

**READINGTON PUBLIC SCHOOL DISTRICT**  
**K-2 Music Curriculum**

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## **I. PURPOSE AND OVERVIEW**

The Readington School District fine arts program provides a balanced instructional approach which includes common beliefs: (1) artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communication of others, (2) artistically literate citizens to find at least one arts discipline in which they develop sufficient competence in to continue active involvement in creating, performing, and responding to art as an adult, (3) artistically literate citizens to know and understand artwork from varied historically periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They should also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships, between the arts and other knowledge, (4) artistically literate citizens to find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts, and (5) artistically literate citizens to seek artistic experience and support the arts in their local, state, national, and global communities.

Readington Township's curriculum is designed to be responsive to the developmental stages of learners. The curriculum progresses across grades and levels to create a sequential, standards-based approach to arts education. It has been developed for the Readington Township School District based on the National Core Arts Standards and the New Jersey Student Learning Standards.

## **II. RATIONALE AND PHILOSOPHY**

Music is an important part of a cohesive, comprehensive, and developmentally appropriate elementary education for several reasons. First, music has its own unique mode of thinking. The process involved in creating and performing music helps students to develop higher level thinking skills which can be applied to all other areas of learning. By developing the musical aptitude of students, we are training them to be creative, independent thinkers. The sequential process of developing musical skills gives the student opportunities for cognitive and aesthetic growth, social interaction, emotional and personal expression, and teaches discriminating judgments. Students learn how to interpret and understand the emotions in the music expressed by composers and how to express themselves through listening to and creating music of their own. This allows the students to more easily interpret the world around them and to more easily express themselves in other areas as well. By providing the students with the tools for music literacy and teaching them how to express themselves through music, we are providing them with access to understanding music as an art form that can give them a lifetime of fulfillment.

Music plays an important role in the education of all students. Music is a unique language for expression. As far back as the ancient Greeks, music has been considered the mirror of the soul. Music expresses spiritual and emotional values that are both personal and universal. Music expands the creative capabilities of each person and contributes greatly to increased learning capacities in diverse subject areas. The study and performance of music integrate and harmonize the mind and body as well as promote a sense of well-being. Music is the universal language which provides the means to overcome political and geographic barriers.

In highly technical and rapidly changing society, music remains a constant link to the past, provides an understanding of the present, and establishes a path to the future. Music offers limitless possibilities to enhance the quality of life.

## **III. COMPONENTS OF EFFECTIVE MUSIC PROGRAM**

The components of a successful balanced music program in the K-8 school setting include:

- a. **Creating** – Conceiving and developing new artistic ideas and work.
- b. **Performing/Producing/Presenting**-  
Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.  
Presenting (visual arts): Interpreting and sharing artistic work.  
Producing (media arts): Realizing and presenting artistic ideas and work.
- c. **Responding**- Understanding and evaluating how the arts convey meaning.
- d. **Connecting**- Relating artistic ideas and work with personal meaning and external content.

In the Kindergarten through Grade 2 music curriculum, student learning is focused upon the skills listed below in a developmentally appropriate manner.

- Singing, along and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and musical performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

#### IV. GOALS

The goals of the curriculum include the National Core Arts Standards (Dance, Media Arts, Music, Theatre and Visual Arts) published by the National Standards for Arts Education and National Coalition for Core Arts Standards (NCCAS), New Jersey Learning Standards for Visual and Performing Arts, and New Jersey Student Learning Standards 21st Century Life and Careers

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 National Standards for Arts Education and the 2014 National Core Arts Standards.

#### V. ASSESSMENT, EVALUATION, AND GRADING

##### Cornerstone Performance Assessments for Grade 2

The cornerstone performance assessments:

- are curriculum embedded (as opposed to externally imposed)
- recur over the grades, becoming increasingly sophisticated over time
- establish authentic contexts for performance
- assess understanding and transfer via genuine performance
- integrate 21<sup>st</sup> century skills (e.g., critical thinking, technology use, teamwork) with subject area content
- evaluate performance with established rubrics
- engage students in meaningful learning while encouraging the best teaching
- provide content for a student's portfolio (so that they graduate with a resume of demonstrated accomplishments rather than simply a transcript of courses taken)
- integrate the Common Core for English Language Arts and Mathematics

Grade Level 2: Possible Cornerstone Performance Assessments:

- Improvise an ostinato accompaniment on pitched and non-pitched percussion instruments for a simple song such as "Frere Jacques."
- Explore melodic contour through singing, movement, and labeled pitches.

- Chant simple rhythm patterns using the Kodaly system, saying “*ta*” for quarter notes and “*tí*” for eighth notes.
- Demonstrate the appropriate musical responses to verbal and conducted directions (e.g., stopping and starting, playing loud or soft, playing *staccato* or *legato*)
- Perform in solo and group settings with attention to feeling and musical interpretation.
- Practice respectful behavior as performers and listeners.
- Compare and contrast performances of a musical selection sung by different artists/groups such as “This Little Light of Mine.”
- Identify a range of sound qualities on traditional and non-traditional (found, homemade) instruments.
- Select musical choices through the exploration of voices and instruments.
- Describe performances, with attention to tone, articulation, and ensemble.
- Vocalize and distinguish “high,” “middle,” and “low” pitches.
- Listen and respond to a recording using descriptive words
- Compose short ABA pieces using technology within specific guidelines (e.g., three pitches, two timbres).
- Sing and express a song’s lyrics through movement and dramatization (e.g., “*El Chorrito*” by Cri-Cri)
- Synthesize the fundamental elements of music through words, movement, and/or visual imagery.
- Identify and perform repetitive or contrasting pieces.
- Describe own emerging performances, the performances of their peers and the ways in which they differ.
- Choose and model body motions to represent form (e.g., steady beat on knees for A section, tap shoulders for B section)

Student participation, effort, and skill levels are continually evaluated and assessed through solo and group performance; individual and group projects; and individual and class dictation and notation. Students are expected to perform, write, hear, and derive concepts appropriate to their grade level. Based on this continual evaluation, students are given a grade each marking period reflecting these three categories:

**Effort:** Evaluation is based on the consciousness of the student’s singing, performing, and practicing of skills.

**Skills:** Evaluation is based on the student demonstrating knowledge and mastery of concepts appropriate to their grade level through singing, playing instruments, dictation, and notation.

