

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

ORCHESTRA

Length of Course: Year

Elective/Required: Elective

School: Middle

Student Eligibility: Grades 8

Credit Value: NA

Date Approved: 12/22/08

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

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.

STATEMENT OF PURPOSE

The purpose of the middle school orchestra program is to enhance young people's intellectual, personal, and social development. The orchestra provides a rich and engaging curriculum that develops students' abilities to think, reason, and understand the world and its cultures. A comprehensive music education encompasses such areas as the history of music, the development of critical-analysis skills, the performance of classic as well as contemporary works of music, and the expression of students' ideas and feelings through composition and improvisation. Through the orchestra curriculum students should have opportunities to respond, perform, and create in the arts. In addition, the orchestra program can also provide a vehicle by which multiple disciplines are enhanced and supported.

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Orchestra

Course Description

Students taking Orchestra will increase their technical and musical abilities. Through the study of violin, viola, cello, and string bass students will develop technical proficiencies on their instruments which will enable them to perform in orchestra, small ensembles, and individually. During this course of study, students will gain an understanding of how music is affected by the world around them, the role that music has played in history, and music's relationship to other disciplines. Upon completion of this course, students should be able to transition affectively into the high school orchestra program and have a sense of musical independence.

Examining Musical Compositions

<p>Targeted Standards:</p> <p>1.1 All students will use aesthetic knowledge and skills in the creation of and response to dance, music, theater, and visual art.</p> <p>1.3 All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.</p> <p>1.4 All students will develop, apply, and reflect upon knowledge of the process of critique.</p> <p>1.5 All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.</p> <p>Unit Outcomes/Unit Objectives:</p> <p>Students will understand that musical compositions relate to specific events in world history and have a direct effect on the multicultural world.</p> <p>Conceptual Understandings/Essential Questions:</p> <p>Students understand that music is used as a core structure of technical expression and is constantly evolving throughout history. What is the students' role in the performance of each composition?</p> <p>Unit Assessment:</p> <p>Students can explain the basic who, what, where, when and why of musical pieces being performed.</p>

	Core Content			Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Understands core structure of musical compositions</p> <p>Understands music and how it has evolved through history</p> <p>Understands what is being expressed through techniques employed by the composer</p>	<p>Students will be able to identify tonality, key, and meter of piece.</p> <p>Students will be able to identify basic form and structure of piece.</p> <p>Students will understand the historical basis of a piece</p> <p>Students will be able to identify their role as performers of a given composition.</p>	<p>What scale applies to a given piece.</p> <p>What meter a piece is in</p> <p>How melody and accompaniment function in a piece of music and their relationship to dynamics</p> <p>Students will know the “who, what, when, where, and why” of a given</p>	<p>Students will be able to perform scales in the appropriate key.</p> <p>Students will be able to perform rhythms in appropriate meter.</p> <p>Students will be able to utilize bowings and articulations marked in the piece.</p>	<p>Students will research performance pieces and write program notes based on their research.</p> <p>Students will use a variety of resources including, but not limited to, online journals and approved websites</p>	<p>Students can transfer knowledge gained through examining musical compositions.</p> <p>Performance quiz using a rubric to score</p> <p>Written quiz on compositional elements</p>

Examining Musical Compositions (cont.)

	Core Content			Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
		composition	Students will be able to respond accordingly to their role in the piece performed (e.g. melody, accompaniment)		
Resources: Orchestral repertoire being studied, appropriate method books, computer with internet access, age appropriate historical reference books				Instructional Adjustments: Modifications, student difficulties, possible misunderstandings	

Shifting and Positions

Targeted Standards:

1.1 All students will use aesthetic knowledge and skills in the creation of and response to dance, music, theater, and visual art.

1.2 All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

1.3 All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

1.4 All students will develop, apply, and reflect upon knowledge of the process of critique.

1.5 All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.

Unit Outcomes/Unit Objectives: Students will understand how to read and play in appropriate positions.

Conceptual Understandings/Essential Questions: Shifting is an essential technical skill on string instruments. Why is shifting important? How can shifting improve my playing?

Unit Assessment: Students can shift effectively in various orchestral literature.

