PASCACK VALLEY REGIONAL HIGH SCHOOL DISTRICT

Pascack Hills High School, Montvale, New Jersey
Pascack Valley High School, Hillsdale, New Jersey

Course Name: Music Appreciation

Born On: August, 2025
Current Revision: August, 2026
Board Approval: 10/26/26

Course Description: Music Appreciation

Music Appreciation is a semester course for students in the LLD program in grades 9–12. The course meets four days a week and carries 2.5 credits. Students explore music through active listening, hand chimes, plastic buckets and sticks, xylophones, and percussion activities. They learn about rhythm, tempo, dynamics, pitch, musical moods, and well-known composers and their compositions. Weekly karaoke offers solo, partner, and group participation. Selected films and musicals connect musical concepts to stories and characters. No prior musical experience is required; all performances take place within the classroom.

As a result of completing Music Appreciation, students develop confidence, listening skills, musical expression, and an appreciation of varied musical styles. Accessible music-making provides opportunities to communicate choices, take turns, share materials, and contribute to a group. Students use pictures, colors, gestures, and basic rhythm symbols to create and follow musical patterns. Musical participation and collaboration are recognized at each student's level of capability.

The course is taught through whole-class, small-group, and individual activities with modeling, repetition, and flexible pacing. Assigned paraprofessionals assist students who receive one-on-one support. Instruction follows individual accommodations and emphasizes meaningful participation.

By the end of this course, students demonstrate growth toward the music standards through accessible listening, creating, performing, and responding activities. Individual supports guide learning; letter grades reflect participation and collaboration.

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, Career Readiness, Life Literacies and Key Skills, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence. Career readiness, life literacies and key skills education provides students with the necessary skills to make informed career and financial decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.

Descriptors for High School Proficiency Levels Sources: **NJ Department of Education 2020 NJSLS-VPA** (see below) and **NJ Department of Education 9.3 – Career & Technical Education (CTE) Content Area: 21st Century Life and Careers**

Standard 9: Career Readiness, Life Literacies and Key Skills

9.3 is composed of the following Career Ready Practices (source: NJ Department of Education 9.3 – Career & Technical Education (CTE), Content Area: Arts, A/V Technology & Communications Career Cluster and Pathway: Performing Arts (AR-PRF) are used:

9.3 – Career & Technical Education (CTE)
Content Area: 21st Century Life and Careers

CONTENT AREA:	*STANDARD 9.3 CAREER AND TECHNICAL EDUCATION*
ARTS, A/V TECHNOLOGY & COMMUNICATIONS CAREER CLUSTER®	
Number	**Standard Statement**
PATHWAY:	*PERFORMING ARTS (AR-PRF)*
9.3.12.AR-PRF.1	Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.
9.3.12.AR-PRF.2	Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.
9.3.12.AR-PRF.3	Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
9.3.12.AR PRF.4	Demonstrate knowledge of music theory.
9.3.12.AR-PRF.5	Explain key issues affecting the creation of characters, acting skills and roles.
9.3.12.AR-PRF.6	Create stage, film, television or electronic media scripts in a variety of traditional and current formats.
9.3.12.AR-PRF.7	Describe how technology and technical support enhance performing arts productions.
9.3.12.AR-PRF.8	Analyze all facets of stage and performing arts production management.

Descriptors for High School Proficiency Levels

(Source: NJ Department of Education 2020 NJSLS-VPA)

At the high school level (grades 9–12), all students are required to complete five credits in Visual and Performing Arts as part of the course requirements to receive a high school diploma (N.J.A.C. 6A:8-5.1). Because students' experiences and course offerings at the middle and high school levels may vary, the new grade 9–12 standards are described in three levels of proficiency. The three levels—proficient, accomplished, and advanced—are flexible enough to accommodate varying degrees of achievement by students during high school, including those who build on their K–8 foundation by pursuing deeper engagement in one arts discipline, as well as those who explore a wide range of artistic pursuits and experiences at the high school level.

Proficient	Accomplished	Advanced
Students at the proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture and other learning.	Students at the accomplished level are, with minimal assistance, able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts performances, products, or presentations that demonstrate technical proficiency and personal communication and expression. They use the art form for personal realization and well-being and have the necessary skills for and interest in participation in arts activity beyond the school environment.	Students at the advanced level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. As arts learners, they exploit their personal strengths and apply strategies to overcome personal challenges. They are capable of taking a leadership role in arts activity within and beyond the school environment.
A level of achievement attainable by most students who complete a high school level course in the arts (or equivalent) beyond the foundation of quality K–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the proficient level.	A level and scope of achievement that significantly exceeds the accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for accomplished achievement.

1.3C Music Ensembles Standards

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Practice: Imagine

Performance Expectations:

Novice

1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

Intermediate

1.3.C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

Proficient

1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Accomplished

1.3.C.1acc.Cr1a: Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Advanced

1.3Cadv.Cr1a: Compose and improvise musical ideas for a variety of purposes and contexts.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 2: Organizing and developing ideas.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.

