

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 NJSLS](https://www.nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf)

**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.  |

**NJSLS-VPA Structure**

**Artistic processes, anchor standards, practices, and performance expectations** make up the NJSLS-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:*** Explore
* Plan
* Revise
 | **Creating:*** Imagine
* Plan, Make
* Evaluate, Refine
 | **Creating:*** Imagine, Envision
* Plan, Construct
* Evaluate, Clarify, Realize
 | **Creating:*** Explore
* Investigate
* Reflect, Refine, Continue
 | **Creating:*** Conceive
* Develop
* Construct
 |
| **Performing:*** Embody, Execute
* Express
* Present
 | **Performing:*** Rehearse, Evaluate, Refine
* Select, Analyze, Interpret
* Present
 | **Performing:*** Establish, Analyze
* Choose, Rehearse
* Share
 | **Performing:*** Select
* Analyze
* Share
 | **Performing:*** Integrate
* Practice
* Present
 |
| **Responding:*** Analyze
* Critique
* Interpret
 | **Responding:*** Select, Analyze
* Evaluate
* Interpret
 | **Responding:*** Examine, Discern
* Critique
* Interpret
 | **Responding:*** Perceive
* Analyze
* Interpret
 | **Responding:*** Perceive
* Evaluate
* Interpret
 |
| **Connecting:*** Synthesize
* Relate
 | **Connecting:*** Interconnect
 | **Connecting:*** Incorporate
* Affect, Expand
 | **Connecting:*** Synthesize
* Relate
 | **Connecting:*** 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:**  | -- 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:** | * 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 to music?
 |

**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)*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*  | 3 days  |
| Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.3A.2.Cn11a)*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* | 3 days  |

**1.3A Music Standards by the End of Grade 2**

**CREATING**

| **PERFORMANCE EXPECTATIONS****Practice: Imagine** | **Generating and conceptualizing ideas**● 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**● 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**● 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**● 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** ● 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**● 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** 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes. ● 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**●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** ●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**● 1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. *This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e 1.3A.2.Re7a* |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding**● 1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. *This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e, 1.3A.2.Re7a*  |

**K - 2**

| **Interdisciplinary Connections** |
| --- |
| MATH* Connect beats with counting
* Patterns as applied to music

HEALTHCleanliness of instrumentsPersonal health to maintain sound production | ELA* Research musicians, historical music periods, styles of music
* Write poetry in the creation of song lyrics
 | SOCIAL STUDIESHistorical periodImpact of history on changes in musicPHYSICAL EDFine motor skill practice on instruments |

**K - 2**

| **MATERIALS and RESOURCES:** * Assorted musical compositions
* Musical instruments
* Music examples in a variety of styles and cultural backgrounds
* Music stands
* Sheet music
 | **INSTRUCTIONAL STRATEGIES*** 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
* Peer teaching
* Project -based learning
* Reading aloud
* Sharing opinions
* Student choice
* Think- Pair- Share
* Rubrics
* Varied texts
 | **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*** **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*** **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
 |
| --- | --- | --- | --- |

**K- 2**

| **MODIFICATIONS -SPECIAL NEEDS, 504*** 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 assignments, routine, and behavior
* Extra resources sent home as available
 | **STUDENTS AT RISK OF FAILURE*** 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/ school communication
* Establish expectations for routine, behavior, academics
 | **GIFTED AND TALENTED*** 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 provide presentations of cultural topics.
* Tiered reading materials
 | **ELL Modifications*** 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
* 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)*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* | 3 days  |
| Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.3A.5.Cn11a)*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* | 3 days  |