	Core Content			Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Students will understand the role shifting plays in string performance and how essential it is to the overall technique of string playing	<p>The learner will demonstrate the ability to read and play in appropriate positions</p> <p>The learner will demonstrate the ability to shift from first position to upper positions and back</p>	<p>Upper string students will demonstrate an understanding of 2nd and 3rd positions.</p> <p>Lower string students will demonstrate an understanding of 2nd, 3rd, and 4th positions.</p>	<p>Perform 2 octave scales which require shifting.</p> <p>Apply appropriate positions to orchestra music</p> <p>Identify new notes in upper positions</p> <p>Identify fingerings in different positions</p>	<p>Shifting exercises from appropriate technique books</p> <p>Various note reading exercises in upper positions</p> <p>Applying shifting to orchestra music</p>	<p>Students can apply shifting and position work to pieces learned</p> <p>Students can sight-read in new positions</p>
Resources: Scales, exercises, etudes, and orchestral pieces.				Instructional Adjustments:	

Intonation and Tuning

Targeted Standards:

1.1 All students will use aesthetic knowledge and skills in the creation of and response to dance, music, theater, and visual art.

1.2 All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

1.3 All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

1.4 All students will develop, apply, and reflect upon knowledge of the process of critique.

Unit Outcomes/Unit Objectives: Students will understand that a properly tuned instrument produces notes at a desired pitch. This knowledge will give students the independence to tune their instruments by themselves.

Conceptual Understandings/Essential Questions: Intonation is at the core of musical integrity. Intonation requires auditory processes, as well as proper left hand technique. It is difficult to achieve accurate intonation without proper left hand technique and a properly tuned, well maintained instrument. What is intonation? What is proper left hand technique? What is a well-maintained instrument? How do I tune my instrument?

Unit Assessment: Students will be able to identify whether pitch is in or out of tune. Students will be able to effectively and independently tune their instruments.

	Core Content			Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Students show evidence of increased pitch discrepancy and aural awareness over a given period of time.	<p>Students will be able to use a tuner to identify whether a pitch is flat or sharp.</p> <p>Students will be able to use their ear to identify whether pitches are flat or sharp.</p> <p>Students will be able to echo pitches accurately.</p>	The difference between sharp and flat in relation to intonation	<p>Use their fine tuners to adjust the pitch of their strings</p> <p>Match pitch vocally</p>	<p>Students will tune their instruments with the assistance of an electronic tuner using only fine tuners</p> <p>Students will be able to help other students tune their instruments</p> <p>Students will refine individual and ensemble tuning through class warm-ups, chorales, and etudes</p>	<p>Students demonstrate tuning their instruments</p> <p>Students identify out of tune pitches</p>

Intonation and Tuning (cont.)

Resources: Electronic tuners, instruments with functioning fine tuners, in tune piano	Instructional Adjustments: Modifications, student difficulties, possible misunderstandings
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Public Performance

Targeted Standards:

1.1 All students will use aesthetic knowledge and skills in the creation of and response to dance, music, theater, and visual art.

1.2 All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

1.3 All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

1.4 All students will develop, apply, and reflect upon knowledge of the process of critique.

1.5 All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.

Unit Outcomes/Unit Objectives: Students will understand that the role of self-assessment and/or critique when performing publically is essential to improve the performance goals of the individual or whole ensemble.

Conceptual Understandings/Essential Questions: Students will understand the importance of performance in Western musical tradition. How can I help the ensemble achieve their performance goals? How can I use critique to improve my individual and ensemble performance?

Unit Assessment: Public performances of rehearsed repertoire. Written critiques of performances describing strengths and weaknesses. Class discussions of performance strengths and weaknesses.

	Core Content			Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Plan and execute a variety of musical works for public performance.	Students will be able to perform with various ensembles (e.g. solo, duet, string quartet, chamber ensemble, full orchestra)	The importance of setting both short and long term goals and how it relates to musical performance The effort involved in preparing for a public performance	Master technical and musical concepts in a given work Engage in self-assessment Work in small groups to solve musical problems	Perform for a variety of community and school wide functions. Collaborate performances with a variety of disciplines	Written critiques of performances In class discussions highlighting strengths and weaknesses of performances
Resources: Appropriate repertoire, self-assessment rubric				Instructional Adjustments: Modifications, student difficulties, possible misunderstandings	

Sight-reading

Targeted Standards:

1.1 All students will use aesthetic knowledge and skills in the creation of and response to dance, music, theater, and visual art.

