



Visual and Performing Arts Music Curriculum

Banded K-2, 3-5, 6-8

Ogdensburg School District

Adopted Revised: December, 2020

Rationale

Ogdensburg Borough Public School creates a foundation for students to understand the world around them. Understanding the world and universe occurs as students work collaboratively. Providing experiences in the arts offer opportunities for students to develop critical thinking, innovation, and creativity. First-hand experiences are integral for students to develop students' efficacy in their understanding of the world and universe and to develop decision-making skills, enhance self-awareness, self-esteem, and self management skills.

Mission

Ogdensburg Borough Public School students will develop creative and critical-thinking, social-emotional competencies, and intellectual and expressive abilities through the Visual and Performing Arts program. The skills will allow them to become active, contributing members in a global society.

Vision

Ogdensburg Borough Public School believes that students should have equitable access to a quality arts education that leads to literacy and fluency in the arts and their practices of the five art disciplines as a road to

- performing, presenting or producing as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
- creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
- connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

[Link to NJSL](#)

LIFE LONG GOALS

| The Arts as: | Lifelong Goal |
|---|--|
| Communication | Artistically literate citizens are able to use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and they are able to analyze and interpret the artistic communications of others. |
| Creative Personal Realization | Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult. |
| Culture, History, and Connectors | Artistically literate citizens know and understand works of art from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other content. |
| Means to Well-Being | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts. |
| Community Engagement | Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities. |

NJSL-S-VPA Structure

Artistic processes, anchor standards, practices, and performance expectations make up the NJSL-S-VPA. The **artistic processes**: *Creating, performing/presenting/producing, responding, and connecting* are the foundational steps for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions by which arts-learning and making are realized across the five arts disciplines.

Eleven **anchor standards** describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy. As illustrated below, each of the anchor standards is derived from one of the four artistic processes.

Visual and Performing Arts Practices - All Grades

| Dance | Music | Theatre | Visual Art | Media Arts |
|--|--|---|--|--|
| Creating: <ul style="list-style-type: none"> ● Explore ● Plan ● Revise | Creating: <ul style="list-style-type: none"> ● Imagine ● Plan, Make ● Evaluate, Refine | Creating: <ul style="list-style-type: none"> ● Imagine, Envision ● Plan, Construct ● Evaluate, Clarify, Realize | Creating: <ul style="list-style-type: none"> ● Explore ● Investigate ● Reflect, Refine, Continue | Creating: <ul style="list-style-type: none"> ● Conceive ● Develop ● Construct |
| Performing: <ul style="list-style-type: none"> ● Embody, Execute ● Express ● Present | Performing: <ul style="list-style-type: none"> ● Rehearse, Evaluate, Refine ● Select, Analyze, Interpret ● Present | Performing: <ul style="list-style-type: none"> ● Establish, Analyze ● Choose, Rehearse ● Share | Performing: <ul style="list-style-type: none"> ● Select ● Analyze ● Share | Performing: <ul style="list-style-type: none"> ● Integrate ● Practice ● Present |
| Responding: <ul style="list-style-type: none"> ● Analyze ● Critique ● Interpret | Responding: <ul style="list-style-type: none"> ● Select, Analyze ● Evaluate ● Interpret | Responding: <ul style="list-style-type: none"> ● Examine, Discern ● Critique ● Interpret | Responding: <ul style="list-style-type: none"> ● Perceive ● Analyze ● Interpret | Responding: <ul style="list-style-type: none"> ● Perceive ● Evaluate ● Interpret |
| Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate | Connecting: <ul style="list-style-type: none"> ● Interconnect | Connecting: <ul style="list-style-type: none"> ● Incorporate ● Affect, Expand | Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate | Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate |

Every performance expectation is labeled with a specific alphanumeric code. The code summarizes important information. As illustrated below, the first number in the code indicates the specific arts discipline:

1.3A.2.Cr1a

| | | | | |
|--------------------------|----------------------------|-------------------------|------------------------|--------------------------------|
| ** 1.3A | 2 | Cr | 1 | a |
| Standard number | By the end of grade | Artistic Process | Anchor Standard | Performance Expectation |
| For General Music | | | | |

** (1.3B - Music Composition and Theory 1.3C - Music Ensembles 1.3D - Harmonizing Instruments 1.3E - Music Technology)

ANCHOR STANDARDS

ARTISTIC PROCESS: Creating

| | |
|-------------------|---------------------------------------|
| Anchor Standard 1 | Conceptualizing and generating ideas. |
| Anchor Standard 2 | Organizing and developing ideas. |
| Anchor Standard 3 | Refining and completing products. |