**Participation:** Evaluation is based on the student’s amount and quality of participation in individual and group performance and lesson.

[Accommodations and modifications](#) are available for those students who demonstrate a need and can be located on the curriculum page of the district website.

## VI. GROUPING OF STUDENTS

### Grades K-5

Students attend classroom general music classes in grades K-5 in a heterogeneous regular classroom. Instrumental 4<sup>th</sup> and 5<sup>th</sup> grade lessons are taught in small group pull-out by like or mixed instruments. Ensemble rehearsals for string instruments and for band include the full orchestra/band during the arts enrichment period once a week. Fourth and fifth grade vocal students participate in a chorus ensemble that also meets during the arts enrichment period once a week. Samba Kids in 5<sup>th</sup> grade is selected by audition and rehearses after school.

### Grades 6-8

Students participate in music instruction through enrollment in Band, Orchestra, Chorus, or General Music. All students are encouraged to participate in at least one of these classes during their middle school years. The Band, Chorus, and Orchestra classes are scheduled every other day. The instrumental music teachers team

teach each ensemble rehearsal. Advanced ensemble opportunities are available to all students after school based on an audition.

## VII. Planning Guide

### Kindergarten - 2nd Grade General Music Pacing Guide

	Kindergarten	Grade 1	Grade 2
<b>September/ October</b>	-steady beat -vocal uses (speak, sing, whisper, yell) -sound/silence (rest) -solo/group -binary concepts <ul style="list-style-type: none"> <li>• loud/soft</li> <li>• fast/slow</li> <li>• high/low</li> <li>• upward/downward</li> <li>• same/different</li> </ul> -introduction to basic classroom instruments and proper playing techniques	review and expansion of skills from Kindergarten  -introduce: <ul style="list-style-type: none"> <li>• 4/4 meter (iconic)</li> </ul>	review and expansion of skills from Grade 1  -introduce: <ul style="list-style-type: none"> <li>• ti-ka-ti-ka</li> <li>• 4/4/ meter (symbolic)</li> <li>• minor tonality</li> </ul>
<b>November/ December</b>	-names and proper playing techniques for additional classroom instruments -orchestral instruments (violin, flute) -musical performing groups and genres (orchestra, ballet) -developing appropriate audience skills during recordings - <u>The Nutcracker</u>	-same/different/similar -form (AB, ABA) -quarter rest (symbolic) -composing (iconic) -vocabulary that describes mood -musical professions: composer/conductor/performer	-expand proficiency in reading/writing standard notation (measure lines, note heads, stems, beams) -piano/forte -J.S. Bach (examination of representative works and life in the Baroque era) -uses of music in celebration -verse/refrain form
<b>January/ February</b>	-long/short sounds -iconic rhythm patterns -introduction to xylophones - <u>Carnival of the Animals</u>	-reading and composing with standard musical notation (ta, ti-ti, quarter rest)	-dynamics -Wolfgang Amadeus Mozart (examination of representative works and life in the Classical era)

<b>March/ April</b>	-rehearse Spring Concert selections (develop performing and presenting skills) -high/middle/low pitch -accompaniment/no accompaniment	-rehearse Spring Concert selections (continue to develop performing and presenting skills) -accompaniment vs. a cappella	-rehearse Spring Concert selections (continue to develop performing and presenting skills)
<b>May/ June</b>	-developing appropriate audience skills during live performances -continued exploration of orchestral instruments -conductor vs. composer	-melodic steps, skips, and leaps -Ludwig van Beethoven (examination of composer's life and works)	-orchestral instruments (names, timbre, families)

## VIII. UNITS OF STUDY

Kindergarten Music
Desired Results
<p><b>Established Goals:</b></p> <p><b>Anchor Standard #1: Generate and conceptualize artistic ideas and work.</b>  <b>MU:Cr1.1.K</b>  a. With guidance, explore and experience music concepts (such as beat and melodic contour).  b. With guidance, generate musical ideas (such as movements or motives).</p> <p><b>Anchor Standard #2: Organize and develop artistic ideas and work.</b>  <b>MU:Cr2.1.K</b>  a. With guidance, demonstrate and choose favorite musical ideas.  b. With guidance organize personal musical ideas using iconic notation and/or recording technology.</p> <p><b>Anchor Standard 3: Refine and complete artistic work.</b>  <b>MU:Cr3.1.K</b>  a. With guidance apply personal, peer, and teacher feedback in refining musical ideas.  <b>MU:Cr3.2.K</b>  a. With guidance, demonstrate a final version of personal musical ideas to peers.</p> <p><b>Anchor Standard 4: Select, analyze, and interpret artistic work for presentations.</b>  <b>MU:Pr4.1.K</b>  a. With guidance demonstrate and state personal interest in varied musical selections.  <b>MU:Pr4.2.K</b>  a. With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.  <b>MU:Pr4.3.K</b></p>

a. With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.

