

EVESHAM TOWNSHIP SCHOOL DISTRICT

VISUAL AND PERFORMING ARTS CURRICULUM

ADOPTED: August 23, 2018

MISSION STATEMENT

The mission of the Evesham Township School District is to promote excellence in an environment that engages students in meaningful learning experiences. In partnership with students, dedicated staff, families, and community, the district provides a strong educational foundation that will empower our students to:

- Achieve their unique potential
- Embrace self-directed, life-long learning
- Develop the skills necessary for appropriate risk-taking and responsible decision-making
- Respect themselves and others
- Problem-solve individually and collaboratively
- Become contributing members of a diverse, global society

John Scavelli, Jr., Superintendent
Danielle T. Magulick, Director of Curriculum & Instruction
Kelly Camm, Supervisor of Art
Robin Collins, Supervisor of Music

Making the world a better place,
one student at a time



EVESHAM TOWNSHIP SCHOOL DISTRICT

ART CURRICULUM COMMITTEE

Kelly Camm - Curriculum Supervisor
Stephanie Chiappetta, Rice Elementary
Randi Gordon, Marlton Elementary
Danielle T. Magulick, Director of Curriculum & Instruction

MUSIC CURRICULUM COMMITTEE

Robin Collins - Curriculum Supervisor
Heidi Dillon, General Music Grades K-5
Robert Fox, Instrumental/Band Grades 4-5
Madeline Goldman, Instrumental/Band Grades 6-8
Danielle T. Magulick, Director of Curriculum & Instruction
Jill Melamed, Instrumental/Band Grades 4-5
Timothy Moyer, General Music Grades 6-8
Cynthia Wasdick, General Music Grades K-5
Jayne Weiner, Instrumental/Strings Grades 3-8

The entire Visual and Performing Arts departments are to be acknowledged for their work in all phases of the curriculum writing project.

Darcy Barber	Art Grades K-5
Linda Chase	Art Grades 6-8
Stephanie Chiappetta	Art Grades K-5
Susan Coll-Guedes	Art Grades K-5
Maureen Conway	General Music Grades K-5
Megan D'Errico	General Music Grades K-5
Heidi Dillon	General Music Grades K-5
Michael Eustace	General Music Grades 6-8
Robert Fox	Instrumental Music/Band Grades K-5
Madeline Goldman	Instrumental Music/Band Grades 6-8
Randi Gordon	Art Grades K-5
Kate Gormley	Art Grades 6-8
Marisa Manion	General Music Grades K-5
Michelle Maucher	Art Grades K-5
Jill Melamed	Instrumental Music/Band Grades K-5
Timothy Moyer	General Music Grades 6-8
Stacey Santora Gjellestad	Art Grades K-5
Michael Schafle	Instrumental Music/Strings Grades 3-5
Laraine Sindoni	General Music Grades K-5
Sara Smith	Instrumental Music/Strings Grades 3-8
Cynthia Wasdick	General Music Grades K-5
Jayne Weiner	Instrumental Music/Strings Grades 3-8
Mark White	Instrumental Music/Band Grades 6-8

Table of Contents

Vision for Visual and Performing Arts Education	4
Art Goals	5
Music Goals.....	6
Program Description	8
New Jersey Student Learning Standards 2014, Visual and Performing Arts, Grades K-8	11
Grade Level Standards and Expectations	14
Kindergarten, Grade One, Grade Two	15
Grade Three, Grade Four, Grade Five	27
Grade Six, Grade Seven, Grade Eight	41
Interdisciplinary Connections	75
Visual Arts, 7 th Grade Electives	86
Visual Arts, 8 th Grade Electives	99
Music, 7 th and 8 th Grade Electives.....	112
Instructional Strategies	144
Assessment Strategies	155
Appendices	160
Appendix A: Glossary	161
Appendix B: 21 st Century Life and Careers	170
Appendix C: Resource Articles.....	173

**VISION FOR VISUAL AND
PERFORMING ARTS EDUCATION**

Vision for Visual and Performing Arts Education

The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language. An education in the arts fosters a population that:

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

“Art can transform lives. It gives us the power to question, to confront, to explore, and to challenge how we think about the world.” ~ Lucy Liu

The Evesham Township School District Art Curriculum believes that every child has a desire and capacity for self-expression. Education in the visual arts benefits both students and society. It cultivates the whole child, gradually building many kinds of literacy. Education in the visual arts develops intuition, reasoning, imagination and dexterity into unique forms of expression and communication.

Art stresses the importance of developing creative problem solving skills that are critical for success in our rapidly changing society. Art fosters the development of learning about ourselves and those around us. Developing skills in art are necessary because creativity and design are utilized in all aspects of the professional world. The arts encourage students to take risks and helps prepare courageous leadership by giving them the confidence to try new ideas.

Our vision is to develop a community of learners who value visual literacy and use it in their everyday lives for pleasure, purpose and enrichment, both for themselves and for the world around them.

Goals for Students:

The following goals have been established to assist students in developing visual literacy and fostering a creative, innovative lifestyle:

- Develop an appreciation of cultural and individual diversities;
- Learn artistic modes of problem-solving, which bring an array of expressive, analytical and developmental tools to every human situation;
- Understand the influence and impact of design and technology affecting all aspects of daily life;
- Make decisions in situations where there are no standard answers through exploration of new materials;
- Communicate thoughts and feelings in a variety of modes through art.

Goals for Teachers:

Strategies and concepts presented by teachers will apply constructivist theory and give equal attention to process and product in the development of artistic behaviors. Toward that end, teachers will:

- Expose, stimulate and nurture students' own mental elaborations of knowledge by helping them grow in their own capacity to monitor and guide their own thinking, creativity and visual literacy;
- Create opportunities to help students build bridges linking new content and skills to their prior knowledge and to draw out misconceptions that may distort their learning;
- Encourage creativity, innovation, communication, collaboration and critical thinking;
- Utilize a multitude of materials and models to encourage creativity and innovation;
- Create an environment for risk taking opportunities, exploration, and provide students control over the direction of their learning.

“Music education opens doors that help children pass from school into the world around them - a world of work, culture, intellectual activity, and human involvement. The future of our nation depends on providing our children with a complete education that includes music.” ~ President Gerald Ford

Music provides an opportunity for students to develop creativity, self-expression, and individual uniqueness through performing, creating, and responding to music. It is critical to recognize music as an important discipline in its own right. Through the study and performance of music, students are involved intellectually, aesthetically, physically, and emotionally. Students acquire musical skill and knowledge by singing, listening to music, playing instruments, and moving to music.

The intellectual demands that music places on students enables them to develop problem-solving abilities and critical thinking skills such as analyzing, synthesizing, and evaluating. A comprehensive music program is one which also engages music students in a process that helps them to develop their self-esteem, self-discipline, cooperation, and self-motivation. Music is one of the most important manifestations of our cultural heritage. It provides us with the most effective tool for passing on and defining our culture. Music provides students with those processes that allow them to solve problems across all disciplines and celebrates their lives in a multicultural society.

An education in music provides students with the ability to be creative and inventive decision-makers. It offers varied and powerful ways to communicate ideas, thoughts and feelings. Through a comprehensive music education, students acquire an enhanced sense of poise, self-esteem, and confidence to undertake new tasks. The framework of music education encourages teamwork, fosters leadership skills, and increases the ability to achieve across the curriculum. Music education increases the potential for a successful and enriched quality of life. It is an integral part of a student's critical learning experience. Therefore, every student should have access to a balanced, comprehensive, and sequential program of study in music.

Goals for Students:

The following goals have been established to assist students in developing musical literacy and fostering a creative, innovative lifestyle:

- Express themselves through music and recognize the musical talents of others;
- Acquire an understanding that through music, students can develop their own worth, abilities, and potentials;
- Value music as a tool for understanding self and others;

- Understand music's contribution to our society, lives and heritage;
- Learn artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation;
- Understand the connection between music and other disciplines;
- Apply discipline and perseverance toward the building of skills in order to see progress.

Goals for Teachers:

Strategies and concepts presented by teachers will apply constructivist theory and give equal attention to process and product in the development of musical behaviors. Toward that end, teachers will:

- Expose, stimulate and nurture students' own musical knowledge by helping them grow in their own capacity to monitor and guide their thinking, creativity and musical literacy;
- Create opportunities to help students build bridges linking new content and skills to their prior knowledge and to draw out misconceptions that may confuse their learning;
- Expose students to the power that music has in its ability to promote and support cultural diversity;
- Encourage creativity, innovation, communication, collaboration and critical thinking;
- Utilize a variety of resources and models to encourage creativity and innovation;
- Create an environment for risk-taking opportunities and exploration that allows students to have control over the direction of their learning.

PROGRAM DESCRIPTION

Art and Music Program Descriptions

In the Evesham Township School District, all students in grades K-6 receive art and music instruction. Seventh and eighth grade students may elect to take art and/or music as part of a related arts cycle. Instruction is implemented by a certificated art/music teacher at all grade levels. Art and music at grades kindergarten through six follows an interdisciplinary approach. This allows for special projects at each grade level that integrate all of the related arts in order to teach thematically.

In kindergarten, students cycle through art periodically throughout the school year. The goal at the end of Kindergarten is for students to begin to be exposed to the Cumulative Progress Indicators (CPIs) for Basic Literacy in Visual and Performing Arts, as delineated by the New Jersey Student Learning Standards (NJSLS), which correlate structurally to the arts processes defined in the National Coalition for Core Arts Standards (NCCAS).

Students in grades one through five receive art and music instruction weekly during the school year. Typically, this occurs once per week for a 45 minute session. The goal at the end of fifth grade is for students to meet the CPIs for Basic Literacy in Visual and Performing Arts, as delineated by the NJSLS, which correlate structurally to the arts processes defined in the NCCAS Standards.

At the middle school level, sixth grade students participate in art and music for one quintile (approximately thirty-six, 49-minute periods) each year. Seventh and eighth grade students may select art and/or music as an elective from a list of related arts, with these courses meeting every day for one quintile. The goal at the end of eighth grade is for students who have selected art and/or music as their area of expertise to meet the CPIs for competency, as delineated by the NJCSLS, which correlate structurally to the arts processes defined in the NCCAS Standards.

Units of instruction are based on the standards and expectations outlined within this curriculum guide. These proficiencies are aligned with the New Jersey Student Learning Standards for Visual and Performing Arts. Attention is given to acquiring both knowledge and skills as students learn to express themselves creatively. Every effort is made to develop an understanding of art and music from a variety of perspectives. Art classes at each grade level are organized to include a heterogeneous mix of ability levels. Instruction is scaffolded to meet students' diverse needs.

In kindergarten, students cycle through music periodically throughout the school year. The goal at the end of Kindergarten is for students to begin to be exposed to the Cumulative Progress Indicators (CPIs) for Basic Literacy in the Performing Arts, as delineated by the NJSLS which correlate structurally to the arts processes defined in the NAEP Arts Education Standards.

Instrumental music lessons for stringed instruments (starting in Grade 3) and band instruments (starting in Grade 4) are offered in all the elementary and middle schools. Students choosing to participate in band and/or orchestra meet weekly for approximately 30 minutes.

As all students are individuals, it will be necessary to differentiate instruction daily to meet the needs of every learner. In all cases, teachers should be consistently gathering and utilizing formative assessment data to drive instruction. At times this will necessitate additional whole group lessons, flexible, small group instruction, individual conferring, and tiered assignments.

Students who are at risk for failure or are English Language learners should be seen in small groups as much as possible in order to ensure additional opportunities for differentiation, modeling, and guided practice prior to independent practice with concepts or skills. In addition, teachers may request observations from building specialists (ex. reading specialists, math coaches, school counselors, etc.) or curriculum supervisors regarding feedback and/or recommendations for individuals. Teachers will utilize the I&RS process for students who are not identified for Special Education and who are not making sufficient progress in any subject area.

In certain cases, additional modifications are necessary to meet the needs of all students. Students who are identified through the Special Education process or the Tier III Gifted and Talented process will have additional individualized plans that may include adjusted materials or accommodations in order to access the curriculum and meet the standards. In these cases, teachers will consult IEPs or Tier III plans for specific guidelines regarding instruction and materials.

Teachers with Special Education students who are not making sufficient progress shall request an observation with the Learning Consultant and Curriculum Supervisor in order to design individualized recommendations regarding additional instructional strategies, specialized programs or placement recommendations.

**New Jersey Student Learning Standards 2014,
Visual and Performing Arts,
Grades K–8**

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

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

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

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

VISUAL AND PERFORMING ARTS

[2014 New Jersey Student Learning Standards - Visual and Performing Arts](#)

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the [2008 NAEP Arts Education Assessment Framework](#): creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey's Core Curriculum Content standards in Visual and Performing Arts.

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

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive, and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

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

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

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

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

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

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

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

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

Proficiency Levels and Grade Band Clusters

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

- **Preschool:** All students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that progress toward basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students *demonstrate competency* in the content knowledge and skills delineated for the selected arts discipline.

**EVESHAM TOWNSHIP SCHOOL DISTRICT
Grade Level Standards and Expectations,
Grades K–8**

Kindergarten, Grade One, Grade Two 15

Grade Three, Grade Four, Grade Five 27

Grade Six, Grade Seven, Grade Eight 41

Instrumental Music - Band: Beginners, Intermediate, Advanced 57

Instrumental Music - Strings: Beginners, Intermediate, Advanced 63

2014 NJSL Standards Visual and Performing Arts Standards Tables

Kindergarten, Grade One, Grade Two

Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	A. Dance					
Content Statement	Indicator#	Indicator	K	1	2	Resources
Note: By the end of grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in DANCE.						
Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance.	1.1.2.A.1	Identify the elements of dance in planned and improvised dance sequences.	I	D	DC	M: Dance Unit – Examples: <i>Electric Slide, Hand Jive, Freeze, Bunny Hop, Twist, YMCA, Hokey Pokey, Alley Cat</i>
Original movement is generated through improvisational skills and techniques.	1.1.2.A.2	Use improvisation to discover new movement to fulfill the intent of the choreography.	I	D	C	M: Dance Unit – Examples: <i>Freeze, Beach Music, Toaster Time</i>
There are distinct differences between pedestrian movements and formal training in dance.	1.1.2.A.3	Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.	I	D	DC	M: Walking, galloping, patting, pantomime, mirroring – Examples: <i>Bear Hunt (K), Old Grey Cat (1), Tortoise and the Hare (1), Olympic Fanfare (2)</i>
The coordination and isolation of different body parts is dependent on the dynamic alignment of the body while standing and moving.	1.1.2.A.4	Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.	I	D	DC	M: Bilateral movement, movement with scarves, ribbons, etc. – Examples: <i>Head, Shoulders, Knees and Toes (K), Autumn Leaves (1), Miss Mary Mack (2); Finger Plays – Eensy Weensy Spider, Five Little Pumpkins, If You're Happy and You Know It</i>

Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	K	1	2	Resources
Note: By the end of grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in MUSIC.						
Ear training and listening skills are prerequisites for musical literacy.	1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.	I	D	DC	M: <i>Ebenezer Sneezer</i> (K), <i>BINGO</i> (1/2), <i>Five Kites</i> (World of Music 1), <i>Bate, Bate</i> (2)
The elements of music are foundational to basic music literacy.	1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.	I	D	DC	M: Listening selections – <i>Stars and Stripes</i> (K), <i>Peter and the Wolf</i> (1/2), <i>Carnival of the Animals</i> (1), <i>Nutcracker</i> (1/2), <i>Sorcerer's Apprentice</i> (1/2), <i>In the Hall of the Mountain King</i> (2)
Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.	1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.	I	D	DC	M: <i>The Snowman</i> (K), <i>Do Re Mi</i> (1), <i>Mortimer</i> (literature), <i>Mr. Frog Went a Courtin'</i> (World of Music and also literature) (2)
Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.	I	D	DC	M: Classical listening repertoire – <i>Vivaldi Four Seasons</i> , <i>In the Hall of the Mountains</i> , <i>Danse Macabre</i> , <i>Sorcerer's Apprentice</i> , <i>Olympic Fanfare</i> , <i>Sleigh Ride</i>

Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	C. Theatre					
Content Statement	Indicator#	Indicator	K	1	2	Resources
Note: By the end of grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in THEATRE.						
The elements of theatre are recognizable in theatrical performances.	1.1.2.C.1	Identify basic elements of theatre and describe their use in a variety of theatrical performances.	I	D	DC	M: Musical Theater - <i>Sound of Music</i> ; Story songs – <i>Tortoise and Hare, Old Grey Cat, Three Billy Goats Gruff, Classical – Peter and the Wolf, In the Hall of the Mountain King</i>
Theatre artists use precise vocabulary when staging a play.	1.1.2.C.2	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).	I	ID	DC	M: Story songs – <i>Tortoise and Hare, Old Grey Cat, Three Billy Goats Gruff, Mr. Frog Went A’Courtin’, The Snowman, Five Fat Turkeys, A Turkey Named Bert, Ebenezer Sneezer</i>
Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	1.1.2.C.3	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.	I	D	DC	M: Story songs – <i>Tortoise and Hare, Old Grey Cat, Three Billy Goats Gruff, Mr. Frog Went A’Courtin’, The Snowman, Five Fat Turkeys, A Turkey Named Bert, Ebenezer Sneezer</i>
The technical theatrical elements and theatre architecture are inherent in theatrical design and production.	1.1.2.C.4	Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.	-	I	DC	M: <i>Peter and the Wolf, In the Hall of the Mountain King</i>

Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	D. Visual Art					
Content Statement	Indicator#	Indicator	K	1	2	Resources
NOTE: By the end of grade 2, all students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.						
The basic elements of art and principles of design govern art creation and composition.	1.1.2.D.1	Identify the basic elements of art and principles of design in diverse types of artwork.	I	I/D	D/C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit
Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1.1.2.D.2	Identify elements of art and principles of design in specific works of art and explain how they are used.	I	I/D	D/C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit

Standard	1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.					
Strand	A. History of the Arts and Culture					
Content Statement	Indicator#	Indicator	K	1	2	Resources
NOTE: By the end of grade 2, all students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	- I	I D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Patriotic songs, Winter holiday songs (Christmas, Hanukkah, Kwanzaa), Multi-cultural songs – <i>Bate, Bate; Frère Jacques, Eh Soom Boo Kawaya; Kye, Kye Kule;</i> Listening selections – Bach, Mozart, Copland
The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.	- I	I D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Sculpture Unit M: Patriotic songs, Winter Holiday songs (Christmas, Hanukkah, Kwanzaa), Multi cultural songs – <i>Bate, Bate; Frère Jacques, Eh Soom Boo Kawaya; Kye, Kye Kule;</i> Listening selections – Bach, Mozart, Copland

Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	A. Dance					
Content Statement	Indicator#	Indicator	K	1	2	Resources
Note: By the end of grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in DANCE						
The elements of dance are time, space, and energy. Improvisational structures facilitate movement invention. Musical or non-musical accompaniment is a choice. Dance can communicate meaning around a variety of themes.	1.3.2.A.1	Create and perform planned and improvised movement sequences using the elements of dance with and without musical accompaniment, to communicate meaning around a variety of themes.	I	D	C	M: At these grade levels most students will participate in class based performances through the use of story songs, literature and Dance Unit activities.
The creation of an original dance composition often begins with improvisation. Movement sequences change when applying the elements of dance.	1.3.2.A.2	Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.	I	D	C	M: Dance Unit
The integrity of choreographed sequences is maintained by personal and group spatial relationships. Dance movement skills also require concentration and the intentional direction of focus during performance.	1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.	I	D	C	M: Dance Unit
Locomotor and non-locomotor movements may contribute equally to the thematic content of solo and ensemble dances.	1.3.2.A.4	Create and perform original movement sequences alone and with a partner using locomotor and non-locomotor movements at various levels in space.	I	D	C	M: <i>Miss Mary Mack; Cookie Jar; Pizza, Pizza, Daddy-O; Freeze Dance; The Snowman (World of Music); various creative movement holiday songs (Pumpkin Tells, Skeleton Song)</i>

Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	K	1	2	Resources
Note: By the end of grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in MUSIC						
The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.	I	D	C	M: <i>Teddy Bear</i> (K), <i>Roller Coaster</i> (1), <i>Scat Song</i> (2); Use of boom whackers and xylophones; Use of classroom percussion instruments; Literature – Buzz and Ollie series: <i>Steady Beat</i> , <i>Soft and Loud</i>
Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound.	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.	I	D	C	M: <i>This Old Man</i> , <i>Ebenezer Sneezer</i> , <i>I Know an Old Lady Who Swallowed a Fly</i> , <i>Over in the Meadow</i> , <i>Do Re Mi</i> ; <i>December is a Time for Love</i>
Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.	I	D	C	M: Basic introduction to proper usage and playing technique of classroom instruments (Full-day Kindergarten only); <i>Xylophone Song</i> (Music K-8), <i>Five Kites</i> , <i>The Snowman</i>
Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.	I	D	C	M: <i>Rounds and Ostinatos (1/2)</i> – <i>The Hayride</i> ; <i>Down By the Station</i> ; <i>Row, Row, Row Your Boat</i> ; <i>Frere Jacques</i> ; <i>Take Me Out to the Ballgame</i> ; a variety of traditional American folk songs
Improvisation is a foundational skill for music composition.	1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.	-	I	DC	M: <i>She'll Be Comin' Round the Mountain</i> (1); create a "rainstorm" using rainsticks, maracas, woodblocks, drums (1); <i>Just Like Me</i> (K); <i>In the Window</i> (2); creating own melodic/rhythmic patterns using classroom instruments
Prescribed forms and rules	1.3.2.B.6	Sing or play simple melodies or	I	D	C	M: AB – <i>Dreidl Song</i> (K); <i>Going Over</i>

govern music composition, rhythmic accompaniment, and the harmonizing of parts.		rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.				<i>the Sea (K); Clap Your Hands (1); Vengen A Ver (My Farm Song) (1); This Land is Your Land (2); Mrs. Murphy's Chowder (2); Puff the Magic Dragon; M: ABA – The World is a Rainbow (1); A Time For Love (2)</i>
Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.	I	D	C	<i>M: Brush Your Teeth (K); Rig A Jig, Jig (1); Puff the Magic Dragon</i>

Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	C. Theatre					
Content Statement	Indicator#	Indicator	K	1	2	Resources
Note: By the end of grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in THEATRE.						
Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.	I	D	C	<i>M: Going on a Bear Hunt (K); Three Billy Goats Gruff (K); Tortoise and the Hare (1); Mr. Frog Went A Courting (2); Sound of Music (1/2)</i>
Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.	I	D	C	<i>M: Going on a Bear Hunt (K); Tortoise and the Hare (1); Mr. Frog Went A Courting (2); Sound of Music (1/2); Pizza, Pizza Daddy-o (2)</i>
Voice and movement have broad ranges of expressive potential.	1.3.2.C.3	Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.	I	D	C	<i>M: *Going on a Bear Hunt (K); Tortoise and the Hare (1); Mr. Frog Went A Courting (2); Sound of Music (1/2); Scat Song (2)</i>

Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to
-----------------	--

	creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	D. Visual Art					
Content Statement	Indicator#	Indicator	K	1	2	Resources
NOTE: By the end of grade 2, all students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.						
Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.	1.3.2.D.1	Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.	I	D	C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit
Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.	-	I/D	D/C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit
Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.	-	I/D	D/C	VA: Collage Unit, Drawing Unit, Painting Unit; Printmaking Unit; Sculpture Unit
Knowledge of visual art media necessitates an understanding of a variety of traditional and	1.3.2.D.4	Explore the use of a wide array of art mediums and select tools that are appropriate to the production of	I	D	C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit

nontraditional tools, applications, possibilities, and limitations.		works of art in a variety of art media.				
Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.	I	D	C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	A. Aesthetic Responses					
Content Statement	Indicator#	Indicator	K	1	2	Resources
NOTE: By the end of grade 2, all students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).	- I	I D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Time periods (Baroque, Classical, Romantic); Genre (Orchestral, Rap, Jazz, Rock, Musical Theater, etc.); Composers (Bach, Beethoven, Copland, Williams)
	1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.	- I	I D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: <i>Fur Elise</i> vs. <i>Surprise Symphony</i> ; Traditional <i>She'll Be</i>

						<i>Coming 'Round the Mountain vs. Greg & Steve version; A is for Alice (sung to the tune of Down by the Station) vs. traditional Down by the Station</i>
	1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).	- I	I/D D	D/C C	VA: Collage Unit; Drawing Unit; Printmaking Unit M: <i>Sorcerer's Apprentice; Olympic Fanfare; Sleigh Ride; Vivaldi's Four Seasons</i>
	1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.	I I	D D	C C	VA: Printmaking Unit M: Basic musical forms – repetition, AB, ABA; <i>Vivaldi's Four Seasons; Sleigh Ride; Carnival of the Animals</i>

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	B. Critique Methodologies					
Content Statement	Indicator#	Indicator	K	1	2	Resources
NOTE: By the end of grade 2, all students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.	- I	I/D D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Sculpture Unit M: Critique of choral, instrumental, and recorder performances; Discussion and constructive

						criticism of pop culture tv programming/ performance competitions Responsive Classroom Approach
Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.	- I	I/D D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Sculpture Unit M: Compare and contrast self-critique to peer-critique; Discussion of appropriate vocabulary for criticism/critique Responsive Classroom Approach
Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the making subject or theme in works of dance, music, theatre, and visual art.	- I	I/D D	C C	VA: Collage Unit; Drawing Unit; Painting Unit; Sculpture Unit M: <i>Carnival of the Animals; Peter and the Wolf; Hoedown; Sleigh Ride; Hall of the Mountain King</i> Responsive Classroom Approach

Grade Three, Grade Four, Grade Five

Content Area	Visual and Performing Arts					
Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	A. Dance					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.						
Basic choreographed structures employ the elements of dance.	1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.	I/D	C	M	M: Dance Unit – Examples: <i>Electric Slide, Hand Jive, Twist, YMCA, Various Cups activities, (The Nutcracker - “Troika”)</i>
Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.	1.1.5.A.2	Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.	I/D	C	M	M: Dance Unit; <i>Stroll/Rockin’ Robin, Mirroring Creative improvised body percussion - Four White Horses (4); We Go Together (5); The Court of King Carraticus (4); Create a series of dance moves to choreograph selected pieces of music</i>
Musical and nonmusical forms of sound can affect meaning in choreography and improvisation.	1.1.5.A.3	Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.	I/D	C	M	M: Musical pieces that incorporate both melody and spoken word – <i>Manana Iguana (4); We Go Together (5); Following musical cues such as rests and fermatas - Alpine Song (3); Whacky Ogre - boomwhackers <u>Music K-8</u> (4); Fifty Nifty United States (5)</i>
Compositional works are	1.1.5.A.4	Differentiate contrasting and	I/D	C	M	M: Dance Unit – <i>Cotton Eyed Joe,</i>

distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).		complementary shapes, shared weight centers, body parts, body patterning, balance, and range of motion in compositions and performances.				<i>YMCA, Disney's Sports Warm Up</i>
--	--	--	--	--	--	--------------------------------------

Strand		B. Music				
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.						
Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.	I/D	C	C/M	M: 3 rd Grade – Recorder Unit; 4 th and 5 th grades – creation of rhythmic compositions; Boomwhackers, xylophones, non pitched percussion instruments; Listening to classical compositions through the use of listening maps (<i>Hoedown, Simple Gifts, Washington Post March, Hallelujah Chorus</i>)
The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.	I/D	D/C	C/M	M: 3 rd grade – Recorder Unit; 4 th and 5 th – Meter and Rhythm– use of pitched and unpitched percussion instruments; Tonality, intervals, chords – use of songs, xylophones, boomwhackers, Pentatonix performances

Strand	C. Theatre					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.						
The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	1.1.5.C.1	Evaluate the characteristics of a well-made play in a variety of scripts and performances.	I	D	C	Language Arts Curriculum (Plays/Reader's Theater)
The actor's physicality and vocal techniques have a direct relationship to character development.	1.1.5.C.2	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.	I	D	C	Library/Media Curriculum
Time, place, mood, and theme are enhanced through use of the technical theatrical elements.	1.1.5.C.3	Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.	I	D	C	Language Arts Curriculum (Plays/Reader's Theater)
Sensory recall is a technique actors commonly employ to heighten the believability of a character.	1.1.5.C.4	Explain the function of sensory recall and apply it to character development.	I	D	C	Language Arts Curriculum (Plays/Reader's Theater)

Strand	D. Visual Art					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.						
Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1.1.5.D.1	Identify elements of art and principles of design that are evident in everyday life.	I	D	C	VA: Drawing Unit; Painting Unit; Printmaking Unit
The elements of art and principles of design are universal.	1.1.5.D.2	Compare and contrast works of art in various mediums that use the same art elements and principles of design.	I/D	C	M	VA: Drawing Unit; Painting Unit; Printmaking Unit

Content Area	Visual and Performing Arts					
Standard	1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.					
Strand	A. History of the Arts and Culture					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.	I/D I	D/C D	M C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Patriotic songs; Holiday songs; Musical Theater – <u>Grease</u> , <u>Wizard of Oz</u> , <u>The Wiz</u> ; Dance Unit
Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.	D I	D/C D	C/M C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Comparison of art, theatre, dance, music genres as related to the common elements of form, style and technique
Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.	I I	I/D D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Patriotic songs, Winter Holiday songs (Christmas, Hanukkah, Kwanza), Multi cultural songs – <u>Rattlin’ Bog</u> (4); <u>Sasha</u> (dance); <u>Mango Walk/Sweet Potato</u> (5);

						<i>Montage of Processionals (5); Listening selections – Bach, Mozart, Copland, Saint Saens, Handel, Bizet, Beethoven, Bernstein</i>
--	--	--	--	--	--	---

Content Area	Visual and Performing Arts					
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	A. Dance					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.						
Fundamental movement structures include a defined beginning, middle, and ending. Planned choreographic and improvised movement sequences manipulate time, space, and energy. Kinesthetic transference of rhythm comes from auditory and visual stimuli.	1.3.5.A.1	Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.	I	D	C	M: Dance Unit; Recorder Unit Health and Physical Education Curriculum
The creation of an original dance composition is often reliant on improvisation as a choreographic tool. The essence/character of a movement sequence is also transformed when performed at varying spatial levels (i.e., low, middle, and high), at different tempos, along different spatial pathways, or with different movement qualities.	1.3.5.A.2	Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.	I	D	C	M: Dance Unit
Works of art, props, and other creative stimuli can be used to	1.3.5.A.3	Create and perform dances alone and in small groups that	I	D	C	M: Dance Unit; <i>Rockin' Robin</i> (3); <i>Ghost Of John</i> (4); <i>We Go</i>

inform the thematic content of dances.		communicate meaning on a variety of themes, using props or artwork as creative stimuli.				<i>Together (5); Square Dances; American Folk Dances; Original dance creations to popular songs; Choral performance using props such as candles or scarves</i>
Dance requires a fundamental understanding of body alignment and applied kinesthetic principles. Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.	I	D	C	M: Dance Unit; Recorder Unit Health and Physical Education Curriculum
Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	1.3.5.A.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.	I	D	C	M: Dance Unit; Recorder Unit

Strand	B. Music					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.						
Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	I	D	DC	M: 3 rd grade – Recorder Unit; 4 th and 5 th grades – <i>This Pretty Planet (4); Twelve Days of Christmas (4); On the Trail (5)</i>
Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	I	D	C	M: Use of songs, rounds, canons, descants and 2 part songs; <i>In the Window; Orchestra Song; Winter Fantasy; It's My Journey; Music</i>

listening skills. Individual voice ranges change with time.						<i>Brings Us Together; Mango Walk/Sweet Potatoes; This Train/When the Saints Go Marching In; The Horseman; I Love the Mountains</i>
Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	I	D	DC	M: Composing simple melodies for basic classroom instruments including recorders, xylophones, boomwhackers and keyboard.
Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	I	D	DC	M: Listening lessons and constructive criticism/critique using classical music examples and listening maps; <i>Surprise Symphony</i> Haydn (3); <i>Variations on "America"</i> Ives (4); <i>Symphony #9</i> Beethoven (5); <i>Danse Macabre</i> (5); <i>Scary Music Montage</i> (4); <i>Halloween Montage</i> (5)

Strand	C. Theatre					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.						
A play's effectiveness is enhanced by the theatre artists' knowledge of technical theatrical elements and understanding of the elements of theatre.	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.	I	D	DC	Language Arts Curriculum (Plays/Reader's Theatre); Library/Media Curriculum
Performers use active listening skills in scripted and improvised performances to	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory	I	D	C	M: <i>Choral Ensembles</i> (4, 5); <i>Spring Musical</i> (4, 5)

create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.		recall, concentration, and focus affect meaning in scripted and improvised performances.				Language Arts Curriculum (Plays/Reader's Theatre); Library/Media Curriculum
--	--	--	--	--	--	---

Strand	D. Visual Art					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.						
The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.	1.3.5.D.1	Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.	I/D	D/C	M	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit
Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.	1.3.5.D.2	Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.	I	D	D/C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit
Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate	1.3.5.D.3	Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-	I/D	D/C	C/M	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit

vocabulary and a stylistic approach to art-making.		appropriate terminology, and experiment with various compositional approaches influenced by these genres.				
The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.	1.3.5.D.4	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.	I/D	D/C	C/M	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit
There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.	1.3.5.D.5	Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.	I	D	C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit

Content Area	Visual and Performing Arts					
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	A. Aesthetic Responses					
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	I I	D D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Time periods (Baroque, Classical, Romantic); Genre (Orchestral, Rap, Jazz, Rock, Musical Theater, etc.); Composers (Bach, Beethoven, Copland, Williams)
Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.	I I	I/D D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Evaluation of songs and listening examples from a variety of genres and time periods (Examples - jazz, rock, classical, pop, folk songs and multicultural selections)

Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	I I	I/D D	D/C D/C	VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit M: Constructive criticism/critique and personal opinion in response to listening selections and musical performances through the use of rubrics and other evaluation tools.
--	-----------	--	--------	----------	------------	--

Strand		B. Critique Methodologies				
Content Statement	Indicator#	Indicator	3	4	5	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	I I	D D	D/C C	VA: Collage Unit; Drawing Unit; Painting Unit; Sculpture Unit M: Recognize the form, organization, musicality, and aesthetic merits of both listening selections such as classical works and live/recorded performances of musical selections Responsive Classroom Approach
Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	I I	D D	D/C D/C	VA: Drawing Unit; Painting Unit; Sculpture Unit Listening selections, musical performances, and listening maps Responsive Classroom Approach

<p>While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.</p>	<p>1.4.5.B.3</p>	<p>Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.</p>	<p>I I</p>	<p>I/D D</p>	<p>D/C C</p>	<p>VA: Collage Unit; Drawing Unit; Painting Unit; Printmaking Unit; Sculpture Unit</p> <p>M: Evaluate the rhythm, melody, form, tone color, dynamics, timbre, tempo, texture, harmony, articulation, tonality and style of recorded and live musical performances</p> <p>Responsive Classroom Approach</p>
<p>Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.</p>	<p>1.4.5.B.4</p>	<p>Define technical proficiency, using the elements of the arts and principles of design.</p>	<p>I I</p>	<p>I/D D</p>	<p>D/C D/C</p>	<p>VA: Collage Unit; Drawing Unit; Sculpture Unit</p> <p>M: Use the following terminology to define technical proficiency: rhythm, melody, form, tone color, dynamics, timbre, tempo, texture, harmony, articulation, tonality and style of recorded and live musical performances</p> <p>Responsive Classroom Approach</p>
<p>Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).</p>	<p>1.4.5.B.5</p>	<p>Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.</p>	<p>I I</p>	<p>I/D D</p>	<p>D/C C</p>	<p>VA: Collage Unit; Drawing Unit; Sculpture Unit</p> <p>M: Establish vocabulary in terms of assessing and critiquing performances and musical compositions whether it is positive or negative feedback. This can be achieved by using rubrics or open-ended questions and discussions.</p> <p>Responsive Classroom Approach</p>

Grade Six, Grade Seven, Grade Eight

Content Area	Visual and Performing Arts					
Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	A. Dance					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.	1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.	I/D	D/C	D/C	M: 6 General Music: Introduction; Theory; Performance; Music Appreciation-A Little Bit of Everything: Voice; Theory; Theater; Keyboarding; History; Orchestral; Musical Theater: Performance Health and PE Curriculum
Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions	1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.	I/D	D/C	D/C	M: 6 General Music: Introduction; Theory; Performance; Music Appreciation-A Little Bit of Everything: Theater; Rock History; Bach to Rock: Classical; Romantic; Musical Theater: Performance; DJ Techniques: Dance Lesson Music in the Movies: Movie Musicals
Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate	1.1.8.A.3	Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).	I/D	D/C	D/C	M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Theater; Rock History; Bach to Rock:

emotions.						Classical; Romantic; Musical Theater: Performance; DJ Techniques: Dance Lesson; Music in the Movies: Movie Musicals
The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance, and skill level enhance dance compositions and performance.	1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.	I/D	D/C	D/C	M: 6 General Music: Introduction; Performance; Music Appreciation-A Little Bit of Everything: Theater; Musical Theater: Performance Health and PE Curriculum

Strand	B. Music					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.	I/D	D/C	D/C	M: 6 General Music: Introduction; History/Listening; Music Appreciation-A Little Bit of Everything: History; Keyboarding: Listening; Rock History; Bach to Rock: Listening/Reading; Intro to Guitar; Guitar II Elective; Band Elective; Music in Movies: Film scores, silent films, movie musicals, westerns, film noir, modern movies
Compositional techniques used in different styles and	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation	I/D	D/C	D/C	M: 6 General Music: History/Listening; Music Appreciation-A

genres of music vary according to prescribed sets of rules.		of the elements of music in diverse styles and genres of musical compositions.				Little Bit of Everything: History; Theory; Keyboarding: Lessons; Intro to Guitar; Guitar II Elective; Band Elective; Rock History; Bach to Rock: Style Comparison; Studio Production: Music Video; Music in the Movies: Film scores, silent films, movie musicals, westerns, film noir, modern movies
---	--	--	--	--	--	---

Strand	C. Theatre					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.	1.1.8.C.1	Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras.	I/D	D/C	D/C	M: 6 General Music: Performance; History/ Listening; Musical Theater; Music Appreciation-A Little Bit of Everything: Theater; Bach to Rock: Performance; Musical Theater: History; Music in the Movies: film scores, silent films, movie musicals, westerns, film noir, modern movies
Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.	1.1.8.C.2	Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.	I/D	D/C	D/C	M: 6 General Music: Musical Theater; Musical Theater: Performance; Vocal Techniques: Exercises
Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.	1.1.8.C.3	Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.	I/D	D/C	D/C	M: 6 General Music: Theory; History/ Listening; Musical Theater; Musical Theater: Vocabulary; Vocal Techniques:

						Exercises
A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.	1.1.8.C.4	Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.	I/D	D/C	D/C	M: 6 General Music: History/ Listening; Musical Theater; Music Appreciation-A Little Bit of Everything: Theater; Musical Theater: Vocabulary; Music in the Movies: Film score production

Strand	D. Visual Art					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	1.1.8.D.1	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.	I	D	D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective
The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.	1.1.8.D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.	I	D	D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective

Content Area	Visual and Performing Arts					
Standard	1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.					
Strand	A. History of the Arts and Culture					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.						
Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.	I I/D	D D/C	C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: Introduction; Theory; Music Appreciation-A Little Bit of Everything: Theater; Orchestra; Musical Theater: Set Design; Rock History; Bach to Rock: Baroque; Classical Romantic; Studio Production: Intro to Production; DJ Techniques: Musical History; Music in the Movies: Inventors and Inventions
Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.	I I/D	D D/C	C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/Listening Underground Railroad; Music Appreciation-A Little Bit of Everything: History;

						Theater; Rock History; Studio Production: Intro to Production; DJ Techniques: Musical History; Music in the Movies: History, film genres
The arts reflect cultural mores and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.	I I/D	D D/C	C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/Listening; Rock History; Bach to Rock: History; DJ Techniques: Musical History; Music in the Movies: History, film genres