ARTISTIC PROCESS: Performing/Presenting/ Producing

| | |
|-------------------|---|
| Anchor Standard 4 | Developing and refining techniques and models or steps needed to create products. |
| Anchor Standard 5 | Selecting, analyzing and interpreting work. |
| Anchor Standard 6 | Conveying meaning through art. |

ARTISTIC PROCESS: Responding

| | |
|-------------------|--|
| Anchor Standard 7 | Perceiving and analyzing products. |
| Anchor Standard 8 | Applying criteria to evaluate products |
| Anchor Standard 9 | Interpreting intent and meaning. |

ARTISTIC PROCESS: Connecting

| | |
|--------------------|---|
| Anchor Standard 10 | Synthesizing and relating knowledge and personal experiences to create products. |
| Anchor Standard 11 | Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. |

MUSIC -- K - 8

| | |
|--------------------------------|--|
| ENDURING UNDERSTANDING: | <ul style="list-style-type: none">-- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources-- Musicians' creative choices are influenced by their expertise, context and expressive intent.-- Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.-- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.-- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria-- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.-- : Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.-- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.-- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.-- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.-- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. |
| ESSENTIAL QUESTIONS: | <ul style="list-style-type: none">● How do musicians generate creative ideas?● How do musicians make creative decisions?● How do musicians improve the quality of their creative work?● How do performers select repertoire?● How do musicians improve the quality of their performance?● When is a performance judged ready to present?● How do context and the manner in which musical work is presented influence audience response?● How do individuals choose music to experience?● How does understanding the structure and context of music inform a response?● How do we discern the musical creators' and performers' expressive intent?● How do we judge the quality of musical work(s) and performance(s)?● How do musicians make meaningful connections to creating, performing, and responding?● How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding? |

MUSIC -- BAND K - 2

PACING GUIDE

| | |
|--|--------|
| Unit 1 Generating and conceptualizing ideas (1.3A.2.Cr1a) | 3 days |
| Unit 2 Organizing and developing ideas (1.3A.2.Cr2a, 2b) | 4 days |
| Unit 3 Refining and Completing products. (1.3A.2.Cr3a, 3b) | 3 days |
| Unit 4 Selecting, analyzing, and interpreting work (1.3A.2.Pr4a) | 4 days |
| Unit 5 Developing and refining techniques and models or steps needed to create products (1.3A.2Pr5a, 5b, 5c, 5d, 5e) | 3 days |
| Unit 6 Conveying meaning through art (1.3A.2.Pr6a, 6b) | 4 days |
| Unit 7 Perceiving and analyzing products (1.3A.2.Re7a, 7b) | 3 days |
| Unit 8 Interpreting intent and meaning (1.3A.2.Re8a) | 3 days |
| Unit 9 Applying criteria to evaluate products (1.3A.2.Re9a) | 3 days |
| Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.3A.2.Cn10a) <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e 1.3A.2.Re7a</i> | 3 days |
| Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.3A.2.Cn11a) <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e, 1.3A.2.Re7a</i> | 3 days |

1.3A Music Standards by the End of Grade 2

CREATING

| | |
|--|---|
| PERFORMANCE EXPECTATIONS Practice: Imagine | Generating and conceptualizing ideas <ul style="list-style-type: none">• 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.. |
| PERFORMANCE EXPECTATIONS Practice: Plan, Make | Organizing and developing ideas <ul style="list-style-type: none">• 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.• 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas. |
| PERFORMANCE EXPECTATIONS Practice: Evaluate, Refine | Refining and Completing Products <ul style="list-style-type: none">• 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.• 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audiences |

PERFORMING

| | |
|--|---|
| PERFORMANCE EXPECTATIONS Practice: Select, Analyze, Interpret | Selecting, analyzing, and interpreting works <ul style="list-style-type: none">• 1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections. |
| PERFORMANCE EXPECTATIONS Practice: Rehearse, Evaluate, Refine | Developing and refining techniques and models or steps needed to create products <ul style="list-style-type: none">• 1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.• 1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.• 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance. |

| | |
|---|--|
| | <ul style="list-style-type: none"> • 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. • 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent. |
| PERFORMANCE EXPECTATIONS Practice: Present | Conveying meaning through Art <ul style="list-style-type: none"> • 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy. • 1.3A.2.Pr6b: Perform appropriately for the audience and purpose.. |