1.2 All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

1.3 All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

1.5 All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.

Unit Outcomes/Unit Objectives: Students will understand that pitch, note value, style, articulation, dynamic contrast, rhythmic precision all comprise the skill set necessary for proper sight reading.

Conceptual Understandings/Essential Questions: Students will have basic fundamental understanding of music before sight-reading is attempted. Students will have knowledge of basic sight-reading steps. What are the benefits of sight-reading? When will sight-reading be useful?

Unit Assessment: Students will successfully sight-read various pieces of music.

	Core Content			Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Understands basic knowledge of music</p> <p>Understands the concept of sight-reading and how to apply sight-reading skills to the performance of a new piece</p>	<p>Students will identify and use a variety of sight-reading strategies</p> <p>Students will apply sight-reading strategies to a variety of performance exercises</p>	<p>Effective strategies for sight-reading solo and ensemble literature</p>	<p>Sight-read age appropriate literature</p> <p>Explain effective sight-reading processes</p>	<p>Understanding the historical interpretation and applying that knowledge to pieces being sight-read</p>	<p>Application of sight-reading strategies during adjudicated performances and in class rehearsals</p>
<p>Resources: Sight-reading process, sight-reading exercises</p>				<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p>	

Bowing and Articulation

Targeted Standards:

1.1 All students will use aesthetic knowledge and skills in the creation of and response to dance, music, theater, and visual art.

1.2 All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

1.3 All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

1.4 All students will develop, apply, and reflect upon knowledge of the process of critique.

1.5 All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history and society.

Unit Outcomes/Unit Objectives: Students will understand that applying a variety of bowings or articulations to musical compositions affects the timbre and overall sound of the instrument.

Conceptual Understandings/Essential Questions: Students will understand the importance of applying appropriate bowings to orchestral and solo literature. How will appropriate bowings and articulations help preserve the musical integrity of orchestral and solo repertoire?

Unit Assessment: Students can apply appropriate of bowings and articulations to orchestral and solo repertoire.

	Core Content			Instructional Actions	
Cumulative Progress Indicators	Objectives	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Students will be able to demonstrate a variety of bowings.</p> <p>Students will be able to apply a variety of bowings to appropriate orchestral and solo literature.</p>	<p>The learner will demonstrate the ability to identify appropriate bow placement to achieve desired bowing or articulation.</p> <p>The learner will demonstrate an understanding of how bow speed and placement affects instrument timbre.</p> <p>The learner will demonstrate the ability to perform a variety of bowings.</p>	<p>What part of the bow to use for certain bowings.</p> <p>How bow speed affects the timbre of the instrument</p> <p>How bow placement and distance from the bridge affects the overall sound of the instrument.</p>	<p>Spiccato, staccato, multiple note slurs, marcato, detache, accents</p> <p>Bow speed/control</p>	<p>Bowing exercises in warm-ups and scales</p> <p>Programming orchestral repertoire that incorporates various bowing techniques and articulations</p>	<p>Students accurately execute a variety of orchestral bowings and articulations</p> <p>Students can identify bow markings and describe and demonstrate how to achieve the desired articulation.</p>

Bowing and Articulation (cont.)

Resources: Scales, orchestral literature, and technique books	Instructional Adjustments:
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Self-Evaluation Rubric

You will receive a grade on the following tasks on a scale of 1 – 5. “1” is a grade that needs much more improvement, and “5” is a grade that demonstrates mastery of the skill.

Rhythm	1	2	3	4	5
Notes/Intonation	1	2	3	4	5
Dynamics	1	2	3	4	5
Continuity	1	2	3	4	5
Articulation/Bowings	1	2	3	4	5

Description of Terms:

Rhythm – Am I aware of the time signature? Am I playing the correct rhythms?

Notes/Intonation – What key am I playing in? Am I playing accidentals? Am I playing the notes as notated?

Dynamics – What are the dynamic markings? Am I showing contrast in my performance?

Continuity – Am I able to play certain passages without stopping? Is there flow to my performance?

Articulation/Bowing – Am I following the bowings as marked? Does my articulation reflect the composer’s intention?