Essential Question: How do musicians make creative decisions?

Practices: Plan, Make

Performance Expectations:

Novice

1.3C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

Intermediate

1.3C.12int.Cr2a: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

Proficient

1.3C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.

Accomplished

1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

Advanced

1.3C.12adv.Cr2a: Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 3: Refining and completing products.

Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

Practices: Evaluate, Refine

Performance Expectations:

Novice

- 1.3C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
- 1.3C.12nov.Cr3b: Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Intermediate

- 1.3C.12int.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.
- 1.3C.12int.Cr3b: Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Proficient

- 1.3C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- 1.3C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.

Accomplished

- 1.3C.12acc.Cr3a: Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
- 1.3C.12acc.Cr3b: Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.

Advanced

- 1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
- 1.3C.12adv.Cr3b: Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Practices: Select, Analyze, Interpret

Performance Expectations:

Novice

- 1.3C.12nov.Pr4a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
- 1.3C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.
- 1.3C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Intermediate

- 1.3C.12int.Pr4a: Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
- 1.3C.12int.Pr4b: Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
- 1.3C.12int.Pr4c: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

Proficient

- 1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
- 1.3C.12prof.Pr4b: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
- 1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

Accomplished

- 1.3C.12acc.Pr4a: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
- 1.3C.12acc.Pr4b: Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.
- 1.3C.12acc.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.

Advanced

- 1.3C.12adv.Pr4a: Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
- 1.3C.12adv.Pr4b: Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.
- 1.3C.12adv.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their performance?

Practices: Rehearse, Evaluate, Refine

Performance Expectations:

Novice

1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

Intermediate

1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Proficient

1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Accomplished

1.3C.12acc.Pr5a: Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

Advanced

1.3C.12adv.Pr5a: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 6: Conveying meaning through art.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Practice: Present

Performance Expectations:

Novice

- 1.3C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances

Intermediate

- 1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances.

Proficient

- 1.3C.12prof.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- 1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

Accomplished

- 1.3C.12acc.Pr6a: Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

- 1.3C.12acc.Pr6b: Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

Advanced

- 1.3C.12adv.Pr6a: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
- 1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Responding

Anchor Standard 7: Perceiving and analyzing products.

Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

Practices: Select, Analyze

Performance Expectations:

Novice

- 1.3C.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
- 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.

Intermediate

- 1.3C.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.

- 1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Proficient

- 1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

- 1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

Accomplished

- 1.3C.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

- 1.3C.12acc.Re7b: Explain how the analysis of structures and contexts inform the response to music.

Advanced

- 1.3C.12adv.Re7a: Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.

- 1.3C.12adv.Re7b: Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 8: Interpreting intent and meaning.

Enduring Understanding: Through their use of elements and structures of music, creators and performers.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Practice: Interpret

Performance Expectations:

Novice

1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).

Intermediate

1.3C.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).

Proficient

1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

Accomplished

1.3C.12acc.Re8a: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

Advanced

1.3C.12adv.Re8a: Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 9: Applying criteria to evaluate products.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Practice: Evaluate

Performance Expectations:

Novice

1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Intermediate

1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music.

Proficient

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

Accomplished

1.3C.12acc.Re9a: Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

Advanced

1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Practice: Interconnection

Performance Expectations:

Novice

1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a,1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

Intermediate

1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a,1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

Proficient

1.3B.12prof.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a

Accomplished

1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a,1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

Advanced

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a,1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Practice: Interconnection

Performance Expectations:

Novice

1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

Intermediate

1.3C.12int.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a,1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

Proficient

1.3B.12prof.Cn11a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a

Accomplished

1.3B.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a,1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

Advanced

1.3B.12adv.Cn11a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a,1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

21st Century Themes & Skills

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

Career Ready Practices

- *Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.*
- *Communicate information and ideas to multiple audiences using a variety of media and formats.*
- *Develop cultural understanding and global awareness by engaging with learners of other cultures.*
- *Contribute to project teams to produce original works or solve problems.*
- *Advocate and practice safe, legal, and responsible use of information and technology.*
- *Demonstrate personal responsibility for lifelong learning.*
- *Exhibit leadership for digital citizenship.*
- *Plan strategies to guide inquiry.*
- *Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.*
- *Evaluate and select information sources and digital tools based on the appropriateness for specific tasks.*
- *Process data and report results.*
- *Identify and define authentic problems and significant questions for investigation.*

- *Plan and manage activities to develop a solution or complete a project.*
- *Collect and analyze data to identify solutions and/or make informed decisions.*
- *Use multiple processes and diverse perspectives to explore alternative solutions.*

Interdisciplinary Connections

Music encompasses a broad multidisciplinary field within its own academic area, including the teaching of creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. The NJSLS are designed to integrate four core music standards related to creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. These interdisciplinary connections, as a result, are present within the current standards. Interdisciplinary connections in this document expand outside of the distinct field of music into: science, social studies, mathematics, and technology; and literacy/language arts.