Responding

| | |
|---|---|
| PERFORMANCE EXPECTATIONS Practice: Select, Analyze | Perceiving and analyzing products <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <ul style="list-style-type: none"> • 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music. |
| PERFORMANCE EXPECTATIONS Practice: Interpret | Interpreting intent and meaning <ul style="list-style-type: none"> • 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent. |
| PERFORMANCE EXPECTATIONS Practice: Evaluate | Applying Criteria to evaluate products <ul style="list-style-type: none"> • 1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music. . |

Connecting

| | |
|---|---|
| PERFORMANCE EXPECTATIONS Practice: Interconnection | Synthesizing and relating knowledge and personal experiences to create products <ul style="list-style-type: none"> • 1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e 1.3A.2.Re7a</i></p> |
|---|---|

| | |
|---|---|
| PERFORMANCE EXPECTATIONS Practice: Interconnection | Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding <ul style="list-style-type: none"> 1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e, 1.3A.2.Re7a</i> |
|---|---|

K - 2

| Interdisciplinary Connections | | |
|--|---|---|
| MATH <ul style="list-style-type: none"> Connect beats with counting Patterns as applied to music HEALTH Cleanliness of instruments Personal health to maintain sound production | ELA <ul style="list-style-type: none"> Research musicians, historical music periods, styles of music Write poetry in the creation of song lyrics | SOCIAL STUDIES Historical period Impact of history on changes in music PHYSICAL ED Fine motor skill practice on instruments |

K - 2

| | | | |
|---|---|--|--|
| MATERIALS and RESOURCES: <ul style="list-style-type: none"> Assorted musical compositions Musical instruments Music examples in a variety of styles and cultural backgrounds Music stands Sheet music | INSTRUCTIONAL STRATEGIES <ul style="list-style-type: none"> Reinforcing effort Provide recognition Cooperative learning Cues, Questions, Organizers Orally Summarizing Generating & testing hypotheses Student practice Individualized instruction Effective feedback Presenting learning goals/ objectives Authentic learning Adapting to learning styles Conferencing Activate prior knowledge Investigations | Technology Connections Technology to enhance the learning process. Technology to heighten level of performance 8.1.5.A.1 digital tools 8.1.5.A.3 graphic organizer 8.1.5.D.1 copyright law 8.1.5.D.3 cyber safety 8.1.5.D.4 digital citizenship 8.1.5.E.1 accuracy of electronic sources 8.1.5.F.1 apply digital tools for data | 21st C 9.1 Finance <ul style="list-style-type: none"> 9.1.4.B.1 needs/ wants 9.1.4.B.2 financial goals (age appropriate) 9.1.4.B.5 earn 21st C 9.2 Career Ready Practices <ul style="list-style-type: none"> 9.2.4.A.1 occupations 9.2.4.A.2 life roles 9.2.4.A.3 non and traditional careers • CRP1 responsible citizenship CRP3 Personal health CRP4 Communicate clearly |
|---|---|--|--|

| | | | |
|--|---|--|--|
| | <ul style="list-style-type: none"> ● Flexible classrooms ● Graphic organizers ● Identifying similarities and differences ● Learning centers ● Modeling ● Music/ songs ● Peer teaching ● Project -based learning ● Reading aloud ● Sharing opinions ● Student choice ● Think- Pair- Share ● Rubrics ● Varied texts | | <ul style="list-style-type: none"> ● CRP8 Solving problem ● CRP10 career paths ● CRP11 enhance with tech |
|--|---|--|--|

K- 2

| | | | |
|--|--|--|--|
| <p>MODIFICATIONS -SPECIAL NEEDS, 504</p> <ul style="list-style-type: none"> ● Pair visual prompts with verbal presentations ● Ask students to restate information, directions, and assignments. ● Repetition and practice ● Model skills / techniques to be mastered. ● Extended time to complete class work ● Preferential seating to be mutually determined by the student and teacher ● A Student may request to use a computer to complete assignments. ● Establish expectations for completing | <p>STUDENTS AT RISK OF FAILURE</p> <ul style="list-style-type: none"> ● Ask students to restate information, directions, and assignments. ● Repetition and practice ● Model skills / techniques to be mastered. ● Extended time to complete class work ● Provide referential seating to be mutually determined by the student and teacher ● Provide extra books/ materials for home. ● Assign a peer helper in the class setting ● Provide oral reminders and check student work during independent work time ● Encourage student to look over work ● Provide regular parent/ | <p>GIFTED AND TALENTED</p> <ul style="list-style-type: none"> ● Use advanced supplementary / reading materials ● Use of authentic resources to promote a deeper understanding of culture. ● Provide opportunities for open-ended, self-directed activities ● Encourage the use of creativity ● Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.) Conduct research and | <p>ELL Modifications</p> <ul style="list-style-type: none"> ● Seat student near teacher ● Print clearly ● Do not use cursive ● Give directions in print & orally ● Print keywords, page numbers, homework, deadlines on the board ● Incorporate visuals ● Avoid slang or colloquial sayings, ● Avoid complex sentence structure ● Use questions that need only one word answers ● Be ready to give additional instructions on complex tasks ● Adjust assignments so student writes less ● Provide simpler questions to answer ● Expect fewer spelling words ● Provide extra time as necessary |
|--|--|--|--|

