

PUBLIC SCHOOLS OF EDISON TOWNSHIP  
DIVISION OF CURRICULUM AND INSTRUCTION

**7<sup>th</sup> Grade Band**

Length of Course:	Semester (Full Year A/B Scheduling)
Elective/Required:	Elective
Schools:	Middle Schools
Eligibility:	7
Credit Value:	N/A
Date Approved:	August 22, 2016

**TABLE OF CONTENTS**

Statement of Purpose .....	3
Introduction .....	4
Course Objectives .....	6
Unit 1: Music Literacy .....	7
Unit 2: Sightreading .....	9
Unit 3: Tone Production and Intonation .....	11
Unit 4: Scales .....	12
Unit 5: Rhythm .....	13
Unit 6: Musicality .....	15
Unit 7: Performance .....	17
Unit 8: Critique .....	18

**APPENDICES**

- A Performance Assessments
- B Course Texts and Supplemental Mate
- C Technology/Website References
- D Arts Education Advocacy Resources
- E Edison's Essential Instructional Behaviors; Frameworks; NJCCCS

**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 7 - Music program serves as a follow-up to the sixth grade and elementary school 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 seventh grade level will contribute to the appropriate preparation for participation in eighth grade as well as at the high school level. 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:

Amy Buckelew, John Adams Middle School  
Joseph Cunningham, Herbert Hoover Middle School

Coordinated by:

Robert Pispecky, Supervisor of Music and Visual Arts

## **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.

## COURSE OBJECTIVES

Students will understand:

1. that artistic creativity is expressed through the application of music literacy.  
[1.2.8 B.1, 1.2.8 B.2, 1.3.8 B.1, 1.3.8 B.2] (1)
2. that reading music at sight results in better musicianship.  
[1.2.8 B.1, 1.3.8 B.1, 1.3.8 B.2] (2)
3. that quality tone production and intonation are necessary components of proper playing.  
[1.3.8 B.1, 1.4.8 B.2] (3)
4. the structure and uses of scales.  
[1.3.8 B.2] (4)
5. that the concepts of rhythmic literacy, rhythmic accuracy, steady tempo and subdivision work together to form musical unity and variety.  
[1.2.8 B.1, 1.3.8 B.2] (5)
6. how to play with musicality by incorporating dynamics, articulations and knowledge of style.  
[1.3.8 B.1, 1.4.8 A.2, 1.5.8 B.1] (6)
7. that many components of music (literacy, aesthetics, tempo, rhythm, tonality, melody, harmony, dynamics, articulation, phrasing, breath control/support, etc) work together to create a work of art.  
[1.2.8 B.1, 1.2.8 B.2] (7)
8. that the process of critique is essential to the development of all proper performance practices.  
[1.4.8 A.1, 1.4.8 A.2, 1.4.8 B.1, 1.4.8 B.2] (8)

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

**\*\*Numbers in parentheses refer to UbD Units.**

## Unit 1: Grade 7– MUSIC LITERACY

**Targeted Standards:** Students will perform compositions containing progressively complex notation. **(NJCCCS 1.2.8 B1)** Students will analyze the application of the elements of music in a diversity of musical works. **(NJCCCS 1.3.8 B1)** Students will examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions. **(NJCCCS 1.3.8 B2)** Students will perform independently and in groups a repertoire of diverse genres and cultures with appropriate expressive qualities. **(NJCCCS 1.2.8 B2)**

**Unit Objectives/Conceptual Understandings:** Students will understand that artistic achievement in instrumental music is expressed through the application of music literacy. Students will understand that the steps to successful music reading must be followed carefully in order to achieve an outstanding and enjoyable performance.

**Essential Questions:** How does improving our music reading enable us to become better musicians? What are the necessary tools needed to successfully perform a piece of music?

**Unit Assessment:** Students will demonstrate the ability to read musical symbols in order to perform a musical selection.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.  1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	1. How to read various key signatures & time signatures. 2. What is represented by musical symbols. (rests/notes/repeats/dynamics) 3. How to play all of the notes expected within the range of a 7 <sup>th</sup> grade band student. 4. How to count all rhythms within this curriculum. 5. How to transpose in	1. Play music which incorporates various key signatures, time signatures, dynamic symbols, articulations, phrasing, tempo changes, modulations, etc. 2. Play music with an increasing range using appropriate fingerings, slide positions, mallet placements, and drum positions, mallet placements, and drum rudiments.	1. Review how to read key signatures, time signatures, notes, rhythms, etc. 2. Continue to add to the students' musical vocabulary. 3. Introduce more complex rhythms/time signatures/key signatures. 4. Have students perform both individually and with the group.	1. Beginning of 7 <sup>th</sup> grade- students are able to play grade 1-1.5 pieces broken into sections. 2. Mid year students are capable of playing grade 1-1.5 in their entirety. 3. By the end of 7 <sup>th</sup> grade, students are able to play 1.5-2 with the ability to play all

**Unit 1: Grade 7– MUSIC LITERACY (cont.)**

<p>1.4.2.A.1 Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).</p>	<p>relation to concert pitch as it relates to his or her instrument. (ie: Eb alto saxophone, Bb trumpet, etc).</p>	<p>3. Play music which incorporates a variety of rhythmic combinations. 4. Count rhythms listed within curriculum. 5. Count rhythms listed within curriculum.</p>		<p>notes within the expected “middle school range” of their instruments and will recognize all rhythmic note combinations taught throughout middle school. 4. Throughout the school year, students will be given individual assessments.</p>
<p><b>Resources:</b>  Hand-outs with music reading basics to include information regarding clef reading, rhythm reading, meters, etc.</p>		<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> <li>• Beginner students will be given extra time to learn musical selections.</li> </ul>		