Content Area	Visual and Performing Arts					
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	A. Dance					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships.	1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy	I/D	D/C	D/C	M: 6 General Music: Theory; Performance; Music Appreciation-A Little Bit of Everything: Performance; Vocal Techniques: Exercises; Keyboarding: Improvisation
Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.	1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.	I/D	D/C	D/C	M: 6 General Music: Underground Railroad; Music Appreciation-A Little Bit of Everything: Theater; Performance; Musical Theater: Choreography; DJ Techniques: Dance Lesson Health and PE Curriculum
Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.	1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic	I/D	D/C	D/C	M: 6 General Music: Theory; Performance; Music Appreciation-A Little Bit of Everything: Theater; Performance; Musical Theater: Choreography; DJ Techniques: Dance Lesson
Technology and media arts are often catalysts for creating original choreographic	1.3.8.A.4	Use media arts and technology in the creation and performance of short, original choreographic compositions.	I/D	D/C	D/C	M: 6 General Music: Theory; Performance; Keyboarding; Music Appreciation-A Little Bit of

compositions.						Everything: Theater; Performance; Musical Theater: Choreography
---------------	--	--	--	--	--	--

Strand		B. Music				
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.	I/D	D/C	D/C	M: 6 General Music: Theory; Music Appreciation-A Little Bit of Everything: Keyboarding; Voice; Keyboarding: Lessons; DJ Techniques: Turntable Scratch Improvisation; Band Elective; Intro to Guitar; Guitar II Elective
Stylistic considerations vary across genres, cultures, and historical eras.	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	I/D	D/C	D/C	M: 6 General Music: Performance; Music Appreciation-A Little Bit of Everything: Keyboarding; Voice; Keyboarding: Lessons; Musical Theater: Performance; Vocal Techniques: Solo/Karaoke; DJ Techniques: Genre Playlist; Band Elective; Intro to Guitar; Guitar II Elective
Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	I/D	D/C	D/C	M: 6 General Music: Theory; Music Appreciation-A Little Bit of Everything: Theory; Keyboarding; Keyboarding: Vocabulary; Lessons; Theory; Band Elective; Intro to Guitar; Guitar II Elective
Improvisation is a compositional skill that is	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music	I/D	D/C	D/C	M: 6 General Music: Theory; Performance; Music Appreciation-

dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.		that are consistent with basic playing and/or singing techniques in that genre or style.					A Little Bit of Everything: Keyboarding; Voice; Keyboarding: Improvisation; Vocal Techniques: Karaoke; DJ Techniques: Turntable Scratch Improvisation; Band Elective; Intro to Guitar; Guitar II Elective
---	--	--	--	--	--	--	---

Strand	C. Theatre					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character's intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.	I/D	D/C	D/C	M: 6 General Music: Theater; History/Listening; Music Appreciation-A Little Bit of Everything: History/ Listening; Theater; Musical Theater: Research Character Development
Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.	I/D	D/C	D/C	M: 6 General Music: Theater; History/Listening; Music Appreciation-A Little Bit of Everything: History/ Listening; Musical Theater: Character Analysis; Vocal Techniques: Exercises; Reading Treble Clef

Strand	D. Visual Art					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	1.3.8.D.1	Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).	C	C	M	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective
Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.	1.3.8.D.2	Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.	I	D	C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective
The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical	1.3.8.D.3	Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on	I	D	C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective

components, cultural context). Many genres of art are associated with discipline-specific arts terminology.		visual problems using a variety of genre styles.				
Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.	I	D	C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Time Travel Elective; Printmaking Elective
Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.	I	D	C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective
The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.	I	D	C	VA: Watercolor Unit; Clay Sculpture Unit; Time Travel Elective; Printmaking Elective

Content Area	Visual and Performing Arts					
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	A. Aesthetic Responses					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.						
Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.	M I/D	M D/C	M D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Theater; Musical Theater: Broadway; Research; Studio Production: Movie Review; Music in the Movies: Movie and music review
Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.	M I/D	M D/C	M D/C	VA: Clay Sculpture Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Theater; Musical Theater: Research; Studio Production: Make a Movie; Music in the movies: Movie and music review

Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.	I I/D	D D/C	C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Voice; Theater; Musical Theater: Choreography; Vocal Techniques: SJ Chorus; Rock History; Bach to Rock: History; Baroque; Classical; Romantic Band Elective; Music in the movies: Movie Musicals
Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.	I I/D	D D/C	C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Sketching Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Theater; Rock History; Bach to Rock: History; Baroque; Classical; Romantic; Music in the Movies: Silent Films vs. Modern Movies
Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.	I I/D	D D/C	C D/C	VA: Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Theater; Rock History; Bach to Rock: History; Baroque; Classical; Romantic

<p>Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p>	<p>1.4.8.A.6</p>	<p>Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.</p>	<p>M I/D</p>	<p>M D/C</p>	<p>M D/C</p>	<p>VA: Watercolor Unit; Clay Sculpture Unit; Self Portraits Unit Sketching Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Voice; Rock History; Bach to Rock: History; Baroque; Classical; Romantic; Music in the Movies: Modern Movies and Contemporary Music</p>
<p>Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.</p>	<p>1.4.8.A.7</p>	<p>Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>	<p>I/D I/D</p>	<p>C D/C</p>	<p>M D/C</p>	<p>VA: Clay Sculpture Unit; Cartooning Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Voice; Theater; Rock History; Bach to Rock: History; Baroque; Classical; Romantic; Studio Production: Make a Movie; Keyboarding; Printmaking Elective</p>

Strand	B. Critique Methodologies					
Content Statement	Indicator#	Indicator	6	7	8	Resources
NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.						
Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.	I I/D	D D/C	C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Self Portraits Unit; Sketching Unit; Time Travel Elective; Printmaking Elective M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Voice; Performance; Bach to Rock: History; Baroque; Classical; Romantic; Band Elective; Musical Theater: Broadway Review; Studio Production: Movie Review; DJ Techniques: Song Structure; Music in the Movies: Movie and Music Review
Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	I I/D	D D/C	C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Sketching Unit; Time Travel Elective; Printmaking Elective; Painting on Canvas M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Voice; Performance; Choreography; Rock History; Bach to Rock: History; Baroque; Romantic; Band Elective; Musical Theater: Broadway Review; Studio Production: Movie

						Review; DJ Techniques: Song Structure
Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.	I I/D	D D/C	D/C D/C	VA: Watercolor Unit; Clay Sculpture Unit; Cartooning Unit; Sketching Unit M: 6 General Music: History/ Listening; Music Appreciation-A Little Bit of Everything: Voice; Theater; Rock History; Bach to Rock: History; Baroque; Classical; Romantic

2014 New Jersey Core Curriculum Content Standards – Visual and Performing Arts

INSTRUMENTAL MUSIC - BAND Grade Four, Grade Five Beginners/Intermediate/Advanced

Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.						
Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.	I	DC	CM	<ul style="list-style-type: none"> • (ID)Standards of Excellence Book 1 Pages 6-16 • (DC)Standards of Excellence Book 1 Pages 17-42 • Concert Band Literature Level E to ME • Selected Instrumental Solos
The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.	ID	DC	CM	<ul style="list-style-type: none"> • (ID)Standards of Excellence Book 1 Pages 6-16 • (DC)Standards of Excellence Book 1 Pages 17-42 • Concert Band Literature Level E to ME • Selected Instrumental Solos

Standard	1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.					
Strand	A. History of the Arts and Culture					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.	ID	D	DC	<ul style="list-style-type: none"> Standards of Excellence Book 1 Music Theory and History Workbook Pages 2H-16H Book 2 Pages 2H-32H T=Theory, H=History
Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre and visual art.	ID	D	DC	<ul style="list-style-type: none"> Standards of Excellence Book 1 Music Theory and History Workbook Pages 2H-16H Book 2 Pages 2H-32H T=Theory, H=History .
Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.	ID	DC	CM	<ul style="list-style-type: none"> Standards of Excellence Book 1 Music Theory and History Workbook Pages 2H-16H Book 2 Pages 2H-32H T=Theory, H=History

Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.						
Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	ID	D	DCM	<ul style="list-style-type: none"> Selected Concert Band Literature Selected Instrumental Solos
Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.				
Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.				
Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	I	D	DCM	<ul style="list-style-type: none"> Selected Concert Band Literature Selected Instrumental Solos

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	A. Aesthetic Responses					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.				
Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.				
Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	ID	D	DC	<ul style="list-style-type: none"> Standards of Excellence Book 1 Selected Concert Band Literature Selected Instrumental Solos

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	B. Critique Methodologies					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.				
Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers				
While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	ID	D	DCM	<ul style="list-style-type: none"> Standards of Excellence Book 1- Pages 6-12, 15-19, 21-24, 28, 29, 31-33, Selected Concert Band Literature Selected Instrumental Solos
Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.				
Artists and audiences can and do disagree about the relative merits	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits	I	D	C	<ul style="list-style-type: none"> .

<p>of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).</p>		<p>and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.</p>				
--	--	---	--	--	--	--

2014 New Jersey Core Curriculum Content Standards – Visual and Performing Arts

INSTRUMENTAL MUSIC - STRINGS Grade Three, Grade Four, Grade Five Beginners/Intermediate/Advanced

Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.						
Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.	ID	DC	CM	(ID) Essential Elements 2000- Book 1 Pages 3-16 • (DC) Essential Elements 2000-Book 1 p.26-42/Selected Orchestra Literature-Levels B to VE • (CM) Essential Elements 2000-Book 2 Pages 2-8 Selected Orchestra Literature Levels E to VE
The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.	ID	DC	CM	• (ID) Essential Elements 2000- Book 1 Pages 3-16 • (DC) Essential Elements 2000-Book 1 p.26-42/Selected Orchestra Literature-Levels B to VE • (DCM) Essential Elements 2000-Book 2 Pages 9-17 Selected Orchestra Literature Levels VE to ME

Standard	1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.					
Strand	A. History of the Arts and Culture					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.	ID	DC	CM	<ul style="list-style-type: none"> (ID) Essential Elements 2000 Book 1 Pages 1, 8, 13, 15, 23, 25 (DC) Essential Elements 2000 Book 1 Pages 31, 34, 35, 43 Selected Orchestral Literature VE and E level (M) Essential Elements 2000 Book 2 Page 3, 14, 27, 28 Selected Orchestral Literature VE to ME Level
Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre and visual art.	ID	DC	CM	<ul style="list-style-type: none"> (ID) Essential Elements 2000 Book 1 Pages 1, 8, 13, 15, 23, 25 (DC) Essential Elements 2000 Book 1 Pages 31, 34, 35, 43 Selected Orchestral Literature VE and E level (M) Essential Elements 2000 Book 2 Page 3, 14, 27, 28 Selected Orchestral Literature E and ME Level
Sometimes the contributions of an individual artist can	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance,	I	D	DC	<ul style="list-style-type: none"> (I) and (D) (DC) Various classroom posters, CD's, YouTube, and Music history Books

influence a generation of artists and signal the beginning of a new art genre.		music, theatre, and visual art from diverse cultures throughout history.				
--	--	--	--	--	--	--

Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.						
Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	ID	D	DCM	<ul style="list-style-type: none"> Selected diverse string orchestra literature. Selected Instrumental Solos
Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.				
Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.		I	DC	<ul style="list-style-type: none"> Essential Elements 2000 Book 1 Pages 15, 35 Essential Elements 2000 Book 2 Pages 8, 11
Decoding musical scores requires understanding of notation systems, the elements of music, and	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and	I	ID	DCM	<ul style="list-style-type: none"> Selected diverse string orchestra literature. Selected Instrumental Solos

basic compositional concepts.		balance in musical compositions.				
-------------------------------	--	----------------------------------	--	--	--	--

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	A. Aesthetic Responses					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	I	D	C	<ul style="list-style-type: none"> (I) Essential Elements 200 Book 1 Pages 4, 8, 9, 13, 14, 15, 20, 22, 23, 24 (D) Essential Elements 2000 Book 1 Pages 25, 27, 28, 30, 31, 33, 34, 35, 39, 41, 2 (C) Essential Elements 2000 Book 2 Pages 2, 3, 4, 6, 8, 11, 14, 16, 19 (I,D,C) Selected Orchestra Literature VE,E,ME Levels
Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.				
Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical	I	D	C	<ul style="list-style-type: none"> Selected diverse string orchestra literature.

foundation for making value judgments about the arts.		context).				
---	--	-----------	--	--	--	--

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	B. Critique Methodologies					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 5, all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.						
Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.				
Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers	I	D	DC	<ul style="list-style-type: none"> Progress reports Teacher created rubrics
While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	I	D	DC	<ul style="list-style-type: none"> (I) Essential Elements 2000 Book. 1 Page 3,5,15,16,20,21 (D) Essential Elements 2000 Book 1 Pages Pages 25,30,40,41,43 (D,C) Essential Elements 2000 Book 2 Pages 3,4,6,8,9,11,16,22 You Tube; TeacherTube; Live Performances
Levels of proficiency can be assessed through	1.4.5.B.4	Define technical proficiency, using the				

analyses of how artists apply the elements of art and principles of design.		elements of the arts and principles of design.				
Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	I	D	C	<ul style="list-style-type: none"> Selected diverse string orchestra literature

2014 New Jersey Core Curriculum Content Standards – Visual and Performing Arts

INSTRUMENTAL MUSIC – BAND AND STRINGS Grade Six, Grade Seven, Grade 8 Beginners/Intermediate/Advanced
--

Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.	ID	DC	DM	<ul style="list-style-type: none"> • Orchestra-Essential Elements 2000 Book 2. Pages 3, 14, 27, 28, 33, 36 • Band-Standards of Excellence Book 2 Pages 9-15, 17-21, 24-28 • Music Theory and History Workbook Book 2H-32H • Standards of Excellence Jazz Ensemble Method Books • Selected Concert Band and Orchestra Literature VE to ME
Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.	I	ID	DC	<ul style="list-style-type: none"> • Orchestra-Essential Elements 2000 Book 2. Pages 2, 3, 5, 8, 11, 14, 19, 21, 27, 28, 29, 33, 34 • Band-Standards of Excellence Book 2 Pages 9-15, 17-21, 24-28 • Music Theory and History Workbook Book 2H-32H • Standards of Excellence Jazz Ensemble

						Method Books
						<ul style="list-style-type: none"> Selected Concert Band and Orchestra Literature VE to ME
Standard	1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures					
Strand	A. History of the Arts and Culture					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.						
Technological changes have and will continue to substantially influence the development and nature of the arts	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.	I	D	DC	<ul style="list-style-type: none"> Band and Orchestra-Selected Orchestral literature in varying styles
Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.	I	D	DC	<ul style="list-style-type: none"> Band and Orchestra-Selected Orchestral literature in varying styles
The arts reflect cultural morays and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.	I	D	DC	<ul style="list-style-type: none"> Band and Orchestra-Selected Orchestral literature in varying styles

Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.					
Strand	B. Music					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.						
Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.	I	ID	DC	<ul style="list-style-type: none"> Standard Orchestral and Band Literature
Stylistic considerations vary across genres, cultures, and historical eras.	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	I	D	DCM	<ul style="list-style-type: none"> Selected Orchestral and Band Literature
Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	I	DC	CM	<ul style="list-style-type: none"> Band and Orchestra-Selected Orchestral literature in varying styles
Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.	I	ID	DC	<ul style="list-style-type: none"> Orchestra-Essential Elements 2000 Book 2 Pages 3,7,9 Standards of Excellence Book 1-Pages 15,17,28,29 Standards of Excellence Jazz Ensemble Method Books Selected Orchestral and Band Literature Selected Instrumental Solos

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	A. Aesthetic Responses					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.						
Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.			IDC	<ul style="list-style-type: none"> Band-Standards of Excellence Jazz Ensemble Method Books Orchestra-Selected Orchestral literature in varying styles
Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.	I	D	C	<ul style="list-style-type: none"> Orchestra-Essential Elements Bk. 2 pages 4, 9, 14, 16, 19, 21, 23, 25, 26, 29, 32, 35
Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.			IDC	<ul style="list-style-type: none"> Band-Standards of Excellence Jazz Ensemble Method Books Orchestra-Selected Orchestral literature in varying styles
Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or			IDC	<ul style="list-style-type: none"> Band-Standards of Excellence Jazz Ensemble Method Books Orchestra-Selected Orchestral literature in varying styles

		values.				
Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.				
Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.			IDC	<ul style="list-style-type: none"> Standards of Excellence Jazz Ensemble Method Books Orchestra-Selected Orchestral literature in varying styles
Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.			IDC	<ul style="list-style-type: none"> Band-Standards of Excellence Jazz Ensemble Method Books Orchestra-Selected Orchestral literature in varying styles

Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.					
Strand	B. Critique Methodologies					
Content Statement	Indicator#	Indicator	Beg.	Int.	Adv.	Resources
NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.						
Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.	I	D	C	<ul style="list-style-type: none"> Band/Orchestra-Selected Band/Orchestral literature in varying styles
Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.				
Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.				

INTERDISCIPLINARY CONNECTIONS

Interdisciplinary Connections

Interdisciplinary learning develops real-world, multi-faceted knowledge. Integration identifies logical connections between and among the content and learning experiences in all areas of the curriculum. Integrating and connecting various content areas improves learning outcomes and provides more authentic and relevant experiences for students. Interdisciplinary connections both enrich and extend learning.

In Evesham, interdisciplinary connections are studies that cross the boundaries of two or more distinct disciplines such as mathematics and art or literature and science. By looking for “essential concepts” and “big ideas,” we purposefully design deliberate integration of the various content areas wherever appropriate. This includes, but is not limited to examining how curriculum themes, project-based learning, understanding by design, essential questions, inquiry approaches, curriculum mapping, and the standards merge, while always keeping student best interests at the heart of this work.

The Art Curriculum lends itself to infuse a variety of different disciplines. A sculpture lesson based on balance incorporates math and science. Tessellations and grid drawings are directly connected to math and give students the opportunity to manipulate a number of math tools. Color mixing offers students experiences to test theories based on their predictions. Exposing students to different cultures through art allows an exploration of new ideas and techniques. Reading helps support a project’s goal and informs students about new authors/illustrators.

Music integrates interdisciplinary connections to the general standards in a variety of ways. In English Language Arts, music plays a critical role due to its use of reading and singing lyrics, writing musical analyses and critiques, listening and performing. In Social Studies, connections to music are made through composers and their compositions, American and multicultural pieces and instruments. Music also incorporates math through reading and performing rhythmic notations. In Science, music provides an understanding of how instruments have specific timbres, pitches, and performance technique. Technology is used consistently in music through the implementation of ActivBoards, Chromebooks, iPods, and sound systems. Additionally, technology is used in the creation of music through the use of musical notation software, music editing programs, flipcharts on the ActivBoards, recording equipment, electronic instruments, and sound systems.

The following areas are integrated into all areas of the instructional program:

English Language Arts/Language Arts Literacy -

Anchor Standards for Reading

Key Ideas and Details

- NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

- NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- NJSLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- NJSLSA.R6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

- NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- NJSLSA.R8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

Anchor Standards for Writing

Text Types and Purposes

- NJSLSA.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

- NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

- NJSLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.
- NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

- NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Anchor Standards for Speaking and Listening

Comprehension and Collaboration

- NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

- NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Anchor Standards for Language

Conventions of Standard English

- NJSLSA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- NJSLSA.L2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

- NJSLSA L3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

- NJSLSA L4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
- NJSLSA L5. Demonstrate understanding of word relationships and nuances in word meanings.
- NJSLSA L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Mathematics -

Mathematical Practices

- NJSLSMATH.PRACTICE.MP1 Make sense of problems and persevere in solving them.
- NJSLS.MATH.PRACTICE.MP2 Reason abstractly and quantitatively.
- NJSLS.MATH.PRACTICE.MP3 Construct viable arguments and critique the reasoning of others.
- NJSLS.MATH.PRACTICE.MP4 Model with mathematics.
- NJSLS.MATH.PRACTICE.MP5 Use appropriate tools strategically.
- NJSLS.MATH.PRACTICE.MP6 Attend to precision.
- NJSLS.MATH.PRACTICE.MP7 Look for and make use of structure.
- NJSLS.MATH.PRACTICE.MP8 Look for and express regularity in repeated reasoning.