**Anchor Standard 5: Develop and refine artistic techniques and work for presentation.**

**MU:Pr5.1.K**

a. With guidance, apply personal teacher, and peer feedback to refine performances.

**MU:Pr 5.1.K**

b. With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.

**Anchor Standard 6: Convey meaning through the presentation of artistic work.**

**MU:Pr6.1.Ka** With guidance perform music with expression.

**MU:Pr6.1.Kb** Perform appropriately for the audience.

**Anchor Standard 7: Perceive and analyze artistic work.**

**MU:Re7.1K**

a. With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.

**MU:Re 7.2 K**

**a. With guidance demonstrate how a specific music concept (such as beat or melodic direction) is used in music.**

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

**MU:Re8.1.K**

a. With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

**MU:Re9.1.K**

b. With guidance, apply personal and expressive preferences in the evaluations of music.

**Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.**

a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

**New Jersey Student Learning Standards (Performing Arts, 2014)**

**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.**

1.1.2.B.1 Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.

1.1.2.B.2 Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.

1.1.2.B.3 Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.

1.1.2.B.4 Categorize families of instruments and identify their associated musical properties.

**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.**

1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.

1.2.2.A.2 Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.

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



- 1.3.2.B.1 Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
- 1.3.2.B.2 Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
- 1.3.2.B.3 Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
- 1.3.2.B.4 Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
- 1.3.2.B.5 Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
- 1.3.2.B.6 Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
- 1.3.2.B.7 Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
- 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.**
- 1.4.2.A.1 Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
- 1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
- 1.4.2.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
- 1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
- 1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
- 1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.
- 1.4.2.B.3 Recognize the making subject or theme in works of dance, music, theatre, and visual art.

**Understandings:**

***Students will understand that...***

- 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.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- 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.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- 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 a musical work is presented influence audience response?
- How do individuals choose music to experience?
- How do we discern the musical creators' and performers' expressive intent?



<ul style="list-style-type: none"> <li>• Performers make interpretive decisions based on their understanding of context and expressive intent.</li> <li>• 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.</li> <li>• Musicians' judge performance based on criteria that vary across time, place, and cultures.</li> <li>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>• Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>• The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> <li>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>• Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.</li> </ul>	<ul style="list-style-type: none"> <li>• How do we judge the quality of musical work(s) and performance(s)?</li> <li>• How do musicians make meaningful connections to creating, performing, and responding?</li> <li>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
<p><b><i>Students will know/learn...</i></b></p> <ul style="list-style-type: none"> <li>• Identify simple music forms when presented aurally (same/different).</li> <li>• Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</li> <li>• Identify by genre or style aural examples of music from various cultures.</li> <li>• Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.</li> <li>• Identify the sounds of a variety of classroom instruments.</li> </ul> <p><b><i>Students will be able to...</i></b></p> <ul style="list-style-type: none"> <li>• Improvise melodies, variations, and melodic accompaniments.</li> <li>• Compose and arrange music within specified guidelines.</li> <li>• Sing, alone and with others, a varied repertoire of music.</li> <li>• Perform on instruments, alone and with others, a varied repertoire of music</li> <li>• Improvise "answers" in the same style to given rhythmic and melodic phrases.</li> <li>• Improvise simple rhythmic and melodic ostinato accompaniments.</li> <li>• Improvise simply rhythmic variations and simple melodic embellishments on familiar melodies.</li> <li>• Improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.</li> <li>• With significant assistance, create and arrange music to accompany readings or dramatizations</li> <li>• With significant assistance, create and arrange short songs and instrumental pieces within specified guidelines.</li> <li>• Use a variety of sound sources when composing.</li> <li>• Perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo</li> </ul>	

- Perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.
- Perform expressively a varied repertoire of music representing diverse genres and styles.
- Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- Perform independent instrumental parts while other students sing or play contrasting parts.
- Sing independently, in rhythm with appropriate posture while maintaining a steady tempo.
- Sing expressively, by rote and using call/response methods.
- Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Sing in groups.
- Perform in rhythm while maintaining a steady tempo.
- Perform easy rhythmic patterns accurately and independently on rhythmic classroom instruments.
- Echo short rhythms.
- Improvise simple rhythmic ostinato accompaniments.
- Create and arrange music to accompany short readings or dramatizations.
- Use a variety of sound sources when composing.
- Read and notate quarter notes and rests
- Demonstrate perceptual skills through kinesthetic movement, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Use age-appropriate terminology in explaining music, classroom instruments and voices, and music performances.
- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music
- Devise simple criteria for evaluating performances and compositions

### Learning Plan

#### Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Examining relationships between music, the other arts, and disciplines outside the arts.
- Examining music in relation to history and culture.

### Interdisciplinary Connections

#### Technology: 8.1.2.A.1 - Identify the basic features of a digital device and explain its purpose.

- Activity: Students will operate Windows Media software by using the basic user interface (identifying and utilizing the icons for play, stop, pause and the progress bar).

#### Technology: 8.1.2.A.4 - Demonstrate developmentally appropriate navigation skills in virtual environments (i.e. games, museums).

- Activity: Students will interface with the classroom Smartboard to utilize software files and web-based applications (such as the “Go Noodle” website).

#### Social Studies: 6.1.4.D.4 - Explain how key events led to the creation of the United States and the state of New Jersey.

- Activity: Students will sing “Pop! 13 Colonies” and describe how and why the original 13 colonies gained independence to form the United States of America.