## Unit 2: Grade 7 – SIGHTREADING

**Targeted Standards:** Students will perform compositions containing progressively complex notation. **(NJCCCS 1.2.8 B1)** Students will analyze the application of the elements of music in a diversity of musical works. **(NJCCCS 1.3.8 B1)** Students will examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions. **(NJCCCS 1.3.8 B2)**

**Unit Objectives/Conceptual Understandings:** Students will understand that reading music at sight results in better musicianship for the individual as well as the ensemble.

**Essential Questions:** How does sightreading help us to become better musicians? What are the steps/skills needed for successful sightreading?

**Unit Assessment:** Students will demonstrate the ability to continue to improve sightreading skills through guided practice.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.  1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	1. The steps for accurate sightreading. (ie. identifying the key signature, time signature, etc.) 2. How to break down complex rhythms. 3. How to recognize and follow various repeat symbols/phrases. (ie: endings, coda, da capo, fine, etc.) 4. What to do if he/she gets lost in the sightreading process.	1. Sight read music with a proper awareness of tempo, time signature, key signature, etc. 2. Sight read music which utilizes all rhythmic combinations mentioned in this curriculum. 3. Sight read music which utilizes music symbols learned. 4. Sight read music of various styles and historic periods.	1. Teachers should discuss the steps of successful sightreading and pass out music face down. 2. Teacher should find examples of newer rhythms in the piece to be read. These rhythms should be written on board or given to students as a separate handout in which students count the rhythm a loud and play together on one pitch. 3. Give students time to look over the piece alone in order to prepare to play the piece. Suggest fingering instrument/working out	1. Beginning of 7 <sup>th</sup> grade- students are able to sight read grade 1-1.5 pieces broken into sections. 2. Mid year students are capable of sight reading grade 1-1.5 in their entirety. 3. By the end of 7 <sup>th</sup> grade, students are able to sight read grade 1.5-2 with the ability to play all notes within the expected “middle school range” of

**Unit 2: Grade 7 – SIGHTREADING (cont.)**

			<p>sticking prior to first attempt at performance.</p> <ol style="list-style-type: none"> <li>4. Give students a chance to ask the teacher final questions before sightreading attempt.</li> <li>5. Record attempts at sightreading in order to critique students' efforts.</li> <li>6. Where possible, teacher will play a professional recording of the piece after the students have sightread the entire piece.</li> </ol>	<p>their instruments and will recognize all rhythmic note combinations taught throughout middle school.</p> <ol style="list-style-type: none"> <li>4. Give the individual sightreading assessments throughout the school year.</li> </ol>
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>		<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>		

### Unit 3: Grade 7 – TONE PRODUCTION AND INTONATION

**Targeted Standards:** Analyze the application of quality tone production and intonation in a diversity of musical works. (NJCCCS 1.3.8 B.1) Compare and contrast the technical proficiency of other artists/themselves in the area of tone production and intonation. (NJCCCS 1.4.8 B.2)

**Unit Objectives/Conceptual Understandings:** Students will understand that quality tone production and intonation are necessary components of proper playing.

**Essential Questions:** What is the difference between an in tune pitch and an out of tune pitch? What are the essential elements in creating a quality and in tune sound? What are the characteristics of a good sound on your instrument?

**Unit Assessment:** Students will demonstrate an accurate knowledge of the subject matter by individually performing all pieces/exercises with a quality, in tune tone.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Point s
1.3.8 B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.  1.4.8 B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	<ol style="list-style-type: none"> <li>1. What matching unison pitches and clashing unison pitches sound like.</li> <li>2. What contributes to dissonant intonation.</li> <li>3. What ideal tone production on their instrument sounds like.</li> <li>4. What technical elements are necessary to produce a quality tone.</li> </ol>	<ol style="list-style-type: none"> <li>1. Recognize flat and sharp pitches during tuning sessions.</li> <li>2. Tune themselves to an external pitch during tuning sessions.</li> <li>3. Produce a quality tone during all rehearsal/performance.</li> </ol>	<ol style="list-style-type: none"> <li>1. The instructor will play audio examples of professional musicians' tones.</li> <li>2. The students will exercise the technical components of tone production (reed/ligature placement, embouchure, tonguing, diaphragmatic breathing, hand position, and posture) during long tone warm-ups and/or chorales at the beginning of class.</li> <li>3. The students will be given a pitch and then tune themselves to that pitch as an ensemble, as a section, and as an individual.</li> </ol>	<ol style="list-style-type: none"> <li>1. A percent of every performance test/quiz will be given to tone quality.</li> <li>2. Each student's intonation will be assessed on the number of times it takes for him/her to match the tuning pitch.</li> </ol>
<b>Resources:</b> Instruments, long tone warm-ups, chorales, tuner, at least one professional recording per instrument type		<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>• Beginning students will be assessed at a lower level than the experienced players.</li> </ul>		

## Unit 4: Grade 7 – SCALES

**Targeted Standards:** All students will perform scales with varying aspects of meter, rhythm, articulation, and tonality while also examining how they are organized and manipulated to establish unity and variety in musical compositions. **(NJCCCS 1.3.8. B.2.)**

**Unit Objectives/Conceptual Understandings:** Students will understand the structure and uses of the C major, F major, B<sup>b</sup> major, E<sup>b</sup> major, A<sup>b</sup> major, D<sup>b</sup> major, G major, D major, A major and chromatic scales.