Science -

Science and Engineering Practices

1. Asking questions (for science) and defining problems (for engineering)
2. Developing and using models
3. Planning and carrying out investigations
4. Analyzing and interpreting data
5. Using mathematics and computational thinking
6. Constructing explanations (for science) and designing solutions (for engineering)
7. Engaging in argument from evidence
8. Obtaining, evaluating and communicating information

Social Studies -

Social Studies Standard 6.3: Active Citizenship in the 21st Century: All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

Technology -

Technology Standard 8.1: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.

Technology Standard 8.2: All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world, as they relate to the individual, global society, and the environment.

Comprehensive Health and P.E. (2.2.2-8.C1-3) –

Content Area		Comprehensive Health and Physical Education	
Standard		2.2 Integrated Skills: All students will develop and use personal and interpersonal skills to support a healthy, active lifestyle.	
Strand		C. Character Development	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	Character traits are often evident in behaviors exhibited by individuals when interacting with others.	2.2.2.C.1	Explain the meaning of Character and how it is reflected in the thoughts, feelings, and actions of oneself and others.
		2.2.2.C.2	Identify types of disabilities and demonstrate appropriate behavior when interacting with people with disabilities.
4	Personal core ethical values impact the health of oneself and others.	2.2.4.C.1	Determine how an individual's character develops over time and impacts personal health.
	Character building is influenced by many factors both positive and negative, such as acceptance, discrimination, bullying, abuse, sportsmanship, support, disrespect, and violence.	2.2.4.C.2	Explain why core ethical values (such as respect, empathy, civic mindedness, and good citizenship) are important in the local and world community.
		2.2.4.C.3	Determine how attitudes and assumptions toward individuals with disabilities may negatively or positively impact them.
6	Personal core ethical values impact the behavior of oneself and others.	2.2.6.C.1	Explain how character and core ethical values can be useful in addressing challenging situations.
	Character building is influenced by many factors both positive and negative, such as acceptance, discrimination, bullying, abuse, sportsmanship, support, disrespect, and violence.	2.2.6.C.2	Predict situations that may challenge an individual's core ethical values.
		2.2.6.C.3	Develop ways to proactively include peers with disabilities at home, at school, and in community activities.
8	Working together toward common goals with individuals of different abilities and from different backgrounds develops and reinforces core ethical values.	2.2.8.C.1	Analyze strategies to enhance character development in individual, group, and team activities.
		2.2.8.C.2	Analyze to what extent various cultures have responded effectively to individuals with disabilities.
	Rules, regulations, and policies regarding behavior provide a common framework that supports a safe, welcoming environment.	2.2.8.C.3	Hypothesize reasons for personal and group adherence, or lack of adherence, to codes of conduct at home, locally, and in the worldwide community.

The Career Ready Practices at Work: Art Interdisciplinary Connection

*“With ordinary talent and extraordinary perseverance, all things are attainable.”
-Thomas Foxwell Buxton*

Project-Based Learning Example:

An Art class is teaming with a local hospital to display artwork in their children’s wing. As part of the project, each student needs to design a storyboard containing 4-5 pieces of artwork to be displayed in the wing of the hospital based on a student-created predetermined rubric. Then the class will be divided into groups of 4-5. The groups will have to select their top four pieces of artwork, and each student will have to write a justification saying why that piece should be featured, using key ideas from the rubric. This will be done on a shared document. The presentation of the selected pieces and justification will be held during class, recorded, and turned into a multimedia presentation. On the actual day of the presentation, students will take on different roles such as presenter, decor designer, art expert, audio/visual director, etc. and present their ideas to a group of judges. The final product will be available on the school news channel or on TeacherTube.

Applicable Standards:

Career Ready Practices -

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- 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.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence.

Science -

Science and Engineering Practices

1. Asking questions (for science) and defining problems (for engineering)
2. Developing and using models
8. Obtaining, evaluating and communicating information

Mathematics -

- NJSLS.MATH.PRACTICE.MP1 Make sense of problems and persevere in solving them.
- NJSLS.MATH.PRACTICE.MP2 Reason abstractly and quantitatively.

English Language Arts/Language Arts Literacy -

Anchor Standards for Language

Conventions of Standard English

- NJSLSA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- NJSLSA.L2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

- NJSLSA.L3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

- NJSLSA.L4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
- NJSLSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Anchor Standards for Writing

Text Types and Purposes

NJSLSA.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Anchor Standards for Speaking and Listening

Comprehension and Collaboration

- NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

- NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

- NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Technology -

- 8.1.8.A.1. Demonstrate knowledge of real world problems with digital tools.
- 8.1.8.A.3. Use and/or develop a simulation that provides an environment to solve a real world problem or theory.

Music Interdisciplinary Connections

Project-based learning example: Using the Career Ready Practices (CRP) as a lens, the following situation was analyzed to show how the CRP and other NJSLs are embedded in the curriculum.

A music class will participate in a Composer Wax Museum. This will be held during class, recorded, and turned into a multimedia presentation. As part of the exposition, each student needs to select a composer based on a pre-determined rubric. Then, the class will be split into groups of 3-4. Each student will write a short biography on the composer. The groups will then have to select an example of music the composer created. Each student will write a justification saying why that song is exemplary, using the key ideas from the rubric. The students will collaborate and share their information creating one final biography and song justification for the presentation. This will be done on a shared document. Each student will then decide the role they will play in the presentation. On the actual day of the Wax Museum, different students will take on different roles, such as composer/reader, art director, audio-visual technician, project director, etc. The final product will be available on the school news channel or on TeacherTube.

Applicable Standards:

Career Ready Practices

- CRP1. Act as a responsible and contributing citizen and employee
- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- 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.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence.

English Language Arts/Language Arts Literacy -

Reading

- NJSLSA.R.1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- NJSLSA.R.2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- NJSLSA.R.7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.¹
- NJSLSA.R.10. Read and comprehend complex literary and informational texts independently and proficiently.

Writing

- NJSLSA.W.1. Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- NJSLSA.W.2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- NJSLSA.W.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- NJSLSA.W.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- NJSLSA.W.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- NJSLS.W.6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
- NJSLSA.W.7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- NJSLSA.W.8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- NJSLSA.W.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- NJSLSA.W.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

- NJSLSA.SL.1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- NJSLSA.SL.2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- NJSLSA.SL.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

- NJSLSA.SL.4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- NJSLSA.SL.5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- NJSLSA.SL.6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Language

- NJSLSA.L.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- NJSLSA.L.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- NJSLSA L.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- NJSLSA L.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
- NJSLSA L.5. Demonstrate understanding of word relationships and nuances in word meanings.
- NJSLSA .L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Social Studies -

- Social Studies Standard 6.3: Active Citizenship in the 21st Century: All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

Technology -

- Technology Standard 8.1: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.
- Technology Standard 8.2: All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world, as they relate to the individual, global society, and the environment.

7th Grade Electives for Visual Arts

Cartooning	87
Ceramics – “Fired Up”	89
Commercial Art	91
Discovering Design	93
Printmaking	95
Textiles	97

Electives offered in each school may vary by quintile in order to accommodate student interest and staffing resources.

7th Grade Cartooning Elective

Overview: This course introduces students to different aspects of cartoon drawing. It teaches basic techniques of cartooning, and investigates a variety of cartooning genres. Topics may include, but need not be limited to political and/or editorial cartoons, comic strips, comic books, and Manga. Instruction includes an historical study of specific types of cartoons.

Students will discover how cartoons communicate a particular point of view through a combination of exaggeration, economy of line and/or words and captions. They will consider how symbols, perspective and the artist's unique style shape the meaning that is conveyed within each cell. Students will also be given the opportunity to develop their own personal styles.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.5, 1.4.8.A.1, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- What are the different types of cartoons?
- How and why has cartooning changed over time?
- How do cartoonists create emotions and expression through body and facial changes?

Goals:

- Students will analyze various cartoon styles.
- Students will analyze how and why cartooning has changed over time.
- Students will implement changes to create figure movement and facial expressions.
- Students will create a cartoon script using their own original cartoon characters.

Vocabulary/Concepts:

- Action
- Animation
- Captions
- Caricature
- Cells
- Cinema Quality
- Close-Ups
- Dialogue
- Foreground, Middleground, Background
- Frames
- Full-Faced
- Inking
- Layout
- Long Shots
- Manga
- Narration
- Profiles
- Proportion
- Rough Drafts
- Satire
- Speech Balloons
- Story Boards
- Story Telling

Suggested Activities:

- Cartoon strip of 3-5 sequence frames
- Utilize cartoon character (3-5) to interact with a “structure” of choice
- Create an original cartoon character
- Create a 3D version/model of an original cartoon character

7th Grade Ceramics Elective – “Fired Up”

Overview: This course is designed to explore a variety of ceramic construction processes, clay and glaze materials, firing processes, and uses of equipment. The course will focus on the aesthetic development of the artist-designer through creative problem-solving and exposure to the materials, tools and processes inherent to ceramics. Instruction will also include a brief historical study of ceramics.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.1, 1.2.8.A.2, 1.3.8.D.1, 1.3.8.D.2, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- Where can I draw inspiration for clay work?
- How has the use of ceramics changed over time?
- How will the process of firing affect my artwork?
- How can I improve my clay work?

Goals:

- Students will identify the different techniques and processes used in ceramics
- Students will create a slab construction piece using different texture techniques
- Students will create a “sculpture in the round” using clay.
- Students will utilize one or more glazing techniques with a bisque fired clay piece.

Vocabulary/ Concepts:

- Additive
- Additive/Modeling
- Armature
- Banding Wheel
- Bisque Firing
- Bisqueware
- Clay Body
- Coil
- Cone
- Construction
- Firing
- Form
- Glaze
- Glaze Firing
- Gloss
- Greenware
- Hand-Built
- Kiln
- Leveling Sticks
- Matte
- Pinch
- Positive/Negative Space
- Relief
- Scoring
- Sculpture in the Round
- Slab
- Slip
- Subtractive/Sculpting
- Texture
- Underglaze
- Wedging
- Wheel

Suggested Activities:

- Texture Relief tile using slab construction
- Container using coil technique
- Animal or creature using “sculpture in the round” technique

7th Grade Commercial Art Elective

Overview: This course offers an opportunity for students to explore the graphic/commercial aspects of art. Students are exposed to historical examples of graphic design in order to build a foundation for problem-solving. This foundation will help students as they “work” as a graphic artist for a student company creating a design that will promote the company’s product.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.6, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- How does commercial art influence the way we purchase?
- How do advertisers approach different demographics?
- How have I been influenced by product packaging?

Goals:

- Students will explore different types of commercial and graphic art.
- Students will analyze how art affects commercial interest.
- Students will examine various logos through modern commercial history.

Vocabulary/Concepts:

- Account Services
- Advertising
- Art Director
- Client
- Comps – Presentation Board
- Copy
- Copy Editor
- Corporate Identity
- Creative Director
- Graphic Design
- Graphics
- Illustrator
- Layout
- Logo-Symbol, Monogram/Script Combination
- Market Research
- Photographer
- Poster Design
- Printing Processes
- Proposal
- Simplicity
- Slogan
- Symbol
- Trademark
- Typography

Suggested Activities:

- Create a logo to represent a company
- Design a product including packaging for a particular targeted demographic
- Create a poster to advertise a school event

7th Grade Discovering Design Elective

Overview: This course offers an opportunity for students to explore a variety of approaches in creating two and/or three-dimensional design. Graphic design, illustration and/or the design in forms will be studied historically from past to present as they relate to the presented student projects. The principles of design will be used to analyze artwork. Students will apply their acquired knowledge and skills to problem-solve and create two- and/or three-dimensional design challenges using a variety of different media.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.2, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.4.8.A.3, 1.4.8.A.6, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- How have changes in technology affected changes in design?
- How can a simple design express emotion?
- What are some of the patterns in nature? In the art room?
- What careers are available to artists?

Goals:

- Students will identify principles of design with a graphic and/or illustration work of art.
- Students will analyze past and present samples of graphic design, illustrations and design forms.
- Students will create 2D and/or 3D projects based on presented concepts and techniques.

Vocabulary/Concepts:

- Abstract
- Armature
- Analogous
- Balance
- Camera ready
- Complementary
- Composition
- Contrast
- Copy
- Detail
- Design
- Emphasis
- Graphic design
- Harmony
- Illustration
- Line drawing
- Motif
- Negative space
- Non-Figurative
- Non-Representational
- Op Art
- Organic
- Pattern
- Positive Space
- Proportion
- Realistic
- Repetition
- Rhythm
- Unity
- Value

Suggested Activities:

- Design a motif and create a repeating pattern sequence
- Create an illustration using objects which all begin with one alphabet letter
- Create a large 3D letter design form and decorate it using contrast and rhythm

7th Grade Printmaking Elective

Overview: This unit is designed to deepen and challenge students' knowledge of printmaking and their abilities to produce art that communicates through printmaking. Students will explore and extend the concept of printmaking as creating multiple images from a single matrix, using a variety of objects. They will continue to use a variety of methods to experience processes and become more adept at them over time, increasing their self-confidence. Students will continue to observe different kinds of prints from various genres and time periods. Andy Warhol will be emphasized.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.1, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3

Driving Questions:

- What are the unique qualities inherent to printmaking?
- Can we use printmaking as a means of recording information?
- What elements of art do we use in printmaking?
- What techniques can you use to illustrate texture?
- What various tools/media are used to create prints?

Goals:

- Students will experience and evaluate different printmaking techniques.
- Students will develop printmaking skills.
- Students will be exposed to various printmaking genres.
- Students will continue to create works of art based on themes and printmaking techniques.
- Students will continue to share their work with their peers and learn to appreciate the uniqueness of others.

Vocabulary/Concepts:

- Artist's proof
- Baren
- Block
- Brayer
- Burin
- Collograph
- Engraving
- Etching
- Gouge

- Relief

Suggested Activities:

- Plan and execute a relief print that plans to persuade.
- Create a print or series of prints based on the Pop art concept.
- Collographs
- Create a limited edition of 3-color note cards/prints using the reduction method.
- Silkscreen printing
- Dry point etchings (incised lines scratched in Plexiglas and then inked and printed)
- Create a symmetrical, linoleum print using linoleum printing tools.

7th Grade Textiles Elective

Overview: This course offers an opportunity to explore a variety of textile-based art forms. Using a variety of fiber arts and processes, students explore pattern systems, 2D and 3D construction, and the way images and ideas develop.

Traditional techniques and contemporary variations are explored as methods to develop meaningful surfaces that incorporate image, pattern and surface texture. Both technical understanding and creative use of media are stressed. This study of historic textiles and basic textile techniques become the source for individual studio projects.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.2.8.A.1, 1.2.8.A.2, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.6, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- How has technology changed textile art?
- How can the quality or aesthetics of textile art be improved?
- How can I improve my textile artwork?

Goals:

- Students will analyze different types of textile arts.
- Students will examine the history of textile arts.
- Students will create various textile projects based on presented techniques and processes.

Vocabulary/Concepts:

- Basketry
- Beading
- Draping
- Dyes
- Embellishments
- Inks
- Knots
- Loom
- Macramé
- Resist
- Quilting
- Silk painting
- Stamping
- Tapestry
- Textile
- Textile medium
- Trapunto
- Warp
- Weaving
- Weft
- Wrapping

Suggested Activities:

- Create a small coil basket with embellishments
- Use the resist technique and dyes to create a silk painting of an animal with visual patterns
- Create a small weaving using different types and textures of fiber materials

8th Grade Electives for Visual Arts

Art Portfolio	100
Computer Graphics	102
Drawing	104
Painting	106
Sculpture	108
Wet Media	110

Electives offered in each school may vary by quintile in order to accommodate student interest and staffing resources.

8th Grade Art Portfolio Elective

Overview: This discipline-based course integrates basic drawing, painting, and sculpture techniques with complex and/or abstract level thinking skills. The Art Portfolio elective encourages the development of independent, self-directed studio skills to initiate new and original ideas. Emphasis is placed on analysis and critical thinking to study and investigate artists, art periods, and current art issues.

Entrance to this elective is through review and acceptance of a submitted student portfolio to the Art Department. Portfolio requirements for entry must include:

- A written statement expressing the student's desire for and interest in choosing this elective;
- A self-portrait;
- Art teacher recommendation based on presentation of student's artwork.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSLS.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.6, 1.4.8.A.1, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2, 1.4.8.B.3

Driving Questions:

- How is art reflected in changing times and cultures?
- How should censorship play a role in art?
- How is the value of art determined?
- How can I improve my own artwork?

Goals:

- Students will analyze various artists and their work.
- Students will identify specific art techniques and processes used in studio work.
- Students will create self-directed studio projects based on presented art techniques and processes.

Vocabulary/Concepts:

- Balance
- Composition
- Contrast
- Emphasis
- Flowing Rhythm
- Harmony
- Media
- Progressive Rhythm
- Proportion
- Repetition
- Rhythm
- Selection
- Technique
- Unity

- Proportion

Suggested Activities:

- Surrealist drawing
- Update an Old Masters portrait to present day
- Choose an artist and create a composition in the style of that artist

8th Grade Computer Graphics Elective

Overview: Through the use of computers, students are introduced to skills and techniques commonly used in fine and graphic arts.

This course includes training using Adobe Photoshop and other basic graphic applications. It is designed to provide skills in both freehand and mechanical graphics methods. Digital photography is used in photo collage and enhancement work.

This course enables students to use illustration techniques used by artists. Students successfully completing this course of study are able to integrate graphics into common computer programs and applications.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.2.8.A.1, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.6, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- Are all photographs reflective of the real subject?
- How have advancements in technology affected art?
- What careers are available to computer artists?

Goals:

- Students will analyze different techniques and processes using computer software.
- Students will identify various techniques used in modern artwork.
- Students will create original computer-generated compositions based on presented processes.

Vocabulary/Concepts:

- Airbrushing
- Animations
- Cloning
- Color Balance
- Contrast
- Cropping
- Digital Camera
- Drawing Tablet
- Enhancement
- Filters
- Free Transform
- Graphic Artist
- Layers
- Masking
- Modes
- Morphics
- Pixels
- Printer
- Resolution
- Scanner

Suggested Activities:

- Use Photoshop techniques to create the illusion of the student's name on fire.
- Take a digital photograph and create a cartoon-style Avatar.
- Create "wallpaper" from a single design or picture. Use this wallpaper to become lettering.

8th Grade Drawing Elective

Overview: This course offers an opportunity to examine a variety of approaches to drawing images. Art elements and design principles are utilized to view and analyze artwork critically. This drawing course includes developing skills to represent realistic images as well as imaginative expressions. Students will be exposed to artwork from the past and present as it pertains to the studio work in class.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSLs.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.2, 1.3.8.D.1, 1.3.8.D.3, 1.3.8.D.5, 1.4.8.A.1, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- Why is contrast in the use of value important in a shaded composition?
- How does the line direction in a work of art impact the emotion or feeling portrayed?
- How can I improve my own drawing composition?

Goals:

- Students will identify art elements and design principles in a composition and describe how they impact the quality of the work.
- Students will explore various types of drawing techniques.
- Students will develop their skills in the application of shading and value tones to create the illusion of depth.
- Students will create a composition based on the presented skills and techniques.

Vocabulary/Concepts:

- Abstract
- Blind Contour Drawing
- Chiaroscuro
- Composition
- Contour Drawing
- Contrast
- Croquis
- Cross Hatching / Hatching
- Figurative / Representational
- Foreshortening
- Form
- Geometric
- Gesture Drawing
- Gridding
- Modeling
- Non-Figurative / Non-Representational
- Organic
- Portrait
- Proportion
- Realism
- Scrambling
- Shading
- Simulated Texture
- Sketch
- Stippling
- Thumbnail Sketches
- Value Scale
- Viewpoint

Suggested Activities:

- Blind contour drawing using selected group of objects.
- Representational drawing of a still-life using line and texture.
- Charcoal composition of geometric block forms.
- Gesture drawings of figures through observational techniques.