**1.3A Music Standards by the End of Grade 5**

**CREATING**

| **PERFORMANCE EXPECTATIONS****Practice: Imagine** | **Generating and conceptualizing ideas**● 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**● 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**● 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**● 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). |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Rehearse, Evaluate, Refine** | **Developing and refining techniques and models or steps needed to create products** ● 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. |
| **PERFORMANCE EXPECTATIONS****Practice: Present**  | **Conveying meaning through Art**● 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**

| **PERFORMANCE EXPECTATIONS****Practice: Select, Analyze** | **Perceiving and analyzing products**● 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). |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Evaluate** | **Applying Criteria to evaluate products**●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. |
| **PERFORMANCE EXPECTATIONS****Practice: Interpret** | **Interpreting intent and meaning** ●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**

| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Synthesizing and relating knowledge and personal experiences to create products**● 1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. *This Performance Expectation is embedded in the following Artistic Processes:: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a* |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding**● 1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.  *This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a* |

**3 - 5**

| **Interdisciplinary Connections** |
| --- |
| MATH* Connect beats with counting
* Patterns as applied to music

HEALTHCleanliness of instrumentsPersonal health to maintain sound production | ELA* Research musicians, historical music periods, styles of music
* Write poetry in the creation of song lyrics
 | SOCIAL STUDIESHistorical periodImpact of history on changes in musicPHYSICAL EDFine motor skill practice on instruments |

**3 - 5**

| **MATERIALS and RESOURCES:** * Assorted musical compositions
* Musical instruments
* Musical examples in a variety of styles and cultural backgrounds
* Music stands
* Sheet music
 | **INSTRUCTIONAL STRATEGIES*** 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
* Peer teaching
* Project -based learning
* Reading aloud
* Sharing opinions
* Student choice
* Think- Pair- Share
* Rubrics
* Varied texts
 | **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*** **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*** **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**

| **MODIFICATIONS -SPECIAL NEEDS, 504*** Pair visual prompts with verbal presentations
* Ask students to restate information, directions, and assignments.
* Repetition and practice
* Model skills / techniques to be mastered.
* 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
 | **STUDENTS AT RISK OF FAILURE*** Ask students to restate information, directions, and assignments.
* Repetition and practice
* Model skills / techniques to be mastered.
* Provide extended time to complete class work
* 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
 | **GIFTED AND TALENTED*** 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
 | **ELL Modifications*** 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 as Homework, projects
 |
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**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  |
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| 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.8Pr5a) | 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)*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* | 3 days  |
| Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.3A.8.Cn11a)*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* | 3 days  |

**1.3A Music Standards by the End of Grade 8**

**CREATING**

| **PERFORMANCE EXPECTATIONS****Practice: Imagine** | **Generating and conceptualizing ideas**●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**● 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**● 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**● 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. ● 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** ● 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**● 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**● 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 EXPECTATIONS****Practice:Evaluate** | **Applying Criteria to evaluate products**●1.3A.8.Re8a: Apply appropriate, personally-developed criteria to evaluate musical works or performances. |
| **PERFORMANCE EXPECTATIONS****Practice: Interpret**  | **Interpreting intent and meaning**  ●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** | **Synthesizing and relating knowledge and personal experiences to create products**●1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music. *This Performance Expectation is embedded in the following Artistic Processes: : 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a* |
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| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding**● 1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. *This Performance Expectation is embedded in the following Artistic Processes:: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a* |

**6 - 8**

| **Interdisciplinary Connections** |
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| MATH* Connect beats with counting
* Patterns as applied to music

HEALTHCleanliness of instrumentsPersonal health to maintain sound production | ELA* Research musicians, historical music periods, styles of music
* Write poetry in the creation of song lyrics
 | SOCIAL STUDIESHistorical periodImpact of history on changes in musicPHYSICAL EDFine motor skill practice on instruments |

**6 - 8**

| **MATERIALS and RESOURCES:** * Assorted musical compositions
* Musical instruments
* Music examples in a variety of styles and cultural backgrounds
* Music stands
* Sheet music
 | **INSTRUCTIONAL STRATEGIES*** 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
* Peer teaching
* Project -based learning
* Reading aloud
* Sharing opinions
* Student choice
* Think- Pair- Share
* Rubrics
* Varied texts
 | **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*** **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*** **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
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**6 - 8**

| **MODIFICATIONS -SPECIAL NEEDS, 504*** 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
 | **STUDENTS AT RISK OF FAILURE*** 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
 | **GIFTED AND TALENTED*** 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
 | **ELL Modifications*** 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 as Homework, projects
 |
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**1.3C Music Ensemble Standards**

| **ENDURING UNDERSTANDING:**  | -- 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.-- 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:** | * 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 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 to music?
 |