**Essential Questions:** How do you perform one of the required scales? How do you recognize one of the required scales?

**Unit Assessment:** Students will demonstrate an accurate knowledge of the subject matter by individually performing the scales along with stating the key signatures.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.8. B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	<ol style="list-style-type: none"> <li>1. What the correct fingerings are for the required scales.</li> <li>2. What the pitches of each required scale sound like.</li> <li>3. What the scales sound like permuted through varying tempos, rhythms, and articulations.</li> <li>4. The names for the pitches which compose each of the required scales.</li> </ol>	<ol style="list-style-type: none"> <li>1. Perform each of the required scales with differing combinations of rhythm and articulation through various tempos.</li> <li>2. Articulate the proper key signature of the required scales.</li> <li>3. Recognize when the required scales are used in a musical work.</li> </ol>	<ol style="list-style-type: none"> <li>1. The teacher will demonstrate how to play each scale.</li> <li>2. The students will be given direct instruction of the fingerings.</li> <li>3. The students will warm-up with whatever scale the class is currently studying in a variety of tempos, rhythms and articulations.</li> </ol>	<ol style="list-style-type: none"> <li>1. Each student will individually perform the required scales and give the key signature before he/she begins to play.</li> <li>2. Students will identify the key of every piece of music whether warm-up or concert selection.</li> </ol>
<b>Resources:</b> Instruments, scale sheets, scale warm-ups, concert band pieces written in the related keys	<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class.</li> </ul>			

## Unit 5: Grade 7 – RHYTHM

**Targeted Standards:** All students will perform rhythmic patterns with varying aspects of meter and rhythm while also examining how they are organized and manipulated to establish unity and variety in musical compositions. **(NJCCCS 1.3.8. B.2.)** Perform compositions containing progressively complex notation and use standard notation to record musical ideas. **(NJCCCS 1.2.8 B.1.)**

**Unit Objectives/Conceptual Understandings:** Students will understand that the concepts of rhythmic literacy, rhythmic accuracy, steady tempo, and subdivision work together to form musical unity and variety. The complexity of the assessed rhythms will be whole notes, half notes, dotted half notes, quarter notes, dotted quarter notes, eighth notes, sixteenth notes, various eighth/sixteenth note combinations, eighth triplets, as well as the parallel rests.

**Essential Questions:** What are the relationships between the various types of rhythms and what relationships do they all have to a “common time” meter? How do you perform one of the required rhythms?

**Unit Assessment:** Students will demonstrate an accurate knowledge of the subject matter by individually performing, saying, and/or clapping the rhythms while tapping a consistent tempo with his/her foot.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.  1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre	<ol style="list-style-type: none"> <li>How the different rhythmic values relate to each other.</li> <li>What rushing or dragging sounds like.</li> <li>How to define the terms associated with each rhythm.</li> <li>What the difference between tempo and rhythm is.</li> </ol>	<ol style="list-style-type: none"> <li>Perform/clap each of the required rhythms in varying combinations. The combinations may incorporate both notes and rests of varying lengths.</li> <li>Explain the relationships between the various rhythmic values.</li> <li>Count, in time, varied rhythms with syllables, both rehearsed and unrehearsed.</li> </ol>	<ol style="list-style-type: none"> <li>The teacher will demonstrate how to say and play the different rhythms; first in homogenous sets and then in different combinations.</li> <li>The students will solve addition and subtraction problems using different notes in small musical math problems. The notes/rests will substitute numbers.</li> <li>The students will be required to play musical</li> </ol>	<ol style="list-style-type: none"> <li>Each student will take individual performance assessments of which rhythm will encompass a significant part of the grade (enough to raise or drop one letter grade).</li> <li>Students will periodically be given written quizzes which concentrate on</li> </ol>

**Unit 5: Grade 7 – RHYTHM (cont.)**

			<p>programs which incorporate pieces of diverse rhythmic compositions.</p> <p>4. The students will systematically warm up with increasingly complex rhythms throughout the year.</p>	<p>note names, rhythmic relationships, time signatures, and rhythmic terms.</p> <p>3. The students will be required to “say” warm-up rhythms at the end of each marking-period</p>
<p><b>Resources:</b> Instruments, rhythm warm-ups, concert band pieces written in a variety of rhythms</p>		<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class.</li> </ul>		

## Unit 6: Grade 7 – MUSICALITY

**Targeted Standards:** Students will compare artistic content among contrasting art works in the same domain in order to help develop musical expression skills. **(NJCCCS 1.4.8 A2)** Students will analyze the application of the elements of music in a diversity of musical works. **(NJCCCS 1.3.8 B1)** Students will identify the common artistic elements that help define a given historical period. **(NJCCCS 1.2.8.A.3)**

**Unit Objectives/Conceptual Understandings:** Students will become familiar with music of different cultures/genres. Students will understand how to play with musicality by incorporating dynamics, articulations and knowledge of style. Students will develop a concept of balance and blend in relation to ensemble playing.