8th Grade Painting Elective

Overview: This course offers an opportunity to explore a variety of discipline-based approaches in creating painted images. Painting of the past and present is studied along with the design principles to allow students to look at artwork more critically. The 8th Grade Painting Elective includes skill development, the handling of paint and knowledge of the color wheel, as well as the implementation of the art elements and design principles. Students experiment with both realistic and imaginative images using acquired painting skills and techniques.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSL.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.2.8.A.2, 1.3.8.D.1, 1.3.8.D.3, 1.3.8.D.5, 1.4.8.A.1, 1.4.8.A.3, 1.4.8.A.6, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- How has the medium of paint developed throughout history?
- What impact did the camera have on how artists viewed their painting styles?
- How can I improve my own paintings?

Goals:

- Students will develop and implement a working knowledge of the color wheel.
- Students will develop skills and techniques for handling the medium of paint.
- Students will create a theme-based painting on a canvas board.
- Students will create a painted image using impasto on a stretched canvas.

Vocabulary/Concepts:

- Abstract
- Bleed
- Blocking In
- Brush Painting
- Canvas
- Chiaroscuro
- Chroma
- Composition
- Dry Brush
- Easel
- Flat Finish and Flat Color
- Form
- Free-Form
- Genre Painting
- Gesso
- Glaze
- Gloss Medium
- Gel Medium
- Hue
- Impasto
- Implied Texture
- Landscape
- Matte
- Medium
- Mural
- Painterly
- Palette
- Palette Knife
- Pigment
- Portrait
- Primer
- Realism
- Representational/Non-Representational
- Stipple
- Trompe l'oeil
- Underpainting
- Wash

Suggested Activities:

- Design a creative and functional color wheel composition.
- Create a non-objective painted composition to classical music on a canvas board.
- Create a landscape painting using impasto techniques on a stretched canvas.
- Choose an artist and create a painting inspired by the style of that artist.

8th Grade Sculpture Elective

Overview: This course offers the opportunity to experiment with a variety of media to create three-dimensional forms through self-expression. The fundamentals of sculpture (form, content, and technique) will be explored aesthetically and historically to gain further understanding of the three-dimensional form. The principles of design will be examined and applied to problem-solving in sculpture through the processes of modeling and/or sculpting. Realistic and/or imaginary sculptures in the form of relief, sculpture in-the-round, mobile and casting and/or assemblage will be explored.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSLs.

Amount of Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.1, 1.2.8.A.2, 1.3.8.D.1, 1.3.8.D.3, 1.3.8.D.6, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- What makes a sculpture unique from other art forms such as painting or drawing?
- What impact does the size of a sculpture have on the emotional response from the viewer?
- How has changing technology influenced sculpture?
- How can I improve my own sculpting?

Goals:

- Students will identify the elements of art and design principles in sculpture.
- Students will explore various sculpture techniques.
- Students will create sculptures based on the presented skills and techniques.
- Students will create an assemblage from collected found objects.

Vocabulary/Concepts:

- Architecture
- Armature
- Assemblage
- Carving-Subtractive
- Casting
- Clay
- Conceptual Art
- Construction
- Content
- Earthenware
- Edition
- Form
- Geometric
- High Relief
- Installation
- Kiln
- Kinetic Art
- Linoleum Block
- Maquette
- Mobile
- Modeling-Additive
- Paper Mache
- Plaster Craft
- Patina
- Plaster of Paris
- Pop Art
- Porcelain
- Relief
- Repousse
- Sculptor
- Sculpture
- Sculpting-Subtractive
- Sculpture-in-the-Round
- Stabile
- Technique
- Texture
- Wire
- Woodcut

Suggested Activities:

- Carve a low relief design on a linoleum block and print it on paper.
- Create a fantasy mask from plaster craft and decorate it.
- Design an organically-shaped container and lid with clay.
- Using one spool of wire, form an action pose of a figure that can stand alone.

8th Grade Exploring Wet Media Elective – “Go with the Flow”

Overview: This course offers an opportunity to explore a variety of fluid media. Artwork of the past and present reflecting these types of media will be studied, along with the application of the design principles needed to create such artwork. Students will develop skills and techniques unique to loose, wet materials that may include watercolor, Batik with wax resist and/or india inks. Students will be exposed to the medium of Batik and develop the skills required to use the equipment needed to control hot wax as a liquid line.

Elective courses will be designed to meet the interests and needs of all students. Within each elective, teachers will design tasks and projects that serve to develop the vocabulary and concepts listed below to the consistent level, as delineated by the NJSLs.

Time: One Quintile

Standards Addressed:

1.1.8.D.1, 1.2.8.A.2, 1.3.8.D.1, 1.3.8.D.3, 1.4.8.A.1, 1.4.8.A.3, 1.4.8.A.6, 1.4.8.B.1, 1.4.8.B.2

Driving Questions:

- How is working in the medium of watercolor different than acrylic paint?
- What are the challenges of a fluid type of medium for artists?
- How does Batik differ from other wet media?
- How can I improve my own art work?

Goals:

- Students will analyze various types of artwork that utilize wet media.
- Students will experiment with watercolor to develop skills through a series of exploratory exercises.
- Students will create a composition in a wet medium demonstrating their acquired skills.
- Students will develop the skill of using a tjanting pen.
- Students will create a Batik composition using wax resist techniques and colored dyes.

Vocabulary/Concepts:

- Batik
- Bleeding
- Block-out
- Color Grid
- Dry Brush
- Dyes
- Flat Brush
- Glazing
- Gradation
- India Ink
- Jewels
- Masking Fluid
- Negative Space
- Opaque
- Positive Space
- Round Brush
- Scrumbling
- Sgraffito
- Sponging
- Spattering
- Stencil
- Stippling
- Tjanting Pen
- Translucent
- Transparent
- Wash
- Wax Resist
- Wax Palette
- Wet on Dry Technique
- Wet on Wet Technique

Suggested Activities:

- Practice brushstroke techniques with round and flat brushes using water on colored paper.
- Experimental grid of the various watercolor techniques to practice skills.
- Create a watercolor composition using wet on wet technique
- Create a Batik composition depicting a figure in action.
- Choose an emotion and illustrate it in watercolor.

7th and 8th Grade Music Electives

Bach to Rock	113
DJ Techniques	115
Guitar I - Introduction to Guitar	117
Guitar II	119
Instrumental Music Techniques	121
Jazz History	124
Keyboarding 101	126
Musical Theater	129
Music Appreciation-A Little Bit of Everything	131
Music in the Movies	133
Music Theory	137
Rock History	138
Studio Production	140
Vocal Techniques Workshop	141

Electives offered in each school may vary by quintile in order to accommodate student interest and staffing resources.

Bach to Rock

Curriculum Description:

This course offers an opportunity for students to explore music of the baroque, classical, romantic, impressionistic, and contemporary style periods (1650 – 1900s) in order to understand the evolution of current day music. At the conclusion of the contemporary period, jazz history and its various styles will be studied. This will also include the origins of rock-n-roll and how its roots are derived from the jazz era. The students will be able to connect the five major periods in music to elements of rock-n-roll they hear today.

Goals:

- Understand the differences in the five major musical period
- Identify keys on the piano as they relate to the Grand Staff
- Recognize a variety of musical genres
- Recognize the vocal ranges and how it relates to their developing voice

Driving Questions:

- What can reading music do for me?
- How does music of the past relate to my music today?
- Why should I learn to sing or play an instrument?

Suggested Scope:

- One Quint

Suggested Vocabulary:

- Absolute Music - Music composed simply as music without a story
- Baroque - Period in history from about 1600-1750
- Blues - Style of music, usually featuring folk songs that are about a sad subject, ending on a happy or optimistic note
- Cantata - A religious work for singers, smaller than an Oratorio
- Classical Period - Period in history from about 1750-1800
- Concerto - Form of music for solo instrument and orchestra
- Dissonance - Harsh sounding, unresolved notes
- Folk Music - Music expressing customs, traditions, and emotions of the people of a country
- Fugue - Form of music featuring a subject which is heard in several “voices” and episodes
- Idee Fexee - “Fixed voice”, a recurrent theme in a composition
- Impressionist - Period of music circa late 1800's-early 1900's; suggests musical keys, rather than definite keys; gives an "impression" of the musical key (tonality).
- Jazz - Form of music popular during the early 20th and was improvised
- Leitmotiff - Short musical theme representing a certain character/place
- Libretto - The words or text to an opera/oratorio
- Lyricist – Person that writes the words for a song
- Mass - Religious service with 5 music parts
- Minstrel Show - Comedy in which white performers blackened their faces with burnt cork and sang songs, told jokes and danced

- Modernism - Music written in the early 20th century with harsh sounds, dissonant chords
- Musical - A musical play, complete with singing, dancing, and dialogue
- Opera - A musical play without any dialogue
- Oratorio - A sacred opera
- Overture - Music written as an introduction, sometimes an independent piece
- Prelude - A Short introductory piece
- Program Music - Music that tells a story
- Ragtime - Form of Jazz which is generally bright and happy, with a strict form
- Rock - Style of music which began in the early 1950's combining Rhythm & Blues and country western music
- Romantic Period - Period of music from 1800-1900
- Scat Singing - Vocal jazz featuring wordless filler to go with the melody
- Secular - Non-religious music
- Sonata - Composition for one or more instruments written in 3 or 4 movements
- Spiritual - A religious uplifting song designed to raise one's "spirits"
- Symphony - Large orchestral work written in several movements
- Toccata - A form of music that shows off the performers' virtuosity
- Work Songs - Songs sung by black people to help ease the work burden

VPA Proficiencies Addressed:

1.1.8.A.2, 1.1.8.A.3, 1.1.8.B.1, 1.1.8.B.2, 1.1.8.C.1, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2, 1.4.8.B.3

DJ Techniques

Overview:

This elective provides all students with an opportunity to explore their love of music. They will learn what it takes to become a DJ through mastering the skills required such as beat-matching, scratching, mixing, genre and song selection. In addition to learning the basics of DJing, students will learn about the types of equipment and what it takes to start their own business. With time, students will be able to DJ school/community functions and events. This will be a valuable asset for any school and community.

Goals:

- Students will learn different types of music by using their auditory and visual senses to beat-match
- Students will gain an appreciation for music through DJing.
- Students will express themselves through music.

Driving Questions:

- What does it take to become a great DJ?
- Why are some DJs very successful?
- How will understanding the role of a DJ and the techniques involved in DJing enhance both my appreciation and my understanding of music?

Suggested Scope:

- One Quint

Sequence – Outline of Suggested Lessons:

- Proper DJ techniques – Equipment, DJ setups and how to control the music.
- Through the knowledge of setup procedures, students will gain an appreciation for music and genre selection.
- Through musical knowledge, students will learn to beat-match different styles of music with alternating tempos. They will use their visually and auditory ability to interpret beat patterns, song breakdowns, and preset cue points.
- Performances in solos or groups in order to express themselves.

Culminating Activities:

- Individual performances of solos mastered and group performances throughout the year.
- Possibly DJ school/community events

Suggested Vocabulary:

- | | | |
|----------------|-------------|-----------------|
| • A Cappella | • Beat | • Counterweight |
| • Acoustics | • Beatmatch | • Copyright |
| • Amplifier | • Beatmix | • Crossfader |
| • Analog | • Blend | • Cueing |
| • Anti-skating | • BPM | • Cut |
| • Baby scratch | • Break | • Decibels |
| • Bar Lines | • Cartridge | • Digital |

- EQ
- Gain
- Kill switch
- Loop
- Measure
- Melody
- Meter
- MIDI
- Mixer
- Mixing
- MP3
- PA
- Phono
- Phrase
- Pitch
- Pitch control
- Pitch bend
- Quarter inch cable
- RCA cable
- Remix
- Rest
- Sample
- Scratching
- Slipmat
- Staccato
- Staff
- Strobe (on turntable)
- Stylus
- Turntablism
- Tempo
- Time Signature
- USB
- XLR (3 pin)

VPA Proficiencies Addressed:

1.1.8.A.2, 1.1.8.A.3, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.3.8.A.2, 1.3.8.A.3, 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.4, 1.4.8.B.1, 1.4.8.B.2

Guitar I: Intro to Guitar

Overview:

Utilizing the Guitar Expressions curriculum, students will learn core guitar skills through reading music and playing by ear. Students will simultaneously learn melodic and harmonic approaches to the guitar while learning to read music, understand music theory, improvise and perform song accompaniments.

Goals:

- Students will read music and play by ear.
- Students will explore a variety of music styles and cultures.
- Students will explore music theory and apply their knowledge.
- Students will play a melodies and chords at their individual ability level.

Driving Questions:

- What does it take to become a good guitarist?
- Why can some people play really well?
- How can I improve my playing?
- How will playing a musical instrument enhance both my appreciation and my understanding of music?

Suggested Scope:

- One Quint

Sequence: Outline of Suggested Lessons:

- Pre-test on music theory/guitar knowledge
- Guitar lessons—group and individual instruction

Culminating Activities:

- Monster Concerts: Class will remove headphones and play selected songs together.
- Recitals: There will be mini-recitals during the eight weeks with a final recital where each student will perform a piece based upon their ability level.

Suggested Vocabulary:

- Headstock: The top where the tuners are
- Tuners: Also called "machine heads" winds the string sharp; unwinds flat
- Capstan: The post where the string goes through and around
- Nut: Usually white, sometimes black. Used to be made out of nut, then bone, now different plastics. Holds strings up and in notches on their way to tuners and across frets to bridge
- Neck: Area between headstock and body, where you play the chords and notes
- Frets: Metal wire placed on the fretboard
- Body: main part of the instrument
- Pickup: Magnetically "picks up" the string vibrations, sends signal down the wires.
- Single Coil: Type of pickup with one row of magnets.

- Humbucker: Type of pickup invented by Seth Lover for Gibson. Two rows of magnets. Basically two single coils put together to "buck the hum" created by single coils
- Pickup Selector: lets you choose which pickup you want to use
- Sound Hole: String vibrations travel through to project sound. Sometimes shaped like an 'f' on some guitars
- Bridge: Strings cross over them towards the bottom, usually adjustable on electric guitars
- Output Jack: To plug the cord into. On some acoustic electric guitars you put the cord in the strap button at the bottom
- Tailpiece or Stop Bar: Where the strings are held after crossing the bridge. Classical and acoustic guitars don't have these as the strings go over the bridge into the body and are held by PINS.
- Volume and Tone Knobs: Used to change volume or tone.
- Gauge: The measured thickness of a string. If sold in sets strings will be called extra light, light, regular, heavy etc. Each string will have a number such as .10 or .52.

VPA Proficiencies Addressed:

1.1.8.B.1, 1.1.8.B.2, 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4

Guitar II

Overview:

This is an elective course offering instruction on the guitar for students who have already taken **Intro to Guitar/Guitar 1** or already play guitar and would like to further study the instrument. Students will learn open chords, power chords, accompaniment and a variety of playing techniques and styles. The course also includes music fundamentals, theory, songs, performance, listening, composing, improvising, analyzing and learning how to read standard music notation and tablature. Students will learn and explore basic music fundamental through performing songs of all different styles on the guitar. The opportunity to create a "rock band or rock ensemble" exists if students enrolled play other instruments (bass/drums); however, primary instruction will be focused on guitar fundamentals beyond the "Intro To Guitar" elective.

Goals:

- Students will read music and play by ear.
- Students will explore a variety of music styles and cultures.
- Students will explore music theory and apply their knowledge.
- Students will play a melodies and chords at a level beyond the intro class

Driving Questions:

- What does it take to become a good guitarist?
- Why can some people play really well?
- How can I improve my playing?
- How will playing a musical instrument enhance both my appreciation and my understanding of music?

Suggested Scope:

- One Quint

Sequence: Outline of Suggested Lessons:

- Pre-test on music theory/guitar knowledge
- Guitar lessons—group and individual instruction

Culminating Activities:

- Monster Concerts: The class will play selected songs together.
- Recitals: There will be mini-recitals during the eight weeks with a final recital where each student will perform a piece based upon their ability level.

Suggested Vocabulary:

- Headstock: The top where the tuners are
- Tuners: Also called "machine heads" winds the string sharp; unwinds flat
- Capstan: The post where the string goes through and around
- Nut: Usually white, sometimes black. Used to be made out of nut, then bone, now different plastics. Holds strings up and in notches on their way to tuners and across frets to bridge

- Neck: Area between headstock and body, where you play the chords and notes
- Frets: Metal wire placed on the fretboard
- Body: main part of the instrument
- Pickup: Magnetically "picks up" the string vibrations, sends signal down the wires.
- Single Coil: Type of pickup with one row of magnets.
- Humbucker: Type of pickup invented by Seth Lover for Gibson. Two rows of magnets. Basically two single coils put together to "buck the hum" created by single coils
- Pickup Selector: lets you choose which pickup you want to use
- Sound Hole: String vibrations travel through to project sound. Sometimes shaped like an 'f' on some guitars
- Bridge: Strings cross over them towards the bottom, usually adjustable on electric guitars
- Output Jack: To plug the cord into. On some acoustic electric guitars you put the cord in the strap button at the bottom
- Tailpiece or Stop Bar: Where the string are held after crossing the bridge. Classical and acoustic guitars don't have these as the strings go over the bridge into the body and are held by PINS.
- Volume and Tone Knobs: Used to change volume or tone.
- Gauge: The measured thickness of a string. If sold in sets strings will be called extra light, light, regular, heavy etc. Each string will have a number such as .10 or .52.

VPA Proficiencies Addressed:

1.1.8.B.1, 1.1.8.B.2, 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4

Instrumental Music Techniques

Overview:

This is elective provides band students with an opportunity to improve their instrumental techniques on an individual basis and to audition for an honors band. Students will rehearse and perform intermediate to advanced literature representing diverse genres and styles in relation to history and culture. Attention will be placed on the individuals' mastery of scales, sight reading and solo preparation for honors bands.

Goals:

- Students will improve their instrumental performance techniques.
- Students will read music and play by ear.
- Students will explore a variety of music styles and cultures.
- Students will apply their knowledge of music theory.
- Students will gain self-assurance.

Driving Questions:

- What makes an instrumentalist succeed?
- Why can some people play really well?
- How can I improve my playing?
- How do I audition for and become accepted into an honors band?
- How will playing a musical instrument enhance both my appreciation and my understanding of music?
- How does playing as part of a band differ from playing solo and how does that help me to improve my playing and self-assurance?

Suggested Scope:

- One Quint

Sequence – Outline of Suggested Lessons:

- Proper Warm-up techniques: Focus on the Driving questions; how do I improve and control my tone quality? Discussion, warm-ups, examining and evaluating a performance.
- Scale Mastery: Students will learn to play and memorize scales up to and including: 4 sharps and 4 flats.
- Through sight reading of band literature, students will learn to interpret music with correct tempo and dynamics, and continue to refine their ability to interpret beat patterns, phrases, and dynamics, and interpret musical language.
- Students will audition for an honors band.

Culminating Activities:

- Individual performances of solos/scales/literature mastered and group performances throughout the year.