***FOR 1.3C and 1.3D:*** *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.***

**N.B. The standard numbers include nov and int to identify novice and intermediate attainment, respectively.**

**CREATING**

| **PERFORMANCE EXPECTATIONS****Practice: Imagine** | **Generating and conceptualizing ideas**● 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. Intermediate * 1.3.C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
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| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Plan, Make** | **Organizing and developing ideas*** 1.3C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
* 1.3C.12int.Cr2a: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
 |
| **PERFORMANCE EXPECTATIONS****Practice: Evaluate, Refine** | **Refining and completing products**● 1.3C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria. ● 1.3C.12nov.Cr3b: Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal. Intermediate ● 1.3C.12int.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.● 1.3C.12int.Cr3b: Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal. |

**PERFORMING**

| **PERFORMANCE EXPECTATIONS****Practice: Select, Analyze, Interpret** | **Selecting, analyzing and interpreting work**● 1.3C.12nov.Pr4a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble. ● 1.3C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances. ● 1.3C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances. ● 1.3C.12int.Pr4a: Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.● 1.3C.12int.Pr4b: Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances. ● 1.3C.12int.Pr4c: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Rehearse, Evaluate, Refine** | **Developing and refining techniques and models or steps needed to create products**● 1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. * 1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
 |
| **PERFORMANCE EXPECTATIONS****Practice: Present**  | **Conveying meaning through art**● 1.3C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. ● 1.3C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances ● 1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. ● 1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances. |

**Responding**

| **PERFORMANCE EXPECTATIONS****Practice: Select, Analyze** | **Perceiving and analyzing products** ● 1.3C.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. ● 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music. ● 1.3C.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context. ● 1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform the response to music.  |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Interpret** | **Interpreting intent and meaning*** 1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
* 1.3C.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).
 |
| **PERFORMANCE EXPECTATIONS****Practice: Evaluate** | **Applying criteria to evaluate products*** 1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
* 1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music.
 |

**Connecting**

| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Synthesizing and relating knowledge and personal experiences to create products.*** 1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

 This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b,1.3A.12nov.Pr5b, 1.3A.12nov.Re7a * 1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding*** 1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

 This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a * 1.3C.12int.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

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

**1.3D Music Harmonizing Instruments Standards**

| **ENDURING UNDERSTANDING:**  | -- 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 understand.-- 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.  |
| --- | --- |
| **ESSENTIAL QUESTIONS:** | * 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 judge the quality of musical work(s) and performance(s)?
* How do we discern the musical creators’ and performers’ expressive intent?
* 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 to music?
 |

**CREATING**

| **PERFORMANCE EXPECTATIONS****Practice: Imagine** | **Generating and conceptualizing ideas*** 1.3D.12nov.Cr1a: Create melodic, rhythmic and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.
* 1.3D.12int.Cr1a: Create melodic, rhythmic and harmonic ideas for melodies over specified chord progressions or AB/ABA forms as well as two to three-chord accompaniments for given melodies.
 |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Plan, Make** | **Organizing and developing ideas**1.3D.12nov.Cr2a: Use standard notation or audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of simple melodies as well as chordal accompaniments for given melodies. 1.3D.12int.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of melodies over specified chord progressions or AB /ABA forms as well as two-to-three-chord accompaniments for given melodies. |
| **PERFORMANCE EXPECTATIONS****Practice: Evaluate, Refine** | **Refining and completing products**● 1.3D.12nov.Cr3a: Apply teacher or student-provided criteria to critique, improve and refine drafts of simple melodies as well as chordal accompaniments for given melodies. ● 1.3D.12nov.Cr3b: Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas. ● 1.3D.12int.Cr3a: Apply teacher or student-provided criteria to critique, improve and refine drafts of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies. ● 1.3D.12int.Cr3b: Share final versions of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas. |