- **Math:** Using songs and poems in instruction to determine patterns and rhythm.
- **ELA:** Listening to regular beats, alliteration, rhymes and repeated lines to determine the meaning in a story, poem or song.
- **Social Studies:** Identify common, recognizable musical forms and characteristics related to specific cultural traditions. Identify compositional techniques used in different styles and genres of music vary according to prescribed sets of rules. Identify stylistic considerations that vary across genres, cultures, and historical eras.
- **Technology:** Comparing the same work in different media. Compare and contrast the text to an audio, video, or multi-media version while analyzing each medium's portrayal of the subject.
- **Science:** Deepen student understanding of the scientific method and the elements of music. Students will develop a basic understanding of core concepts related to musical terms based in science: pitch, tempo, timbre, interval, chord, harmony, melody, and rhythm. Students will conduct scientific experiments to explore and understand the properties of sound.

Assessments

Music assessments like other content area assessments should be a natural and ongoing part of the teaching and learning process. The more authen the chance that students will see the interdisciplinary connections between music and other areas of study, as well as the role of music in their lives

1. What factors should be considered in planning for assessment?
    - Content mastery (which standards are being assessed)
    - Analysis of content
    - Skills development
    - Connections between and among essential learnings
    - Connections between the past, present, and the future
    - Interdisciplinary connections
    - Diversity in student learning styles and needs
    - Opportunities for democratic participation

2. How are goals of instruction and assessment related?
    - Are the goals for learning actually being assessed?
    - To what degree are we asking students to extend learning?
    - Can students transfer their learning to a new situation?
    - Does the assessment reflect what is valued instructionally?
    - Does the assessment benefit the learner by informing teaching practices?
    - Does the assessment allow for a variety of learners to demonstrate their understanding?

3. What should you consider as you develop criteria for scoring?
    - How many ways can students demonstrate they have learned the material?
    - How will students be scored?
    - How will the needs of a variety of learners be addressed with this assessment?
    - Does the scoring tool reflect the learning goals?

4. What are the most constructive assessment designs and methods for music educators?
    - Performance assessment
    - Authentic assessment
    - Authentic instruction
    - Portfolio assessment

Helpful links:
Authentic Assessments: Muller Toolbox, NEA Toolbox, 21st Century Assessments

Authentic assessment can include (but are not limited to) the following:
- Observation
- Performance tasks
- Exhibitions and demonstrations
- Portfolios
- Journals
- Self- and peer-evaluation
- Project Based Learning: EduTopia
- Test and/or quizzes
- http://www.edutopia.org/blog/project-based-learning-music-andrew-miller
- Blogs, Vlogs, other Web 2.0 tools to extend beyond classroom walls

Music and Technology K-12 Indicators

As teaching, learning and curriculum across New Jersey evolves to better meet student needs, teachers when addressing standards in music are expected to integrate the adopted 8.1 Educational Technology, 8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming, and 21st Century Skills into their classroom practice. To that end, teachers will be expected to apply the following anchor standards into their classroom practice.

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and a

8.1 Educational Technology

- Understand and use technology systems.
- Select and use applications effectively and productively.
- Apply existing knowledge to generate new ideas, products, or processes
- Create original works as a means of personal or group expression.

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- The characteristics and scope of technology.
- The core concepts of technology.

- The relationships among technologies and the connections between technology and other fields of study.
- The cultural, social, economic and political effects of technology.
- The effects of technology on the environment

Digital Resources/Technology

Many instructional resources are available to educators to teach music with students' diverse interests and needs in mind. The below list represents current and prominent instructional resources that are referenced often in classrooms. Digital sources are hyperlinked.

The Arts and the New Jersey Student Learning Standards: A Review of Connections between New Jersey Student Learning Standards and the National Core Arts Standards Conceptual Framework.

Music Education Standards and Assessment: A resource for music educators across the United States.

Education World: Any teacher can integrate music into his or her curriculum. No special training or skills are necessary. This week, Education World offers lesson plans that will show you how you can integrate music and make your core curriculum sing.
http://www.educationworld.com/a_lesson/lesson/lesson303.shtml

Arts Education Partnership: Site dedicated to securing a high quality arts education for every young person in America.
http://www.aep-arts.org/

ArtsEdge: Free digital resource for teaching and learning in, through, and about the rts. https://artsedge.kennedy-center.org/educators.aspx

Education Closet: Professional development for integration of New Jersey Student Learning Standards and the Arts. http://educationcloset.com/

Evidence of Student Learning

Assessment Design

Students demonstrate learning through classroom music-making, accessible listening tasks, and teacher observation. Formative and end-of-unit assessments guide instruction. Letter grades reflect participation and collaboration, with individual accommodations and assigned supports; no fixed percentage breakdown is required.

