

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

8th Grade Band

Length of Course:	<u>Semester (Full Year A/B Scheduling)</u>
Elective / Required:	<u>Elective</u>
Schools:	<u>Middle Schools</u>
Student Eligibility:	<u>Grade 8</u>
Credit Value:	<u>N/A</u>
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Modifications will be made to accommodate IEP mandates for classified students.

STATEMENT OF PURPOSE

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

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

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

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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 8 – 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 creativity 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 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. Students will demonstrate music reading skills commensurate with his/her developmental level. 2. Students will demonstrate his/her ability to recognize musical symbols in order to perform a piece of music.	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 an 8 th grade band student. 4. How to count all rhythms within this curriculum. 5. How to transpose in relation to concert pitch.	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 and slide positions. 3. Play music which incorporates a variety of rhythmic combinations. 4. Count rhythms listed within curriculum. 5. Play music with a variety of dynamic markings. 6. Play scales at an 8 th grade level with an understanding of transposition. 7. Play music of varying styles and genres.	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 8 th grade- students are able to play grade 1.5-2 pieces broken into sections. 2. Mid year students are capable of playing grade 1.5-2 in their entirety. 3. By the end of 8 th grade, students are able to play 2-3 with the ability to play all 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.	
Resources: Hand-outs with music reading basics to include information regarding clef reading, rhythm reading, meters, etc.		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student • Beginner students will be given extra time to learn musical selections. 			

Unit 2: Grade 8 – 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, 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.

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

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

		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. Students will demonstrate sightreading skills commensurate with his/her developmental level. 2. Students will demonstrate his/her ability to recognize musical symbols in order to perform a piece of music at first sight.	1. The steps for accurate sight reading. (ie. Identifying the key signature, time signature, etc.) 2. How to break down complex rhythms. 3. 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 a music with 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. Give students a time to look over the piece alone in order to prepare to play the piece. Suggest fingering instrument/working out sticking prior to first attempt at performance. 3. Give students a few minutes to discuss with his/her neighbor. 4. Give students a chance to ask the teacher final questions before sightreading attempt. 5. Record attempts at sightreading in order to critique students' efforts.	1. Beginning of 8 th grade- students are able to sight read grade 1.5-2 pieces broken into sections. 2. Mid year students are capable of sight reading grade 1.5-2 in their entirety. 3. By the end of 8 th grade, students are able to sight read grade 2-3 with the ability to play all notes within the expected "middle school range" of their instruments and will recognize all rhythmic note combinations taught throughout middle school. 4. Give individual sightreading assessments throughout the school year.	
Resources: Essential Materials, Supplementary Materials, Links to Best Practices		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> ● Cultural Selection related to secular/seasonal demands ● Immersion for ESL students ● IEP adjustments as needed per student 			

Unit 3: Grade 8 – 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.

	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. While rehearsing all pieces, the students will demonstrate proper reed and ligature placement (for reed students), embouchure, tonguing, diaphragmatic breathing, hand position, and posture indicating their pursuit of a quality tone. 2. The students will tune their instruments with the rest of the ensemble (the frequency is left to the discretion of the director). 3. The students will achieve common tones within each instrument group.	1. What matching unison pitches and clashing unison pitches sound like. 2. What contributes to dissonant intonation. 3. What ideal tone production on their instrument sounds like. 4. What technical elements are necessary to produce a quality tone.	1. Recognize flat and sharp pitches during tuning sessions. 2. Tune themselves to an external pitch during tuning sessions. 3. Produce a quality tone during all rehearsal/performances.	1. The instructor will play audio examples of professional musicians' tones. 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. 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.	1. A percent of every performance test/quiz will be given to tone quality. 2. Each student's intonation will be assessed on the number of times it takes for him/her to match the tuning pitch.
Resources: Instruments, long tone warm-ups, chorales, tuner, at least one professional recording per instrument type.		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> Beginning students will be assessed at a lower level than the experienced players. 		