**Essential Questions:** How is reading notes and rhythms different from playing with dynamics and proper articulations? How does the latter enhance the final performance? How does playing with improper balance and blend affect the group's performance? How does learning about different genres of music increase our musical vocabulary and allow us to give more meaningful performances?

**Unit Assessment:** Students will demonstrate the ability to react to dynamics and perform subtle nuances in band literature. Students will correctly identify music from different genres/cultures. Students will learn how to make their sound "fit in" by understanding concepts such as balance and blend. Students will give a meaningful performance by playing with stylistic accuracy.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.8 B1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.  1.4.8 A2 identify works of dance, music, theatre, and visual art that are used	<ol style="list-style-type: none"> <li>How to react to musical symbols (including dynamics, articulations)</li> <li>How to phrase properly.</li> <li>How to differentiate music from different genres/cultures/time periods.</li> <li>How to actively listen to a recording or live performance and discuss the aspects of musicality</li> </ol>	<ol style="list-style-type: none"> <li>Perform with dynamics, phrasing and correct articulations</li> <li>Discuss form and details of music from different genres/cultures/time periods.</li> <li>Aurally identify (through means of recording/live performance) dynamics, phrasing and articulations.</li> <li>Identify the melody/accompaniment.</li> </ol>	<ol style="list-style-type: none"> <li>The teacher will demonstrate proper phrasing/balance in a musical selection.</li> <li>The teacher will play an example using different articulations/dynamics and ask students to identify which dynamics/articulation markings have been used.</li> <li>The teacher will play</li> </ol>	<ol style="list-style-type: none"> <li>Students will be given performance assessments to show their understanding of musical phrasing.</li> <li>Students will show understanding of dynamics and the use of</li> </ol>

**Unit 6: Grade 7 – MUSICALITY (cont.)**

<p>for utilitarian and non-utilitarian purposes.</p> <p>1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>	<p>with his/her teacher/classmates.</p> <p>3. How to make their sound “fit in” to the ensemble.</p>		<p>recordings of music from different genres/cultures/ time periods and will discuss the similarities and differences.</p>	<p>musical reacting to the conductor’s cues.</p> <p>3. Students will show understanding of balance/blend.</p> <p>4. Students will aurally identify music from different time periods.</p>
<p><b>Resources:</b> Professional recordings, performance preparation, student recordings, festival performances, professional concerts, hand-outs with information about different cultures/genres</p>		<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> <li>• Due to the level of experience, some students may be required to learn musical selections at a slower rate than the rest of the class.</li> </ul>		



## Unit 7: Grade 7 – PERFORMANCE

**Targeted Standards:** Perform compositions containing progressively complex notation and use standard notation to record musical ideas. **(NJCCCS 1.3.8.B.1)** Perform independently and in groups a repertoire of diverse genres and cultures with appropriate expressive qualities. **(NJCCCS 1.3.8.B.2)**

**Unit Objectives/Conceptual Understandings:** Students will understand that many components of music (literacy, aesthetics, tempo, rhythm, tonality, melody, harmony, dynamics, articulation, phrasing, breath control/support, etc.) work together to create a work of art.

**Essential Questions:** How do you manipulate the many aspects of music to communicate through your music?

**Unit Assessment:** Students will demonstrate the ability to perform in dynamic tempos, ranges, volumes, meters, keys, and articulations in front of his/her instructor, classmates, and large audiences.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.  1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	1. How to convey emotion which was originally intended by the composer. 2. How to cope with performance anxiety. 3. What it means to blend into an ensemble and to rise to the foreground. 4. How to follow a conductor. 5. React to competing voices in the same ensemble.	1. Perform many works of varying styles. 2. Discerningly blend with an ensemble. 3. Keep eye-contact with the conductor as well as follow his/her baton. 4. Perform in front of small to large audiences. 5. Analyze their pieces at a seventh grade level (be able to talk about the different components of each of their works).	1. The instructor will rehearse the ensemble’s concert literature as well as rhythmic and tonal warm-up exercises. 2. The students will perform (at the very least) a winter concert, a spring concert, and an elementary school concert (winter or spring). 3. All students will be provided with the opportunity to take part in higher level performances whether they be solos, jazz bands, small ensembles, etc.	1. Each student will be given a formal, individual performance assessment on any at least one of the concert pieces which will be performed in each concert. 2. Students will be assessed at the performances (the various concerts of the school year)
<b>Resources:</b> Instruments, concert band pieces, baton		<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class.</li> </ul>		

## Unit 8: Grade 7 – CRITIQUE

**Targeted Standards:** Explain the process of critique using the progression of description, analysis, interpretation, and evaluation. **(1.4.8 A.1.)** Compare artistic content among contrasting art works in the same domain. **(1.4.8 A.2.)** Evaluate the judgment of others based on the process of critique. **(1.4.8 B.1.)** Compare and contrast the technical proficiency of artists. **(1.4.8 B.2.)** Distinguish among artistic styles, trends, and movements in various art forms. (1.1.8 B2) Work in collaboration with peers and experts in the field to develop a product using the design process, data analysis, and trends, and maintain a digital log with annotated sketches to record the development cycle. **(N.J.C.C.C.S.-Technology 8.2.8.E.1)**

**Unit Objectives/Conceptual Understandings:** Students will understand that the process of critique is essential to the development of all proper performance practices.

**Essential Questions:** What do you need to know in order to be a successful critic? How should you respond to someone else's or your own critique? What is the point of a critique?