### 21st Century Skills

<b>Career Ready Practice: CRP1 - Act as a responsible and contributing citizen and employee.</b> <ul style="list-style-type: none"> <li>Activity: Students learn to navigate the classroom environment while consistently using behaviors that maintain safety for themselves and others (such as finding “personal bubble space” before engaging in whole body movement activities).</li> </ul> <b>9.2 Career Awareness, Exploration, and Preparation: 9.2.4.A.4 - Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.</b> <ul style="list-style-type: none"> <li>Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert for peers and family.</li> </ul>	
<b>Assessment Evidence</b>	
<b>Formative:</b> <ul style="list-style-type: none"> <li>oral responses during class discussions (whole group, small group, peer share)</li> <li>physical responses during class activities (echo singing, copying whole body movements)</li> <li>teacher observing for student understanding during performing activities (informal events in the classroom)</li> <li>audio and visual recordings of rehearsals</li> <li>student demonstration</li> <li>caring for and responsible use of instruments and materials</li> </ul> <b>Summative:</b> <ul style="list-style-type: none"> <li>audio and visual recordings of final performances</li> <li>performance-based teacher-directed assessments (formal)</li> <li>individual formal work products (written, cut and paste or drawing activities)</li> <li>Final assessment of student level of mastery (Spring Concert performance)</li> </ul> <b>Possible Cornerstone Performance Assessments:</b> <ul style="list-style-type: none"> <li>Explore melodic contour through singing, playing instruments, movement and iconic notation.</li> <li>Demonstrate the appropriate musical responses to verbal and conducted directions (e.g., stopping and starting, playing loud or soft, singing fast or slow, etc.)</li> <li>Perform in solo and group settings with attention to feeling and musical interpretation.</li> <li>Practice respectful behavior as performers and listeners.</li> <li>Select musical choices through the exploration of voices and instruments.</li> <li>Vocalize and distinguish “high,” “middle,” and “low” pitches.</li> <li>Sing and express a song’s lyrics through movement and dramatization.</li> </ul>	<b>Benchmark:</b> <ul style="list-style-type: none"> <li>assessment of student ability to identify and/or replicate the 4 ways of utilizing the voice (sing, speak, whisper, yell) during September, January, and June</li> </ul> <b>Alternative:</b> <ul style="list-style-type: none"> <li>understanding of concept demonstrated with whole body motions, gestures or pictures, in lieu of vocal output</li> <li>student is assessed with a peer, small group or large group, rather than as an individual</li> </ul>

<ul style="list-style-type: none"> <li>• Synthesize the fundamental elements of music through words, movement, and/or visual imagery.</li> <li>• Identify and perform repetitive or contrasting pieces.</li> <li>• Choose and model body motions to represent form (e.g., steady beat on knees for A section, tap shoulders for B section).</li> <li>• Use student-constructed puppets/manipulatives to communicate responses to musical selections.</li> <li>• Compose lyrics pertaining to a particular topic (e.g., dinosaurs) using the melody of an existing song.</li> </ul>	
<b>Resources</b>	
<p><b>Core Materials:</b>  The Music Connection (Silver Burdett Ginn, 1995) - teacher manual  Making Music (Silver Burdett/Scott Foresman, 2002) - teacher manual and student textbooks</p> <p><b>Supporting Materials:</b>  Subject specific leveled texts are available in school bookrooms and classroom libraries</p> <p><b>Technology:</b>  Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002)</p>	

First Grade Music
Desired Results
<p><b>Established Goals:</b>  <b>Anchor Standard 1: Generate and conceptualize artistic ideas and work.</b>  <b>MU: Cr1.1.1</b>  a. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.  b. With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).  <b>Anchor Standard 2: Organize and develop artistic ideas and work.</b>  <b>MU:Cr2.1.1</b>  a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.  b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.  <b>Anchor Standard 3: Refine and complete artistic work.</b>  <b>MU:Cr3.1.1</b>  a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.  <b>MU:Cr3.2.1</b>  a. With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.</p>

**Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.**

**MU:Pr4.1.1**

a. With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.

**MU:Pr4.2.1**

a. With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

**MU:Pr4.3.1**

a. Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

**Anchor Standard 5: Develop and refine artistic techniques and work for presentation.**

**MU:Pr5.1.1**

a. With limited guidance, apply personal, teacher, and peer feedback to refine performances.

b. With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.

**Anchor Standard 6: Convey meaning through the presentation of artistic work.**

**MU:Pr6.1.1**

a. With limited guidance, perform music for a specific purpose with expression.

b. Perform appropriately for the audience and purpose.

**Anchor Standard 7: Perceive and analyze artistic work.**

**MU:Re7.1.1**

a. With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

**MU:Re7.2.1**

a. With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

**MU:Re8.1.1**

a. With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

**MU:Re9.1.1**

a. With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

**Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.**

**MU:Cn10.1.1**

a. Demonstrate how interests, knowledge, and skills relate to personal choice and intent when creating, performing, responding to music.

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

**MU:Cn11.1.1**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

**New Jersey Core Curriculum Content Student Learning Standards (Performing Arts, 2014)**

**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.**

1.1.2.B.1 Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.

1.1.2.B.2 Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.

