PUBLIC SCHOOLS OF EDISON TOWNSHIP  
DIVISION OF CURRICULUM AND INSTRUCTION 

6th Grade Band 

Length of Course: Semester (Full Year A/B Scheduling) 
Elective / Required: Elective 
Schools: Middle Schools 
Student Eligibility: Grade 6 
Credit Value: N/A 
Date Approved: August 22, 2016
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Modifications will be made to accommodate IEP mandates for classified students.
STATEMENT OF PURPOSE

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

The Grade 7 - Music program serves as a follow-up to the sixth grade and elementary school programs. One of the benefits of the vocal and instrumental music program is an appreciation of the aesthetic and expressive values of music. Development of technique, performance and comprehension at the seventh grade level will contribute to the appropriate preparation for participation in eighth grade as well as at the high school level. Through varied music literature, students will be exposed to music of quality and develop criteria for discriminating taste. Membership in music teaches the student cooperation and responsibility.

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

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Coordinated by:

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**Introduction**

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

**The Edison Township School District Curriculum Template**

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring understandings/essential questions, unit assessments, and instructional activities. Familiarization with backward-design is critical to working effectively with Edison’s curriculum guides.

**Guiding Principles: What is Backward Design? What is Understanding by Design?**

‘Backward design’ is an increasingly common approach to planning curriculum and instruction. As its name implies, ‘backward design’ is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working ‘backward’ to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Program based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum
design, development, and implementation hinges upon the integration of the following three stages.

**Stage I: Identifying Desired Results:** Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these questions as they proceed through the unit. Knowledge and skills are the “stuff” upon which the understandings are built.

**Stage II: Determining Acceptable Evidence:** Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc…) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

**Stage III: Designing Learning Activities:** Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.
COURSE OBJECTIVES

Students will understand:

1. that artistic creativity is expressed through the application of music literacy.
   [1.2.8 B.1, 1.2.8 B.2, 1.3.8 B.1, 1.3.8 B.2] (1)

2. that reading music at sight results in better musicianship.
   [1.2.8 B.1, 1.3.8 B.1, 1.3.8 B.2] (2)

3. that quality tone production and intonation are necessary components of proper playing.
   [1.3.8 B.1, 1.4.8 B.2] (3)

4. the structure and uses of scales.
   [1.3.8 B.2] (4)

5. that the concepts of rhythmic literacy, rhythmic accuracy, steady tempo and subdivision work together to form musical unity and variety.
   [1.2.8 B.1, 1.3.8 B.2] (5)

6. how to play with musicality by incorporating dynamics, articulations and knowledge of style.
   [1.3.8 B.1, 1.4.8 A.2, 1.5.8 B.1] (6)

7. that many components of music (literacy, aesthetics, tempo, rhythm, tonality, melody, harmony, dynamics, articulation, phrasing, breath control/support, etc) work together to create a work of art.
   [1.2.8 B.1, 1.2.8 B.2] (7)

8. that the process of critique is essential to the development of all proper performance practices.
   [1.4.8 A.1, 1.4.8 A.2, 1.4.8 B.1, 1.4.8 B.2] (8)

* Numbers in brackets refer to the New Jersey Core Curriculum Content Standards for Visual and Performing Arts.

**Numbers in parentheses refer to UbD Units.
Unit 1: Grade 6—MUSIC LITERACY

**Targeted Standards**: Students will perform compositions containing progressively complex notation. *(NJCCCS 1.2.8 B1)* Students will analyze the application of the elements of music in a diversity of musical works. *(NJCCCS 1.3.8 B1)* Students will examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions. *(NJCCS 1.3.8 B2)* Students will perform independently and in groups a repertoire of diverse genres and cultures with appropriate expressive qualities. *(NJCCS 1.2.8 B2)*

**Unit Objectives/Conceptual Understandings**: Students will understand that artistic achievement in instrumental music is expressed through the application of music literacy. Students will understand that the steps to successful music reading must be followed carefully in order to achieve an outstanding and enjoyable performance.

**Essential Questions**: How does improving our music reading enable us to become better musicians? What are the necessary tools needed to successfully perform a piece of music?

**Unit Assessment**: Students will demonstrate the ability to read musical symbols in order to perform a musical selection.

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<thead>
<tr>
<th>Cumulative Progress Indicators</th>
<th>Core Content Objectives</th>
<th>Instructional Actions</th>
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</thead>
<tbody>
<tr>
<td><strong>Concepts</strong> What students will know.</td>
<td><strong>Skills</strong> What students will be able to do.</td>
<td><strong>Activities/Strategies</strong> Technology Implementation/Interdisciplinary Connections</td>
</tr>
<tr>
<td><strong>Activities/Check Points</strong></td>
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<tr>
<td>1.3.8.B.1</td>
<td>1. How to read various key signatures &amp; time signatures.</td>
<td>1. Review how to read key signatures, time signatures, notes, rhythms, etc.</td>
</tr>
<tr>
<td>Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</td>
<td>2. What is represented by musical symbols. (rests/notes/repeats/dynamics)</td>
<td>2. Continue to add to the students’ musical vocabulary.</td>
</tr>
<tr>
<td>1.3.8.B.2</td>
<td>3. How to play all of the notes expected within the range of a 6th grade band student.</td>
<td>3. Introduce more complex rhythms/time signatures/key signatures.</td>
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<tr>
<td>Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</td>
<td>4. How to count rhythms within this curriculum.</td>
<td>4. Have students perform both individually and with the group.</td>
</tr>
<tr>
<td>1.4.2.A.1</td>
<td>1. How to read various key signatures &amp; time signatures.</td>
<td>1. Beginning of 6th grade—students are able to play grade .5-1 pieces broken into sections.</td>
</tr>
<tr>
<td>Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify</td>
<td>2. What is represented by musical symbols. (rests/notes/repeats/dynamics)</td>
<td>2. Mid year students are capable of playing grade .5-1 in their entirety.</td>
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<td>3. How to play all of the notes expected within the range of a 6th grade band student.</td>
<td>3. By the end of 7th grade, students are able to play 1-1.5 with the ability to play all notes within the expected “middle school range” of their instruments and will recognize all rhythmic note combinations taught throughout middle school.</td>
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<td>4. How to count rhythms within this curriculum.</td>
<td>4. Throughout the school year, students will be given individual assessments.</td>
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</tbody>
</table>
### Unit 1: Grade 6 – MUSIC LITERACY (cont.)

| characteristics of the artists who created them; e.g., gender, age, absence or presence of training, style, etc | transposition to his or her instrument.  
7. Play music of varying styles and genres. |
|---|---|
| **Resources:** Hand-outs with music reading basics to include information regarding clef reading, rhythm reading, meters, etc. | **Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings  
• Cultural Selection related to secular/seasonal demands  
• Immersion for ESL students  
• IEP adjustments as needed per student  
• Beginner students will be given extra time to learn musical selections. |
### Unit 2: Grade 6 - SIGHTREADING

**Targeted Standards:** Students will perform compositions containing progressively complex notation. (NJCCCS 1.2.8 B1) Students will analyze the application of the elements of music in a diversity of musical works. (NJCCCS 1.3.8 B1) Students will examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions. (NJCCS 1.3.8 B2)

**Unit Objectives/Conceptual Understandings:** Students will understand that reading music at sight results in better musicianship for the individual as well as the ensemble.