What Have You Learned?

- Demonstrate steady beat and short rhythm patterns through tapping, movement, or instrument playing.
- Recognize contrasts in tempo, dynamics, pitch, and musical mood through speech, gestures, or choices.
- Participate in hand chime, bucket, and xylophone activities using assigned musical roles.
- Use pictures, colors, and basic rhythm symbols to create or follow a short musical pattern.
- Recognize familiar musical examples and connect music to composers, films, cultures, or personal interests.

Assessment Methods

- Participation Checks: Contribute to an agreed musical task using individualized supports and response modes.
- Listening Checks: Identify musical contrasts using verbal responses, gestures, or picture choices.
- Aural Skills Demonstration: Echo a short rhythm or respond to a familiar musical pattern.
- Teacher Observation: Document participation, collaboration, communication, and musical growth across lessons.
- End-of-Unit Task: Share a short classroom ensemble pattern, song, or supported listening response.

Other Evidence

- Beat, rhythm, and expressive tasks completed with appropriate modeling, cues, and repetition.
- Solo, partner, or group karaoke and classroom instrument activities; alternate musical roles are available.
- Teacher records comparing participation and collaboration at the beginning, midpoint, and end of the semester.

Student Self-Assessment

- Communicate a preferred activity or a personal success using speech, gestures, or picture choices.
- Identify one way to help the group or one musical idea to try again with teacher support.
- Review a personal participation goal; using assigned assistance or an alternate role does not lower the grade.

Modifications and Accommodations for Differentiation Strategies

Students with Special Needs

Teachers will assist students per IEP specifications. 504 accommodations will be implemented as needed. Some suggestions include:

- Provide extra processing and practice time for listening, singing, and instrument activities.
- Break multi-step directions into short, modeled actions and repeat familiar routines.
- Offer shorter patterns, fewer pitches, slower tempos, and flexible instrument or song choices.
- Allow verbal, gesture, picture-choice, instrumental, or supported group responses for assessment.
- Use modeling, guided practice, planned breaks, and manageable sound levels according to individual needs.
- Provide picture and color scores paired with symbols; coordinate cues with assigned paraprofessionals.

Multilingual Students

- Follow WIDA “can do” descriptors for English Language Proficiency.
- Give additional time to process lyrics, directions, and musical response tasks.
- Use demonstrations, gestures, pictures, and repeated musical vocabulary to support understanding.
- Use visual agendas and picture scores to supplement verbal instruction and projected lyrics.
- When useful, provide bilingual vocabulary and allow familiar-language responses or musical demonstrations.

Students at Risk of School Failure

- Monitor participation through short, frequent observations and accessible musical tasks.
- Intervene early with modeling, repeated practice, clear cues, and achievable participation goals.
- Use supportive partners for karaoke, instrument patterns, and shared musical choices.
- Provide familiar music and short tasks to build confidence, then adjust the level of challenge.
- Use visual choices and predictable routines to support participation, communication, and collaboration.

Gifted and Talented Students

- Offer longer rhythm patterns, additional xylophone pitches, or contrasting musical parts.
- Invite students to suggest an accompaniment, lead a cue, or change a musical pattern.
- Offer supported comparisons of two recordings or film scenes using musical vocabulary.
- Provide student leadership opportunities in classroom ensembles and partner or group karaoke.
- Extend learning through an original picture score or a classroom musical arrangement; all sharing remains in class.

Differentiation/Modifications

Curriculum Differentiation is a process teachers use to increase achievement by improving the match between the learner's unique characteristics: prior knowledge, cognitive level, learning style, motivation, strength or interest and various curriculum components: Nature of the objective, teaching activities, learning activities, resources and products. This broad notion applies to learners from a diverse range of abilities, including: Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Music is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for music differentiation specific to four distinct student populations.

Teachers can differentiate

- Content: What we teach and how we give students access to the information and ideas that matter
- Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic
- Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study

According to students'

- Readiness - The current knowledge, understanding, and skill level a student has related to a particular sequence of learning
- Interest - What a student enjoys learning about, thinking about, and doing
- Learning Style - A student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture

The NJ Visual and Performing Arts Model Curriculum https://www.state.nj.us/education/modelcurriculum/vpa/m/ contains an indepth overview for meeting the needs of diverse learners in Music. Many of these content specific suggestions are classroom ready.