Suggested Vocabulary:

- Staff – five (5) horizontal lines creating four spaces
- Bar Lines – vertical lines dividing the staff
- Measure – the area between any two bar lines

- Treble Clef – a symbol identifying the notation for the highest range of voices
- Bass Clef – a symbol identifying the notation for the lowest range of voices
- Key Signature – one or more sharps or flats at the beginning of a line of music; sets the key for the piece
- Time Signature – the two numbers to the right of the clef sign. Top number indicates the number of beats in each measure; bottom number show the type of note that receives one beat
- Melody – the tune of a song, generally found in the highest voice in vocal music
- Harmony – two or more pitches performed at the same time
- Phrase – a musical idea, usually ended with a breath
- Dynamics – notation that indicates the volume to be sung
- Crescendo – a direction to get gradually louder
- Decrescendo – a direction to get gradually softer
- Forte (f) – loud
- Messo Forte – (mf) – medium loud
- Piano (p) – soft
- Messo Piano (mp) – medium soft
- Fortissimo (ff) – very loud
- Pianissimo (pp) – very soft
- Tempo – the speed of a musical composition
- Meter – the pattern in which the steady succession of rhythmic pulses is organized
- Beat – equal time in recurring pulses
- Ritardando (rit.) an indication to slow the tempo
- Tie – a curved line that connects two notes of the same pitch
- Slur – a curved line placed above two or more notes of different pitch on a single syllable
- Pitch – a single, named note
- Interval – the distance between two pitches
- Half Step – the smallest common interval
- Whole Step – the combination of two half steps
- Da Capo – indication that the piece be repeated from the beginning; literally, to the head
- Rest – a notation that indicates a silence for a certain number of beats
- Ledger Lines – a short line parallel to and above/below the staff, representing a continuation of the staff
- Repeat Sign – a symbol telling you to sing the music enclosed by the signs twice
- Accent – an indication to sing a note louder than those around it
- Sharp (#) – a notation that raises a note one half step
- Flat (b) – a notation that lowers a note one half step
- Natural (♮) – a notation that cancels a flat or sharp
- Staccato – an indication to sing in a detached manner
- A Cappella – singing music without the accompaniment of any other instrument
- Fermata – an indication to hold a note/rest for a longer duration
- SATB – Four part singing:
 - Soprano – highest female voice
 - Alto – lowest female voice
 - Tenor – highest male voice

- Bass – lowest male voice

VPA Proficiencies Addressed:

1.1.8.B.1, 1.1.8.B.2, 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4, 1.4.8.A.3, 1.4.8.B.1, 1.4.8.B.2

Jazz History

Overview: Beginning at the turn of the century, Jazz History identifies the many artists and historical events that shaped this musical period. We will explore the changes in instrumentation, the various styles of dance, and the artists that defined this genre.

Goals:

- Students will understand how music has evolved from 1900-1970s.
- Students will compare and contrast music of the past to music of today.
- Students will identify how music, culture, and events in history are all intertwined.

Driving Questions:

- What historical events impacted the genre of the music?
- How did group sizes/instrumentation change the overall sound of jazz?
- What effect did jazz have on our society?

Suggested Scope:

- One Quint

Sequence: Outline of Suggested Lessons:

- Scott Joplin
- Duke Ellington
- Louis Armstrong
- Benny Goodman
- Count Basie
- Glenn Miller
- Ella Fitzgerald
- Billie Holiday
- Sarah Vaughn
- Dizzy Gillespie
- Charlie Parker
- Miles Davis

Culminating Activities:

- Perform the Charleston
- Perform the Jitterbug
- Perform a song in the form of Scat-Sing
- Create a Digital Storytelling Video highlighting one or more of the Jazz genres studied.

Suggested Vocabulary:

- Afro-Cuban Jazz - Jazz genre influenced by African and Latino cultures
- Arrangements - A slightly different version of an existing tune
- Bebop - The jazz style that focused on swift tempos and smaller groups
- Big Band - A large jazz group that played during the Swing Era
- Chord Progression - The pattern of chords in a given song

- Compositions - An original song written by a composer
- Cool Jazz- A style of Jazz that was more laid back than its predecessors
- Improvisation - An unprepared solo created on the spot
- Jazz Fusion - A style of Jazz that was merged with rock and roll
- Quartet - A group of 4 musicians playing or singing together
- Quintet- A group of 5 musicians playing or singing together
- Ragtime- A style of Jazz that features syncopated rhythms
- Rhythm Section
- Scatting- A wordless vocal filler that accompanies the rhythms of the band
- Trio- A group of three musicians playing or singing together

VPA Proficiencies Addressed:

1.1.8.A.2, 1.1.8.A.3, 1.1.8.B.1, 1.1.8.B.2, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.2, 1.4.8.B.3

Keyboarding 101

Overview:

Students will understand how the written notes on staff paper relate to the notes on the piano through teacher directed piano and theory instruction. The teacher will also instruct them on how to record and lay tracks with various instruments, using the correct notes and rhythms. Students will compose their own song and perform their composition for the class.

Goals:

- Students will read the treble and bass clef
- Students will identify keys on the piano as they relate to the grand staff
- Students will play a melody line, bass line and a two handed piece at their individual ability level

Driving Questions:

- What does it take to become a good pianist?
- Why can some people play really well?
- How can I improve my playing?

Suggested Scope:

- One Quint

Sequence: Outline of Suggested Lessons:


- Pre-test on music theory knowledge
- Improvisation melody assignment
- Piano lessons—group and individual instruction
- Keyboard vocabulary
- Theory—Treble and Bass clef; Grand Staff—Flashcards for treble and bass clef drills
- Note values
- Track Lesson – students will learn how to lay melody and accompaniment tracks on the keyboard
- Basic chord accompaniment
- Monster concerts and recitals
- Drills for treble and bass clef

Culminating Activities:

- Monster Concerts---Class will remove headphones and play selected songs together.
- Recitals—There will be several mini-recitals during the nine weeks with a final recital where each student will perform a two handed piano piece based upon their ability level.
- Four handed duets are also available for the more advanced students

Suggested Vocabulary:

- Staff – five (5) horizontal lines creating four spaces.
- Bar Lines – vertical lines dividing the staff.
- Measure – the area between any two bar lines.
- Treble Clef – a symbol identifying the notation for the highest range of voices.

- Bass Clef – a symbol identifying the notation for the lowest range of voices.
- Key Signature – one or more sharps or flats at the beginning of a line of music; sets the key for the piece.
- Time Signature – the two numbers to the right of the clef sign. The top number indicates the number of beats in each measure; the bottom number shows the type of note that receives one beat.
- Melody – the tune of a song, generally found in the highest voice in vocal music.
- Harmony – two or more pitches performed at the same time.
- Phrase – a musical idea, usually ended with a breath.
- Dynamics – notation that indicates the volume to be sung.
- Crescendo – a direction to get gradually louder.
- Decrescendo – a direction to get gradually softer.
- Forte (f) – loud.
- Messo Forte – (mf) – medium loud.
- Piano (p) – soft.
- Messo Piano (mp) – medium soft.
- Fortissimo (ff) – very loud.
- Pianissimo (pp) – very soft.
- Tempo – the speed of a musical composition.
- Meter – the pattern in which the steady succession of rhythmic pulses is organized.
- Beat – equal time in recurring pulses.
- Ritardando (rit.) an indication to slow the tempo.
- Tie – a curved line that connects two notes of the same pitch.
- Slur – a curved line placed above two or more notes of different pitch on a single syllable.
- Pitch – a single, named note.
- Interval – the distance between two pitches.
- Half Step – the smallest common interval.
- Whole Step – the combination of two half steps.
- Da Capo – indication that the piece be repeated from the beginning; literally, to the head.
- Rest – a notation that indicates a silence for a certain number of beats.
- Ledger Lines – a short line parallel to and above/below the staff, representing a continuation of the staff.
- Repeat Sign – a symbol telling you to sing the music enclosed by the signs twice.
- Accent – an indication to sing a note louder than those around it.
- Sharp (#) – a notation that raises a note one half step.
- Flat (b) – a notation that lowers a note one half step.
- Natural (□) – a notation that cancels a flat or sharp.
- Staccato – an indication to sing in a detached manner.
- A Cappella – singing music without the accompaniment of any other instrument.
- Fermata  – an indication to hold a note/rest for a longer duration.
- SATB – Four part singing:
 - Soprano – highest female voice
 - Alto – lowest female voice
 - Tenor – highest male voice
 - Bass – lowest male voice

VPA Proficiencies Addressed:

1.1.8.B.1, 1.1.8.B.2, 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4, 1.4.8.A.7

Musical Theater

Overview:

Students will gain an understanding and appreciation for a musical through the study of its components, watching a video of a live production, reading and performing selected scenes from appropriate shows, and giving a presentation about an assigned musical.

Goals:

- Students will gain an understanding of a musical and its components.
- Students will gain self-assurance in oral presentations.

Driving Questions:

- Why should I study musicals?
- How can I improve my performing ability?
- What makes a great musical?
- What makes a great performer and performance?

Suggested Scope:

- One Quint

Sequence – Outline of Suggested Lessons:

- Pre-test to measure the students' general knowledge and review previously covered concepts.
- Oral presentation of a Broadway show using the information supplied on a Broadway Show brochure.
- Discussion and optional research on the sources of musicals including books (*Phantom of the Opera*, *Les Miserables*, etc.) and fairy tales (*Into the Woods*, *Beauty and the Beast*, etc.).
- Researching a past Broadway show, and/or a famous composer, choreographer, director, or lyricist.
- Watching a live recorded performance of the musical *Into the Woods*. Noting the song titles, main characters and their voice categories, and performing selected scenes

Culminating Activities:

- Choosing an appropriate role for themselves, and other members of the class, students will perform a scene from *Into the Woods* using some props and costumes.
- Students will make a musical presentation to the class. Choosing a group to work with, they will watch a video of a musical together, design a poster or playbill with information about their show, and make a presentation to the class of their favorite scene.

Suggested Vocabulary:

- | | | |
|-----------------|---------------------|----------------------|
| • A Cappella | • Costume Designer | • Make Up Artist |
| • Accompaniment | • Director | • Musical Director |
| • Author | • Duet | • Properties Manager |
| • Ballad | • Prima Donna | • Scenic Designer |
| • Choreographer | • Ensemble | • Stage Manager |
| • Composer | • Lighting Director | • Solo |
| • Conductor | • Lyricist | • Sound Director |

VPA Proficiencies Addressed:

1.1.8.A.1, 1.1.8.A.2, 1.1.8.A.3, 1.1.8.A.4, 1.1.8.C.1, 1.1.8.C.2, 1.1.8.C.3, 1.1.8.C.4 , 1.2.8.A.1,
1.3.8.A.2, 1.3.8.A.3, 1.3.8.A.4, 1.3.8.B.2, 1.3.8.C.1, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.B.1,
1.4.8.A.2

Music Appreciation-A Little Bit of Everything

Overview:

This course offers an opportunity for students to explore a wide variety of musical experiences including music theory, piano keyboarding, vocal technique, music history, and musical theatre. Students will be exposed to a variety of musical career options through hands-on application of skills. Musical theory and history will be woven throughout the course. This “smorgasbord” of musical experiences will enable students to fine tune their interests in order to pursue more specialized study.

Goals:

- Understand how to read Treble and Bass Clefs
- Identify keys on the piano as they relate to the Grand Staff
- Recognize a variety of musical genres
- Recognize the vocal ranges and how it relates to their developing voice

Driving Questions:

What can reading music do for me?

How does music of the past relate to my music today?

Why should I learn to sing or play an instrument?

Suggested Scope:

- One Quint

Sequence – Outline of Suggested Lessons:

- Music Pre-test on general music knowledge
- Voice – Everybody Talks with it, but Nobody Does Anything About it!
- Theory - staff, notes, clefs, note values, reading, rhythm
- Musical – 1 and 2
- Keyboard #1 and #2

Culminating Activities:

- Monster Concert – piano keyboard
- West Side Story writing project
- Vocal performance

Suggested Vocabulary:

- | | | |
|-----------------|---------------|-----------------|
| • A cappella | • Chorus | • Ensemble |
| • Accent | • Coda | • Fermata |
| • Accompaniment | • Composer | • Flat |
| • Ballad | • Crescendo | • Forte |
| • Bar Line | • Decrescendo | • Harmony |
| • Bass Clef | • Descant | • Key Signature |
| • Beat | • Duet | • Measure |
| • Chord | • Dynamics | • Melody |

- Meter
- Mezzo Forte
- Mezzo Piano
- Octave
- Partner Songs
- Phrase
- Piano
- Pitch
- Range
- Repeat Sign
- Rhythm
- Ritardando
- Score
- Sharp
- Solo
 - Staccato
 - Staff
 - Tempo
 - Treble Clef
 - Trio
 - Unison

VPA Proficiencies Addressed:

1.1.8.A.1, 1.1.8.A.2, 1.1.8.A.3, 1.1.8.A.14, 1.1.8.B.1, 1.1.8.B.2, 1.1.8.C.1, 1.1.8.C.4, 1.2.8.A.1, 1.2.8.A.2, 1.3.8.A.1, 1.3.8.A.2, 1.3.8.A.3, 1.3.8.A.14, 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4, 1.3.8.C.1, 1.3.8.C.2, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2, 1.4.8.B.3

Music in the Movies

Overview:

This course offers an opportunity for students to explore the music used in films, and the evolution of a film score. Students will be exposed to a variety of musical forms, composers, and also gain insight into the most iconic American classics. Music theory, music history, and American pop history will also be utilized throughout the course. By introducing students to American movie classics and the musical styles or practices utilized in each, each student will gain a heightened understanding of the relationship between arts and culture, and the need for music in film.

Goals:

- Understand the difference between improvised music and composed music
- Gain insight into American pop culture through film.
- Understand the relationship between sound and silence and the artistic powers and intentions employed behind each.
- Consider how music enhances the context of a film.
- Articulate and examine diegetic v. non-diegetic music in movies.
- View and discuss opinions of what music is and is not, as well as its effects on our visual and auditory viewing experiences of a film.
- View iconic films from various time periods in American and Western European History.
- Consider how technological advancements have shaped film and music.
- Explore the ideas of storyboarding and early animation.
- Understand how cue sheets are utilized within tv and film, as well as how to create one.
- Compare how history has shaped the arts by learning about monumental inventions, “The Industrial Revolution”, “The Great Depression”, “The Golden Age of Hollywood”, political influence, and even modern art’s innovation and ability to push societal boundaries.

Driving Questions

- What is music in movies: Sound Effects, film score, and do we always notice it?
- How does music contribute to our overall enjoyment of a film?
- Does the tone or mood of music directly align to our interpretation of a film?
- How does total silence affect a film?
- What is slapstick comedy?
- What is a talkie?
- What are movie musicals?
- How do politics and popular culture influence music and film?
- What were movies like in America and Western Europe?
- How does art reflect history, and how does history influence art? (What were “The Industrial Revolution”, “The Great Depression”, and “The Golden Age of Hollywood”, and how did they influence the film industry?)
- Who works on creating a film score?
- Who are some famous film composers?
- What is a cue sheet?
- What is animation and storyboarding, and how did it change and influence film?

- Who are some iconic film stars throughout the ages?

Suggested Scope:

- One Quint

Sequence: Outline of Suggested Lessons:

- Powerpoint lectures on film history, inventions, and types of cinematic scores with class led discussion
- Review Movie within Unit (silent film, movie musical, animated film, etc), watch film, end with class discussion or activity on music within film.

Culminating Activities:

- Movie Theme Recognition: Students will close their eyes and identify popular movies by their musical themes. Students will then discuss with one another how music influences a movie and how different iconic films would be without that music. (ie: “Jaws” or “Star Wars”)
- Film Review: After watching a film, students will lead class discussions about the movie and its music’s significance to the film as well as points in the film that utilized diegetic and nondiegetic music.

Suggested Vocabulary:

- Kinetoscope: A peephole motion picture view
- Thomas Edison: An American inventor famous for the light bulb, phonograph, kinetoscope, and kinetograph.
- Lumiere Brothers: French inventors and photographers who helped develop the cinematographer and the world’s first public film screenings.
- Edward Muybridge: Eadweard (changed to Edward) Muybridge was an English photographer important for his pioneering work in photographic studies of motion, and early work in motion-picture projection.
- Cinematographe: A device used to show moving pictures on a screen, like a projector.
- Zoopraxiscope: Device created by Edward Muybridge that helped explore the idea of animal locomotion but utilizing a camera and rotating disk.
- Optigraph: moving picture mechanism
- Cinema: early way of viewing film, a movie theater.
- Silent Film: a genre of early film that was in black and white and without sound; only sound was provided through music. Generally improvised or borrowed.
- Film Noir: a style or genre of cinematographic film marked by a mood of pessimism, fatalism, and menace. The term was originally applied (by a group of French critics) to American thriller or detective films made in the period 1944–54 and to the work of directors such as Orson Welles, Fritz Lang, and Billy Wilder.
- Slapstick: comedy that utilizes exaggerated comedy, facial expressions, and usually the typical “Punch and Judy” act.
- Diegetic Music: Music that characters and a viewer both understand and can hear in a film.
- Non-diegetic Music: Music that characters within a film cannot hear but we can.
- Charlie Chaplin: A British comedian and actor, who upon moving the U.S became a famous slapstick, silent film actor. His persona, “The Tramp” was used as a character in many of his films. Chaplin also directed most of his pictures and helped create United Artists.

- Talkies: A development in film where the film industry began to make movies with audible dialogue and composed music.
- Composed Music: Music that has been written down by a composer, arranger, orchestrator, and editor. Generally the sheet music can be sold and bought to play.
- Improvised Music: Music that has not been written down, but is rather composed by an instrumentalist on spot. This was used most often in the days of silent films when the pictures were show in public; an instrumentalist would perform improvised music while the film was being played.
- Naturalistic sounds: General sounds/sound effects. The noise from glasses clinking, a knock on the door, a phone ringing.
- Vaudeville: a type of entertainment popular chiefly in the US in the early 20th century, featuring a mixture of specialty acts such as burlesque comedy and song and dance.
- Animation: Animation is the process of making the illusion of motion and the illusion of change by means of the rapid succession of sequential images that minimally differ from each other.
- Storyboarding: A storyboard is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence.
- Melody: a series of organized pitches in music that can go up or down in pitch. Generally pleasing, and the part in a song that you walk away singing.
- Accompaniment: is the process of making the illusion of motion and the illusion of change by means of the rapid succession of sequential images
- Arrangement: the action, process, or result of arranging a written piece of music.
- Orchestration: the study or practice of writing music for an orchestra (or, more loosely, for any musical ensemble, such as a concert band) or of adapting music composed for another medium for an orchestra.
- Orchestra: an ensemble of musicians that combines strings, brass, woodwinds, and percussion.
- Musical Director: The overall musical employee that oversees the creation and execution of music in film.
- Copyright: The exclusive legal right, given to an originator or an assignee to print, publish, perform, film, or record literary, artistic, or musical material, and to authorize others to do the same.
- Key: An element of music that organizes pitches into groups that mesh well together and create a tonal center.
- Rhythm: beats in music can be combined in different groups or patterns to create specific rhythmic sequences.
- Harmony: Countermelody to a melody that enhances a melody.
- Recapitulation: Themes that repeat
- Symphony: A large, multi-movement work of classical music.
- The Philadelphia Orchestra: A famous orchestra since the early 1900's that has performed all around the world, all of the most notable classical works, and debuted Disney's "Fantasia"
- "The Great Depression" – a period of time during WW2 where a majority of America's population was out of work, poor, hungry, and feeling the effects of war on the country.

- “The Golden Age of Hollywood”: A time during the film industry where through negative aspects of the depression, movies were made to whisk film viewers away through adventure, song and dance, and comedy.
- “The Industrial Revolution”: The Industrial Revolution was the transition to new manufacturing processes in the period from about 1760 to sometime between 1820 and 1840.
- Movie Musicals: Movies that combine a typical movie plot with interspersed song and dance to drive the plot forward and develop characters.
- Walt Disney: American entrepreneur, animator, voice actor and film producer. A pioneer of the American animation industry, he introduced several developments in the production of cartoons.
- Western Films: genre of various arts which tell stories set primarily in the later half of the 19th century in the American Old West, often centering on the life of a nomadic cowboy or gunfighter armed with a revolver and a rifle who rides a horse.

VPA Proficiencies addressed:

1.1.8.A.2, 1.1.8.A.3, 1.1.8.B.1, 1.1.8.B.2, 1.1.8.C.1, 1.1.8.C.4, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.5, 1.4.8.A.6

Music Theory

Overview:

Music Theory is the study of the theoretical elements of music including sound and pitch, rhythm, melody, harmony, and notation.

Goals:

- Students will read notes on treble, bass, alto, and tenor clefs
- Students will read and identify enharmonics on the keyboard and staff
- Students will identify half and whole step notes in treble clef (only)
- Students will read rhythm values with relation to time signature
- Students will identify intervals with ear training
- Students will identify key signatures along with order of sharps and flats
- Students will block chords in root position
- Students will relate chords to the scale degree and their names
- Students will identify V7 chords and chord inversions

Driving Questions:

- Why is music theory so important?
- How does music theory relate to how we listen to music today?