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

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

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<thead>
<tr>
<th>Cumulative Progress Indicators</th>
<th>Core Content Objectives</th>
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<th>Assessment Check Points</th>
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<tbody>
<tr>
<td><strong>Concepts</strong> What students will know.</td>
<td><strong>Skills</strong> What students will be able to do.</td>
<td><strong>Activities/Strategies</strong> Technology Implementation/ Interdisciplinary Connections</td>
<td><strong>Assessment Check Points</strong></td>
</tr>
<tr>
<td>1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</td>
<td>1. The steps for accurate sightreading. (ie: identifying the key signature, time signature, etc.) 2. How to break down complex rhythms. 3. How to recognize and follow various repeat symbols/phrases. (ie: endings, coda, da capo, fine, etc.) 4. What to do if he/she gets lost in the sightreading process.</td>
<td>1. Sight read music with a proper awareness of tempo, time signature, key signature, etc. 2. Sight read music which utilizes all rhythmic combinations mentioned in this curriculum. 3. Sight read music which utilizes music symbols learned. 4. Sight read music of various styles and historic periods.</td>
<td>1. Beginning of 6th grade-students are able to sight read grade .5-1 pieces broken into sections. 2. Mid year students are capable of sight reading grade .5-1 in their entirety. 3. By the end of 6th grade, students are able to sight read grade 1-1.5 with the ability to play all...</td>
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### Unit 2: Grade 6 – SIGHTREADING (cont.)

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<td>5. Record attempts at sightreading in order to critique students' efforts.</td>
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<td>6. Where possible, teacher will play a professional recording of the piece after the students have sightread the entire piece.</td>
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<td>7. Where possible, the 6th Grade band should sight read a piece in the presence of their parents at a “welcome to middle school night” held in September. An emphasis on the importance of practice and commitment can be discussed with students, parents, and teacher following the sightreading session.</td>
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<td>4. Give individual sightreading assessments throughout the school year.</td>
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<tr>
<th>Resources:</th>
<th>Essential Materials, Supplementary Materials, Links to Best Practices</th>
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</thead>
</table>

**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings
- Cultural Selection related to secular/seasonal demands
- Immersion for ESL students
- IEP adjustments as needed per student
### 6th Grade Band

#### Unit 3: Grade 6 – TONE PRODUCTION AND INTONATION

<table>
<thead>
<tr>
<th><strong>Targeted Standards:</strong></th>
<th>Analyze the application of quality tone production and intonation in a diversity of musical works. <em>(NJCCCS 1.3.8 B.1)</em> Compare and contrast the technical proficiency of other artists/themselves in the area of tone production and intonation. <em>(NJCCCS 1.4.8 B.2)</em></th>
</tr>
</thead>
</table>

**Unit Objectives/Conceptual Understandings:** Students will understand that quality tone production and intonation are necessary components of proper playing.

**Essential Questions:** What is the difference between an in tune pitch and an out of tune pitch? What are the essential elements in creating a quality and in tune sound? What are the characteristics of a good sound on your instrument?

**Unit Assessment:** Students will demonstrate an accurate knowledge of the subject matter by individually performing all pieces/exercises with a quality, in tune tone.

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<tr>
<th><strong>Cumulative Progress Indicators</strong></th>
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<th><strong>Instructional Actions</strong></th>
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<tbody>
<tr>
<td><strong>Concepts</strong></td>
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<tr>
<td><strong>What students will know.</strong></td>
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<tr>
<td>1.3.8 B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</td>
<td>1. What matching unison pitches and clashing unison pitches sound like.</td>
<td>1. Recognize flat and sharp pitches during tuning sessions.</td>
<td>1. A percent of every performance test/quiz will be given to tone quality.</td>
</tr>
<tr>
<td>1.4.8 B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</td>
<td>2. What contributes to dissonant intonation.</td>
<td>2. Tune themselves to an external pitch during tuning sessions.</td>
<td>2. Each student’s intonation will be assessed on the number of times it takes for him/her to match the tuning pitch.</td>
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<tr>
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<td>3. What ideal tone production on their instrument sounds like.</td>
<td>3. Produce a quality tone during all rehearsal/performances.</td>
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<td>4. What technical elements are necessary to produce a quality tone.</td>
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</table>

| **Skills**                        |                             |                          |                             |
| **What students will be able to do.** |                             |                          |                             |

1. Recognize flat and sharp pitches during tuning sessions.
2. Tune themselves to an external pitch during tuning sessions.
3. Produce a quality tone during all rehearsal/performances.

**Activities/Strategies**

Technology Implementation/Interdisciplinary Connections

1. The instructor will play audio examples of professional musicians' tones.
2. The students will exercise the technical components of tone production (reed/ligature placement, embouchure, tonguing, diaphragmatic breathing, hand position, and posture) during long tone warm-ups and/or chorales at the beginning of class.
3. The students will be given a pitch and then tune themselves to that pitch as an ensemble, as a section, and as an individual.

**Assessment Check Points**

1. A percent of every performance test/quiz will be given to tone quality.
2. Each student’s intonation will be assessed on the number of times it takes for him/her to match the tuning pitch.

**Resources:** Instruments, long tone warm-ups, chorales, tuner, at least one professional recording per instrument type

**Instructional Adjustments:**

- Modifications, student difficulties, possible misunderstandings
  - Beginning students will be assessed at a lower level than the experienced players.
# Unit 4: Grade 6 – SCALES

**Targeted Standards:** All students will perform scales with varying aspects of meter, rhythm, articulation, and tonality while also examining how they are organized and manipulated to establish unity and variety in musical compositions. *(NJCCCS 1.3.8. B.2.)*

**Unit Objectives/Conceptual Understandings:** Students will understand the structure and uses of the C major, F major, B♭ major, E♭ major, A♭ major, D♭ major, G major, D major, A major and chromatic scales.