Gifted and Talented (content, process, product and learning environment)	Multilingual Learners	Students with Disabilities (appropriate accommodations, instructional adaptations, and/or modifications as determined by the IEP or 504 team)	Students at Risk of School Failure

N.J.A.C. 6A:8-3.1 Curriculum and instruction District boards of education shall develop appropriate curricular and instructional modifications	The purpose of adaptations is to reduce the complexity of the language, not the depth of the subject content. By lowering the language barrier and making the lessons as comprehensible as	Participation in and benefit from Visual and Performing Arts: Students with disabilities demonstrate a broad range of learning, cognitive, communication, physical,	Districts are required to administer grade level benchmark and/or interim assessments in Music.. After each administration, districts should analyze the data

used for gifted and talented students indicating content, process, products, and learning environment. ***Sample Differentiation Strategies and Techniques that apply to Music*** **Acceleration:** Involves grade-skipping or changing the rate of presentation of the general curriculum to enable the student to complete the program in less time than usual. Acceleration can occur in any subject area. Middle school students should be able to take high school courses; high school students take college courses with appropriate credit accrued. Some provision must be made for continued acceleration or high-level enrichment. Unless the student has a pre-identified problem, social or emotional development should not inhibit acceleration. Acceleration can be achieved through the following: ● flexible pacing ● content acceleration ● early entrance to school ● multi-age classes ● compacting	possible, the students' ability to understand is increased. Two factors will influence the student's ability: (1) the level of familiarity the student has with the content; and (2) the degree to which the content is given meaning through visuals such as pictures, charts, and diagrams. Nonlinguistic cues enable the student to comprehend the material and the teacher's messages. The aim is to lower the language barrier by making the classroom communication simple, clear, and meaningful to the student. Students may sound "fluent" in a social setting but have difficulty with "academic" language. Students will go through stages of silence, then mimicking the language before using the language spontaneously. **Prepare for the Student** ● Work with a Multilingual/Bilingual teacher to identify key objectives, skills, and concepts prior to introducing a unit. ● Have students retell in their own words before attempting the task.	sensory, and social/emotional differences that may necessitate adaptations to the general education program. Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes. Dance, music, theater, and visual arts require different forms of participation. The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students' learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is	to identify which students are at-risk in this content area. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster

● college course work ● early college admission ● advanced placement **Sample Resource:** 'http://www.nagc.org/sites/default/files/Advocacy/Acceleration%20Policy%20Guidelines.pdf http://www.psikiyatr.com/other/learninghandbook.pdf **Enrichment-**way to meet the differentiated needs of exceptionally able students. Well-articulated assignments that require higher cognitive processing, in-depth content, and alternate modes of communication can be effective and stimulating. Acceleration can be achieved by: ● alternate learning activities/units ● independent study ● advanced thinking processes ● guest speakers ● mentors/internships ● alternate resources ● exchange programs	● Allow multilingual teacher to reiterate key concepts in simple English or student's language. **Preparing students for the lesson:** ● *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies. ● *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech. ● *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in music. ● *Concept Development*-Students will be learning about instruments, rhythm, and many new concepts.	enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Applications) **Preparation** · Preview materials to increase interest · Use organizing tools highlight key ideas	understanding of new concepts and processes (Instructional Applications) **Preparation** · Preview materials to increase interest · Use organizing tools highlight key ideas · Use questioning techniques to elicit prior knowledge Prompts · Mnemonics · Repeat and clarify directions · Segment techniques and task analysis **Application** · Dramatization · Props/manipulatives to relate to experience · Simulations · Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to

Sample resource: *http://www.kidsguidenj.com/enrichment/music.html* *http://www.njschoolofmusic.com/* **Grouping:** involves placing students of like ability together in homogeneous arrangements such as special classes or clustering in the same classroom. Grouping allows for more appropriate, rapid, and advanced instruction and challenges students without isolating them. Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month. Different Types of Grouping: ● Self-contained class ● Pullout program ● Cluster grouping in the regular classroom ● Honors and enriched classes ● Seminars ● Resource centers	● *Giving Directions*-Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc. **Prepare Instruction** ● Eliminate peripheral information. ● Translate abstract to concrete. ● Build background information with brainstorming, semantic webbing, and maps/graphics, photos, illustrations, and videos. ● Use KWL Charts ● Slowly expand the amount of material being learned. ● Maintain consistent classroom procedures/routines for prediction and comfort level. ● Share routine expectations.	· Use questioning techniques to elicit prior knowledge Prompts · Mnemonics · Repeat and clarify directions · Segment techniques and task analysis **Application** · Dramatization · Props/manipulatives to relate to experience · Simulations · Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides support to promote student development. Equally important is student self-monitoring,	participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides supports to promote student development. Equally important is student self-monitoring, self-evaluation, and self-management to promote student self-reflection and self-direction regarding task demands, goal attainment, and performance accuracy. · Goal Setting · Anecdotal records · Portfolios · Videos · Audio Tapes · Student Contracts **Student Motivation**: Expanding student motivation to learn content in music can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities. **Student Response:** Students with disabilities may require specific adaptations in