Unit 4: Grade 8 – 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^b major, E^b major, A^b major, D^b 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. The students will perform the required scales with the proper pitch, rhythm, and articulation. 2. The students will recognize key signatures in the beginning of each piece.	1. What the correct fingerings are for the required scales. 2. What the pitches of each required scale sound like. 3. What the scales sound like permuted through varying tempos, rhythms, and articulations. 4. The names for the pitches which compose each of the required scales.	1. Perform each of the required scales with differing combinations of rhythm and articulation through various tempos. 2. Articulate the proper key signature of the required scales. 3. Recognize when the required scales are used in a musical work.	1. The teacher will demonstrate how to play each scale. 2. The students will be given direct instruction of the fingerings. 3. The students will warm-up with whatever scale the class is currently studying in a variety of tempos, rhythms and articulations.	1. Each student will individually perform the required scales and give the key signature before he/she begins to play. 2. Students will identify the key of every piece of music whether warm-up or concert selection.
Resources: Instruments, scale sheets, scale warm-ups, concert band pieces written in the related keys.		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class. 		

Unit 5: Grade 8 – 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 quarter notes, dotted quarter notes, eighth notes, sixteenth notes, dotted eighth-sixteenth notes, quarter and 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.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> The students will perform the required rhythms during warm-ups and rehearsal while adhering to the directors tempo. The students will tap their feet while performing any music in the class. The students will “say” rhythms taken from isolated measures within their music. 	<ol style="list-style-type: none"> How the different rhythmic values relate to each other. What rushing or dragging sounds like. The terms associated with each rhythm. What the difference between tempo and rhythm is. 	<ol style="list-style-type: none"> Perform/clap each of the required rhythms in varying combinations. The combinations may incorporate both notes and rests of varying lengths. Explain the relationships between the various rhythmic values. Say varied rhythms with syllables, both rehearsed and unrehearsed. 	<ol style="list-style-type: none"> The teacher will demonstrate how to say and play the different rhythms; first in homogenous sets and then in different combinations. The students will solve addition and subtraction problems using different notes in small musical math problems. The notes/rests will substitute numbers. The students will be required to play musical programs which incorporate pieces of diverse rhythmic composition. The students will systematically warm up with increasingly complex rhythms throughout the year. 	<ol style="list-style-type: none"> 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). Students will periodically be given written quizzes which concentrate on note names, rhythmic relationships, time signatures, and rhythmic terms. The students will be required to “say” warm-up rhythms at the end of each marking-period.
Resources: Instruments, rhythm warm-ups, concert band pieces written in a variety of rhythms		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings		
		<ul style="list-style-type: none"> Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class. 		

Unit 6: Grade 8 – 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 1.5.8 B1)**

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. Students will demonstrate his/her ability to recognize musical symbols in order to perform a piece of music. 2. Students will demonstrate his/her ability to recognize music of different genres/cultures/time periods. 3. Students will recognize when their part contains the melody/accompaniment and will react accordingly.	1. How to react to musical symbols (including dynamics, articulations) 2. How to phrase properly. 3. How to differentiate music from different genres/cultures/time periods. 4. How to actively listen to a recording or live performance and discuss the aspects of musicality with his/her teacher / classmates. 5. How to make their sound “fit in” to the ensemble.	1. Perform with dynamics, phrasing and correct articulations 2. Discuss form and details of music from different genres/cultures/time periods. 3. Aurally identify (through means of recording/live performance) dynamics, phrasing and articulations. 4. Identify the melody/accompaniment.	1. The teacher will demonstrate proper phrasing/balance in a musical selection. 2. The teacher will play an example using different articulations/dynamics and ask students to identify which dynamics/articulation markings have been used. 3. The teacher will play recordings of music from different genres/cultures/time periods and will discuss the similarities and differences.	1. Students will be given performance assessments to show their understanding of musical phrasing. 2. Students will show understanding of dynamics and the use of musical nuances by successfully reacting to the conductor’s cues. 3. Students will show understanding of balance/blend. 4. Students will aurally identify music from different time periods.

Unit 6: Grade 8 – MUSICALITY (cont.)

Resources: Professional recordings, performance preparation, student recordings, festival performances, professional concerts, hand-outs with information about different cultures/genres

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Cultural Selection related to secular/seasonal demands
- Immersion for ESL students
- IEP adjustments as needed per student
- 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.

Unit 7: Grade 8 – PERFORMANCE

Targeted Standards: Perform compositions containing progressively complex notation and use standard notation to record musical ideas. (NJCCCS 1.2.8 B. Music 1.) Perform independently and in groups a repertoire of diverse genres and cultures with appropriate expressive qualities. (NJCCCS 1.2.8 B. Music 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.