APPENDICES

The Arts (Visual and Performing)

Standards and Progress Indicators

New Jersey Core Curriculum Content Standards for Visual and Performing Arts

Introduction

An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual arts is critical to the success of New Jersey and the nation as we move into the twenty-first century. Our economic well-being and ability to compete and cooperate in the global marketplace require that our students learn to develop original ideas, increase their ability to solve problems, show motivation, and interact in partnerships – skills inherently learned through participation in the arts.

An education in the arts has the potential to:

Strengthen our ability to be creative and inventive decision-makers.

Develop a wide range of skills significant to many aspects of life and work.

Provide us with varied and powerful ways of communicating ideas, thoughts and feelings, both as individuals and as members of communities.

Enable us to understand and influence the increasingly complex technological environment affecting all aspects of our lives.

Provide a strong economic base through the state's cultural attractions.

Enrich our understanding of the human experience across cultural and histories, including the accomplishments of men and women of different ethnic, racial, and cultural backgrounds.

Provide valuable tools to enhance learning across all disciplines.

Empower people to create, reshape and fully participate in personal and community environments, to enhance the quality of life for all.

All children require and must be provided with an opportunity for a meaningful arts education. These core curriculum standards provide the foundation for creating a framework for essential arts education in all New Jersey schools. They form the core of our expectations for New Jersey students.

Six Core Curriculum Content Standards for Visual and Performing Arts are arranged in five broad categories including: aesthetic (1.1); creating and performing (1.2, 1.3); critical, analytic, judgmental, and evaluative (1.4); historical, social, and cultural (1.5); and design with respect to form, function, and structure (1.6).

The categories stated above include specific standards that define these artistic concepts and elements in the art form of dance, music, theater, and visual arts. A focus on general artistic concepts and themes rather than on the individual art forms provides a document that can be easily accessed by all arts educators, regardless of discipline.

While national, state, and individual arts discipline standards were extensively reviewed and considered during initial panel deliberation, it was determined that a more comprehensive and interdisciplinary design be constructed, where all art forms could be included in one document. These standards reflect the concern that the separate arts disciplines be viewed as one common body of skills and knowledge.

**VISUAL AND PERFORMING ARTS
LIST OF STANDARDS**

- 1.1 All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.
- 1.2 All students will refine perceptual, intellectual, physical and technical skills through creating dance, music, theater, and/or visual arts.
- 1.3 All students will utilize arts elements and arts media to produce artistic products and performances.
- 1.4 All students will demonstrate knowledge of the process of critique.
- 1.5 All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages and which continue to shape contemporary arts.
- 1.6 All students will develop design, artistic, and technological skills for planning the form and function of space, structures, objects, sound, and events.

**VISUAL AND PERFORMING ARTS
STANDARDS AND PROGRESS INDICATORS**

STANDARD 1.1	ALL STUDENTS WILL ACQUIRE KNOWLEDGE AND SKILLS THAT INCREASE AESTHETIC AWARENESS IN DANCE, MUSIC, THEATER, AND VISUAL ARTS
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Descriptive Statement: The arts strengthen our appreciation of the world as well as our ability to be creative and inventive decision-makers. The acquisition of knowledge and skills that contribute to aesthetic awareness of dance, music, theater, and the visual arts enhances these abilities.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Communicate their responses to dance, music, theater, and visual arts with accompanying supporting statements.

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

2. Understand the arts elements, such as color, line rhythm, space, form, etc., may be combined selectively to elicit a specific aesthetic response.
3. Communicate about the aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.

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

4. Demonstrate an understanding of different aesthetic philosophies through the evaluation and analysis of artistic styles, trends, and movements in art.

STANDARD 1.2 ALL STUDENTS WILL REFINE PERCEPTUAL, PHYSICAL, AND TECHNICAL SKILLS THROUGH CREATING DANCE, MUSIC, THEATER, AND/OR VISUAL ARTS.

Descriptive Statement: Through an education in the arts, students enhance their perceptual, physical, and technical skills and learn that pertinent techniques and technologies apply to the successful completion of tasks. The development of sensory acuity (perceptual skills) enables students to perceive and acknowledge various viewpoints. Appropriate physical movements, dexterity, and rhythm pertain to such activities as brush strokes in painting, dance movement, fingering of musical instruments, etc.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Demonstrate performance and participation skills by working and creating individually and with others.