Pacing Guide

Rehearsal/Performance Techniques	**4 weeks** (209 minutes/week)
Music Notational Literacy	**3 weeks** (209 minutes/week)
Demonstrate Productive Rehearsal Habits	**2 weeks** (209 minutes/week)
Non-traditional music and music of diverse cultures	**3 weeks** (209 minutes/week)
Analyze and evaluate musical examples	**3 weeks** (209 minutes/week)
Music connects us to history, culture, heritage, community and develops a life long appreciation	**3 weeks** (209 minutes/week)

Music Appreciation NJSLS

New Jersey Music Anchor Standards

#	STUDENT LEARNING OBJECTIVES	New Jersey Music Anchor Standards
1	Identify or demonstrate steady beat, short rhythm patterns, and contrasts in tempo, dynamics, pitch, and musical mood through speech, gestures, or instrument playing.	1, 4, 6, 7, 8
2	Recognize familiar musical selections and associate a studied example with a composer, style, cultural context, or film using supported choices.	7, 10, 11
3	Participate in classroom music-making using handchimes, buckets and sticks, xylophones, and weekly solo, partner, or group karaoke.	4, 5, 6
4	Create and revise a short picture or color score, rehearse a shared musical pattern, and communicate a preference or next step with support. Choose sounds or rests, try the sequence, and select one change after listening. Contribute through an instrument part, entry cue, visual-score choice, or another agreed role. Use teacher modeling and assigned assistance as needed.	1, 2, 3, 5, 9
5	**Content Statement:** Musical patterns and expressive choices help listeners recognize and respond to music. **Cumulative Progress Indicator:** Use pictures, colors, and basic rhythm symbols to follow or create a short pattern and recognize changes in tempo, dynamics, or mood.	4, 7, 8, 9
6	**Content Statement:** Music connects people to stories, cultures, history, and community experiences. **Cumulative Progress Indicator:** Identify a musical feature in a selected film scene or listening example and relate it to a character, mood, setting, or cultural use through an accessible response.	8, 10, 11
7	**Content Statement:** Access to music supports personal expression, shared experiences, and lifelong enjoyment. **Cumulative Progress Indicator:** Communicate musical preferences, contribute to collaborative tasks, and identify ways to enjoy music in everyday life with individualized supports.	6, 9, 10, 11

LEARNING OBJECTIVES	SUGGESTED ACTIVITIES	MATERIALS	ASSESSMENT	New Jersey Student Learning Standards (NJSLS)

Content Theme **Practice/performance techniques** **Students will be able to:** ● Participate alone, with a partner, and in a group using hand chimes, buckets, xylophones, and available percussion. Explore classical, popular, Broadway, film, and culturally varied music through accessible music-making. ● Recognize differences in musical style through familiar sounds, rhythms, and teacher-guided listening. ● Demonstrate simple rhythm patterns and expressive choices using modeled or visual cues. ● Contribute an assigned sound, beat, entrance, or gesture to a classroom ensemble with appropriate support. ● Respond to fast/slow, loud/soft, and start/stop cues during musical activities. ● Follow short picture or color sequences; pair each color with a symbol, position, or spoken cue. ● Use a comfortable, supported position for instrument playing or singing. ● Participate in weekly solo, partner, or group karaoke; choose a repeated phrase or alternate musical role as needed.	**Note: In-class activities use individualized supports.** ● Explore chimes, bucket drums, and xylophones. ● Practice steady beat, rhythm echoes, and start/stop cues. ● Play simple patterns with varied musical styles. ● Individual, partner, and small-group practice. ● Explore tempo, dynamics, pitch, and mood. ● Follow pictures, colors, and basic rhythm symbols. ● Connect a listening example to instrument playing. ● Weekly solo, partner, and group karaoke. ● Share a classroom ensemble pattern.	● Accessible songs and short instrument patterns ● Guided practice time ● Short recordings of varied musical styles ● Teacher-selected audio/video ● Instrument demonstrations ● Picture and color scores ● Basic rhythm cards ● Hand chimes and xylophones ● Available resources: Buckets and sticks Projector Student laptops	**Formative (F)** **Summative (S)** ● Classroom participation and collaboration tasks (S) ● Observe contributions to a familiar pattern or song at different points in learning (F) ● Verbal, gesture, or picture-choice responses during lessons (F) ● Teacher observations and feedback (F) ● Classroom ensemble or karaoke task with assigned supports (S) ● Supported self- and peer responses (F) **Benchmark:** Students will contribute a sound, phrase, or cue and share a turn or choice with support. Grade	2020 NJSLS-VPA Anchor Standard 1 Anchor Standard 2 Anchor Standard 3 Anchor Standard 4 Anchor Standard 5 Anchor Standard 6

• Show respect for classmates' musical contributions during classroom sharing.	• Practice supported turns and choices. • Try a pattern again after feedback. • Share a familiar musical activity in class.	• Music from varied styles and cultures • Teacher-adapted materials • Visual agendas and cue cards • Paraprofessional support and peer partners	participation and collaboration across observations.	