<p>1.1.2.B.3 Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.</p> <p>1.1.2.B.4 Categorize families of instruments and identify their associated musical properties.</p> <p><b>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.</b></p> <p>1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.</p> <p>1.2.2.A.2 Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.</p> <p><b>Standard 1.3 - Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</b></p> <p>1.3.2.B.1 Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.</p> <p>1.3.2.B.2 Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.</p> <p>1.3.2.B.3 Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.</p> <p>1.3.2.B.4 Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.</p> <p>1.3.2.B.5 Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.</p> <p>1.3.2.B.6 Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.</p> <p>1.3.2.B.7 Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.</p> <p><b>Standard 1.4 - Aesthetic Responses &amp; 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.</b></p> <p>1.4.2.A.1 Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).</p> <p>1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.</p> <p>1.4.2.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).</p> <p>1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.</p> <p>1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.</p> <p>1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.</p> <p>1.4.2.B.3 Recognize the making subject or theme in works of dance, music, theatre, and visual art.</p>	
<p><b>Understandings:</b>  <b><i>Students will understand that...</i></b></p> <ul style="list-style-type: none"> <li>o The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>o Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• How do musicians generate creative ideas?</li> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> <li>• When is creative work ready to share?</li> <li>• How do performers select repertoire?</li> <li>• How does understanding the structure and context of musical works inform performance?</li> </ul>



<ul style="list-style-type: none"> <li>o Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>o Musicians' presentation of creative work is the culmination of a process of creation and communication.</li> <li>o 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.</li> <li>o Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>o Performers make interpretive decisions based on their understanding of context and expressive intent.</li> <li>o 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.</li> <li>o Musicians' judge performance based on criteria that vary across time, place, and cultures.</li> <li>o Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>o Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>o Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>o The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> <li>o Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>o Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.</li> </ul>	<ul style="list-style-type: none"> <li>• How do performers interpret musical works?</li> <li>• How do musicians improve the quality of their performance?</li> <li>• When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response?</li> <li>• How do individuals choose music to experience?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How do we judge the quality of musical work(s) and performance(s)?</li> <li>• How do musicians make meaningful connections to creating, performing, and responding?</li> <li>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
<p><b><i>Students will know/learn...</i></b></p> <ul style="list-style-type: none"> <li>• Simple music forms when presented aurally (ABA, same/different).</li> <li>• The sounds of a variety of classroom instruments and many orchestra and band instruments, plus instruments from various cultures, as well as children's/adult's voices.</li> <li>• Ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</li> <li>• Genre or style aural examples of music from various cultures.</li> <li>• Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.</li> <li>• Roles of musicians in various music settings and cultures.</li> </ul> <p><b><i>Students will be able to...</i></b></p>	



- Sing, alone and with others, a varied repertoire of music.
- Perform on instruments, alone and with others, a varied repertoire of music.
- Compose and arrange music within specified guidelines.
- Improvise melodies, variations and melodic accompaniments.
- Read and notate some music.
- Evaluate music and music performances.
- Listen to, move to, analyze, and describe music
- Begin to understand relationships between music, the other arts, and disciplines outside the arts.
- Begin to understand music in relation to history and culture.
- Read whole notes in 4/4 meter signatures.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Respond through purposeful movement to selected prominent music characteristics or to selected music events while Identify simple music forms when presented aurally (ABA, same/different).
- Listening to music.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate terminology, their personal preferences for specific musical works and styles.
- Sing independently on pitch with increasing accuracy, and in rhythm, with appropriate diction and posture, and maintain a steady tempo.
- Sing expressively, with appropriate dynamics by rote and using call/response methods.
- Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Sing ostinatos.
- Sing in groups, matching dynamic levels.
- Perform in rhythm, with appropriate dynamics, and maintain a steady tempo.
- Perform easy rhythmic and melodic patterns accurately and independently on rhythmic and melodic classroom instruments.
- Echo short rhythms and melodic patterns.
- Perform in groups matching dynamic levels.
- Perform independent instrumental parts while other students sing.
- Improvise simple rhythmic and melodic ostinato\* accompaniments.
- Improvise “answers” in the same style to given rhythmic phrases.
- Improvise short songs and instrumental pieces, using a variety of sound sources available in the classroom and body sounds (clapping, snapping, and foot tapping).
- Create and arrange music to accompany short readings or dramatizations.
- Use a variety of sound sources when composing.
- Create and arrange short songs and classroom instrumental pieces within specified guidelines.
- Read half, quarter, and eighth notes and quarter and half rests.
- Use a system (syllables or numbers) to read simple pitch notation in the treble clef in pentatonic keys.
- Use standard symbols to notate rhythm and pitch in simple patterns presented by the teacher.
- Demonstrate perceptual skills through kinesthetic movement, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.
- Devise criteria for evaluating performances and compositions.
- Explain, using age-appropriate music terminology, their personal preferences for specific musical works and styles.
- Demonstrate audience behavior appropriate for the context and style of music performed.
- Describe in simple terms how elements of music are used in music examples from various cultures of the world.
- Sing from memory several patriotic/folk songs important to our American heritage.