**Unit Assessment:** Students will demonstrate the ability to critique/receive critiques and to constructively use this information to enhance their musicianship.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.  1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	<ol style="list-style-type: none"> <li>1. What constructive criticism is.</li> <li>2. The value of a negative and a positive critique.</li> <li>3. How to react when being critiqued.</li> <li>4. That in order to critique one must be very competent in the field in which they are evaluating.</li> </ol>	<ol style="list-style-type: none"> <li>1. Critique their own playing.</li> <li>2. Critique other musicians.</li> <li>3. Respond to criticism by trying to solve the apparent deficiencies in their performance.</li> <li>4. Compare and contrast two different performances.</li> <li>5. Evaluate others' critiques.</li> </ol>	<ol style="list-style-type: none"> <li>1. The instructor will provide daily critique for the band.</li> <li>2. Group discussions will be held concerning critique during rehearsal. Students will either see how similarly or differently they critique. Their exposure to each other will provide perspective which is crucial in critique.</li> <li>3. The students will examine judges sheets from any festivals they might attend.</li> <li>4. Students will listen to</li> </ol>	<ol style="list-style-type: none"> <li>1. Each student will be given a critique form to fill out after each one of their performances.</li> <li>2. Later in the year students may evaluate the previous year's recordings.</li> <li>3. The students will evaluate the performances of other ensembles with a critique</li> </ol>

**Unit 8: Grade 7 – CRITIQUE (cont.)**

			<p>recordings of themselves, (in class and/or at home from on-line wave files) both from rehearsals and performances, and point out strengths as well as areas that are in need of improvement. (in class and/or on-line</p>	<p>sheet. 4. When examining judges' sheets from festivals, teacher and students will determine if those critiques mirror those that have been pointed out by teacher and students prior to that particular festival.</p>
<p><b>Resources:</b> Instruments, critique sheets, judges' sheets, recordings, recording devices/interfaces.</p>		<p><b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• If a student is new they will need extra time to learn what to listen for in a critique.</li> </ul>		

**APPENDIX A**  
**PERFORMANCE ASSESSMENTS**

## MUSIC DEPARTMENT AUDITION WORKSHEET:

<https://docs.google.com/a/edison.k12.nj.us/forms/d/e/1FAIpQLSfkz1ORCWgS0HdZBeJStcfOuTcL6UJvD3TDkMCoPbHaDSf1dw/viewform>

### Performance Rubric

Correct Notes/Fingerings	20 points
Correct Rhythms	20 points
Tone Quality	10 points
Dynamics	10 points
Phrasing	10 points
Posture/Hold instrument correctly	10 points
Musical Awareness (time/key signature, :// etc.)	10 points
Personal conduct/cooperation/self-discipline	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 number of points.

Use this rubric to score performances.

<b>Performance Feature</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:

---

---

---

### BAND 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 or 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 or 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 or 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 or 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:

Balance:

Dynamics:

Key Signature:

Intonation:

Articulation:

Tempo:

Posture:

Specific Measures in Need of Improvement:

Can you hear the melody at all times?



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>				
<b>Revised from Teach-nology.com - The Web Portal for Educators! (www.teach-nology.com)</b>				

**APPENDIX B**  
**COURSE TEXTS &**  
**SUPPLEMENTAL MATERIALS**

**BASIC AND SUPPLEMENTAL MATERIAL****BASIC**

Lautzenheiser/Higgins/Menghini/Lavender/Rhodes/Bierschenk. Essential Elements for Band #1 & #2, Milwaukee, WI: Hal Leonard Corporation.

**SUPPLEMENTAL**

O'Reilly/William. Accent on Achievement #2, Van Nuys, CA: Alfred Music Company.

Pearson, B. Standard of Excellence #2, San Diego, CA: KJOS Publishing Company.

Balent, A. Super Sound Warm-Ups, New York, NY: Warner Bros.

Clark, A. Five Minutes a Day, Oskakosa, IA: Barnhouse Company

Curnow, J. Tone Builders for Developing Bands, Wilmore, KY: Curnow Publishing

Curnow, J. Rhythm Builders for Developing Bands, Wilmore, KY: Curnow Publishing

Dresser, R. Rubank Supplemental Studies, Miami, FL: Rubank, Inc.

Green/Benzer/Berman/Villareal. Essential Musicianship for Band, Milwaukee, WI: Hal Leonard.

Heim, A. Alyn Heim Drum #1 + #2, Melville, NY: Belvin Mills Company.

Marsalis/Feldstein. Jazz for Young People Curriculum, Van Nuys, CA: Alfred.

O'Reilly/William. Accent on Achievement #1, Van Nuys, CA: Alfred Music Company.

Pearson, B. Standard of Excellence #1, San Diego, CA: KJOS Publishing Company.

Please, D. Universal Fundamental Method, Lynbrook, NY: Universal Music Pub.

Sueta, E. Ed Sueta Method #1 + #2, Dallas, TX: Marcie Publishing Company.

Weber, F. First Division Band Methods, Melville, NY: Belwin Mills Company.

Yaust, G. 101 Rhythmic Rest Patterns, Melville, NY: Belwin Mills Company.

Sueta, E. Ed Sueta Method #1 + #2, Dallas, TX: Marcie Publishing Company.