**Essential Questions:** How do you perform one of the required scales? How do you recognize one of the required scales?

**Unit Assessment:** Students will demonstrate an accurate knowledge of the subject matter by individually performing the scales along with stating the key signatures.

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<tr>
<th>Cumulative Progress Indicators</th>
<th>Core Content Objectives</th>
<th>Instructional Actions</th>
<th>Assessment Check Points</th>
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</thead>
<tbody>
<tr>
<td>1.3.8. B.2</td>
<td>Concepts</td>
<td>Skills</td>
<td>Activities/Strategies</td>
</tr>
<tr>
<td></td>
<td><em>What students will know.</em></td>
<td><em>What students will be able to do.</em></td>
<td><em>Technology Implementation/Interdisciplinary Connections</em></td>
</tr>
<tr>
<td></td>
<td>1. What the correct fingerings are for the required scales.</td>
<td>1. Perform each of the required scales with differing combinations of rhythm and articulation through various tempos.</td>
<td>1. The teacher will demonstrate how to play each scale.</td>
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<tr>
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<td>2. What the pitches of each required scale sound like.</td>
<td>2. Articulate the proper key signature of the required scales.</td>
<td>2. The students will be given direct instruction of the fingerings.</td>
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<td>3. What the scales sound like permuted through varying tempos, rhythms, and articulations.</td>
<td>3. Recognize when the required scales are used in a musical work.</td>
<td>3. The students will warm-up with whatever scale the class is currently studying in a variety of tempos, rhythms and articulations.</td>
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<td>4. The names for the pitches which compose each of the required scales.</td>
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**Resources:** Instruments, scale sheets, scale warm-ups, concert band pieces written in the related keys

**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings

- Cultural Selection related to secular/seasonal demands
- Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class.
## Unit 5: Grade 6 – RHYTHM

### Targeted Standards:
All students will perform rhythmic patterns with varying aspects of meter and rhythm while also examining how they are organized and manipulated to establish unity and variety in musical compositions. *(NJCCCS 1.3.8. B.2.)* Perform compositions containing progressively complex notation and use standard notation to record musical ideas. *(NJCCCS 1.2.8 B.1.)*

### Unit Objectives/Conceptual Understandings:
Students will understand that the concepts of rhythmic literacy, rhythmic accuracy, steady tempo, and subdivision work together to form musical unity and variety. The complexity of the assessed rhythms will be whole notes, half notes, dotted half notes, quarter notes, dotted quarter notes, eighth notes, sixteenth notes (in groups of four), as well as the parallel rests.

### Essential Questions:
What are the relationships between the various types of rhythms and what relationships do they all have to a “common time” meter? How do you perform one of the required rhythms?

### Unit Assessment:
Students will demonstrate an accurate knowledge of the subject matter by individually performing, saying, and/or clapping the rhythms while tapping a consistent tempo with his/her foot.

### Core Content Objectives

<table>
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<tr>
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<tbody>
<tr>
<td>1.3.8.B.1</td>
<td>Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</td>
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<tr>
<td></td>
<td>1. How the different rhythmic values relate to each other.</td>
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<td>2. What rushing or dragging sounds like.</td>
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<td>3. How to define the terms associated with each rhythm.</td>
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<td>4. What the difference between tempo and rhythm is.</td>
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<tr>
<td>1.3.8.B.2</td>
<td>Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</td>
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<td>1. Perform/clap each of the required rhythms in varying combinations. The combinations may incorporate both notes and rests of varying lengths.</td>
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<td>2. Explain the relationships between the various rhythmic values.</td>
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<td>3. Count, in time, varied rhythms with syllables, both rehearsed and unhearsed.</td>
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<td>1. The teacher will demonstrate how to say and play the different rhythms; first in homogenous sets and then in different combinations.</td>
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<td>2. The students will solve addition and subtraction problems using different notes in small musical math problems. The notes/rests will substitute numbers.</td>
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<td>3. The students will be required to play musical programs which incorporate pieces of diverse rhythmic compositions.</td>
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<td>4. The students will systematically warm up with increasingly complex rhythms throughout the year.</td>
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<td>1. Each student will take individual performance assessments of which rhythm will encompass a significant part of the grade (enough to raise or drop one letter grade).</td>
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<td>2. Students will periodically be given written quizzes which concentrate on note names, rhythmic relationships, time signatures, and rhythmic terms.</td>
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<td>3. The students will be required to “say” warm-up rhythms at the end of each marking-period.</td>
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</table>

**Resources:** Instruments, rhythm warm-ups, concert band pieces written in a variety of rhythms

**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings
- Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class.
**Unit 6: Grade 6 – MUSICALITY**

**Targeted Standards:** Students will compare artistic content among contrasting art works in the same domain in order to help develop musical expression skills. *(NJCCCS 1.4.8 A2)* Students will analyze the application of the elements of music in a diversity of musical works. *(NJCCCS 1.3.8 B1)* Students will identify the common artistic elements that help define a given historical period. *(NJCCS 1.2.8.A.3)*

**Unit Objectives/Conceptual Understandings:** Students will become familiar with music of different cultures/genres. Students will understand how to play with musicality by incorporating dynamics, articulations and knowledge of style. Students will develop a concept of balance and blend in relation to ensemble playing.

**Essential Questions:** How is reading notes and rhythms different from playing with dynamics and proper articulations? How does the latter enhance the final performance? How does playing with improper balance and blend affect the group’s performance? How does learning about different genres of music increase our musical vocabulary and allow us to give more meaningful performances?

**Unit Assessment:** Students will demonstrate the ability to react to dynamics and perform subtle nuances in band literature. Students will correctly identify music from different genres/cultures. Students will learn how to make their sound “fit in” by understanding concepts such as balance and blend. Students will give a meaningful performance by playing with stylistic accuracy.

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<thead>
<tr>
<th>Core Content Objectives</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Cumulative Progress Indicators</strong></td>
<td><strong>Concepts</strong> What students will know.</td>
</tr>
<tr>
<td>1.3.8 B1</td>
<td>Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</td>
</tr>
<tr>
<td>1.4.8 A2 Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.</td>
<td>1. Perform with dynamics, phrasing and correct articulations 2. Discuss form and details of music from different genres/cultures/time periods. 3. Aurally identify (through means of recording/live performance) dynamics, phrasing and articulations. 4. Identify the melody/accompaniment.</td>
</tr>
<tr>
<td>1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</td>
<td></td>
</tr>
</tbody>
</table>
### Unit 6: Grade 6 – MUSICALITY (cont.)