Content Theme: **Music Notational Literacy** **Students will be able to:** ● Recognize that patterns of sounds and silences organize music. Explore these patterns through pictures, colors, gestures, and basic rhythm symbols rather than requiring staff reading. ● Match play/rest pictures, simple rhythm symbols, and familiar musical terms to demonstrated sounds. ● Notice repetition and contrast in short selections from different styles and cultural traditions. ● Echo a short beat pattern and use picture boxes to organize two to four beats; extend when appropriate. ● Distinguish higher and lower sounds and respond to a simple melody or repeated accompaniment. ● Identify musical changes that are the same, different, or recurring through speech, gestures, or supported choices. ● Arrange a short picture score and help select one change after trying it.	**Note: Use pictures, colors, gestures, and simple symbols.** ● Match play/rest pictures to sounds. ● Echo and arrange short rhythms. ● Notice repeated musical ideas. ● Create a short picture score. ● Share a pattern in class. ● Trace higher/lower sounds through gestures. ● Follow a picture sequence on chimes or xylophones. ● Match rhythm symbols to sounds. ● Notice tempo, dynamics, repetition, and contrast.	● Picture and symbol patterns ● Guided practice time ● Short repeated listening examples ● Teacher-selected audio/video ● Modeled musical patterns ● Play/rest picture cards ● Simple rhythm-symbol cards ● Hand chimes and xylophones ● Available resources: Buckets and sticks Projector Student laptops ● Music from varied styles and cultures	**Formative (F)** **Summative (S)** ● Classroom pattern-sharing task (S) ● Observe use of picture, color, and rhythm cues during a short musical sequence (F) ● Verbal, gesture, or instrument responses to simple symbols (F) ● Teacher observations and feedback (F) ● Supported self- and peer responses (F) **Benchmark:** Students will contribute to a picture score and demonstrate a musical contrast with support. Grade participation and collaboration; use skill checks to guide instruction.	2020 NJSLS-VPA Anchor Standard 7 Anchor Standard 8 Anchor Standard 9

		• Teacher-adapted materials • Color cues paired with symbols • Paraprofessional support and peer partners		

Content Theme: **Demonstrate Productive Rehearsal Habits** **Students will be able to:** • Participate in a predictable music routine with individualized cues, processing time, and assigned supports. • Communicate choices, request help, take a supported turn, and acknowledge classmates' contributions. • Help organize and care for classroom instruments, materials, and shared equipment. • Use hand chimes, bucket sticks, and xylophones according to modeled classroom routines. • Contribute to a group activity through playing, singing, listening, cueing, or another agreed musical role.	**Note: Model, repeat, and allow varied responses.** • Practice entry, resting, and ending cues. • Follow a visual agenda. • Rehearse an assigned ensemble role. • Individual and partner practice. • Classroom karaoke and instrument sharing. • Practice cleanup and respectful responses.	• Visual rehearsal routines • Available resources: Picture scores and cues Teacher-selected audio/video Projected lyrics • Classroom instruments • Music from varied styles and cultures • Teacher-adapted materials • Visual agenda and choice cards • Paraprofessional support and peer partners	**Formative (F) Summative (S)** • Classroom collaborative rehearsal task (S) • Observe use of start/stop cues, turn-taking, and shared materials across lessons (F) • Verbal or gesture reflection on an agreed musical role with individualized support (F) • Teacher observations and feedback (F) • Supported self- and peer responses (F) **Benchmark:** Students will participate in a familiar routine, contribute to a shared task, and communicate a choice, need, or next step with assigned supports. Teacher records document	2020 NJSLS-VPA Anchor Standard 1 Anchor Standard 2 Anchor Standard 3 Anchor Standard 4 Anchor Standard 5 Anchor Standard 6

			participation and collaboration rather than independence from assistance. **Alternative Assessment:** Participation Portfolio and Supported Reflection Teacher records include the task, student contribution, supports provided, and an accessible next step. Picture scores or brief observation notes document progress across the semester. Students reflect through speech, gesture, or a supported choice.	