	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. The students will rehearse a selections for the school year’s performances. New pieces will be introduced to the students on a regular basis. 2. The students will routinely play with their sections and individually.	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 an eighth 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).
Resources: Instruments, concert band pieces, baton		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class. 		

Unit 8: Grade 8 - 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)

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.

	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. The students will be regularly asked to evaluate their own playing and then to provide possible solutions to the problems which they have found. 2. The students will be asked to critique the band as a whole. 3. The students will hear other ensembles and then be prompted to give their opinion on that band's performance.	1. What constructive criticism is. 2. The value of a negative and a positive critique. 3. How to react when being critiqued. 4. That in order to critique one must be very competent in the field in which they are evaluating.	1. Critique their own playing. 2. Critique other musicians. 3. Respond to criticism by trying to solve the apparent deficiencies in their performance. 4. Compare and contrast two different performances. 5. Evaluate others' critiques.	1. The instructor will provide daily critique for the band. 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. 3. The students will examine judges sheets from any festivals they might attend.	1. Each student will be given a critique form to fill out after each one of their performances. 2. Later in the year students may evaluate the previous year's recordings. 3. The students will evaluate the performances of other ensembles with a critique sheet.
Resources: Instruments, critique sheets, judges' sheets, recordings		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> If a student is new they will need extra time to learn what to listen for in a critique. 		

APPENDIX A
PERFORMANCE ASSESSMENTS

MUSIC DEPARTMENT AUDITION WORKSHEET:

<https://docs.google.com/a/edison.k12.nj.us/forms/d/e/1FAIpQLSfkz1ORCWqS0HdZBeJStcfOuTcL6UJVd3TDkMCoPbHaDSf1dw/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
	100 points

Evaluator _____ Class _____ Date _____

Rubric Construction Form

Performer's Name _____

Construct your own rubric by determining which features you will assess, then name at least three levels of competence, from less to more skilled.

Determine the maximum number of points which may be received from each feature. Then add these for the total possible number of points.

Use this rubric to score performances.

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

Evaluator _____ Class _____ Date _____

Self-Observation/Self-Assessment

Listen to your performance and then answer the following:

1. This is what I did well.

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

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

Other Comments/Observations:

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?
If not, be specific as to where improvement is needed:

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)
On Time and Prepared				
1. Arrives to class on time				
2. Brings necessary materials				
3. Completes homework				
Respects Peers/Classmates				
1. Respects others property				
2. Listens to peers				
3. Responds appropriate to peers				
4. Respects others opinions				
5. Refrains from abusive language				
Respects Teacher/Staff				
1. Follows directions				
2. Listens to Teacher/Staff				
3. Accepts responsibility for actions				
Demonstrates Appropriate Character Traits				
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				
Demonstrates a Level of Concern for Learning				
1. Remains on task				
2. Allows others to remain on task				
3. Works to best of ability				
4. Completes all assignments with accuracy				
Total Score				
Revised from Teach-nology.com - The Web Portal for Educators! (www.teach-nology.com)				

APPENDIX B
COURSE TEXTS &
SUPPLEMENTAL MATERIALS

BASIC AND SUPPLEMENTAL MATERIAL**BASIC**

O'Reilly/William. Accent on Achievement #3, Van Nuys, CA: Alfred Music Company.

Pearson, B. Standard of Excellence #3, San Diego, CA: KJOS Publishing Company.

SUPPLEMENTAL

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 #2, Van Nuys, CA: Alfred Music Company.

Pearson, B. Standard of Excellence #1 + #2, 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.

Surmani, A/Surmani K/Manus. Essentials of Music Theory, Van Nuys, CA: Alfred

Voxman, H. Rubank Method Series, Miami, FL: Rubank, Inc.