<table>
<thead>
<tr>
<th>Resources: Professional recordings, performance preparation, student recordings, festival performances, professional concerts, hand-outs with information about different cultures/genres</th>
<th>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Selection related to secular/seasonal demands</td>
<td></td>
</tr>
<tr>
<td>Immersion for ESL students</td>
<td></td>
</tr>
<tr>
<td>IEP adjustments as needed per student</td>
<td></td>
</tr>
<tr>
<td>Due to the level of experience, some students may be required to learn musical selections at a slower rate than the rest of the class.</td>
<td></td>
</tr>
</tbody>
</table>
## Unit 7: Grade 6 – PERFORMANCE

### Targeted Standards:
- Perform compositions containing progressively complex notation and use standard notation to record musical ideas. *(NJCCCS 1.3.8.B.1)*
- Perform independently and in groups a repertoire of diverse genres and cultures with appropriate expressive qualities. *(NJCCCS 1.3.8.B.2)*

### Unit Objectives/Conceptual Understandings:
Students will understand that many components of music (literacy, aesthetics, tempo, rhythm, tonality, melody, harmony, dynamics, articulation, phrasing, breath control/support, etc.) work together to create a work of art.

### Essential Questions:
How do you manipulate the many aspects of music to communicate through your music?

### Unit Assessment:
Students will demonstrate the ability to perform in dynamic tempos, ranges, volumes, meters, keys, and articulations in front of his/her instructor, classmates, and large audiences.

<table>
<thead>
<tr>
<th>Cumulative Progress Indicators</th>
<th>Concepts</th>
<th>Skills</th>
<th>Activities/Strategies</th>
<th>Assessment Check Points</th>
</tr>
</thead>
</table>
| **1.3.8.B.1** | 1. How to convey emotion which was originally intended by the composer.  
2. How to cope with performance anxiety.  
3. What it means to blend into an ensemble and to rise to the foreground.  
4. How to follow a conductor.  
5. React to competing voices in the same ensemble. | 1. Perform many works of varying styles.  
2. Discerningly blend with an ensemble.  
3. Keep eye-contact with the conductor as well as follow his/her baton.  
4. Perform in front of small to large audiences.  
5. Analyze their pieces at a sixth grade level (be able to talk about the different components of each of their works). | 1. The instructor will rehearse the ensemble’s concert literature as well as rhythmic and tonal warm-up exercises.  
2. The students will perform (at the very least) a winter concert, a spring concert, and an elementary school concert (winter or spring).  
3. All students will be provided with the opportunity to take part in higher level performances whether they be solos, jazz bands, small ensembles, etc. | 1. Each student will be given a formal, individual performance assessment on any at least one of the concert pieces which will be performed in each concert.  
2. Students will be assessed at the performances (the various concerts of the school year). |
| **1.3.8.B.2** | Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre. | | | |

**Resources:** Instruments, concert band pieces, baton

**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings
- Cultural Selection related to secular/seasonal demands
- Due to the level of experience, some students may be required to learn scales at a slower rate than the rest of the class.
# Unit 8: Grade 6 – CRITIQUE

**Targeted Standards:** Explain the process of critique using the progression of description, analysis, interpretation, and evaluation. (1.4.8 A.1.) Compare artistic content among contrasting art works in the same domain. (1.4.8 A.2.) Evaluate the judgment of others based on the process of critique. (1.4.8 B.1.) Compare and contrast the technical proficiency of artists. (1.4.8 B.2.) Distinguish among artistic styles, trends, and movements in various art forms. (1.1.8 B2) Work in collaboration with peers and experts in the field to develop a product using the design process, data analysis, and trends, and maintain a digital log with annotated sketches to record the development cycle. (N.J.C.C.S.-Technology 8.2.8.E.1)

**Unit Objectives/Conceptual Understandings:** Students will understand that the process of critique is essential to the development of all proper performance practices.

**Essential Questions:** What do you need to know in order to be a successful critic? How should you respond to someone else’s or your own critique? What is the point of a critique?

**Unit Assessment:** Students will demonstrate the ability to critique/receive critiques and to constructively use this information to enhance their musicianship.

### Cumulative Progress Indicators

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Skills</th>
<th>Activities/Strategies</th>
<th>Assessment Check Points</th>
</tr>
</thead>
</table>
| **Cumulative Progress Indicators** | **Core Content Objectives** | **Instructional Actions** | **Resources:** Instruments, critique sheets, judges’ sheets, recordings, recording devices/interfaces. **Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings  
- If a student is new they will need extra time to learn what to listen for in a critique. |
| 1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.  
1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art. | 1. What constructive criticism is.  
2. The value of a negative and a positive critique.  
3. How to react when being critiqued.  
4. That in order to critique one must be very competent in the field in which they are evaluating. | 1. Critique their own playing.  
2. Critique other musicians.  
3. Respond to criticism by trying to solve the apparent deficiencies in their performance.  
4. Compare and contrast two different performances.  
5. Evaluate others’ critiques. | 1. The instructor will provide daily critique for the band.  
2. Group discussions will be held concerning critique during rehearsal. Students will either see how similarly or differently they critique. Their exposure to each other will provide perspective which is crucial in critique.  
3. Students will listen to recordings of themselves, (in class and/or at home from on-line wave files) both from rehearsals and performances, and discuss strengths as well as areas that in need of improvement.  
4. Where possible, students and teacher will discuss progress made from the sightreading done at “welcome to middle school band night” to the point of performance. |
| 1. Each student will be given a critique form to fill out after each one of their performances.  
2. Later in the year students may evaluate the previous year’s recordings.  
3. The students will evaluate the performances of other ensembles with a critique sheet. |
APPENDIX A

PERFORMANCE ASSESSMENTS
MUSIC DEPARTMENT AUDITION WORKSHEET

MUSICIANSHIP

Characteristic tone quality/timbre
- Consistently demonstrates tones of a superior tone color.
- Usually demonstrates a strong concept of tone color, except at extreme ranges of tessitura.
- Has a concept of characteristic tone quality, but is not able to demonstrate consistently.
- Does little to demonstrate a characteristic tone color.
- Has trouble making a characteristic sound.

Intonation
- Consistently demonstrates understanding of intervallic relationships between notes in all ranges.
- Usually demonstrates understanding of intervallic relationships between notes except at extreme ranges of tessitura.
- Makes an effort to demonstrate ability to hear intervallic distances but is not always successful.
- Does little to adjust between pitches.
- Is not aware of any pitch alterations that are necessary.