Suggested Scope:

- One Quint

Sequence: Outline of Suggested Lessons:

- Notes/Clefs/Whole/Half
- Pitch Collections, Scales, And Major Keys
- Ear Training Intervals, Scales,
- Key Signatures

Culminating Activities:

- Using Noteflight.com, musictheory.net, other similar software and traditional sheet music, students will demonstrate proficiency on:
 - Keyboard identification
 - Keyboard reverse identification
 - Keyboard interval identification
 - Note ear training, Interval Ear training, Scale ear training, Chord ear training.

Suggested Vocabulary:

Notes, Clefs, Rhythms, Whole, Half, Quarter, Eighth, Sixteenth, Staff, Lines, Spaces, Barline, Accidental, Sharps, Flats, Neutral, Circle of Fifths, Whole Step, Half Step, Treble, Bass, Alto, Tenor, Step, Skip, Jump, Dynamics, Crescendo, Decrescendo, Piano, Mezzo Piano, Mezzo forte, Forte, Fortissimo, Allegro, Andante, Presto, Largo, Moderato, Vivace, Dynamic,

VPA Proficiencies Addressed:

1.1.8.B.1, 1.1.8.D.2, 1.3.8.B.3, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.7, 1.4.8.B.2

Rock History

Overview:

Beginning with the 1950's, we'll explore the roots of Rock and Roll, and discover some of the major factors that helped Rock and Roll become the music of choice for most teenagers in the United States. We'll then continue through the years and study the different genres that were popular for every decade from the 50's through the 90's. Students will compare and contrast how the different styles of music were influenced by historic events, and how the music, in turn, influenced our own culture. Students will be asked to explain how the music helped to define each generation.

Goals:

- Students will understand how music has evolved from the 1950s.
- Students will compare and contrast music of the past to music of today.
- Students will identify how music, culture, and events in history are all intertwined.

Driving Questions:

- How does music define a generation?
- How am I influenced by music?
- What's so important about music?

Suggested Scope:

- One Quint

Sequence – Outline of Suggested Lessons:

- How did Rock and Roll Begin?
- The King of Rock and Roll
- The Day the Music Died
- The British Invasion
- Soul Music: From Cotton Fields to Studio Reels
- Surf's Up in America
- The Woodstock Era
- The Punk Generation
- Disco Fever
- Solo Artists of the 70's, 80's and 90's
- Heavy Rock of the 70's and 80's
- The King of Pop
- Grunge Movement of the 90's
- Dance Music of the 80's and 90's
- One Hit Wonders

Culminating Activities:

- Rock Jeopardy
- My Playlist

Suggested Vocabulary:

- African American Music
- Alternative
- Audience
- Boogie Woogie
- Blues, The Blues
- Counterculture
- Country
- Electric Guitar
- Folk
- Funk
- Hip Hop
- Jazz
- Piano Rock
- Phrase
- Psychedelic Rock
- Rhythm

VPA Proficiencies Addressed:

1.1.8.A.2, 1.1.8.A.3, 1.1.8.B.1, 1.1.8.B.2, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.2, 1.4.8.B.3

Studio Production

Overview:

Students who enroll in Studio Production will become proficient at using video equipment needed for a video production. During the course, students will have hands-on experience with camcorders, digital editors, mixers, lighting boards, sound boards, DVD recorders, and VTRs. Various occupations in the video production field will be explored and the role of each occupation discussed. Students will be assessed on the knowledge of the equipment, knowledge of proper videographic techniques, and group projects. Projects may include, but are not limited to: music videos, videos for the school's morning announcements, video reviews, and a "video-short" produced by each group at the conclusion of the course.

Goals:

- Students will become proficient at using video equipment needed for a video production.
- Students will engage in hands-on experience with video equipment (e.g., camcorders, digital editors, mixers, lighting boards, sound boards, DVD recorders, and VTRs)
- Students will understand the various occupations in the video production field and the role of each.

Driving Questions:

- What does it take to make a video?
- What can a video communicate?
- How is art reflected in video?
- What can I do with the knowledge of video production?

Suggested Scope:

- One Quint

Sequence: Outline of Suggested Lessons:

- Introduction to Production:
- Camcorder and Recording Media Varieties
- Production Elements and Personnel
- Panasonic S-VHS Group Projects
- DV Camcorder Lesson
- Improving Your Camera Work
- Framing Project
- AVIO Digital Non-Linear Editor Lesson
- Movie Review Project
- Pre-Production/Production/Post-Production
- Music Video Project
- Make a Movie That Tells a Story

Culminating Activities:

- Students will be assessed on the knowledge of the equipment, knowledge of proper videographic techniques, and group projects. Projects may include, but are not limited to: music videos, videos for the school's morning announcements, video reviews, and/or video-short.

Suggested Vocabulary:

- Cu- close up shot (takes in head and shoulders)
- Dolly- moving tripod and/or camcorder in and out
- Dub- copy of original tape or film
- Ecu- extreme close up (takes in full face, or closer)
- Edit- select the footage wanted for the final production where graphics, text, or other special effects can be added to the footage.
- Els- extreme long shot (far away view of a person)
- Fade- to get from black to light or vice-versa
- Focus- to make a picture clearer
- Headroom- to frame a person in picture with space above head.
- Ls- long shot (to get most of the person in a shot)
- Mcu- medium close up (take in $\frac{3}{4}$ of scene or person)
- Noseroom- leave space in front of a person when taping.
- Pan- to follow action with camera moving left to right.
- Pedestal- to follow action with the camera on a tripod moving up and down.
- Shot- a part of a scene with camera in one position
- Storyboard- a graphic and text depicting each scene
- Tilt- to move camera up and down
- Track- to move camera and tripod left or right
- Wide angle pan- to move camera while taping from one end of scene to the other
- Zoom- moving from telephoto to wide angle or vice-versa

VPA Proficiencies Addressed:

1.1.8.B.2, 1.2.8.A.1, 1.2.8.A.2, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2

Vocal Techniques Workshop

Overview:

Students will improve their singing by examining the physiology of singing, observing proper singing technique of others, identifying the muscles involved in singing, learning to sing simple scales and vocalises, and performing a solo of their choice using the elements of voice studied.

Goals:

- Students will improve their singing.
- Students will gain self-assurance.

Driving Questions:

- What makes a singer good?
- Why can some people sing really well?
- How can I improve my singing?

Suggested Scope:

- One Quint

Sequence – Outline of Suggested Lessons:

- What makes a good singer? Discussion, vocal warm-ups, watching and evaluating a vocal performance.
- Vocabulary – parts of the body involved in singing, terms used by singers, musical symbols and markings.
- Singing vocal exercises and vocalises. Demonstrating proper posture and breathing while singing.
- Karaoke sing-along with accompaniment CD's.
- Reading the treble clef and learning “fake book” style (melody in treble clef with chord symbols) to sing solos.
- Singing major scales, learning how the scale is constructed, writing a scale, and learning the solfege syllables.
- Learning the appropriate range for each singing voice, and determining (and notating) their vocal range.
- South Jersey Chorus – examine the audition requirements, learn the appropriate quartet part, and review the scales.
- Choosing a solo appropriate for their voice, analyzing the song by note naming, adding breath marks, dynamics, practicing the melody to play on the keyboard, and performing the song for the class and/or the teacher.

Culminating Activities:

- Choosing an appropriate solo with the teacher's assistance, determining if it needs to be transposed, writing note names in, adding breath marks, dynamic markings and performing it for the class and/or the teacher.
- Singing Karaoke with a recorded song in a duet or small group performance.
- Mock South Jersey Chorus audition

Suggested Vocabulary:

- A Cappella
- Accent
- Accompaniment
- Ballad
- Bar Line
- Bass Clef
- Beat
- Chord
- Chorus
- Coda
- Composer
- Crescendo
- Decrescendo
- Descant
- Duet
- Dynamics
- Ensemble
- Fermata
- Flat
- Forte
- Harmony
- Key Signature
- Measure
- Melody
- Meter
- Mezzo Forte
- Mezzo Piano
- Octave
- Partner Songs
- Phrase
- Piano
- Pitch
- Range
- Repeat Sign
- Rhythm
- Ritardando
- Score
- Sharp
- Solo
- Staccato
- Staff
- Tempo
- Treble Clef
- Trio
- Unison

VPA Proficiencies Addressed:

1.1.8.C.2, 1.1.8.C.3, 1.3.8.A.1, 1.3.8.B.2, 1.3.8.B.4, 1.3.8.C.2, 1.4.8.A.3

INSTRUCTIONAL STRATEGIES

Instructional Strategies

"The future belongs to young people with an education and the imagination to create."

~President Barack Obama

In order to achieve the goals of our Visual Performing Arts Curriculum and address the various learning styles and multiple intelligences of all our students, teachers must maintain a repertoire of appropriate, effective, and flexible strategies and resources. Students learn best through personal experiences and by connecting new information to what they already know.

In Art, a gradual release of responsibility model and/or workshop model provides students the opportunity to develop their artistic skills and display their creativity. Gradual release begins with teacher modeling. The teacher explains the strategy, skill, element of art or principle of design, demonstrating how to execute it successfully, and thinks aloud to model the mental processes used to make decisions while creating. After explicit modeling, the teacher gradually gives the students more responsibility for task completion. This is referred to as guided practice. The teacher and student practice the strategy/skill together. The teacher scaffolds the students' attempts and supports student's thinking and creating while providing feedback. After a period of practice, students may then try the strategy/skill on their own. This is referred to as independent practice. The students continue to receive regular feedback from the teacher as well as from other students. The model ultimately leads to the application of the strategy/skill in authentic situations.

Music is an active, participatory subject and should give its participants opportunities to explore its many facets. Active participation involving musical instruments from a simple wood block to a violin concerto or even singing a simple melody can provide any child of any age or ability level an experience of musical expression. Relating that expressive experience to the theoretical aspects of music (e.g. note and rhythm reading) can motivate a child to appreciate the technical aspects of its study and allow him/her to achieve musical success. Kinesthetic activities from simple gross motor movements to sophisticated dance routines will reinforce rhythm concepts as well as give the child a much-needed outlet for physical self-expression and awareness.

A historical study of music (e.g. reading about composers and the times they lived) presents the child with a view of music in his society and the ongoing role it plays in our lives. Through the use of the music curriculum, students will experience sounds and instruments from other cultures broadening their appreciation and tolerance for other people. Musical experiences are woven into the fabric of our daily life. Our music curriculum seeks to enrich, enhance and strengthen the threads within all of our students.

Within the art and music classroom, teachers will have a variety of types of learners. These students will range from students who are extremely adept to those who are reluctant or struggling with media or processes. Visual and Performing Arts teachers will hold high expectations for all students regardless of their aptitude for learning. In order for all children to perform at their personal best, differentiation of instruction is essential. This may include, but is not limited to the following strategies:

- Providing multiple assignments within each unit of study, tailored for students of different levels of achievement.
- Allowing students to choose, with the teacher's guidance, ways to learn and how to demonstrate what they learned.
- Cultivating an environment that values creativity, problem solving, and student-driven exploration.
- Providing varied materials and mediums for creation and production.
- Structuring class assignments/projects so they require high levels of creative and critical thinking, but permit a range of opportunities for choice.
- Creating learning opportunities and activities geared to different learning styles, readiness, and levels of interest.
- Providing students with opportunities to explore topics in which they have strong interest or find personal meaning.
- The teacher scaffolds the students' attempts and supports student's thinking, giving feedback during conferring or classroom discussions.

Whether teachers differentiate content, process, or product, responding to the unique needs of learners is a paramount part of implementing the arts curriculum at all grade levels.

The regular use of cooperative learning affords students the opportunity to become active participants in their learning process. Integrating the arts with other disciplines and across the curriculum encourages and supports creativity and encourages students to make connections between content areas. By employing varied and engaging strategies appropriately, teachers assist students in applying their learning to their everyday lives.

The following tables incorporate strategies and suggestions from professional literature, Internet resources, New Jersey Student Learning Standards, and Evesham professionals. The art chart is organized according to the National Art Standards, including Presenting, Creating, Responding and Connecting. Within each instructional component are descriptors and a list of suggested strategies.

ART INSTRUCTIONAL STRATEGIES

Presenting

Strategy	Description	Suggestions for Implementation
Brainstorming	Gathering and recording all ideas about a topic in order to create a broad creative pool that will later be organized.	<ul style="list-style-type: none"> • Allow for all students to collaborate in order to foster ownership and engagement • Represent diverse student-generated ideas about a topic • Allow students time to activate prior knowledge, make connections and explore new relationships
Examining Works of Art	Using various multimedia materials to increase depth and breadth of understanding of art concepts. Resources may include, but need not be limited to, internet images, art periodicals, newspapers, art reference books, posters, and student work.	<ul style="list-style-type: none"> • Assist students in connecting art concepts through exposure to related art forms • Analyze pieces of visual art <ul style="list-style-type: none"> ○ What do you see/think/wonder?
Modeling Goals	Demonstrating art concepts, skills, techniques, and/or tools. Demonstrations can be teacher-directed, student-directed, or directed by a guest artist.	<ul style="list-style-type: none"> • Help students synthesize art concepts, and/or demonstrate problem-solving techniques • Present skills and proper techniques • Motivate student interest • Utilize proper safety procedures • Generate discussions
Thinking Aloud	Verbalizing “inner dialogue” or thought processes used in the creation or analysis of work.	Provide students with a strategy for: <ul style="list-style-type: none"> • Problem-solving • Decision-making • Implementing the creative process • Effectively communicating ideas

Creating

Strategy	Description	Suggestions for Implementation
Exploration	Students will be given the opportunity to explore new materials.	<ul style="list-style-type: none"> • Build confidence through experimenting • Opportunity to experiment with the limits of the materials
Producing Art	Students deepen their understandings as they employ concepts and techniques modeled and discussed in order to make their own art.	<ul style="list-style-type: none"> • Develop ideas through planning • Allow students opportunities to make creative decisions • Provide students with materials and methods to apply that which they have seen modeled • Be a creative process where students are afforded open-ended opportunities to fashion their own pieces of art

Responding

Strategy	Description	Suggestions for Implementation
Carouseling	An activity where learners travel from station to station in a carousel motion sharing, recording, reporting ideas/responses or participating in activities.	At each station, the learners will record a response to a specific teacher-guided prompt.
Cooperative Learning	Small heterogeneous groups of learners working together to achieve a common goal/objective.	Suggested structures: <ul style="list-style-type: none"> • Think-Pair-Share • Investigation • Partner Quiz • Peer Discussion • Team interview
Museum Walk	Students walk around the classroom to see the artwork of their peers with a purpose in mind.	<ul style="list-style-type: none"> • Give students the opportunity to view other models • Reflect and share

Strategy	Description	Suggestions for Implementation
Questioning	Inquiring about concepts, ideas and processes to clarify or deepen understandings. Teachers use questioning to assess students' knowledge or to guide their thinking toward deeper or broader understanding of concepts. Students use questioning to clarify or deepen their understandings.	<ul style="list-style-type: none"> • Give both teachers and students an opportunity to ask questions • Encourage divergent perspectives • Foster higher level thinking <ul style="list-style-type: none"> ○ "What if..."

Connecting

Strategy	Description	Suggestions for Implementation
Exit Questions	Students have the opportunity to reflect upon the goals and objectives of the lesson. Responses can be given orally or in writing through Exit Slips.	<ul style="list-style-type: none"> • What did you learn today that you did not know before? • What elements/principles did you use? • What techniques did you learn that can be used in a future project? • What was difficult and how did you overcome that difficulty?

MUSIC INSTRUCTIONAL STRATEGIES

Resource	Description	Suggestions for Application
Aural Training	Training musicians to identify, solely by hearing, pitches, intervals, melody, chords, rhythms, and other basic elements of music.	<ul style="list-style-type: none"> • Students match teacher's pitch, rhythm, tempo, dynamics and timbre using instrument and/or voice
Bulletin Board	An interactive visual that provides students an opportunity to explore a particular concept in greater depth.	<ul style="list-style-type: none"> • Students use the board to share and report about a concept • Teachers post questions for investigation and reflection
Carouseling	A brainstorming activity where learners travel from station to station in a carousel motion sharing, recording, and reporting ideas or participating in activities.	<ul style="list-style-type: none"> • At each station, the learners will record a response to a specific teacher-guided prompt
Chalk Talk	A discussion carried out in silence. Teacher writes a prompt on the board. Students individually respond to both the prompt and other students' responses.	<ul style="list-style-type: none"> • At the board, the student will respond to a teacher directed prompt and react to other students' responses nonverbally
Cooperative Learning	Small heterogeneous groups of learners working together to achieve a common goal.	<p><u>Suggested structures:</u></p> <ul style="list-style-type: none"> • Writing original scenes • Stage a scene • Choreograph a scene from a musical • Create a music video, windows movie maker, PowerPoint/Slides presentations, etc. • Peer discussion • Instrumental music • Performance/practice of duets or trios • Performance of chamber music • Performance of chorus, strings or full band literature • Compose short rhythmic and melodic pieces • Create a dance or movement piece to music

Resource	Description	Suggestions for Application
Critique	A detailed analysis and assessment of student or professional performance	<ul style="list-style-type: none"> • Provide feedback and suggestions to improve performance • Compare and contrast two pieces of music or the same piece performed by different artists
Differentiated Instruction	Differentiated Instruction is “responsive teaching” that considers the variance in student readiness, interests, and learning profile rather than “one-size-fits-all”. A teacher proactively plans varied approaches to what students need to learn (content), how they will learn it (process), and/or how they can express what they have learned (product) in order to increase the likelihood that each student will learn as much as he or she can as efficiently as possible.	<ul style="list-style-type: none"> • Group work • Studio Production video teams • PowerPoint/Slides presentations (Rock History) • Vocal Performance • Rock History skits • Instrumental Music groups • Leveled parts based on ability • Recorder Performance • Modified grading • Differentiated stations • Partnering
Displays & Models	Interactive, visual, conceptually-oriented devices that incorporate student involvement (ex. data representations, bulletin boards, posters, PowerPoint/Slides, photographs, instruments).	<ul style="list-style-type: none"> • Broadway musical presentations • PowerPoint/Slides presentations (Rock History) • Video cameras • Windows Movie Maker • Invite student contributions • Teacher modeling • Peer modeling • Recorder Dudes (Recorder fingering charts) • ActivBoards • Chromebooks • Websites: YouTube videos

Resource	Description	Suggestions for Application
Flexible Grouping	Utilization of a variety of grouping options, including cooperative groups, whole class, small group, partners and individuals, to achieve goals and concepts.	<ul style="list-style-type: none"> • Participate in several different grouping options in order to motivate, analyze, synthesize, investigate, challenge, create and debate as it relates to music. • Musical genre • Body movement • Evaluate/record information • Video projects • Musical compositions • Student recitals • Video workstations • Vocal groups
Games	Motivational activities that introduce, reinforce and review concepts. Examples: Encore, Name That Tune, Musical Jeopardy, Instrument Bingo, etc.	<ul style="list-style-type: none"> • Participate in teacher/student-created games • Participate in interactive computer games
Graphic Representations	Information organized and presented graphically; pictorial device demonstrating literacy concepts. Examples: charts, diagrams, maps, etc.	<ul style="list-style-type: none"> • Vocal anatomy • Venn diagrams • Evaluate/record information • Utilize appropriate format (chart, graph, etc.) • Summarize/synthesize information • Instrumental music • Listening maps
Inquiry-Based Teaching	<p>Students use inquiry to conduct investigations:</p> <ul style="list-style-type: none"> • Structured inquiry (students follow precise instructions and answer specific questions in a teacher-directed investigation) • Guided inquiry (students generate procedure to follow in a teacher-directed investigation) • Student-directed inquiry (students generate their own procedures in a student-directed investigation) 	<ul style="list-style-type: none"> • Research—musical theater projects • Composer or genre studies • Create musical stories • Write a musical scene • Choreograph own dance moves • Research and present a wax museum • Compose and perform rhythm pieces • Choosing background music to fit a scene

Resource	Description	Suggestions for Application
Jigsawing	Each student in turn becomes the “expert” on one topic by working with members from other teams. Upon returning to their team, each “expert” teaches the home group.	<ul style="list-style-type: none"> • Key composers • Genre study • Keyboarding—student tutors • Theater—experienced actors • Studio production—video editing
Modeling	The act of demonstrating the strategy, skill or technique by having the teacher play/perform the particular skill and having the students echo the particular skill	<ul style="list-style-type: none"> • Instrumental Music • Theater acting exercises • Echo singing • Echoing rhythms with clapping or instruments
Mix and Match	Cards are created in pairs which are distributed to students. After students study their own card, they will get up to actively participate and “mingle” with each other in order to learn more about a topic or to match up events or concepts.	<ul style="list-style-type: none"> • Vocabulary • Getting to Know Your Actors • Composers and compositions • Reading rhythmic and melodic notation
Questioning	<p>Purposeful questions require students to use thinking skills; questions can be organized according to Bloom’s Taxonomy, higher and lower level, open and closed responses.</p> <ul style="list-style-type: none"> • Know goal; select context • Plan questions • Phrase questions clearly • Allow flexibility • Avoid yes/no questions • Allow wait time (at least 3 seconds) • Avoid saying learner’s name before the questions • Select learners randomly • Use positive feeling tone • Respond positively to all answers • Use probing techniques to elicit more thorough responses • Redirect and rephrase • Use learner’s questions for instruction 	<ul style="list-style-type: none"> • Ask higher-level, open-ended questions (How & Why) • Allow students to react to and rephrase other responses • Encourage questioning between and among students and not just teacher to student

Resource	Description	Suggestions for Application
Researching	Use of various music materials and methods to answer questions about a topic.	<ul style="list-style-type: none"> • Extends knowledge of a specific topic • Utilize reference materials to learn about areas of interest or need • Present new information to whole class • Instrumental music • Choral music
Stations	Different areas of the classroom where students work on various tasks simultaneously.	<ul style="list-style-type: none"> • Studio Production - each station, students use video editors to complete projects, computers to complete group projects, etc. • Instrument stations
Utilizing & Evaluating Media	Students integrate and evaluate information that brings the real world into the classroom.	<ul style="list-style-type: none"> • YouTube/internet • Computers/chromebooks • DVD • TV • Recording devices • Audio-visual devices • iPod/iTunes • United Streaming • Interactive whiteboards • Instrumental music • Non-fiction articles
Utilizing Tools and Manipulatives	Concrete materials such as staff boards, keyboards, Orff instruments, boomwhackers, etc.	<ul style="list-style-type: none"> • Use staff board for writing music notation • Utilize materials to facilitate hands-on learning (e.g. playing piano keyboard, Orff instruments, a variety of classroom percussion instruments, etc.)