**PERFORMING**

| **PERFORMANCE EXPECTATIONS****Practice: Select, Analyze, Interpret** | **Selecting, analyzing and interpreting work**● 1.3D.12nov.Pr4a: Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, technical skill, and the performance context. ● 1.3D.12nov.Pr4b: Identify prominent melodic and harmonic characteristics in a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance, including some based on reading standard notation. ● 1.3D.12nov.Pr4c: Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces and chordal accompaniments.● 1.3D.12int.Pr4a: Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context. ● 1.3D.12int.Pr4b: Identify prominent melodic, harmonic, and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance, including some based on reading standard notation. ● 1.3D.12int.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces and chordal accompaniments. |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Rehearse, Evaluate, Refine** | **Developing and refining techniques and models or steps needed to create products**● 1.3D.12nov.Pr5a: Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance. Apply practice strategies to address performance challenges and refine the performances.● 1.3D.12int.Pr5a: Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance. Identify practice strategies to address performance challenges and refine the performances. |
| **PERFORMANCE EXPECTATIONS****Practice: Present**  | **Conveying meaning through art**● 1.3D.12nov.Pr6a: Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments, while demonstrating an understanding of the audience and the context.● 1.3D.12int.Pr6a: Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).  |

**Responding**

| **PERFORMANCE EXPECTATIONS****Practice: Select, Analyze** | **Perceiving and analyzing products**● 1.3D.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest and purpose or context. ● 1.3D.12nov.Re7b: Identify and describe how interest, experiences and contexts (e.g., personal, social) affect the evaluation of music.● 1.3D.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context. ● 1.3D.12int.Re7b: Explain the influence of experiences and contexts (e.g., personal, social, cultural) on interest in and the evaluation of a varied repertoire of music. |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Interpret** | **Interpreting intent and meaning*** 1.3D.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (e.g., personal, social) and the setting of the text (when appropriate).
* 1.3D.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and the setting of the text (when appropriate).
 |
| **PERFORMANCE EXPECTATIONS****Practice: Evaluate** | **Applying criteria to evaluate products*** 1.3D.12nov.Re9a: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
* 1.3D.12int.Re9a: Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.
 |

**Connecting**

| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Synthesizing and relating knowledge and personal experiences to create products.*** 1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr4a, 1.3A.12nov.Re7a* 1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a |
| --- | --- |
| **PERFORMANCE EXPECTATIONS****Practice: Interconnection** | **Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding*** 1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

 This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a * 1.3C.12int.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

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

**RESOURCES**

Materials & Resources, Interdisciplinary Connections, Technology, Pacing - Included at each grade level

[**SEL Competencies**](https://docs.google.com/document/d/1RKsGlNz2Z7AunTFqU5GEVjiXET4987Gt-SPNQUIosSw/edit?usp=sharing)

[**NJDOE SEL**](https://www.nj.gov/education/roadforward/summer/sel/)

[**Amistad**](http://www.njamistadcurriculum.net/)

[**Holocaust**](https://www.nj.gov/education/holocaust/)

[**Italian American Heritage**](https://www.njitalianheritage.org/heritage-curriculum/)

[**Asian American /Pacific Islander Commission**](https://asianpacificheritage.gov/)

[**Climate Change Standards Support**](https://docs.google.com/document/d/1lkpyg7JeZRMZXyh0XRYHn0edx2mLqEF3-u7AiUf59bM/edit?usp=sharing)

**REFERENCES**

ELL, Instructional Strategies, Differentiation, Students at Risk, Modifications - Included at each grade level

[Bilingual/ESL Education](https://www.state.nj.us/education/bilingual/): This website provides resources to help educators understand and implement effective instructional strategies for bilingual/ESL students.