Expression, Phrasing, & Dynamics
- Consistently demonstrates an understanding of musical expression, with and without markings. Breathes/pauses musically.
- Follows all markings found in the music, but performance seems contrived. Breathes/pauses are usually placed musically.
- Makes an effort to demonstrate some expression, but lacks maturity to express consistently. Breathing/pauses somewhat arbitrary.
- Does little to follow the written markings. Breathing/pauses are arbitrary.
- Is not aware of the need for musical expression or proper breathing or phrasing.

Stylistic Accuracy
- Consistently demonstrates an understanding of the proper style required for the music.
- Usually performs music with proper style.
- Has a concept of stylistic consideration but is not always able to demonstrate it.
- Does little to perform with any degree of style.
- Is not aware of the necessity to perform with proper style.

TECHNIQUE

Rhythmic Accuracy
- Consistently demonstrates an understanding of pulse control and rhythmic placement.
- Demonstrates an understanding of rhythmic relationships, but unable to maintain steady beat.
- Has some difficulty in performing rhythms accurately. Steady beat is usually not present.
- Has great difficulty in performing rhythms accurately. Steady beat is usually not present.
- Is unable to perform many rhythms accurately.
- Has a great deal of trouble keeping a steady beat.

Melodic Accuracy
- Consistently performs with accurate pitches.
- Usually performs with accurate pitches.
- Has some difficulty in performing accurately.
- Has great difficulty in performing with correct pitches.

Articulation
- Consistently performs with proper articulation.
- Usually performs with proper articulation.
- Has difficulty in performing proper articulation.
- Is not able to perform the written articulation.

Sight-Reading Accuracy
1 2 3 4 5 6 7 8 9 10
Performance Rubric

Correct Notes/Fingerings
20 points

Correct Rhythms
20 points

Tone Quality
10 points

Dynamics
10 points

Phrasing
10 points

Posture/Hold instrument correctly
10 points

Musical Awareness
(time/key signature, :// etc.)
10 points

Personal conduct/cooperation/self-discipline
10 points

100 points

Evaluator ______________________________ Class ____________ Date __________
Rubric Construction Form

Performer’s Name _____________________________________________

Construct your own rubric by determining which features you will assess, then name at least three levels of competence, from less to more skilled. Determine the maximum number of points which may be received from each feature. Then add these for the total possible number of points.

Use this rubric to score performances.

<table>
<thead>
<tr>
<th>Performance Feature</th>
<th>Maximum Points</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

Overall Score Possible Total: Actual Score:

Evaluator __________________________  Class ____________ Date ____________
**Self-Observation/Self-Assessment**

Listen to your performance and then answer the following:

1. This is what I did well.

   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________

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

   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________

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

   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________

Other Comments/Observations:

   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________
BAND PERFORMANCE CRITIQUE

Prior to writing their self-critiques, the students are reminded to be specific and to provide details for each of their comments. They will be used to evaluate their written critiques:

1. the student's appropriate identification of the strengths and weaknesses of his or her performance (accuracy, technique, expression, ensemble technique).
2. the effectiveness of the student's suggestions for improvement.
3. the student's accurate reference to musical events.
4. the student's accurate use of musical terminology.
5. the student's accurate analysis of the elements of music: pitch, rhythm, tempo, harmony, dynamics, texture, and form, when appropriate.

The following three levels of student performance have been identified for this type of activity:

Advanced. The student:

1. accurately describes and analyzes the specific strengths and weaknesses of his or her performance.
2. gives effective suggestions for the improvement of weaknesses.
3. specifically refers to musical events.
4. accurately uses musical terminology.
5. demonstrates an understanding of the elements of music.

Proficient. The student:

1. generally describes and analyzes some of the strengths and weaknesses of his or her performance.
2. gives some suggestions for improvement.
3. generally refers to musical events.
4. accurately uses music terminology.
5. uses the elements of music.

Basic. The student:

1. minimally describes and analyzes some of the strengths and weaknesses of his or her performance.
2. gives limited or vague suggestions for improvement of weaknesses.
3. makes limited reference to musical events.
4. shows limited use of music terminology.
5. demonstrates limited understanding of the elements of music.

Performance Critique on any musical piece:

Balance:

Dynamics:

Key Signature:

Intonation:

Articulation:

Tempo:

Posture:

Specific Measures in Need of Improvement:

Can you hear the melody at all times?
# Behavior Assessment
## Middle School
### Instrumental Music

<table>
<thead>
<tr>
<th>Student Name _________________________</th>
<th>Section: _______</th>
<th>Teacher Name _______________________</th>
<th>Dates: _________</th>
<th>Art Unit: ___________________</th>
</tr>
</thead>
</table>

### On Time and Prepared
- Arrives to class on time
- Brings necessary materials
- Completes homework

### Respects Peers/Classmates
- Respects others property
- Listens to peers
- Responds appropriate to peers
- Respects others opinions
- Refrains from abusive language

### Respects Teacher/Staff
- Follows directions
- Listens to Teacher/Staff
- Accepts responsibility for actions

### Demonstrates Appropriate Character Traits
- *Demonstrates positive character traits* (kindness, trustworthy, honesty)
- *Demonstrates productive character traits* (i.e. patience, thorough, hardworking)
- Demonstrates a level of concern for Others

### Demonstrates a Level of Concern for Learning
- Remains on task
- Allows others to remain on task
- Works to best of ability
- Completes all assignments with accuracy

### Total Score

Revised from Teach-nology.com - The Web Portal for Educators! (www.teach-nology.com)
APPENDIX B

COURSE TEXTS & SUPPLEMENTAL MATERIALS
BASIC AND SUPPLEMENTAL MATERIAL

BASIC


SUPPLEMENTAL


Clark, A. Five Minutes a Day, Oskakosa, IA: Barnhouse Company

Curnow, J. Tone Builders for Developing Bands, Wilmore, KY: Curnow Publishing

Curnow, J. Rhythm Builders for Developing Bands, Wilmore, KY: Curnow Publishing

Dresser, R. Rubank Supplemental Studies, Miami, FL: Rubank, Inc.


Heim, A. Alyn Heim Drum #1 + #2, Melville, NY: Belvin Mills Company.


Sueta, E. Ed Sueta Method #1 + #2, Dallas, TX: Marcie Publishing Company.