ASSESSMENT STRATEGIES

Assessment

To ensure that students are attaining the proficiencies identified herein and thereby becoming literate in the richest sense of the word, teachers will assess their progress continuously, using a variety of formal and informal assessment techniques. This ongoing, multi-dimensional approach to assessment provides teachers with the information they need to assess student progress toward specific learning goals, analyze student areas of strength and challenge, and make powerful teaching decisions. Ongoing authentic assessment should provide a comprehensive portrait of students' academic development in Visual and Performing Arts rather than a snapshot of a single performance on a test. It also should be the basis for reporting students' progress to parents/guardians and district administrators as well as other teachers who may work with these students to promote Visual and Performing Arts literacy.

Authentic multi-dimensional assessment must be a part of the evaluation process in Visual and Performing Arts instruction. The student (or group of students), given a meaningful task, responds; his/her response generates information that can be documented either through observation (anecdotal records or checklists, for example) or through some student created product (student choral or instrumental performance, student compositions or student critiques). This documentation – and the ongoing student performance it reflects – constitutes authentic assessment. Authentic, multi-dimensional assessment must be part of the evaluation process. A variety of assessment strategies are used to effectively monitor and evaluate individual children's development of musical skills, concepts and processes. Assessment strategies and tools should closely match instructional strategies and activities, both in format and design.

Visual and Performing Arts teachers using authentic assessment effectively involve students in meaningful tasks that allow them to apply, practice and master strategies in the performing arts. In addition, they invite students to reflect on their own learning. Teachers emphasize critical reasoning and understanding of process rather than the single recall of facts. Typically teachers will gather a substantial body of information about an individual student's performance during the course of a marking period, using a variety of authentic assessment techniques that are embedded within the curriculum. They will then evaluate the student's overall performance, assigning a grade that reflects this student's growth in music.

District-wide assessments, also referred to as common assessments, are utilized in all subject areas to both inform instruction, as well as determine proficiency of skills in particular subject areas. These assessments provide consistency across classrooms and grade level/departments. They may take the form of traditional assessments or performance tasks, but more commonly use standardized administration and scoring procedures to help maintain validity, reliability, and fairness. Typically, teachers administer common assessments to all students in the same course and grade level in the district at prescribed intervals, which vary by subject area. Common assessment instruments measure proficiency on subsets of standards and might include critiquing music, task projects, and teacher observations.

The assessment strategies that follow will be utilized by Evesham Township Visual and Performing Arts teachers to assist in evaluating student progress. The elementary and middle school rubrics included in this section will be used as the grading system and will denote proficiency on the report card.

ASSESSMENT TOOLS AND STRATEGIES

Strategy	Description
Anecdotal Notes	Teacher comments written to memorialize student behavior, conversation, or technique. Can be used to inform other forms of assessment (ex., checklists).
Checklists	A list of specific behaviors, characteristics, or activities along with a place for recording whether each is present or absent.
Debate	Students support a claim or idea with evidence verbally or in writing, including addressing opposing claims where appropriate.
Exit Slips	Students respond to questions on small piece of paper completed at the close of a lesson or unit. Teachers use responses as formative assessment to inform instruction.
Games	Games serve as a critical tool for ongoing assessment. Application of skills, use of strategies, and disposition towards music should be observed as students play music games.
Group Discussions and Critiques	Structured or guided conversations among students and/or teachers that give insight into the understandings of the class as a whole.
Individual Conferences	The teacher and student interact in a dialogue about content, products or process following during a lesson or unit.
Models	A representation of a concept via art or music.
Observation	Careful, informal watching of students to determine behavioral or process-oriented actions. Requires documentation in a variety of formats (e.g., anecdotal record, teacher's log, checklist).

Strategy	Description
Open-Ended/ Open-Response Problems	<p>Open-ended, real-world contextualized tasks that require students to apply previously learned skills.</p> <ul style="list-style-type: none"> • May contain multiple steps. • Often have more than one correct solution. • Work may be assessed using a rubric.
Performances	<p>Any demonstration of knowledge and/or ability including, but not limited to: playing an instrument, performing skits, plays, pantomimes, role-playing, creating stories, problem-solving , etc.</p>
Periodic Assessments	<p>Periodic assessment tools designed as one aspect of a balanced assessment plan. These tools help teachers to gauge students' progress at critical times during the school year. While they cover important content from the curriculum their use should be balanced with other types of assessment in analyzing student progress. This tool should not serve as a single measure of a student's understanding of presented content.</p>
Portfolios	<p>A collection of artworks, documents, and/or supportive materials pertaining to ideas, processes, and products.</p>
Pre-test	<p>Recall prior knowledge lesson.</p>
Questioning	<p>Questions are asked to evaluate students' thinking and/or reasoning. The questions should require students to explain artistic/musical concepts and support their choices and/or reasoning.</p>
Quizzes	<p>Short assessments that involve evaluating student work, presented in reflections and any other tasks which represent a student's understanding.</p>
Rating Scales	<p>Closely related to checklists, but generally rely on a numeric or value system for translating judgments of quality or degree.</p>
Rubrics	<p>Rubrics may be used to assess progress towards a standard, learning goal. Rubrics reflect multiple levels of understanding based on content, technique and performance.</p>

Strategy	Description
Self-Assessment	A reflective tool completed at the culmination of each unit that asks students to summarize their music learning and explain their contributions to the class.
Student Interviews	One-on-one discussions that give insight into the understandings of an individual about concepts, techniques, ideas, etc., with appropriate documentation.
Tests	Test and electronic assessment can be utilized to evaluate student work.
Visual Identification	Identification of slides, reproductions, art objects, internet resources or other visual aids in oral and/or written format.

APPENDICES

APPENDIX A: GLOSSARIES

Glossary of Art Vocabulary

Abstract: An artwork usually based on an identifiable subject, but missing details, or containing simplified or rearranged visual elements.

Aesthetics: Dating back to ancient times, a term referring to the study of beauty. Presently, the term refers to philosophical questions concerning art, such as “What is beauty” or “What is art?” Aesthetics of a particular people are examined by focusing on subject, style, medium, material, rendering, and more formal issues, such as color, line, composition, space and texture. Specific to a culture, a work of art will elicit a response in which thoughts, sensations and feelings are unified, intense and positive.

Balance: A principle of design that describes the arrangement of visual elements in an artwork to create a sense of equality in visual weight, interest, or stability. Types include balance are symmetrical, asymmetrical and radial.

Composition: To create, form or design a unified whole artwork by arranging the parts.

Conceptual Art: Art that is intended to convey an idea or a concept to the perceiver, rejecting the creation or appreciation of a traditional art object. Conceptual Art strongly depends on the text surrounding it and may include non-art media.

Critique: The process by which the viewer develops and applies standards for judging art that you can state to others. The standards are not personal opinions or arbitrary preferences. Art criticism may involve description, analysis and interpretation of the artwork.

Elements of Art: Names of categories for the main sensory qualities of art: line, shape, color, form, texture, value, and space. These elements, when used by an artist to communicate or express creative ideas, become a visual language.

Formalism: An orderly system of organization as opposed to a less disciplined system.

Functionalism: A piece created for the purpose of a utilitarian system.

Harmony: A principle of design, achieved by repetition of characteristics that are the same or similar. The elements of art are arranged in a way that creates a feeling of unity pleasing to the eye.

Media: Plural of medium. The materials and techniques used by artists to produce a work of art.

Nonobjective Art: Abstract works that have no identifiable subject.

Principles of Art: Guidelines that help artists in composing designs and creating a framework on which they can organize the total work of art. The National Standards designate the principles of art to be: Balance, proportion, rhythm, emphasis, and unity. Some lists, however, includes contrast, pattern and variety.

Proportion: The comparison of elements one to another in terms of their properties of size, quantity and amount of emphasis.

Qualitative terms: Standards of craftsmanship that you can apply to a work of art.

Rhythm/ Movement: A flow, or feeling of movement achieved by repetition of visual units, or using measured accents.

Theme: The artist's interpretation of a subject or topic in work of art (ex. Family, Community).

Unity: The total effect of a work of art that results from the integration of all its parts, with the necessary ratio between harmony and variety, resulting in a sense of oneness.

Glossary of Music Vocabulary

AB Form: A musical plan that has two different parts or sections.

ABA Form: A musical plan that has three sections. The first and last sections are the same. The middle section is different.

A Cappella: Singing music without the accompaniment of any other instrument.

Accent: A single tone or chord louder than those around it.

Accompaniment: Music that supports the sound of the featured performer(s).

Ala breve: Cut time, all note values are cut in half.

Ballad: In music, a song that tells a story.

Band: A balanced group of instruments consisting of woodwinds, brass, and percussion.

Bar Lines: Vertical lines dividing the staff.

Bass Clef: A symbol identifying the notation for the lowest range of voices.

Beat: A repeating pulse that can be felt in some music.

Brass: A group of wind instruments, including trumpets, French horns, trombones, and tubas, used in bands and orchestras.

Cadence: A group of chords or notes at the end of a phrase or piece that gives a feeling of pausing or finishing.

Call and Response: A musical device with a portion of a melody (call) followed by an answering portion (response). The response may imitate the call or it may be a separate melody that repeats each time.

Chord: Three or more different tones played or sung together.

Chorus: A large group of singers.

Coda: A “tail” or short section added at the end of a piece of music.

Composer: A person who makes up pieces of music by putting sounds together in his or her own way.

Contour: The “shape” of a melody, made by the way it moves upward and downward in steps and leaps and by repeated tones.

Contrast: Two or more things that are different. In music, slow is a contrast to fast, section A is a contrast to section B.

Countermelody: A melody that is played or sung at the same time as another melody.

Crescendo: A direction to get gradually louder.

Da Capo: Indicates that the piece be repeated from the beginning; literally, to the head.

Decrescendo: A direction to get gradually softer.

Descant: A countermelody whose main function is to decorate the main tune, often soaring above the melody of the song.

Dotted Notes: A dot increases the value of a note by one half.

Duet: A composition written for two performers.


Duration: The length of sounds, from very short to very long.

Dynamics: The loudness and softness of sound (f, mf, p, mp <>, and so on).

Elements: The parts out of which whole works of art are made: for example, music uses the elements melody, rhythm, texture, tone color, form; painting uses line, color, space, shape, etc.

Embellishment: Adornment, decoration, beautification.

Ensemble: A group of players or singers.

Fermata: A sign () indicating that a note is held longer than its written note value, stopping or "holding" the beat.

Flat (b): A notation that lowers a note one half step.

Form: The overall plan of a piece of music.

Forte (f): Loud.

Fortissimo (ff): Very loud.

Half Step: The smallest common interval.

Harmony: Two or more different tones sounding at the same time.

Improvisation: Making up music as it is being performed; often used in jazz.

Interval: The distance between tones.

Introduction: In a song, music played before the singing begins.

Key Signature: One or more sharps or flats at the beginning of a line of music; sets the key for the piece.

Leap: To move from one tone to another, skipping over the tones in between.

Ledger Lines: A short line parallel to and above/below the staff, representing a continuation of the staff.

Major Scale: An arrangement of eight tones in a scale according to the following intervals, or steps: whole, whole, half, whole, whole, whole, half.

Measure: A grouping of beats set by bar lines.

Melody: A line of single tones that move upward, downward, or repeat.

Melody Pattern: An arrangement of pitches into a small grouping, usually occurring often in a piece.

Meter: The way the beats of music are grouped, often in sets of two or in sets of three.

Meter Signature: The numerical symbol, such as $2/4$ or $3/4$, that tells how many beats are in a measure (top number) and the kind of note that gets one beat (bottom number).

Mezzo Forte (mf): Medium loud.

Mezzo Piano (mp): Medium soft.

Minor Scale: Several arrangements of eight tones in a scale, such as natural minor (whole, half, whole, whole, half, whole, whole).

Mood: The feeling that a piece of music gives. (The mood of a lullaby is quiet and gentle.)

Natural (♮): A notation that cancels a flat or sharp.

Notes: Symbols for sound in music.

Octave: Twice the frequency of a tone.

Orchestra: A balanced group of instruments consisting of strings, woodwinds, brass, and percussion.

Ornamentation: In the arts, the addition of decorations, or embellishments, to the basic structure of the work.

Ostinato: A rhythm or melody pattern that repeats.

Partner Songs: Two or more different songs that can be sung at the same time to create harmony.

Pentatonic: 5-Tone scale.

Percussion: A group of pitched or unpitched instruments that are played by striking with mallets, beaters, and so on, or by shaking.

Phrase: A musical “sentence.” Each phrase expresses one thought.

Pianissimo (pp): Very soft.

Piano (p): Soft.

Pitch: The highness or lowness of a tone.

Quartet: Any composition for four voices or instruments, each having a separate part.

Range: In a melody, the span from the lowest tone to the highest tone.

Refrain: The part of a song that repeats, using the same melody and words.

Register: The pitch (highness or lowness of a tone) location of a group of tones. If the group of tones is all high sounds, they are in a high *register*. If the group of tones is all low sounds, they are in a low *register*.

Repeat Sign: A symbol telling you to sing the music enclosed by the signs twice.

Repeated Tones: Two or more tones in a row that have the same sound.

Repetition: Music that is the same, or almost the same, as music that was heard earlier.

Rest: Symbols for silence in music.

Rhythm: The way movement is organized in a piece of music, using beat, no beat, long and short sounds, meter, accents, no accents, tempo, syncopation, etc.

Ritardando (rit.): An indication to slow the tempo gradually.

Rhythm Pattern: A group of long and short sounds. Some rhythm patterns have even sounds. Others have uneven sounds.

Rondo: A musical form in which a section is repeated, with contrasting sections in between (such as ABA-CA).

Round: A follow-the-leader process in which all sing the same melody but start at different times.

SATB: Four part singing:

Soprano - highest female voice.

Alto - lowest female voice.

Tenor - highest male voice.

Bass - lowest male voice.

Scale: An arrangement of pitches from lower to higher according to a specific pattern of intervals. Major, minor, pentatonic, whole-tone, and chromatic are five kinds of scales. Each one has its own arrangement of pitches.

Score: Musical notation of a composition, with each of the instrumental (or vocal) parts shown in vertical alignment.

Sequence: The repetition of a melody pattern at a higher or lower pitch level.

Shanties: Sailor's work songs.

Sharp (#): A notation that raises a note one half step.

Slur: A curved line placed above two or more notes of different pitch on a single syllable.

Solo: Music for a single singer or player, often with an accompaniment.

Staccato: An indication to sing in a detached manner.

Staff: A set of five horizontal lines on which music notes are written.

Steady Beat: Regular pulses.

Step: To move from one tone to another without skipping tones in between.

Strings: A term used to refer to stringed instruments that are played by bowing, plucking, or strumming.

Strong Beat: The first beat in a measure.

Style: The overall effect a work of art makes by the way its elements are used (see elements). When works of art use elements similarly, they are said to be "in the same style."

Syncopation: An arrangement of rhythm in which prominent or important tones begin on weak beats or weak parts of beats, giving a catchy, off-balance movement to the music.

Tempo: The speed of the beat in music.

Ternary: Three parts.

Texture: The way melody and harmony go together: a melody alone, two or more melodies together, or a melody with chords.

Theme: An important melody that occurs several times in a piece of music.

Timbre: Distinctive tone quality of an instrument.

Tie: A curved line that connects two notes of the same pitch.

Time Signature: The two numbers to the right of the clef sign. The top number indicates the number of beats in each measure; the bottom number shows the type of note that receives one beat.

Tonality: Tonal quality.

Tone Color: The special sound that makes one instrument or voice sound different from another.

Tonguing/Slurring: Using the syllable “tu” to produce a tone, playing smoothly without use of the tongue.

Treble Clef: A symbol identifying the notation for the highest range of voices.

Trio: Any composition for three voices or instruments, each having a separate part.

Unison: The same pitch.

Variation: Music that is repeated but changed in some important way.

Whole Step: The combination of two half steps.

Woodwinds: A term used to refer to wind instruments, now or originally made of wood.

APPENDIX B: 21ST CENTURY LIFE AND CAREERS

21st CENTURY LIFE AND CAREER SKILLS

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, 21st Century Life and Careers, 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.

In Evesham, 21st century life and career skills focus on enabling student to make informed decisions that will prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace. Therefore, these life and career skills are integrated across the K-8 curriculum in various subject areas, where appropriate. It is our goal to build a solid foundation for the high school that foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

The Standards: Standard 9 is composed of the Career Ready Practices and Standard 9.1 and 9.2 which are outlined below:

Career Ready Practices

These following practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness.

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP2. Apply appropriate academic and technical skills.
- CRP3. Attend to personal health and financial well-being.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- 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

9.1 Personal Financial Literacy

This standard outlines the important fiscal knowledge, habits, and skills that must be mastered

in order for students to make informed decisions about personal finance. Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.

9.2 Career Awareness, Exploration, and Preparation

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements

APPENDIX C: RESOURCE ARTICLES

Art:

- Article: [Awakening Student Ownership: Transitioning to a Student-Centered Environment](#)
- Article: [7 Leadership Skills Fostered in Arts Education](#)

Music:

- Article: [What Students Should Know and Be Able to Do in the Arts](#)
- Article: [Why Students Need Arts Education?](#)
- Article: [Why Arts Education is Crucial, and Who Is Doing It Best](#)