Learning Plan	
<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>• Singing, alone and with others, a varied repertoire of music.</li> <li>• Performing on instruments, alone and with others, a varied repertoire of music.</li> <li>• Improvising melodies, variations, and accompaniments.</li> <li>• Composing and arranging music within specified guidelines.</li> <li>• Reading and notating music.</li> <li>• Listening to, analyzing, and describing music.</li> <li>• Evaluating music and music performances.</li> <li>• Understanding relationships between music, the other arts, and disciplines outside the arts.</li> <li>• Understanding music in relation to history and culture</li> </ul>	
Interdisciplinary Connections	
<b>Technology: 8.1.2.B.1 - Illustrate and communicate original ideas and stories using multiple digital tools and resources.</b> <ul style="list-style-type: none"> <li>• Activity: Students will utilize Smart Notebook software to compose an original rhythm using iconic notation (pictures of animals whose names make 1 or 2 sounds).</li> </ul>	
<b>Technology: 8.1.2.E.1 - Use digital tools and online resources to explore a problem or issue.</b> <ul style="list-style-type: none"> <li>• Activity: Students will rehearse and reflect upon songs for performances, alone and/or with peers, by accessing resources placed by the teacher on the school's Music website.</li> </ul>	
<b>Science: 1.PS4.1 - Plan and conduct investigations to provide evidence that vibrating materials can make sound and that sound can make materials vibrate.</b> <ul style="list-style-type: none"> <li>• Students will predict and investigate how different playing techniques on percussion instruments affect the produced vibrations and resulting tone quality.</li> </ul>	
21st Century Skills	
<b>Career Ready Practice: CRP5 - Consider the environmental, social and economic impacts of decisions.</b> <ul style="list-style-type: none"> <li>• Activity: Students will learn to properly care for shared classroom instruments in order to demonstrate respect for school property and other students who use the equipment. Students will describe how their role in maintaining instruments affects the school's budget.</li> </ul>	
<b>9.2 Career Awareness, Exploration, and Preparation: 9.2.4.A.4 - Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.</b> <ul style="list-style-type: none"> <li>• Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert for peers and family.</li> </ul>	
Assessment Evidence	
<b>Formative:</b> <ul style="list-style-type: none"> <li>• oral responses during class discussions (whole group, small group, peer share)</li> <li>• physical responses during class activities (echo sing, copying whole body movements)</li> <li>• teacher observing for student understanding during performing activities (informal events in the classroom)</li> <li>• audio and visual recordings of rehearsals</li> <li>• student demonstration</li> </ul>	<b>Benchmark:</b> <ul style="list-style-type: none"> <li>• assessment of student ability to write and read standard musical notation (ta, ti-ti and quarter rest) occurring in September, January, and June</li> </ul> <b>Alternative:</b> <ul style="list-style-type: none"> <li>• understanding of concept demonstrated with whole body motions, gestures or pictures, in lieu of written output</li> <li>• student is assessed with a peer, small group or large group, rather than as an individual</li> </ul>

<ul style="list-style-type: none"> <li>• caring for and responsible use of instruments and materials</li> <li>• continued informal assessment of student ability to accurately write and read standard musical notation</li> </ul> <p><b>Summative:</b></p> <ul style="list-style-type: none"> <li>• audio and visual recordings of final performances</li> <li>• performance-based teacher-directed assessments (formal)</li> <li>• individual formal work products (written, cut and paste or drawing activities)</li> <li>• final assessment of student level of mastery (Spring Concert performance piece and formal written assessment)</li> </ul> <p><b>Possible Cornerstone Performance Assessments:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate steady beat, rhythmic patterns and melodic contour through whole body movement.</li> <li>• Chant simple rhythm patterns using the Kodaly system, saying “<i>ta</i>” for quarter notes and “<i>ti-ti</i>” for eighth notes.</li> <li>• Demonstrate the appropriate musical responses to verbal and conducted directions (e.g., stopping and starting, playing loud or soft, etc.).</li> <li>• Perform in solo and group settings with attention to feeling and musical interpretation.</li> <li>• Practice respectful behavior as performers and listeners.</li> <li>• Listen and respond to a recording using descriptive musical vocabulary.</li> <li>• Illustrate musical forms such as AB, ABA, etc. using colored building blocks of varied geometric shapes.</li> <li>• Use whole body motions to represent form (e.g., steady beat on knees for A section, tap shoulders for B section).</li> <li>• Use classroom instruments to accompany musical literature from a variety of cultures and eras.</li> <li>• Perform so-la-mi songs in call and response form.</li> </ul>	
<b>Resources</b>	
<b>Core Materials:</b>	

The Music Connection (Silver Burdett Ginn, 1995) - teacher manual  
 Making Music (Silver Burdett/Scott Foresman, 2002) - teacher manual and student textbooks

**Supporting Materials:**

Subject specific leveled texts are available in school bookrooms and classroom libraries

**Technology:**

Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002)

## Second Grade Music

### Desired Results

**Established Goals:**

**Anchor Standard 1: Generate and conceptualize artistic ideas and work.**

**MU: Cr1.1.2**

- a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
- b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

**Anchor Standard 2: Organize and develop artistic ideas and work.**

**MU:Cr2.1.2**

- a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

**Anchor Standard 3: Refine and complete artistic work.**

**MU:Cr3.1.2**

- a. Interpret and apply personal, peer, and teacher feedback to revise personal music.

**MU:Cr3.2.2**

- a. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

**Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.**

**MU:Pr4.1.2**

- a. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

**MU:Pr4.2.2**

- a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
- b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

**MU:Pr4.3.2**

- a. Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.

**Anchor Standard 5: Develop and refine artistic techniques and work for presentation.**

**MU:Pr5.1.2**

- a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
- b. Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.

**Anchor Standard 6: Convey meaning through the presentation of artistic work.**

**MU:Pr6.1.2**

- a. Perform music for a specific purpose with expression and technical accuracy.

b. Perform appropriately for the audience and purpose.

**Anchor Standard 7: Perceive and analyze artistic work.**

**MU:Re7.1.2**

a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

**MU:Re7.2.2**

a. Describe how specific music concepts are used to support a specific purpose in music.

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

**MU:Re8.1.2**

a. Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent.

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

**MU:Re9.1.2**

a. Apply personal and expressive preferences in the evaluation of music for specific purposes.

**Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.**

**MU:Cn10.1.2**

a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

**MU:Cn11.1.2**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

**New Jersey Core Curriculum Content Student Learning Standards (Performing Arts, 2014)**

**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.**

1.1.2.B.1 Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.

1.1.2.B.2 Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.

1.1.2.B.3 Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.

1.1.2.B.4 Categorize families of instruments and identify their associated musical properties.

**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.**

1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.

1.2.2.A.2 Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.

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

1.3.2.B.1 Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.

1.3.2.B.2 Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.

1.3.2.B.3 Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.

1.3.2.B.4 Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.

1.3.2.B.5 Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.

1.3.2.B.6 Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.

1.3.2.B.7 Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

**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.**

1.4.2.A.1 Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).

1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.

1.4.2.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).

1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.

1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.

1.4.2.B.3 Recognize the making subject or theme in works of dance, music, theatre, and visual art.

#### **Understandings:**

##### ***Students will understand that...***

- 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.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- 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.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Performers make interpretive decisions based on their understanding of context and expressive intent.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and application of appropriate criteria.
- Musicians' judge performance based on criteria that vary across time, place, and cultures.

#### **Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- 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 a musical work is presented influence audience response?
- How do individuals choose music to experience?
- 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?



<ul style="list-style-type: none"> <li>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>• Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>• The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> <li>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>• Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.</li> </ul>	
<p><b><i>Students will know/learn...</i></b></p> <ul style="list-style-type: none"> <li>• Form, meter, and tempo.</li> <li>• Simple music forms when presented aurally.</li> <li>• Sounds of a variety of musical instruments, including some orchestra and band instruments, and instruments from various cultures.</li> <li>• Symbols and traditional terms referring to dynamics and interpret them correctly when performing.</li> <li>• Simple music forms when presented aurally (ABA, verse/refrain).</li> <li>• The sounds of a variety of classroom instruments and many orchestra and band instruments, plus instruments from various cultures, as well as children's and male/female adult voices.</li> <li>• Ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</li> <li>• Similarities and differences in the meanings of common terms used in various arts.</li> <li>• Genre or style aural examples of music from various cultures.</li> <li>• Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.</li> <li>• Roles of musicians in various music settings and cultures.</li> </ul> <p><b><i>Students will be able to...</i></b></p> <ul style="list-style-type: none"> <li>• Sing, alone and with others, a varied repertoire of music.</li> <li>• Perform on instruments, alone and with others, a varied repertoire of music with contrasting and repetitive patterns.</li> <li>• Compose and arrange music within specified guidelines.</li> <li>• Improvise melodies, variations and melodic accompaniments.</li> <li>• Read and notate some music.</li> <li>• Evaluate music and music performances.</li> <li>• Listen to, move to, analyze, and describe music</li> <li>• Begin to understand relationships between music, the other arts, and disciplines outside the arts.</li> <li>• Begin to understand music in relation to history and culture.</li> <li>• Maintain a steady pulse at various tempi through call and response, clapping, tapping, or other movement.</li> <li>• Create rhythmic patterns in relation to a steady beat.</li> <li>• Perform in duple and triple meter.</li> <li>• Explore melodic contour through singing, movement, and labeled pitches.</li> <li>• Perform music with a variety of dynamic levels.</li> </ul>	



- Sing songs from a variety of musical genres
- Differentiate the four main uses of the voice: whispering, talking, shouting, and singing.
- Explore different timbres by using a variety of instruments and vocal sounds.
- Follow musical cues while singing, playing, and moving.
- Apply techniques to make their own musical choices
- Make musical choices through the exploration of voices and instruments.
- Demonstrate respectful behavior as performers and listeners.
- Participate in classroom protocols and traditions for music making.
- Learn, sing, and perform a song(s). Perform in unison and in a round with varying dynamics.
- Use classroom and electronic instruments to create a short ABA composition within specific guidelines (e.g., use three pitches and two timbres), with attendance to the contrasting elements of the sections.
- Read whole, half, and dotted half notes in 4/4 meter signatures.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef major keys
- Sing independently on pitch with increasing accuracy, and in rhythm, with appropriate diction and posture, and maintain a steady tempo.
- Sing expressively, with appropriate dynamics and interpretation by rote and using call/response methods.
- Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Sing ostinatos\* and partner songs.
- Sing in groups, matching dynamic levels and responding to the cues of a conductor.
- Perform in rhythm, with appropriate dynamics, and maintain a steady tempo.
- Perform easy rhythmic and melodic patterns accurately and independently on rhythmic and melodic classroom instruments.
- Echo short rhythms and melodic patterns.
- Perform in groups matching dynamic levels and responding to the cues of a conductor.
- Perform independent instrumental parts while other students sing or play.
- Improvise simple rhythmic and melodic ostinato\* accompaniments.
- Improvise “answers” in the same style to given rhythmic phrases.
- Improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, non-traditional sounds available in the classroom, and body sounds (clapping, snapping, and foot tapping).
- Create and arrange music to accompany readings or dramatizations.
- Use a variety of sound sources when composing.
- Create and arrange short songs and classroom instrumental pieces within specified guidelines.
- Read whole, half, quarter, and eighth notes and their corresponding rests.
- Use a system (syllables or numbers) to read simple pitch notation in the treble clef in pentatonic and major keys.
- Use standard symbols to notate rhythm and pitch in simple patterns presented by the teacher.
- Demonstrate perceptual skills through kinesthetic movement, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.
- Devise criteria for evaluating performances and compositions.
- Explain, using age-appropriate music terminology, their personal preferences for specific musical works and styles.
- Demonstrate audience behavior appropriate for the context and style of music performed.
- Describe in simple terms how elements of music are used in music examples from various cultures of the world.
- Sing from memory several patriotic/folk songs important to our American heritage.