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


# SELECTED MUSIC LIST

## BY TITLE

<table>
<thead>
<tr>
<th>Title</th>
<th>Grade</th>
<th>Arranger/Composer</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Gift of Carols</td>
<td>1</td>
<td>Kinyon</td>
<td>Alfred</td>
</tr>
<tr>
<td>African Sketches</td>
<td>1.5</td>
<td>Curnow</td>
<td>Leonard</td>
</tr>
<tr>
<td>America the Beautiful</td>
<td>1.5</td>
<td>Kinyon</td>
<td>Alfred</td>
</tr>
<tr>
<td>Anasazi</td>
<td>1</td>
<td>Edmondson</td>
<td>Queenwood</td>
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<tr>
<td>Ancient Voices</td>
<td>1.5</td>
<td>Sweeney</td>
<td>Leonard</td>
</tr>
<tr>
<td>Atlantis</td>
<td>1.5</td>
<td>McGinty</td>
<td>Leonard</td>
</tr>
<tr>
<td>Aztec Sunrise</td>
<td>0.5</td>
<td>Edmonson</td>
<td>Queenwood</td>
</tr>
<tr>
<td>Bloom</td>
<td></td>
<td>Mazzarella</td>
<td>Anealio</td>
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<tr>
<td>Bluesville</td>
<td>1.5</td>
<td>Osterling</td>
<td>Jenson</td>
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<tr>
<td>Bold Adventure</td>
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<td>Balent</td>
<td>Warner Bros.</td>
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<tr>
<td>Bourbon Street Barbeque</td>
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<td>Leonard</td>
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<tr>
<td>Bugler’s Dream</td>
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<td>Arnaud/Lavender</td>
<td>Belwin</td>
</tr>
<tr>
<td>Canon in D</td>
<td>1.5</td>
<td>Balent/Pachelbel</td>
<td>Jenson</td>
</tr>
<tr>
<td>Canterbury Overture</td>
<td>1.5</td>
<td>McGinty</td>
<td>Queenwood</td>
</tr>
<tr>
<td>Carol of the Bells</td>
<td>1.5</td>
<td>Balent/Leonatovich</td>
<td>Fischer</td>
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<td>Celebrating Chanukah</td>
<td>1.5</td>
<td>Feldstein</td>
<td>Fischer</td>
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<tr>
<td>Christmas Concerto #3</td>
<td>1.5</td>
<td>Smith</td>
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<td>Christmas Processional</td>
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<td>Dramtico</td>
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<td>Disney’s Magical Marches</td>
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<td>Osterling</td>
<td>Hal Leonard</td>
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<tr>
<td>Eagle Mountain Overture</td>
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<td>Sheldon</td>
<td>Birch Island Press</td>
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<td>Episode for Band</td>
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<td>Alfred</td>
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<tr>
<td>Flurry for Winds &amp; Percussion</td>
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<td>Alfred</td>
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<tr>
<td>Grand Marias</td>
<td>1.5</td>
<td>Conley</td>
<td>Studio P/R</td>
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<tr>
<td>Great Gate of Kiev</td>
<td>1.5</td>
<td>Osterling/Moussorgsky</td>
<td>Jenson</td>
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<tr>
<td>Harrowgate Festival</td>
<td>1.5</td>
<td>Edmondson</td>
<td>Queenwood</td>
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<tr>
<td>In the Hall of the Mountain King</td>
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<td>Wasson/Grieg</td>
<td>Belwin</td>
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<tr>
<td>Jefferson County</td>
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<td>O’Reilly</td>
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<tr>
<td>Land of Make Believe</td>
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<td>Holcombe/Mangione</td>
<td>Gates</td>
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<td>Little French Suite</td>
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<td>Barnhouse</td>
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<tr>
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<tr>
<td>Malaguena</td>
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<td>Sweeney/Lecuona</td>
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<td>Leonard</td>
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<td>More</td>
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<td>Madden/Ortolani</td>
<td>Belwin Mills</td>
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<tr>
<td>Oh Hanukkah</td>
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<td>Smith</td>
<td>Belwin</td>
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<td>Pagent of Winds</td>
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<td>Swearingen</td>
<td>Barnhouse</td>
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<td>Phantom of the Opera Medley</td>
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<td>Vinson</td>
<td>Leonard</td>
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<td>Jennings</td>
<td>Jenson</td>
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<td>Composer(s)</td>
<td>Publisher</td>
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<td>Sounds of the Season</td>
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<td>McGinty</td>
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<td>Osterling</td>
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<td>The Sound and the Fury</td>
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<td>Smith</td>
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<td>To the Colors</td>
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<td>Balent/Pachelbel</td>
<td>Jenson</td>
</tr>
<tr>
<td>Troika</td>
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<td>Balent/Leonatovich</td>
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<tr>
<td>William Tell Overture</td>
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<td>Sheldon</td>
<td>Birch Island Press</td>
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<tr>
<td>Zepherus, God of the Western Wind</td>
<td>.5</td>
<td>Burns</td>
<td>Daehn</td>
</tr>
</tbody>
</table>
CATALOGUES

Music Time, Inc.  P.O. Box 405 Haddonfield, NJ 08033
(Music)  www.musictime.com

J.W. Pepper  P.O. Box 850 Valley Forge, PA 19482-0850
(Music)  www.jwpepper.com

Educational Record Center  3233 Burnt Mill Dr., Suite 100
Wilmington, NC 28403-2698
www.erc-inc.com

Rhythm Band Instruments  P.O. Box 126, Fort Worth, TX 76101-0126
www.rhythmband.com

Music in Motion  P.O. Box 833814, Richardson, TX 75083
www.musicmotion.com

Lentine’s Music, Inc.  844 N. Main St. Akron, Ohio 43310
(Music technology)  www.lentine.com

Lyons Music Products  P.O. Box 1003 Elkhart, IN 46515
www.4lyons.com

General Music Store  4004 Technology Dr. South Bend, IN 46515
www.wwandbw.com

Suzuki Musical Instruments  P.O. Box 261030, San Diego, CA 92196-1030
www.suzukimusic.com

Music Educator Supply  P.O. Box 560085, Dallas, TX 75356-0085

LMI  1776 Armitage CT., Addison, ILL 60101-4225
(Music Products for Education)

Interstate  13819 W. National Ave., New Berlin, W53151
(Band Instruments)  www.interstatemusic.com

NEMC  1181 Route 22, P.O. Box 1130
Mountainside, NJ 07092
(Band Instruments)

The WW and Brass Wind  4004 Technology Dr., South Bend, IN 46628
(Band Instruments)  www.wwandbw.com

Sam Ash, Inc.  Rt. 27, Edison, NJ 08817
www.samash.com

The Music Shop  P.O. Box 688, 68 Fanny Road
Boonton, NJ 07005
www.musicp@idt.net

City Music Center  Kenilworth, NJ 07033

Dillon Music  325 Fulton Ave., Woodbridge, NJ
http://www.dillonmusic.com/
CATALOGUES (cont.)