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

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

**SELECTED MUSIC LIST
BY TITLE**

Title	Grade	Arranger/Composer	Publisher
A Chanukah Triptych	2	Rizzo	Wynn
A Christmas Festival	2	Anderson/arr. Smith	Alfred
Abington Ridge	2	Huckeby	Barnhouse
A Percy Grainger Suite	2.5	Erickson	Erickson
America the Beautiful	1.5	Kinyon	Alfred
An Austrian Carol	1	Sheldon	Alfred
And All That Jazz	2	Edmondson	Queenwood
Air for Band	2	Erickson	Bourne Co.
Armed Forces on Parade	2	Balentein	Fischer
Ashford Variations	2.5	Swearingen	Birch Island
At the Feast of St. Stephen	1	Watson	Alfred
Atlantis	1.5	McGinty	Leonard
Baroque Celebration	2	Forsblad/Bach/Handel	Alfred
Black Forest Overture	2.5	Sweeney	
Black Forest Overture	2	Sweeney	Leonard
Blue Ridge Overture	2.5	Erickson	Warner Bros.
Bluesville	1.5	Osterling	Jenson
Bourbon Street Barbeque	1.5	Edmondson	Leonard
Brookpark	2.5	Swearingen	Barnhouse
Canon in D	1.5	Balent/Pachelbel	Jenson
Carol of the Bells	1.5	Balent/Leonatovich	Fischer
Celebration for Winds & Percussion	3	Swearingen	Barnhouse
Charlie Brown Christmas, A	2	Lowden	Music Co.
Chester Variations	2	Del Borgo	Hal Leonard
Christmas Spectular	2	Williams	
Christast Truce of 1914	1.5	arr. Story	Alfred
Colonel Bogey	2	Alford/Balent	Fischer
Colliding Visions	1.5	Balmages	FJH
Disney's Magical Marches	1.5	Osterling	Hal Leonard
Dixieland Salute	2	Balent	Fischer
Eagle Mountain Overture	1.5	Sheldon	Birch Island Press
Echoes of Spain	2.5	Gingery	Wm. Allen
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
Georgia on My Mind	2.5	Higgins	Jenson

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
Hatikvah	2	DelBorgo	Belwin
Hebrew Folk Song Suite	2.5	Osmon	TRN
Highlights from the Star Wars	2	Williams/Cook	Warner Bros.
Images of Ireland	2-2.5	Balmages	FJH
In a Summer Garden	2	Johnson	Jenson
In the Hall of the Mountain King	1.5	asson/Grieg	Belwin
Invicta	3	Swearingen	
Irish Pipers	2	O'Reilly	Alfred
Japanese Folk Trilogy	1.5	McGinty	Queenwood
Jefferson County	1.5	O'Reilly	Alfred
Kentucky 1800	3	Grundman	Boosey & Hawkes
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
Magnificent Seven, The	2.5	Bullock	Belwin
Majestia	3	Swearingen	
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
Mars, from the Planets	2.5	Holst/Balent	Fischer
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
On a Hynmsong of Philip Bliss	2.5	Holsinger	TRN
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

Pictures at an Exhibition	3	Mussorgsky/Curnow	Curnow Pub.
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
Rites of Tamburo	2.5	Smith	Belwin Mills
Rocky Top	1.5	Edmondson	Leonard
Russian Christmas Music	2.5	Reed/Curnow	Jensen
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
Selections from Les Miserables	2.5	Erickson	Erickson
Semper Fidelis	1.5	Kinyon	Alfred
Serengeti	2	Edmondson	Queenwood
Shaker Variants	2	Balentein	Fischer
Sounds of Sousa	2.5	Swearingen	Birch Island
Sounds of the Season	1.5	McGinty	Leonard
Spirit Lake Overture	2	Forsblad/Bach/Handel	Alfred
Suite from the Plants	2.5	Sweeney	
Summer in Rio	2	Sweeney	Leonard
Summon the Heroes	2.5	Erickson	Warner Bros.
Sun Cycles	2.5-3	Balmages	FJH
Symphony in D Minor			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
The Tempest	2.5	Swearingen	Barnhouse
Three Ayres from Gloucester	3	Stuart	Shawnee Press
To the Colors	1.5	Balent/Pachelbel	Jenson
Troika	1.5	Balent/Leonatovich	Fischer
Triton Fanfare	1.5	Smith	CL Barnhouse
Trumpeter's Holiday	2	Lowden	Music Co.
Two Hebrew Folk Songs	2.5	Ward	
Water Music	2	Williams	
Westminister Carol, Fanfare	2	Alford/Balent	Fischer
Fanfare Prelude			
Where the Rivers Meet	2	Balent	Fischer
William Tell Overture	1.5	Sheldon	Birch Island Press
Yellow Bird	2.5	Gingery	Wm. Allen