| | | | |
|---|--|--|---|
| assignments, routine, and behavior <ul style="list-style-type: none"> • Extra resources sent home as available | school communication <ul style="list-style-type: none"> • Establish expectations for routine, behavior, academics | provide presentations of cultural topics. <ul style="list-style-type: none"> • Tiered reading materials | <ul style="list-style-type: none"> • Provide graphic organizers • Provide an ELL dictionary • Provide books on tape or CD • Provide wall charts of key concepts • Provide a word wall • Provide models of docs such as Homework, projects |
|---|--|--|---|

MUSIC -- BAND 3 - 5

PACING GUIDE

| | |
|--|--------|
| Unit 1 Generating and conceptualizing ideas (1.3A.5.Cr1a) | 3 days |
| Unit 2 Organizing and developing ideas (1.3A.5.Cr2a, 2b) | 4 days |
| Unit 3 Refining and Completing products. (1.3A.5.Cr3a, 3b) | 3 days |
| Unit 4 Selecting, analyzing, and interpreting work (1.3A.5.Pr4a, 4b, 4c, 4d, 4e) | 4 days |
| Unit 5 Developing and refining techniques and models or steps needed to create products (1.3A.5Pr5a, 5b) | 3 days |
| Unit 6 Conveying meaning through art (1.3A.5.Pr6a, 6b) | 4 days |
| Unit 7 Perceiving and analyzing products (1.3A.5.Re7a, 7b) | 3 days |
| Unit 8 Interpreting intent and meaning (1.3A.5.Re8a) | 3 days |
| Unit 9 Applying criteria to evaluate products (1.3A.5.Re9a) | 3 days |
| Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.3A.5.Cn10a) <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a</i> | 3 days |
| Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.3A.5.Cn11a) <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a</i> | 3 days |

1.3A Music Standards by the End of Grade 5

CREATING

| | |
|--|--|
| PERFORMANCE EXPECTATIONS Practice: Imagine | Generating and conceptualizing ideas <ul style="list-style-type: none">• 1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical). |
| PERFORMANCE EXPECTATIONS Practice: Plan, Make | Organizing and developing ideas <ul style="list-style-type: none">• 1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.• 1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas. |
| PERFORMANCE EXPECTATIONS Practice: Evaluate, Refine | Refining and Completing Products <ul style="list-style-type: none">• 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.• 1.3A.5.Cr3b: Present to others final versions of personally and collaboratively-created music that demonstrates craftsmanship. Explain connection to expressive intent. |

PERFORMING

| | |
|--|--|
| PERFORMANCE EXPECTATIONS Practice: Select, Analyze, Interpret | Selecting, analyzing, and interpreting works <ul style="list-style-type: none">• 1.3A.5.Pr4a: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context, as well as the students' technical skill.• 1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.• 1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.• 1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.• 1.3A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style). |
|--|--|

| | |
|---|---|
| <p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Rehearse, Evaluate, Refine</p> | <p>Developing and refining techniques and models or steps needed to create products</p> <ul style="list-style-type: none"> ● 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance. ● 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time. |
| <p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Present</p> | <p>Conveying meaning through Art</p> <ul style="list-style-type: none"> ● 1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation. ● 1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style. |

Responding

| | |
|--|--|
| <p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Select, Analyze</p> | <p>Perceiving and analyzing products</p> <ul style="list-style-type: none"> ● 1.3A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. ● 1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical). |
| <p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Evaluate</p> | <p>Applying Criteria to evaluate products</p> <ul style="list-style-type: none"> ● 1.3A.5.Re8a: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music. |
| <p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Interpret</p> | <p>Interpreting intent and meaning</p> <ul style="list-style-type: none"> ● 1.3A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent. |

Connecting

| | |
|--|--|
| <p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Interconnection</p> | <p>Synthesizing and relating knowledge and personal experiences to create products</p> <ul style="list-style-type: none"> 1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a</i></p> |
| <p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Interconnection</p> | <p>Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</p> <ul style="list-style-type: none"> 1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a</i></p> |