Content Theme: **Non-traditional music and music of diverse cultures.** **Students will be able to:** ● Develop communication and creativity through accessible musical responses and shared choices. ● Explore songs and instrument patterns from named cultural traditions and varied musical styles. ● Use simple changes in speed, volume, or instrument sound to explore expression. ● Notice similarities and differences between two examples with teacher-provided context. ● Participate in and enjoy music connected to varied cultures, times, places, and personal interests.	**Note: Name the musical source and context.** ● Individual and partner practice. ● Listen to and play varied musical styles. ● Compare examples through speech or gestures. ● Join a group karaoke refrain. ● Explore composers, performers, and settings. ● Share a song or pattern in class.	● Accessible songs and musical patterns ● Available resources: Composers: Beethoven, Tchaikovsky, Saint-Saëns, Florence Price, Scott Joplin. Teacher-selected audio/video Projector and laptops ● Classroom instruments ● Music from named cultural traditions ● Teacher-adapted materials ● Listening and choice cards ● Paraprofessional support and peer partners	**Formative (F)** **Summative (S)** ● Classroom song or pattern-sharing task (S) ● Observe participation in varied musical examples and responses to similarities and differences (F) ● Verbal, gesture, or picture-choice listening responses with individualized support (F) ● Teacher observations and feedback (F) Supported self- and peer responses (F) **Benchmark:** Students will contribute to an activity using music from a named cultural tradition or style and communicate a preference, noticed feature, or context	2020 NJSLS-VPA Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11

			connection. Grade participation and collaboration with individual supports. **Alternative Assessment:** Supported Musical Choice Project Students select between musical examples and share a sound, gesture, picture, or spoken response that communicates a feature or personal connection. The teacher may record the response.	

Content Theme: **Musical connections** **Music connects us to history, culture, heritage, communities and develops a lifelong appreciation.** **Students will be able to:** • Develop personal enjoyment and an interest in using music throughout life. • Recognize ways people use music to celebrate, tell stories, express feelings, connect with others, and enjoy daily routines. • Identify familiar music roles, such as composer, singer, instrumentalist, conductor, or sound technician. • Communicate what a selected song or listening example means personally through speech, gesture, or choice. • Practice expressing preferences and listening to classmates' ideas during shared musical tasks. • Identify music for an everyday activity, such as relaxing, moving, or celebrating. • Contribute to partner and group activities through accessible musical roles and supported turn-taking.	**Note: Connect film scenes and songs to musical ideas.** • Make individual and group choices. • Match composer pictures to excerpts. • Create a scene accompaniment. • Rehearse bucket, chime, and xylophone roles. • Share a classroom musical activity. • Explore a music-related role. • Discuss music in stories and daily life. • Choose a favorite musical experience.	• Composer portraits and musical role cards • Available resources: Films: Fantasia; Mary Poppins; The Sound of Music; Happy Feet; Beauty and the Beast; The Lion King; Annie; The Little Mermaid; Shrek; Frozen; La La Land. Teacher-selected audio/video Projector and laptops • Classroom instruments • Music from varied styles and cultures • Teacher-adapted materials • Pictures, lyrics, and visual scores	**Formative (F)** **Summative (S)** • Classroom musical connection task (S) • Observe responses connecting music to stories, composers, cultural uses, or daily activities (F) • Verbal, gesture, or picture-choice reflection during class activities (F) • Teacher observations and feedback (F) • Supported self- and peer responses (F) **Benchmark:** Students will communicate a personal connection to a song, film scene, composer, or everyday use of music and contribute to a shared classroom activity. Participation and collaboration are assessed across	2020 NJSLS-VPA Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11

• Share a musical choice or contribution with classmates in a classroom activity. • Explore music-making and listening as enjoyable activities beyond the course. • Connect music in selected films and musicals to characters, stories, mood, and personal experience.		• Paraprofessional support and peer partners	supported opportunities.	

Content Theme: **Analyze and evaluate musical examples.** **Students will be able to:** ● Identify a simple class criterion, such as responding to a cue or contributing an agreed sound. ● Recognize a success and choose one idea to try again after a short musical task. ● Practice respectful listening during classroom music-making and karaoke. ● Compare a teacher demonstration with a recording through verbal responses, gestures, or choices. ● Describe or demonstrate a musical feature, such as fast/slow, loud/soft, high/low, or a recurring pattern. ● Connect the sound of music to a suggested mood, action, or character in a film scene. ● Communicate a musical preference and an observable feature that supports it, with guidance.	**Note: Use speech, gestures, or supported choices.** ● Compare tempo, dynamics, sound, and mood in short musical examples and film scenes. ● Compare recordings or demonstrations. ● Try a group pattern and listen. ● Choose one change after feedback. ● Respond respectfully to classmates. ● Share a musical preference in class.	● Listening and response cards ● Available resources: Selected recordings and scenes Teacher-selected audio/video Projector and laptops ● Picture and color scores ● Music from varied styles and cultures ● Teacher-adapted materials ● Classroom instruments and lyrics ● Paraprofessional support and peer partners	**Formative (F)** **Summative (S)** ● Classroom listening and response task (S) ● Observe recognition of musical contrasts and participation in guided discussion (F) ● Verbal, gesture, picture-choice, or musical response to a selected example (S) ● Teacher summary of participation and collaboration (S) ● Supported self- and peer responses (F) **Benchmark:** Students identify one musical feature and share a preference or next step through speech, gesture, or choice. Grade participation and collaboration.	2020 NJSLS-VPA Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11 Anchor