and variety, tension and release, and balance in composition.
6. Investigate arts-related careers.

*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 8, students will:*

**1.2.8 B. Music**

1. Perform compositions containing progressively complex notation and use standard notation to record musical ideas.
2. Perform independently and in groups a repertoire of diverse genres and cultures with appropriate expressive qualities.
3. Improvise original melodies and/or rhythms over given chordal progressions or rhythmic accompaniments in a consistent style, meter, and tonality.
4. Identify careers and lifelong opportunities for making music.

**STANDARD 1.3**  
**Elements and Principles**

*ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS  
AND PRINCIPLES OF DANCE, MUSIC, THEATER, AND VISUAL ART.*

**Descriptive Statement:** In order to understand the visual and performing arts, students must discover the elements and principles both unique and common to dance, music, theater, and the visual arts. The elements, such as color, line, shape, form and rhythm, time, space and energy, are the basis for the creation of works of art. An understanding of these elements and practice of the principles ensure the strengthening of interdisciplinary relationships with all content area curricula and their applications in daily life.

**STRANDS AND CUMULATIVE PROGRESS INDICATORS**  
*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 6, students will:*

**1.3.6 B. Music**

1. Analyze musical elements in response to aural prompts and printed scores representing diverse genres and cultures and notational systems.
2. Demonstrate knowledge of the basic concepts of meter, rhythm, tonality, intervals, chords, and harmonic progressions.

*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 8, students will:*

**1.3.8 B. Music**

1. Analyze the application of the elements of music in a diversity of musical works.
2. Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions.
3. Describe various roles that musicians perform and identify representative individuals and their achievements that have functioned in each role.

**STANDARD 1.4**  
**Critique**

*ALL STUDENTS WILL DEVELOP, APPLY AND  
REFLECT UPON KNOWLEDGE OF THE PROCESS OF CRITIQUE.*

**Descriptive Statement:** Through the informed criticism of works of art, students will develop a process by which they will observe, describe, analyze, interpret and evaluate artistic expression and quality in both their own artistic creation and in the work of others. Through this critical process, students will arrive at informed judgments of the relative artistic and aesthetic merits of the work examined.

**STRANDS AND CUMULATIVE PROGRESS INDICATORS**  
*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 6, students will:*

**1.4.6 A. Knowledge**

1. Classify elements of unity or repetition in a work of art.
2. Apply domain specific arts terminology to express statements of both fact and opinion regarding works of art.
3. Describe the technical proficiency of the artist's work, orally and in writing.

**1.4.6 B. Skills**

1. Critique performances and exhibitions based on the application of the elements of the art form.
2. Identify and differentiate among basic formal structures within artworks.
3. Consider the impact of traditions in the critique of works of art.

*Building upon knowledge and skills gained in preceding grades,  
by the end of Grade 8, students will:*

**1.4.8 A. Knowledge**

1. Explain the process of critique using the progression of description, analysis, interpretation, and evaluation.
2. Compare artistic content among contrasting art works in the same domain.

**1.4.8 B. Skills**

1. Evaluate the judgment of others based on the process of critique.
2. Compare and contrast the technical proficiency of artists.

**STANDARD 1.5**  
**History/Culture**

*ALL STUDENTS WILL UNDERSTAND AND ANALYZE THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS IN RELATION TO WORLD CULTURES, HISTORY, AND SOCIETY.*

**Descriptive Statement:** In order to become culturally literate, students need to understand the historical, societal, and multicultural aspects and implications of dance, music, theater, and visual art. This includes understanding how the arts and cultures continue to influence each other.

**STRANDS AND CUMULATIVE PROGRESS INDICATORS**

*Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:*

**1.5.6 A. Knowledge**

1. Reflect on a variety of works of art representing important ideas, issues, and events in a society.
2. Recognize that a chronology exists in all art forms.

**1.5.6 B. Skills**

1. Compare and contrast the contributions of significant artists from an historical period.
2. Hypothesize how the arts have impacted world culture.

*Building upon knowledge and skills gained in preceding grades, by the end of Grade 8, students will:*

**1.5.8 A. Knowledge**

1. Analyze how technological changes have influenced the development of the arts.
2. Examine how the social and political environment influences artists in various social/historical/political contexts.

**1.5.8 B. Skills**

1. Identify the common artistic elements that help define a given historical period.
2. Discuss how cultural influences add to the understanding of works of art