3 - 5

| Interdisciplinary Connections | | |
|---|--|--|
| <p>MATH</p> <ul style="list-style-type: none"> Connect beats with counting Patterns as applied to music <p>HEALTH</p> <p>Cleanliness of instruments</p> <p>Personal health to maintain sound production</p> | <p>ELA</p> <ul style="list-style-type: none"> Research musicians, historical music periods, styles of music Write poetry in the creation of song lyrics | <p>SOCIAL STUDIES</p> <p>Historical period</p> <p>Impact of history on changes in music</p> <p>PHYSICAL ED</p> <p>Fine motor skill practice on instruments</p> |

3 - 5

| | | | |
|---|--|---|--|
| <p>MATERIALS and RESOURCES:</p> <ul style="list-style-type: none"> Assorted musical | <p>INSTRUCTIONAL STRATEGIES</p> <ul style="list-style-type: none"> Reinforcing effort Provide recognition | <p>Technology Connections</p> <p>Technology to enhance the learning process.</p> | <p>21st C 9.1 Finance</p> <ul style="list-style-type: none"> 9.1.4.B.1 needs/ wants 9.1.4.B.2 financial goals |
|---|--|---|--|

| | | | |
|--|---|---|--|
| <ul style="list-style-type: none"> compositions • Musical instruments • Musical examples in a variety of styles and cultural backgrounds • Music stands • Sheet music | <ul style="list-style-type: none"> • Cooperative learning • Cues, Questions, Organizers • Orally Summarizing • Generating & testing hypotheses • Student practice • Individualized instruction • Effective feedback • Presenting learning goals/ objectives • Authentic learning • Adapting to learning styles • Conferencing • Activate prior knowledge • Investigations • Flexible classrooms • Graphic organizers • Identifying similarities and differences • Learning centers • Modeling • Music/ songs • Peer teaching • Project -based learning • Reading aloud • Sharing opinions • Student choice • Think- Pair- Share • Rubrics • Varied texts | <p>Technology to heighten level of performance</p> <ul style="list-style-type: none"> 8.1.5.A.1 digital tools 8.1.5.A.3 graphic organizer 8.1.5.D.1 copyright law 8.1.5.D.3 cyber safety 8.1.5.D.4 digital citizenship 8.1.5.E.1 accuracy of electronic sources 8.1.5.F.1 apply digital tools for data | <p>(age appropriate)</p> <ul style="list-style-type: none"> • 9.1.4.B.5 earn <p>21st C 9.2 Career Ready Practices</p> <ul style="list-style-type: none"> • 9.2.4.A.1 occupations • 9.2.4.A.2 life roles • 9.2.4.A.3 non and traditional careers • • CRP1 responsible citizenship • CRP3 Personal health • CRP4 Communicate clearly • CRP8 Solving problem • CRP10 career paths • CRP11 enhance with tech |
|--|---|---|--|

3 - 5

| | | | |
|---|---|--|--|
| <p>MODIFICATIONS -SPECIAL NEEDS, 504</p> <ul style="list-style-type: none"> • Pair visual prompts with verbal presentations • Ask students to restate information, directions, and assignments. • Repetition and practice • Model skills / | <p>STUDENTS AT RISK OF FAILURE</p> <ul style="list-style-type: none"> • Ask students to restate information, directions, and assignments. • Repetition and practice • Model skills / techniques to be mastered. • Provide extended time to complete class work | <p>GIFTED AND TALENTED</p> <ul style="list-style-type: none"> • Use advanced supplementary / reading materials • Use authentic resources to promote a deeper understanding of culture. • Provide opportunities for open-ended, self-directed | <p>ELL Modifications</p> <ul style="list-style-type: none"> • Seat student near teacher • Print clearly • Do not use cursive • Give directions in print & orally • Print keywords, page numbers, homework, deadlines on the board • Incorporate visuals |
|---|---|--|--|