## Learning Plan

### Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Examining relationships between music, the other arts, and disciplines outside the arts.
- Examining music in relation to history and culture.
- Perform rhythmic patterns with accuracy: quarter, eighth, and sixteenth notes/rests.
- Compose rhythms in 2/4, 3/4 and 4/4 meter that adhere to the standard conventions of musical notation.
- Sing folk songs from a variety of eras and cultures.
- Recognize musical forms: ABA, verse/refrain, call, and response.
- Perform varied repertoire on classroom instruments with proper playing technique.
- Identify and describe musical professions, such as composer, conductor, performer, and stage manager.
- Identify the function and role of music in their daily lives (school, home, place of worship, shopping mall, etc.) and as a tool for communication.
- Describe or compare ways music is used for holidays, celebrations, and traditions.
- Discuss historical roots of a composer, musical era, style, or favorite performer.
- Sing and play in two-part harmony, in rounds and in songs with ostinato.
- Demonstrate appropriate audience and performance etiquette for different genres of music.
- Assume responsibility for instruments, music materials, and learning environment.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Evaluate a recorded rehearsal and suggest improvements to vocal production (breath, articulation, phrasing).
- Identify technical elements to be improved upon in ensemble's performance (e.g., pitch, articulation, balance) and explain why it is important to the piece.

## Interdisciplinary Connections

### Technology: 8.1.2.E.1 - Use digital tools and online resources to explore a problem or issue.

- Activity: Students will rehearse and reflect upon songs for performances, alone and/or with peers, by accessing resources placed by the teacher on the school's Music website.

### English Language Arts: NJSLA.R5 - Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

- Activity: Students will analyze song lyrics with consideration of repeating patterns of text, standard writing conventions, definitions of unknown vocabulary, and composer's meaning.

### Social Studies: 6.1.4.A.10 - Describe how the actions of Dr. Martin Luther King, Jr., and other civil rights leaders served as catalysts for social change and inspired social activism in subsequent generations.

- Activity: Students will sing "What Can One Little Person Do" by Sally Rogers and examine the actions of the four civil rights leaders detailed in the verses - Dr. Martin Luther King, Jr., Rosa Parks, Harriet Tubman and Sojourner Truth. Students will then reflect upon actions they can take to be good citizens and contribute their ideas to a class book.

## 21st Century Skills

**Career Ready Practice: CRP4 - Communicate clearly and effectively and with reason.**

- Activity: Students work in small groups to cooperatively create a short sentence or phrase about the topic of Fall or Halloween. They then compose a rhythm to match the text and draw it on the Smartboard. When all groups have added their individual parts to the Smartboard, each group shares its composition in succession to create a “Spooky Symphony”.

**9.2 Career Awareness, Exploration, and Preparation: 9.2.4.A.4 - Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.**

- Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert for peers and family.

**Assessment Evidence**

**Formative:**

- oral responses during class discussions (whole group, small group, peer share)
- physical responses during class activities (echo sing, copying whole body movements)
- teacher observing for student understanding during performing activities (informal events in the classroom)
- audio and visual recordings of rehearsals
- student demonstration
- caring for and responsible use of instruments and materials
- continued informal assessment of student ability to accurately write and read standard musical notation

**Summative:**

- audio and visual recordings of final performances
- performance-based teacher-directed assessments (formal)
- individual formal work products (written, cut and paste or drawing activities)

**Possible Cornerstone Performance Assessments:**

- Explore melodic contour through singing, movement, and labeled pitches.
- Chant simple rhythm patterns using the Kodaly system, saying “*tā*” for quarter notes, “*ti-ti*” for eighth notes and “*ti-ka-ti-ka*” for sixteenth notes.
- Demonstrate the appropriate musical responses to verbal and conducted directions (e.g., stopping and starting, playing loud or soft, etc.).
- Perform in solo and group settings with attention to feeling and musical interpretation.
- Practice respectful behavior as performers and listeners.

**Benchmark:**

- assessment of student ability to write and read standard musical notation - *ta*, *ti-ti*, *ti-ka-ti-ka* and quarter rest) occurring in September, January, and June

**Alternative:**

- understanding of concept demonstrated with whole body motions, gestures or pictures, in lieu of written output
- student is assessed with a peer, small group or large group, rather than as an individual

<ul style="list-style-type: none"> <li>• Compare and contrast musical selections.</li> <li>• Listen and respond to a recording using descriptive musical vocabulary.</li> <li>• Perform traditional folk dances from a variety of eras and cultures.</li> <li>• Recall factual information about musical masterpieces and the eras in which they were composed.</li> <li>• Identify musical instruments by name, identity the instruments aurally by timbre and categorize them by musical family.</li> </ul>	
<b>Resources</b>	
<p><b>Core Materials:</b>  The Music Connection (Silver Burdett Ginn, 1995) - teacher manual  Making Music (Silver Burdett/Scott Foresman, 2002) - teacher manual and student textbooks</p> <p><b>Supporting Materials:</b>  Subject specific leveled texts are available in school bookrooms and classroom libraries</p> <p><b>Technology:</b>  Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002)  Bach's Flight for Freedom - (1995, historical period drama)  Mozart's The Magic Flute Game CD-ROM (Music Games International)</p>	

## Bibliography

\*Quotations and citations were not specifically referenced in the curriculum document.

Our curriculum document would not be possible without the thinking and research of these individuals and organizations.

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