**SELECTED MUSIC LIST  
BY TITLE**

<b>Title</b>	<b>Grade</b>	<b>Arranger/Composer</b>	<b>Publisher</b>
A Chanukah Triptych	2	Rizzo	Wynn
A Christmas Festival	2	Anderson/arr. Smith	Alfred
Abington Ridge	2	Huckeby	Barnhouse
African Sketches	1.5	Curnow	Leonard
America the Beautiful	1.5	Kinyon	Alfred
An Austrian Carol	1	Sheldon	Alfred
Ancient Voices	1.5	Sweeney	Leonard
And All That Jazz	2	Edmondson	Queenwood
Air for Band	2	Erickson	Bourne Co.
Armed Forces on Parade	2	Balentein	Fischer
Atlantis	1.5	McGinty	Leonard
At the Feast of St. Stephen	1.5	Watson	Alfred
Baroque Celebration	2	Forsblad/Bach/Handel	Alfred
Black Forest Overture	2	Sweeney	Leonard
Bluesville	1.5	Osterling	Jenson
Bourbon Street Barbeque	1.5	Edmondson	Leonard
Canon in D	1.5	Balent/Pachelbel	Jenson
Canterbury Overture	1.5	McGinty	Queenwood
Carol of the Bells	1.5	Balent/Leonatovich	Fischer
Carpathain Sketches	2	Jager	Belwin
Celebrating Chanukah	1.5	Feldstein	Fischer
Charlie Brown Christmas, A	2	Lowden	Music Co.
Chester Variations	2	Del Borgo	Hal Leonard
Christmas Concerto #3	1.5	Smith	Belwin
Christmas Spectacular	2	Williams	
Colonel Bogey	2	Alford/Balent	Fischer
Colliding Visions	1.5	Balmages	FJH
Count Not the Hours	2	Burns	Daehn
Disney's Magical Marches	1.5	Osterling	Hal Leonard
Dixieland Salute	2	Balent	Fischer
Eagle Mountain Overture	1.5	Sheldon	Birch Island Press
Edelweis	2	Polyhar/Rodgers	Williamson
Eighteen-Twelve Overture	2	Balent/Tchalkovsky	Warner Bros.
El Mirador	2	Jennings	Musicworks
Episode for Band	1.5	John Kinyon	Alfred
Evening Portrait	2	Huckeby	Barnhouse
Faces of the World	2	Huckeby	Barnhouse
Fanfare Espirit	2	Court	
Fantasia	2	Vinson	Leonard
Flurry for Winds & Percussion	1.5	Kinyon	Alfred
Gershwin Classics	2	Sweeney	Warner Bros.
Grand Marias	1.5	Conley	Studio P/R
Great Gate of Kiev	1.5	Osterling/Moussorgsky	Jenson

Great Wall, The	2	McGinty	Queenwood
Harrowgate Festival	1.5	Edmondson	Queenwood
Hanukkah Begins Tonight	2.5	Bulla	Curnow
Highlights from the Star Wars	2	Williams/Cook	Warner Bros.
In a Summer Garden	2	Johnson	Jenson
In the Hall of the Mountain King	1.5	Wasson/Grieg	Belwin
Irish Pipers	2	O'Reilly	Alfred
Japanese Folk Trilogy	1.5	McGinty	Queenwood
Jefferson County	1.5	O'Reilly	Alfred
Joyful Spirit	2	Burns	Daehn
Korean Folk Rhapsody	2	Curnow	Jenson
Korean Folk Song Melody	2	Ployhar	Belwin Mills
Land of Make Believe	1.5	Holcombe/Mangione	Gates
Light Calvary Overture	2	vonSuppe/Williams	Alfred
Little French Suite	1.5	Schaffer	Barnhouse
Liturgical Fanfare	1.5	Smith	Warner Bros.
Lone Star Overture	2	O'Reilly	Alfred
Malaguena	1.5	Sweeney/Lecuona	Leonard
Marches of America	2	Schaffer	Barnhouse
Marches of the Armed Forces	1.5	Sweeney	Leonard
Marching Song	2	Holst/arr Moss	Hal Leonard
Merry Christmas Darling	2	Nowak/Carpenter	Big Bells
More	1.5	Madden/Ortolani	Belwin Mills
New World Symphony	2	Story/Duorak	Columbia
New York, New York	2	Cofield/Ebb	Leonard
Northlake Festival	2	Curnow	Musicworks
Northpointe Festival	2	Swearingen	Barnhouse
Oriental Portrait	2	Curnow	Leonard
Pagent of Winds	1.5	Swearingen	Barnhouse
Park Street	2	Swearingen	Barnhouse
Portrait of a Clown	2	Ticheli	Manhattan Beach
Phantom of the Opera Medley	1.5	Vinson	Leonard
Prehistoric Suite	1.5	Jennings	Jenson
Prelude to a Festival	1.5	McGinty	Leonard
Processional of the Nobles	2	Rimsky-Korsakov/Balent	Fischer
Pueblo	2	Higgins	Jenson
Rainforest Rhapsody	2	Jennings	Leonard
Rocky Top	1.5	Edmondson	Leonard
Russian Sailor's	1.5	Balent	Warner Bros.
Rustic Overture	2	Erickson	Alfred
Sabre Dance	2	Khatchaturian/Balent	Fischer
Salute to Freedom	2	Clark	Norman Lee
Scottish Salute	2	HuckebyTh	Barnhouse
Semper Fidelis	1.5	Kinyon	Alfred
Serengeti	2	Edmondson	Queenwood
Shaker Variants	2	Balentein	Fischer
Sounds of the Season	1.5	McGinty	Leonard
Spirit Lake Overture	2	Forsblad/Bach/Handel	Alfred
Sun Cycles	2.5-3	Balmages	FJH
Symphony in D Minor	1.5	Osterling	Jenson