| | | | |
|--|--|--|--|
| <p>techniques to be mastered.</p> <ul style="list-style-type: none"> ● Provide extended time to complete class work ● Preferential seating to be mutually determined by the student and teacher ● Allow students, upon request, to use a computer to complete assignments. ● Establish expectations for completing assignments, routine, and behavior ● Send extra resources home, as available | <ul style="list-style-type: none"> ● Preferential seating to be mutually determined by the student and teacher ● Provide extra books/ materials for home. ● Assign a peer helper in the class setting ● Provide oral reminders and check student work during independent work time ● Encourage student to look over work ● Provide regular parent/ school communication ● Establish expectations for routine, behavior, academics | <p>activities</p> <ul style="list-style-type: none"> ● Encourage the use of creativity ● Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.) Conduct research and provide presentations of cultural topics. ● Provide tiered reading materials | <ul style="list-style-type: none"> ● Avoid slang or colloquial sayings, ● Avoid complex sentence structure ● Use questions that need one word answers ● Be ready to give additional instructions on complex tasks ● Adjust assignments so student writes less ● Provide simpler questions to answer ● Expect fewer spelling words ● Provide extra time as necessary ● Provide graphic organizers ● Provide an ELL dictionary ● Provide books on tape or CD ● Provide wall charts of key concepts ● Provide a word wall ● Provide models of docs such as Homework, projects |
|--|--|--|--|

MUSIC -- BAND 6 - 8

Descriptors for Middle School Proficiency Levels in Music

At the middle school level (grades 5–8), students may be building on their K–5 experiences or trying a new music specialization based on their interests and course offerings. As a result, the Traditional and Emerging Ensemble and Guitar, Keyboard and Harmonizing Instrument standards describe two levels of attainment: novice and intermediate.

Novice

Students at the novice level have started specialization in an instrument of their choice. They are beginning to develop the basic artistic understanding of the technique and expressive skills that are necessary to advance their skill level. Novice-level students should participate in performance opportunities suitable to their skill level. Their curiosity in music begins their journey toward personal realization and well-being.

Intermediate

Students at the intermediate level are continuing study in their chosen instrument. Their development continues in artistic understanding and technical and expressive skills enabling students to begin to independently and collaboratively create, perform, and respond at their given skill level. Intermediate-level students should participate in performance opportunities that correspond to their skill level. Through continued study of music, they continue their journey toward personal realization and well-being.

PACING GUIDE

| | |
|---|--------|
| Unit 1 Generating and conceptualizing ideas (1.3A.8.Cr1a) | 3 days |
| Unit 2 Organizing and developing ideas (1.3A.8.Cr2a, 2b) | 4 days |
| Unit 3 Refining and Completing products. (1.3A.8.Cr3a, 3b) | 3 days |
| Unit 4 Selecting, analyzing, and interpreting work (1.3A.8.Pr4a, 4b, 4c, 4d, 4e) | 4 days |
| Unit 5 Developing and refining techniques and models or steps needed to create products (1.3A.8.Pr5a) | 3 days |
| Unit 6 Conveying meaning through art (1.3A.8.Pr6a, 6b) | 4 days |
| Unit 7 Perceiving and analyzing products (1.3A.8.Re7a, 7b, 7c) | 3 days |
| Unit 8 Interpreting intent and meaning (1.3A.8.Re8a) | 3 days |
| Unit 9 Applying criteria to evaluate products (1.3A.8.Re9a) | 3 days |
| Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.3A.8.Cn10a) <i>This Performance Expectation is embedded in the following Artistic Processes: : 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a</i> | 3 days |
| Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.3A.8.Cn11a) <i>This Performance Expectation is embedded in the following Artistic Processes:: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a</i> | 3 days |

1.3A Music Standards by the End of Grade 8

CREATING

| | |
|--|--|
| PERFORMANCE EXPECTATIONS Practice: Imagine | Generating and conceptualizing ideas <ul style="list-style-type: none">• 1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical). |
| PERFORMANCE EXPECTATIONS Practice: Plan, Make | Organizing and developing ideas <ul style="list-style-type: none">• 1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.• 1.3A.8.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences. |
| PERFORMANCE EXPECTATIONS Practice: Evaluate, Refine | Refining and Completing Products <ul style="list-style-type: none">• 1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources.• 1.3A.8.Cr3b: Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent. |

PERFORMING

| | |
|--|--|
| PERFORMANCE EXPECTATIONS Practice: Select, Analyze, Interpret | Selecting, analyzing, and interpreting works <ul style="list-style-type: none">• 1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.• 1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.• 1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation. |
|--|--|

| | |
|--|---|
| | <ul style="list-style-type: none"> ● 1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects. ● 1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing). |
| PERFORMANCE EXPECTATIONS Practice: Rehearse, Evaluate, Refine | Developing and refining techniques and models or steps needed to create products <ul style="list-style-type: none"> ● 1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance. ● 1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music. ● 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance. ● 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. ● 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent. |
| PERFORMANCE EXPECTATIONS Practice: Present | Conveying meaning through Art <ul style="list-style-type: none"> ● 1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform. |