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

2. Demonstrate technical skills in dance, music, theater, or visual arts, appropriate to students' developmental level.
3. Create, produce, or perform works of dance, theater, or visual arts, individually and with others.

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

4. Demonstrate originality, technical skills, and artistic expression in the creation, production, and (if applicable) performance of dance, music, theater, or visual arts.

STANDARD 1.3 ALL STUDENTS WILL UTILIZE ARTS ELEMENTS AND ARTS MEDIA TO PRODUCE ARTISITC PRODUCTS AND PERFORMANCES

Descriptive Statement: In order to understand the arts, students must discover the common elements and properties of dance, music, theater, and visual arts. These arts elements, such as color, line, form, rhythm, space, timing, movement, mood, etc., are the ingredients from which works of art are made.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Apply elements and media common to the arts to produce a work of art.

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

2. Demonstrate appropriate use of technology, tools, terminology, techniques, and media necessary to create dance, music, theater, or visual arts.

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

3. Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in dance, music, theater, or visual arts.

STANDARD 1.4 ALL STUDENTS WILL DEMONSTRATE KNOWLEDGE OF THE PROCESS OF CRITIQUE

Descriptive Statement: Art criticism is fundamental to the development of critical thinking skills of observation, description, analysis, interpretation, and evaluation. Students engage in and evaluate multi-sensory learning experiences as both participants and observers. The process of critique helps students to develop a sense of aesthetics and leads to artistic and personal growth.

Cumulative Progress Indicators

At **all grade levels**, students:

1. Explore and express orally, in writing, and through an art form, the means by which they evaluate the quality of their work and the work of others.
2. Respond to, respect, and learn from the informed reactions of others.

By the end of **Grade 8**, students:

3. Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts.

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

4. Evaluate and interpret works of art orally, in writing, and through demonstration using appropriate terminology.
5. Evaluate and incorporate into their own work the critiques of others.

STANDARD 1.5 ALL STUDENTS WILL IDENTIFY THE VARIOUS HISTORICAL, SOCIAL, AND CULTURAL INFLUENCES AND TRADITIONS WHICH HAVE GENERATED ARTISTIC ACCOMPLISHMENTS THROUGHOUT THE AGES, AND WHICH CONTINUE TO SHAPE CONTEMPORARY ARTS.

Descriptive Statement: The history of the world is told through the arts. By being able to identify historical, social, and cultural influences related to the arts, students will have a better and more complete understanding of humankind past, present, and future and of the arts as forms of human expression.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.
2. Investigate and experience the works of artists and community cultural resources through exhibitions and performances.
3. Apply knowledge of historical, social, and cultural influences to understanding a work of art.
4. Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.

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

5. Identify significant artists and artistic work in dance, music, theater, and visual arts representing various historical periods, world cultures, and social and political influences.
6. Understand and demonstrate a knowledge of how various artists and cultural resources preserve our cultural heritage and influence contemporary arts.
7. Interpret the meaning(s) expressed in works of dance, music, theater, and visual arts.

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

8. Demonstrate knowledge of how artists and artistic works connect with political, social, cultural, and historical events.
9. Analyze and evaluate how various artist and cultural resources influence student work.
10. Create works of art that communicate significant personal opinions, thoughts, and ideas.

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

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

1. Planning Which Sets The Stage For Learning & Assessment***Does the planning show evidence of:***

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

2. Productive Learning Climate & Classroom Management***Does the student-teacher interaction and the classroom show evidence of:***

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

3. Teaching & Learning***Does the instruction show evidence of:***

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

4. Professional Responsibilities & Characteristics***Does the teacher show evidence of:***

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

References/Materials

Books

- Essential Technique for Strings; Allen, Gillespie, Hayes
- Daily Warmups for Strings; Allen
- Scales for Strings, Book 2; Appelbaum
- A Rhythm a Week; Witt
- Beautiful Music for String Instruments, Books 2-3; Appelbaum
- Suzuki School of Music

Websites for Music Education

- www.menc.org
- www.astaweb.com
- www.nyphilkids.org