Dillon Music
325 Fulton Ave., Woodbridge, NJ
http://www.dillonmusic.com/

Steve Weiss Music
2324 Wyandotte Road, Willow Grove, PA 19090
www.steveweissmusic.com
VIDEOS

**Blast**
Star of Indiana
Warner Video 2000

**Canadian Brass Live!**
Brassworks Music Inc.

**Fantasia**
Walt Disney Home Video

**Fantasia 2000**
Walt Disney Home Video

**Jazz for Young People**
Alfred Publishing 2002

**Leonard Bernstein's Young People's Concerts**
Kultur Video 1997

**Marsalis on Music**
Sony 1995

**Riverdance – Live from NYC**
Columbia Tri-Star Home Video

**Stomp Out Loud**
Yes/No Productions
HBO Home Video 1997
APPENDIX C
TECHNOLOGY/WEBSITE REFERENCES

SUGGESTED WEBSITES

http://www.jalc.org
http://www.neajazzintheschools.org/
www.menc.org
www.CJMEA.org
www.NJMEA.org
http://pbskids.org/jazz/index.html
http://www.pbs.org/jazz/time/

SUGGESTED COMPUTER SOFTWARE

1. Finale 2000 ................................................................. Coda Software
2. Sibelius ............................................................... Sibelius Software
3. Smart Score ............................................................. Musitek
4. Music Office ............................................................. Pyware
5. Music Ace .............................................................. Harmonic Vision
6. Music Ace II ............................................................ Harmonic Vision
7. Musiclab Melody ....................................................... Musicware
8. Musitron 2 .............................................................. Rising Software
9. The Musical World of Professor Piccolo ......................... Opcode Systems
10. Essentials of Music Theory - Level 1 ......................... Alfred
     Level 2 ............................................................. Alfred
     Level 3 ............................................................. Alfred
11. The Art of Listening ................................................ Clearview/eav
12. Intonation Trainer .................................................. Coda Software
13. Auralia .............................................................. Rising Software
14. The Pianist ............................................................ PG Music
15. Keyboard Kapers ..................................................... Electronic Coursware System
APPENDIX D
ARTS EDUCATION ADVOCACY
RESOURCES

WEB SITES

http://www.supportmusic.com/
http://menc.org/
http://www.childrensmusicworkshop.com/advocacy/
http://www.youtube.com/user/schoolmusic
www.youtube.com/user/musicedadvocate
www.njmea.org
APPENDIX E

EDISON ESSENTIAL INSTRUCTIONAL BEHAVIORS, AND NEW JERSEY CORE CURRICULUM CONTENT STANDARDS
Edison's Essential Instructional Behaviors are a collaboratively developed statement of effective teaching from pre-school through Grade 12. This statement of instructional expectations is intended as a framework and overall guide for teachers, supervisors, and administrators; its use as an observation checklist is inappropriate.

1. Planning which Sets the Stage for Learning and Assessment

Does the planning show evidence of:

a. units and lessons directly related to learner needs, the written curriculum, the New Jersey Core Content Curriculum Standards (NJCCCS), and the Cumulative Progress Indicators (CPI)?

b. measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?

c. lesson design sequenced to make meaningful connections to overarching concepts and essential questions?

d. provision for effective use of available materials, technology and outside resources?

e. accurate knowledge of subject matter?

f. multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?

g. differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?

h. provision for classroom furniture and physical resources to be arranged in a way that supports student interaction, lesson objectives, and learning activities?

2. Observed Learner Behavior that Leads to Student Achievement

Does the lesson show evidence of:

a. learners actively engaged throughout the lesson in on-task learning activities?

b. learners engaged in authentic learning activities that support reading such as read alouds, guided reading, and independent reading utilizing active reading strategies to deepen comprehension (for example inferencing, predicting, analyzing, and critiquing)?

c. learners engaged in authentic learning activities that promote writing such as journals, learning logs, creative pieces, letters, charts, notes, graphic organizers and research reports that connect to and extend learning in the content area?

d. learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?

e. learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?

f. learners actively processing the lesson content through closure activities throughout the lesson?

g. learners connecting lesson content to their prior knowledge, interests, and personal lives?

h. learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?

i. learners developing their own voice and increasing independence and responsibility for their learning?

j. learners receiving appropriate modifications and accommodations to support their learning?
Essential Instructional Behaviors (cont.)

3. Reflective Teaching which Informs Instruction and Lesson Design

Does the instruction show evidence of:

a. differentiation to meet the needs of all learners, including those with Individualized Education Plans?
b. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
c. formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
d. the use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
e. use of strategies for concept building including inductive learning, discovery-learning and inquiry activities?
f. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms?
g. deliberate teacher modeling of effective thinking and learning strategies during the lesson?
h. understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
i. awareness of the preferred informational processing strategies of learners who are technologically sophisticated and the use of appropriate strategies to engage them and assist their learning?
j. activities that address the visual, auditory, and kinesthetic learning modalities of learners?
k. use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
l. use of graphic organizers and hands-on manipulatives?
m. creation of an environment which is learner-centered, content rich, and reflective of learner efforts in which children feel free to take risks and learn by trial and error?
n. development of a climate of mutual respect in the classroom, one that is considerate of and addresses differences in culture, race, gender, and readiness levels?
o. transmission of proactive rules and routines which students have internalized and effective use of relationship-preserving desists when students break rules or fail to follow procedures?

4. Responsibilities and Characteristics which Help Define the Profession

Does the teacher show evidence of:

a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning, particularly as they tie into changes in culture and technology?
b. maintaining accurate records and completing forms/reports in a timely manner?
c. communicating with parents about their child’s progress and the instructional process?
d. treating learners with care, fairness, and respect?
e. working collaboratively and cooperatively with colleagues and other school personnel?
f. presenting a professional demeanor?
New Jersey Core Curriculum Content Standards for Visual and Performing Arts

INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

*The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets ...*  

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

**Mission:** The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.

**Vision:** An education in the arts fosters a population that:

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

**Intent and Spirit of the Visual and Performing Arts Standards**

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the National Standards for Arts Education. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.
The expectation of the New Jersey arts standards is that all students communicate at a basic level in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Revised Standards

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey’s revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Organization of the 2009 Standards

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

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

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

Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.
Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

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

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

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students attain foundational skills that later lead to basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students attain basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.

- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students demonstrate competency in the content knowledge and skills delineated for the selected arts discipline.

- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students demonstrate proficiency in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a “core” subject under the federal No Child Left Behind Act (NCLB-2001). Therefore, all visual and performing arts teachers must meet the “Highly Qualified Teachers” standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.
Education in the Arts: National and State Advocacy

- The Arts Education Partnership provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

- At the state level, the New Jersey Arts Education Partnership was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, Within Our Power: the Progress, Plight, and Promise of Arts Education for Every Child, is the NJAEP’s response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey’s public schools.

- A Glossary of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

Resources


Trenton, NJ: Alliance for Arts Education.

National Center on Education and the Economy. (2007). Tough choices or tough times: The report of the 
Online [executive summary]:
http://www.skillscommission.org/pdf/exec_sum/ToughChoices_EXECSUM.pdf

National Dance Education Organization. (2005). Standards for learning and teaching dance in the arts: 
Ages 5-18. Silver Spring, MD: Author. Online: 
http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412

Trenton, NJ: Author.

New Jersey State Department of Education. (1999). New Jersey visual & performing arts curriculum 

New Jersey State Department of Education. (2004). New Jersey visual & performing arts curriculum 

Online: http://www.nj.gov/education/aps/njscp/

President’s Committee on the Arts & Humanities & Arts Education Partnership. (1999). Gaining the arts 
advantage: Lessons learned from school districts that value arts education. Alexandria, VA, & 
Washington, DC: Authors.

Supervision and Curriculum and Development.
<table>
<thead>
<tr>
<th>Content Area</th>
<th>Visual &amp; Performing Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard</td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</td>
</tr>
<tr>
<td>Strand</td>
<td>B. Music</td>
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<tr>
<td>By the end of grade</td>
<td></td>
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<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.</td>
<td></td>
</tr>
<tr>
<td>Common, recognizable musical forms often have characteristics related to specific cultural traditions.</td>
<td>1.1.8.B.1</td>
</tr>
<tr>
<td>Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.</td>
<td>1.1.8.B.2</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td>Standard</td>
<td>1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</td>
</tr>
<tr>
<td>Strand</td>
<td>A. History of the Arts and Culture</td>
</tr>
<tr>
<td>By the end of grade</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</td>
<td></td>
</tr>
<tr>
<td>Technological changes have and will continue to substantially influence the development and nature of the arts.</td>
<td>1.2.8.A.1</td>
</tr>
<tr>
<td>Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.</td>
<td>1.2.8.A.2</td>
</tr>
<tr>
<td>The arts reflect cultural morays and personal aesthetics throughout the ages.</td>
<td>1.2.8.A.3</td>
</tr>
<tr>
<td>Content Area</td>
<td>Visual &amp; Performing Arts</td>
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<tr>
<td><strong>Standard</strong></td>
<td><strong>1.3 Performance</strong>: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</td>
</tr>
<tr>
<td><strong>Strand</strong></td>
<td>B. Music</td>
</tr>
<tr>
<td><strong>By the end of grade</strong></td>
<td><strong>Content Statement</strong></td>
</tr>
<tr>
<td>8</td>
<td>NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>Western, non-Western, and avant-garde notation systems have distinctly different characteristics.</td>
</tr>
<tr>
<td></td>
<td>Stylistic considerations vary across genres, cultures, and historical eras.</td>
</tr>
<tr>
<td></td>
<td>Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.</td>
</tr>
<tr>
<td></td>
<td>Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.</td>
</tr>
</tbody>
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<thead>
<tr>
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<tr>
<td><strong>Standard</strong></td>
<td><strong>1.4 Aesthetic Responses &amp; Critique Methodologies</strong>: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</td>
</tr>
<tr>
<td><strong>Strand</strong></td>
<td>A. Aesthetic Responses</td>
</tr>
<tr>
<td><strong>By the end of grade</strong></td>
<td><strong>Content Statement</strong></td>
</tr>
<tr>
<td>8</td>
<td>NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</td>
</tr>
<tr>
<td></td>
<td>Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.</td>
</tr>
<tr>
<td></td>
<td>Art may be used for utilitarian and non-utilitarian purposes.</td>
</tr>
</tbody>
</table>
GLOSSARY

**Archetypal work of art**: An artwork that epitomizes a genre of art.

**Art genres**: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

**Art media**: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

**Art medium(s)**: Any material or technique used for expression in art. In art, “medium” refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

**Artistic processes**: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

**Balance**: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

**Basic Literacy**: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:

1. Respond to artworks with empathy.
2. Understand that artwork reflects historical, cultural, and aesthetic perspectives.
3. Perform in all four arts disciplines at an age-appropriate level.
4. Draw similarities within and across the arts disciplines.

**Body patterning**: For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

**Characteristics of a well-made play**: Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

**Choreographic structures**: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others. **Competency**: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:

1. Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
2. Perceive artworks from structural, historical, cultural, and aesthetic perspectives.

3. Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.
4. Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

**Compound meter**: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., 5/4 and 7/4 time, among others).

**Consummate works of art**: Expertly articulated concepts or renderings of artwork.

**Discipline-specific arts terminology**: Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.
**Ear training and listening skill:** The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

**Effort Actions:** "Effort actions," or more accurately "incomplete effort actions," specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

**Elements of art:** The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

**Elements of dance:** The compositional building blocks of dance, including time, space, and energy.

**Elements of music:** The compositional building blocks of music, including texture, harmony, melody, and rhythm.

**Elements of theatre:** The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

**Exemplary works:** Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

**Formalism:** The concept that a work’s artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

**Historical eras in the arts:** Artworks that share distinct characteristics and common themes associated with a period of history.

**Home tone:** The first or key tone of any scale; the same as the tonic.

**Kinesthetic awareness:** Spatial sense.

**Kinesthetic principles:** Principles having to do with the physics of movement, such as work, force, velocity, and torque.

**Locomotor and Non-Locomotor Movements:** Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

**Media Arts:** For example, television, film, video, radio, and electronic media.

**Mixed meter:** Measures of music in which the upper numerator is divisible by three such as 6/8 or 9/8 time.

**Movement affinities:** The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.
Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

New art media and methodologies: Artistic works that have a technological component, such as digital art, computer graphics, computer animation, virtual art, computer robotics, and others.

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

Ostinato: A short melodic phrase persistently repeated by the same voice or instrument.

Physical and vocal skills: For example, articulation, breath control, projection, body alignment.

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

1. Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
2. Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
3. Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
4. Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound.

Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell’ arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade. The success of visual communication is often determined by measuring the audience’s comprehension of the artist’s intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.
Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.