Responding

| | |
|---|--|
| PERFORMANCE EXPECTATIONS Practice: Select, Analyze | Perceiving and analyzing products <ul style="list-style-type: none"> ● 1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose. ● 1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance). ● 1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods. |
| PERFORMANCE | Applying Criteria to evaluate products |

| | |
|---|---|
| EXPECTATIONS Practice: Evaluate | <ul style="list-style-type: none"> ● 1.3A.8.Re8a: Apply appropriate, personally-developed criteria to evaluate musical works or performances. |
| PERFORMANCE EXPECTATIONS Practice: Interpret | <p>Interpreting intent and meaning</p> <ul style="list-style-type: none"> ● 1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent. |

Connecting

| | |
|---|---|
| PERFORMANCE EXPECTATIONS Practice: Interconnection | <p>Synthesizing and relating knowledge and personal experiences to create products</p> <ul style="list-style-type: none"> ● 1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music. <p><i>This Performance Expectation is embedded in the following Artistic Processes: : 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a</i></p> |
| PERFORMANCE EXPECTATIONS Practice: Interconnection | <p>Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</p> <ul style="list-style-type: none"> ● 1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <p><i>This Performance Expectation is embedded in the following Artistic Processes:: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a</i></p> |

6 - 8

| Interdisciplinary Connections | | |
|---|--|---|
| <p>MATH</p> <ul style="list-style-type: none"> ● Connect beats with counting ● Patterns as applied to music <p>HEALTH Cleanliness of instruments Personal health to maintain sound production</p> | <p>ELA</p> <ul style="list-style-type: none"> ● Research musicians, historical music periods, styles of music ● Write poetry in the creation of song lyrics | <p>SOCIAL STUDIES Historical period Impact of history on changes in music</p> <p>PHYSICAL ED Fine motor skill practice on instruments</p> |

6 - 8

| | | | |
|--|---|--|---|
| <p>MATERIALS and RESOURCES:</p> <ul style="list-style-type: none"> ● Assorted musical compositions ● Musical instruments ● Music examples in a variety of styles and cultural backgrounds ● Music stands ● Sheet music | <p>INSTRUCTIONAL STRATEGIES</p> <ul style="list-style-type: none"> ● Reinforcing effort ● Provide recognition ● Cooperative learning ● Cues, Questions, Organizers ● Orally Summarizing ● Generating & testing hypotheses ● Student practice ● Individualized instruction ● Effective feedback ● Presenting learning goals/ objectives ● Authentic learning ● Adapting to learning styles ● Conferencing ● Activate prior knowledge ● Investigations ● Flexible classrooms ● Graphic organizers ● Identifying similarities and differences ● Learning centers ● Modeling ● Music/ songs | <p>Technology Connections Technology to enhance the learning process.</p> <p>Technology to heighten level of performance</p> <p>8.1.5.A.1 digital tools 8.1.5.A.3 graphic organizer 8.1.5.D.1 copyright law 8.1.5.D.3 cyber safety 8.1.5.D.4 digital citizenship 8.1.5.E.1 accuracy of electronic sources 8.1.5.F.1 apply digital tools for data</p> | <p>21st C 9.1 Finance</p> <ul style="list-style-type: none"> ● 9.1.4.B.1 needs/ wants ● 9.1.4.B.2 financial goals (age appropriate) ● 9.1.4.B.5 earn <p>21st C 9.2 Career Ready Practices</p> <ul style="list-style-type: none"> ● 9.2.4.A.1 occupations ● 9.2.4.A.2 life roles ● 9.2.4.A.3 non and traditional careers ● ● CRP1 responsible citizenship ● CRP3 Personal health ● CRP4 Communicate clearly ● CRP8 Solving problem ● CRP10 career paths ● CRP11 enhance with tech |
|--|---|--|---|

| | | | |
|--|--|--|--|
| | <ul style="list-style-type: none"> ● Peer teaching ● Project -based learning ● Reading aloud ● Sharing opinions ● Student choice ● Think- Pair- Share ● Rubrics ● Varied texts | | |
|--|--|--|--|