Take Five	1.5	Edmondson	Leonard
The Christmas Truce of 1914	1.5	Holst/Gruber/Story	Belwin
The Red Balloon	1.5	McGinty	Queenwood/KJOS
To the Colors	1.5	Balent/Pachelbel	Jenson
Triton Fanfare	1.5	Smith	CL Barnhouse
Troika	1.5	Balent/Leonatovich	Fischer
Trumpeter's Holiday	2	Lowden	Music Co.
Water Music	2	Williams	
Westminister Carol, Fanfare Fanfare Prelude	2	Alford/Balent	Fischer
When Summer Takes Flight	2	Smith	Belwin
Where the Rivers Meet	2	Balent	Fischer
William Tell Overture	1.5	Sheldon	Birch Island Press

**CATALOGUES**

Music Time, Inc. (Music)	P.O. Box 405 Haddonfield, NJ 08033 www.musictime.com
J.W. Pepper (Music)	P.O. Box 850 Valley Forge, PA 19482-0850 www.jwpepper.com
Educational Record Center	3233 Burnt Mill Dr., Suite 100 Wilmington, NC 28403-2698 www.erc-inc.com
Rhythm Band Instruments	P.O. Box 126, Fort Worth, TX 76101-0126 www.rhythmband.com
Music in Motion	P.O. Box 833814, Richardson, TX 75083 www.musicmotion.com
Lentine's Music, Inc. (Music technology)	844 N. Main St. Akron, Ohio 43310 www.lentine.com
Lyons Music Products	P.O. Box 1003 Elkhart, IN 46515 www.4lyons.com
General Music Store	4004 Technology Dr. South Bend, IN 46515 www.wwandbw.com
Suzuki Musical Instruments	P.O. Box 261030, San Diego, CA 92196-1030 www.suzukimusic.com
Music Educator Supply	P.O. Box 560085, Dallas, TX 75356-0085
LMI (Music Products for Education)	1776 Armitage CT., Addison, ILL 60101-4225
Interstate (Band Instruments)	13819 W. National Ave., New Berlin, W53151 www.interstatemusic.com
NEMC (Band Instruments)	1181 Route 22, P.O. Box 1130 Mountainside, NJ 07092
The WW and Brass Wind (Band Instruments)	4004 Technology Dr., South Bend, IN 46628 www.wwandbw.com
Sam Ash, Inc.	Rt. 27, Edison, NJ 08817 www.samash.com
The Music Shop	P.O. Box 688, 68 Fanny Road Boonton, NJ 07005 www.musicp@idt.net
City Music Center	Kenilworth, NJ 07033

Dillon Music

325 Fulton Ave., Woodbridge, NJ  
<http://www.dillonmusic.com/>

Steve Weiss Music

2324 Wyandotte Road, Willow Grove, PA 19090  
[www.steveweissmusic.com](http://www.steveweissmusic.com)



## VIDEOS

Blast

Star of Indiana  
Warner Video 2000

Canadian Brass Live!

Brassworks Music Inc.

Fantasia

Walt Disney Home Video

Fantasia 2000

Walt Disney Home Video

Jazz for Young People

Alfred Publishing 2002

Leonard Bernstein's Young People's Concerts

Kultur Video 1997

Marsalis on Music

Sony 1995

Riverdance – Live from NYC

Columbia Tri-Star Home Video

Stomp Out Loud

Yes/No Productions  
HBO Home Video 1997

# APPENDIX C

## TECHNOLOGY/WEBSITE REFERENCES

### SUGGESTED WEBSITES

<http://www.jalc.org>  
<http://www.neajazzintheschools.org/>  
[www.menc.org](http://www.menc.org)  
[www.CJMEA.org](http://www.CJMEA.org)  
[www.NJMEA.org](http://www.NJMEA.org)  
<http://pbskids.org/jazz/index.html>  
<http://www.sbgmusic.com/html/teacher/reference/histor.html>  
<http://www.pbs.org/jazz/time/>  
[www.smartmusic.com](http://www.smartmusic.com)  
[www.Noteflight.com](http://www.Noteflight.com)  
[www.Musictheory.net](http://www.Musictheory.net)  
[www.Quizlet.com](http://www.Quizlet.com)  
[www.Quizzz.com](http://www.Quizzz.com)  
[www.Kahoot.com](http://www.Kahoot.com)  
[http://www.musictechteacher.com/music\\_quizzes/music\\_quizzes.htm](http://www.musictechteacher.com/music_quizzes/music_quizzes.htm)  
[www.Padlet.com](http://www.Padlet.com)  
[www.thinglink.com](http://www.thinglink.com)

### SUGGESTED COMPUTER SOFTWARE

<u>TITLE</u>	<u>PUBLISHER</u>
1. Finale 2000 .....	Coda Software
2. Sibelius .....	Sibelius Software
3. Smart Score .....	Musitek
4. Music Office .....	Pyware
5. Music Ace .....	Harmonic Vision
6. Music Ace II .....	Harmonic Vision
7. Musiclab Melody .....	Musicware