[Gifted & Talented](https://www.state.nj.us/education/aps/cccs/gandt/): This website provides resources to help educators understand and implement effective instructional strategies for Gifted and Talented students.

[Special Education](https://www.state.nj.us/education/specialed/): This website provides resources to help educators understand and implement effective instructional strategies for students with high frequency learning challenges.

**APPENDIX**

[**New Jersey Statutes and Regulations**](https://www.nj.gov/education/code/current/title6a/chap8.pdf)

[**Ogdensburg Borough School District Policies and Regulations**](https://www.straussesmay.com/seportal/Public/DistrictPolicySearch.aspx?id=1ad5aa032fb7465984a50605ee9ff0de) (Type “Curriculum” in the search bar)

[**OBSD Policy and Regulations Synopsis**](https://docs.google.com/document/d/1ta2TGQxJdcyHPtjduFoBTq6XYG14NhQXEMXzXytKzys/edit?usp=sharing)

**Administrative Code[[1]](#footnote-0)**

**New Jersey Administrative Code Summary and Statutes 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)2).](https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf)

**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.

[From NJDOE :](https://www.nj.gov/education/modelcurriculum/sci/) Please note that Administrative Code requires that the local curriculum include, but is not limited to:

1. A pacing guide;
2. A list of core instructional materials, including various levels of texts at each grade level;
3. Benchmark assessments; and
4. Modifications for special education students, for ELLs in accordance with N.J.A.C. 6A:15, for students at risk of school failure, and for gifted students.

**Dissection Law**

[N.J.S.A. 18A:35-4.25](https://law.justia.com/codes/new-jersey/2013/title-18a/section-18a-35-4.25/) and [N.J.S.A. 18A:35-4.24](https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf) authorizes parents or guardians to assert the right of their children to refuse to dissect, vivisect, incubate, capture or otherwise harm or destroy animals or any parts thereof as part of a course of instruction.

**Amistad Law**: [N.J.S.A. 18A 52:16A-88](https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf)

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](https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf)

 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.

**LGBT and Disabilities Law:** [N.J.S.A. 18A:35-4.35](https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf)

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)](https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf). 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.

**African American History** [N.J.S.A. 18A:35-1](https://www.state.nj.us/education/aps/cccs/ss/regs.htm)  Requires 2 years of US History in high schools including history of New Jersey and of African-Americans

**Dating Violence** [N.J.S.A. 35-4.23](https://law.justia.com/codes/new-jersey/2016/title-18a/section-18a-35-4.23a/)

**Sexual Assault** [N.J.S.A. 35-4.3](https://www.lawserver.com/law/state/new-jersey/nj-laws/new_jersey_laws_18a_35-4-3) [National Sexual Assault Resource Center](https://www.nsvrc.org/publications/curriculum)

**Dangers of Sexting** [N.J.S.A. 35-4.33](https://www.njleg.state.nj.us/2018/Bills/AL18/80_.PDF)  [Common Sense Education](http://commonsense.org/education/digital-citizenship/lesson/sexting-and-relationships)

**Deaf Students Bill of Rights** [N.J.S.A. 46-2.7](https://www.state.nj.us/education/specialed/deaf/resources/Deaf%20Student%27s%20Bill%20of%20Rights%20Handout.pdf)

**Digital Citizenship/ Social Media** [N.J.S.A. 35-4.27](https://law.justia.com/codes/new-jersey/2015/title-18a/section-18a-35-4.27/)[Digital Citizenship](https://www.commonsense.org/education/digital-citizenship) [Social Media](https://www.commonsense.org/education/digital-citizenship/lesson/my-social-media-life)

[**Climate Change**](https://docs.google.com/document/d/1K4GHXeJpu7GlEQRDrz1XdDvTksElwzDsHuETJoSejm4/edit?usp=sharing)

**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.

[2020 New Jersey Student Learning Standards Kindergarten through Grade 12](https://www.state.nj.us/education/cccs/2020/2020%20NJSLS-CLKS.pdf)

1. <https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf> [↑](#footnote-ref-0)