6 - 8

| | | | |
|---|--|---|--|
| <p>MODIFICATIONS -SPECIAL NEEDS, 504</p> <ul style="list-style-type: none"> ● Pair visual prompts with verbal presentations ● Ask students to restate information, directions, and assignments. ● Employ repetition and practice ● Model skills / techniques to be mastered. ● Provide extended time to complete class work ● Provide preferential seating to be mutually determined by the student and teacher ● Allow students, upon request, to use a computer to complete assignments. ● Establish expectations for completing assignments, routine, and behavior ● Send extra resources t home, as available | <p>STUDENTS AT RISK OF FAILURE</p> <ul style="list-style-type: none"> ● Ask students to restate information, directions, and assignments. ● Repetition and practice ● Model skills / techniques to be mastered. ● Provide extended time to complete class work ● Provide preferential seating, to be mutually determined by the student and teacher ● Extra books/ materials for home. ● Assign a peer helper in the class setting ● Provide oral reminders and check student work during independent work time ● Encourage student to look over work ● Provide regular parent/ school communication ● Establish expectations for routine, behavior, academics | <p>GIFTED AND TALENTED</p> <ul style="list-style-type: none"> ● Use advanced supplementary / reading materials ● Use authentic resources to promote a deeper understanding of culture. ● Provide opportunities for open-ended, self-directed activities ● Encourage the use of creativity ● Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.) Conduct research and provide presentations of cultural topics. ● Provide tiered reading materials | <p>ELL Modifications</p> <ul style="list-style-type: none"> ● Seat student near teacher ● Print clearly ● Do not use cursive ● Give directions in print & orally ● Print keywords, page numbers, homework, deadlines on the board ● Incorporate visuals ● Avoid slang or colloquial sayings, ● Avoid complex sentence structure ● Use questions that need one word answers ● Be ready to give additional instructions on complex tasks ● Adjust assignments so student writes less ● Provide simpler questions to answer ● Expect fewer spelling words ● Provide extra time as necessary ● Provide graphic organizers ● Provide an ELL dictionary ● Provide books on tape or CD ● Provide wall charts of key concepts ● Provide a word wall ● Provide models of docs such |
|---|--|---|--|

New Jersey Statutes and Administrative Code Summary

Curriculum Development: Integration of 21st Century Skills and Themes and Interdisciplinary Connections

District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSLS, according to N.J.A.C. 6A:8-2.

1. District boards of education shall include interdisciplinary connections throughout the K–12 curriculum.
2. District boards of education shall integrate into the curriculum 21st century themes and skills ([N.J.A.C. 6A:8-3.1\(c\)](#)).

Twenty-first century themes and skills integrated into all content standards areas (N.J.A.C. 6A:8-1.1(a)3).

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

Amistad Law: [N.J.S.A. 18A 52:16A-88](#) Every board of education shall incorporate the information regarding the contributions of AfricanAmericans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: [N.J.S.A. 18A:35-28](#) Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

Italian American Heritage: The New Jersey Italian Heritage Commission (NJIHC) strengthens the cultural identity of Italians and Italian Americans through public educational programs that preserve and promote an accurate, bias-free and non-stereotyped understanding and awareness of historical and current contributions and accomplishments of people of Italian heritage.

NJIHC is a nonprofit organization created by legislative mandate in 2002. It was founded as the "New Jersey Commission on Italian and Americans of Italian Heritage Cultural and Educational Programs", P.L. 2001 Chapter 343 Title 18a 4-42. Working in collaboration with the New Jersey Department of Education, the Commission develops, supports, and promotes Italian cultural programs throughout the state. One such collaboration is the Italian Heritage Curriculum, a collection of free lesson plans that K-12 teachers across all disciplines can incorporate into their classroom.

LGBT and Disabilities Law: [N.J.S.A. 18A:35-4.35](#) A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards ([N.J.S.A.18A:35-4.36](#)) A

board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Standards in Action: Climate Change

By its very nature, art has the power to inform or draw attention to a specific topic. It is always about something. In fact, the increasing prevalence of activist art in the past decade evidences the power of the arts to communicate big ideas. The aim of activist art is to change the world by inspiring people to take action against societal problems (Nurmis, 2016) – including global climate change. For example, when students engage in the creation and presentation of media artwork, or when devising a theatrical work exploring the social and economic implications of climate change (e.g., impacts on human health, agriculture, food security, water supply, transportation, energy systems, ecosystems), one might expect to see students working collaboratively to research the complex impacts of global climate change on the economy and quality of daily living for people throughout the world. Ultimately, by being culturally engaging, and tapping into the creative potential of the arts to shape perception, students can New Jersey Department of Education June 2020 4 contribute to imagining a new and better future for humankind (Curtis, Reid, & Ballard, 2012; Hulme, 2009; Marks, Chandler, & Baldwin, 2014; Nurmis, 2016) through their artwork. This holds true for students now, and as adults in the workplace. It is not inconceivable that learning to leverage the capacity of the arts to raise awareness about the effects of climate change could yield employment opportunities focused on combating the negative effects of climate change and other societal global issues.

[SEL Competencies](#)