8.	Musitron 2 .....	Rising Software
9.	The Musical World of Professor Piccolo .....	Opcode Systems
10.	Essentials of Music Theory - Level 1 .....	Alfred
	Level 2 .....	Alfred
	Level 3 .....	Alfred
11.	The Art of Listening .....	Clearview/eav
12.	Intonation Trainer .....	Coda Software
13.	Auralia .....	Rising Software
14.	The Pianist .....	PG Music
15.	Keyboard Kapers .....	Electronic Courseware Systems

#### Suggested Chromebook Apps:

1. Screencastify
2. Dr. Beat
3. Waves

# APPENDIX D

## ARTS EDUCATION ADVOCACY RESOURCES

### **WEB SITES**

<http://www.supportmusic.com/>

<http://www.nafme.org/>

<http://www.childrensmusicworkshop.com/advocacy/>

<http://www.youtube.com/user/schoolmusic>

[www.youtube.com/user/musicedadvocate](http://www.youtube.com/user/musicedadvocate)

<http://www.childrensmusicworkshop.com/advocacy/essential.pdf>

[www.njmea.org](http://www.njmea.org)

<http://www.musicparentsguide.com/book/>

<https://broaderminded.com/>

<http://www.nafme.org/take-action/elementary-and-secondary-education-act-esea-updates/>

[www.njmea.org](http://www.njmea.org)

**APPENDIX E**

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

## Curriculum and Instruction

Draft 14

### Essential Instructional Behaviors

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

#### 1. Planning which Sets the Stage for Learning and Assessment

***Does the planning show evidence of:***

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

#### 2. Observed Learner Behavior that Leads to Student Achievement

***Does the lesson show evidence of:***

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

### 3. Reflective Teaching which Informs Instruction and Lesson Design

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

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

### 4. Responsibilities and Characteristics which Help Define the Profession

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

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

# New Jersey Core Curriculum Content Standards for Visual and Performing Arts

## INTRODUCTION

### **Arts Education in the 21<sup>st</sup> Century**

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

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

(2007, National Center on Education and the Economy)

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

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

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

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

### ***Intent and Spirit of the Visual and Performing Arts Standards***

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



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

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

### **Revised Standards**

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

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

### **Organization of the 2009 Standards**

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

*Standard 1.3 Performing:*

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

### **Proficiency Levels and Grade Band Clusters**

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

- **Preschool:** For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that later lead to basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students *demonstrate competency* in the content knowledge and skills delineated for the selected arts discipline.
- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate proficiency* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

### **Teaching the Standards: Certification and Highly Qualified Arts Educators**

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

### **Education in the Arts: National and State Advocacy**

- The Arts Education Partnership provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides

information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

- At the state level, the New Jersey Arts Education Partnership was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, *Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child*, is the NJAEP's response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.
- A Glossary of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

### Resources

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

[http://www.giarts.org/usr\\_doc/Learning.pdf](http://www.giarts.org/usr_doc/Learning.pdf)

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

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

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

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

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

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

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

*National Center on Education and the Economy. (2007). Tough choices or tough times: The report of the New Commission on the Skills of the American Workforce. San Francisco: John Wiley & Sons.*

Online [executive summary]:

[http://www.skillscommission.org/pdf/exec\\_sum/ToughChoices\\_EXECSUM.pdf](http://www.skillscommission.org/pdf/exec_sum/ToughChoices_EXECSUM.pdf)

*National Dance Education Organization. (2005). Standards for learning and teaching dance in the arts: Ages 5-18. Silver Spring, MD: Author. Online:*

[http://ndeo.org/content.aspx?page\\_id=22&club\\_id=893257&module\\_id=55412](http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412)

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

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

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

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

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

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

Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		B. Music	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
8	<b>NOTE:</b> By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
	Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.

Content Area		Visual & Performing Arts	
Standard		1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.	
Strand		A. History of the Arts and Culture	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
8	<b>NOTE:</b> By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural mores and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

<b>Content Area</b>		<b>Visual &amp; Performing Arts</b>	
<b>Standard</b>		<b>1.3 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
<b>Strand</b>		<b>B. Music</b>	
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
8	<b>NOTE:</b> By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
	Stylistic considerations vary across genres, cultures, and historical eras.	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
	Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.

Content Area		Visual & Performing Arts	
Standard		1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
Strand		A. Aesthetic Responses	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
8	<b>NOTE:</b> By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.

<b>Content Area</b>		<b>Visual &amp; Performing Arts</b>	
<b>Standard</b>		<b>1.4 Aesthetic Responses &amp; Critique Methodologies:</b> All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
<b>Strand</b>		<b>B. Critique Methodologies</b>	
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
8	<b>NOTE:</b> By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.



## GLOSSARY

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

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

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

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

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

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

**Basic Literacy:** A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:

- (1) Respond to artworks with empathy.
- (2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
- (3) Perform in all four arts disciplines at an age-appropriate level.
- (4) Draw similarities within and across the arts disciplines.

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

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

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

**Competency:** A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:

- (1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
- (2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
- (3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.
- (4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

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

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

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

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

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

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

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

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

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

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

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

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

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

**Kinesthetic awareness:** Spatial sense.

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

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

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

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

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

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

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

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

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

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

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

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

**Proficiency:** A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

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

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

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

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

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

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

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

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

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