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

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

www.CJMEA.org

www.NJMEA.org

<http://pbskids.org/jazz/index.html>

<http://www.sbgmusic.com/html/teacher/reference/histor.html>

<http://www.pbs.org/jazz/time/>

www.smartmusic.com

www.Noteflight.com

www.Musictheory.net

www.Quizlet.com

www.Quizzz.com

www.Kahoot.com

http://www.musictechteacher.com/music_quizzes/music_quizzes.htm

www.Padlet.com

www.thinglink.com

SUGGESTED COMPUTER SOFTWARE

<u>TITLE</u>	<u>PUBLISHER</u>
1. Smart Music.....	Make Music
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
16. Finale 2000	Coda Software

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.childrensmusicworkshop.com/advocacy/essential.pdf>

www.njmea.org

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

<https://broaderminded.com/>

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

APPENDIX E

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

Framework For Essential Instructional Behaviors, K-12

Public Schools of Edison Township
Division of Curriculum and Instruction

Draft 13

Framework For Essential Instructional Behaviors, K-12 Common Threads

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

1. Planning Which Sets The Stage For Learning & Assessment

Does the planning show evidence of:

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

2. Productive Learning Climate & Classroom Management

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

- a. an environment which is learner-centered, content rich, and reflective of children's efforts.
- b. 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 brainstorm.
- j. deliberate teacher modeling of effective thinking and learning strategies during the lesson.
- k. real world applications and connections to students lives, interests, and home cultures.
- l. opportunities for students to actively process the learning through closure at salient points in the lesson.
- m. use of questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking through analysis, synthesis, and evaluation.
- n. development of students' understanding as evidenced through their growing perspective, empathy, and self-knowledge regarding the content and meaning of the lesson.
- o. active student engagement, individually and collaboratively, throughout the lesson.
- p. varied writing activities such as journals, learning logs, creative pieces, letters, charts, notes, and research reports that connect to and extend learning in all content areas.
- q. assessing student learning before, during, and after the lesson, to provide timely feedback to students and adjust instruction accordingly.

4. Professional Responsibilities & Characteristics

Does the teacher show evidence of:

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning.
- b. reflecting upon teaching to inform instruction.
- c. maintaining accurate records and completing forms/reports in a timely manner.
- d. communicating with parents about their child's progress and the instructional process.

- e. treating learners with care, fairness, and respect.
- f. working collaboratively and cooperatively with colleagues.
- g. sharing planning and instructional responsibilities in co-teaching partnerships.
- h. maintaining positive and productive relationships with Child Study Team members, guidance counselors, school nurses, speech therapists, and other professional staff at the building level.
- i. maintaining positive relationships with school support staff including secretaries, paraprofessionals, lunch aides, and custodial staff.
- j. being flexible and open to suggestions from supervisors and administrators.
- k. presenting a professional appearance.

New Jersey Core Curriculum Content Standards for Music

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

INTRODUCTION THE VISION

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

For students, an education in the arts provides:

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

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

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

- Is equipped with essential technical skills and abilities significant to many aspects of life and work;
- Understands and can impact the increasingly complex technological environment around us;

- Has a humanities focus that allows social, cultural, and intellectual interplay, among men and women of different ethnic, racial, and cultural backgrounds; and
- Is critically empowered to create, reshape, and fully participate in the enhancement of the quality of life for all.

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

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

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

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

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

STANDARD 1.1
Aesthetics

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

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

STRANDS AND CUMULATIVE PROGRESS INDICATORS

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

1.1.6 A. Knowledge

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

1.1.6 B. Skills

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

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

1.1.8 A. Knowledge

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

1.1.8 B. Skills

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

STANDARD 1.2
Creation and Performance

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

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

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

1.2.6 B. Music

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

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

1.2.8 B. Music

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

STANDARD 1.3
Elements and Principles

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

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

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

1.3.6 B. Music

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

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

1.3.8 B. Music

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

STANDARD 1.4
Critique

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

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

STRANDS AND CUMULATIVE PROGRESS INDICATORS

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

1.4.6 A. Knowledge

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

1.4.6 B. Skills

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

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

1.4.8 A. Knowledge

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

1.4.8 B. Skills

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

STANDARD 1.5
History/Culture

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

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

STRANDS AND CUMULATIVE PROGRESS INDICATORS

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

1.5.6 A. Knowledge

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

1.5.6 B. Skills

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

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

1.5.8 A. Knowledge

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

1.5.8 B. Skills

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