

ORANGE SCHOOL DISTRICT



Chorus

CURRICULUM GUIDE – GRADES 9-12
2010 EDITION

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Table of Contents

INTRODUCTION	1
PHILOSOPHY	2
STANDARDS	3
OUTLINE	24
REFERENCES.....	28
BLUEPRINT	29

Introduction

The choral classes at Orange High School are designed to build music literacy and promote vocal development for all students. This enables the student to develop music skills and conceptual understanding in a flexible, integrated program. The chorus class presents material in beginner and intermediate form, in 2, 3 and 4 part harmony.

The music that is presented provides the student with a meaningful, motivating choral experience, helping the student make many musical connections. The student learns to build the voice through vocal warm ups and learns the skill of sight-reading. Rhythmic melodic and articulation skills are developed to provide expressive interpretation. Students are encouraged to develop listening skills and use their perceptions to improve individual and group performance.

Fundamental to a quality choral program is the student performance of the literature. This is necessary to demonstrate musical growth, to gain personal satisfaction from achievement, and to experience the joy of making music

Philosophy

Music. There are many forms and many ways to express yourself musically. Whether it is studying, writing, performing, or recording music, there are many ways for a person to express his or her musical ideas for all to hear.

At Orange High School, the Music Department hopes to:

1. Foster student's skills to increase their aesthetic awareness in music.
2. Refine the student's perceptual, intellectual, physical, and technical skills through creating music.
3. Incorporate arts elements and arts media to produce artistic products and performances.
4. Provide avenues for the student to exercise their knowledge of the process of critique.
5. Establish a well-rounded and broad background of music that has influenced the arts in the past as well as in the present day; to help the student understand and respect music in different areas and eras.
6. Encourage the development of design skills for planning the form and function of space, structure, objects, sounds, and events.
7. Develop skills in the technical fields of music, including arranging and recording.
8. Connect music to human life and living in order to demonstrate its importance in our world.

The chorus class is a basic class that is designed to give the student the opportunity to express themselves through singing and movement. The student will learn basic notation skills, singing skills, listening skills, and music from a variety of cultures and styles. Then they will have the opportunity to develop these skills to perform for others.

By developing these skills and talents, students will be able become better students and use these skill throughout their life.

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

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Content Area	Visual & Performing Arts		
Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		
Strand	B. Music		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Ear training and listening skill are prerequisites for musical literacy.	1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
	The elements of music are foundational to basic music literacy.	1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
	Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.	1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
	Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill , and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.

	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
8	NOTE: By the end of grade 8 , those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
	Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
12	NOTE: By the end of grade 12 , those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.	1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
	Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.	1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

Content Area	Visual & Performing Arts		
Standard	1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.		
Strand	A. History of the Arts and Culture		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre .	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		

	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural mores and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras .

Content Area	Visual & Performing Arts		
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	B. Music		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in MUSIC.		
	Creating and performing music provides a means of self-expression for very young learners.	1.3.P.B.1	Sing a variety of songs with expression, independently and with others.
		1.3.P.B.2	Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics, and interpretations.
		1.3.P.B.3	Clap or sing songs with repetitive phrases and rhythmic patterns.
		1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
	Proper vocal production/ vocal placement requires an understanding of basic anatomy and the physical properties of sound.	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
	Playing techniques for Orff instruments develop foundational skills used for hand percussion and	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.

	melodic percussion instruments.		
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
	Improvisation is a foundational skill for music composition .	1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos , and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern music composition , rhythmic accompaniment, and the harmonizing of parts.	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.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter , and compound meter .
	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
	Decoding musical scores requires understanding of notation systems, the elements of music , and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

8	NOTE: By the end of grade 8 , those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.	
Stylistic considerations vary across genres , cultures, and historical eras .	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	
Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.	
12	NOTE: By the end of grade 12 , those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
Technical accuracy, musicality, and stylistic considerations vary according to genre , culture, and historical era .	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.	
The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.	
Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.	1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.	

	Basic vocal and instrumental arranging skills require theoretical understanding of music composition .	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
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Content Area	Visual & Performing Arts		
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand	A. Aesthetic Responses		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE, MUSIC, THEATRE, and VISUAL ART. There is beauty in the everyday world and in works of art.	1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
		2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART. Each arts discipline (dance, music, theatre, and

	visual art) has distinct characteristics, as do the artists who create them.		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.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., genres , mediums , messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.

	understanding of culturally specific art within historical contexts.		
	Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre .	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian . Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	NOTE: By the end of grade 8 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various genres of art evolve over	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music,

	time.		theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Content Area	Visual & Performing Arts		
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand	B. Critique Methodologies		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

	terminology .		
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design .
	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras .	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12	NOTE: By the end of grade 8 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras .

	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

Outline

- I. Basic Musicianship
 1. Vocal Warm-up
 2. Voice Development
 3. Breathing
 4. Support
 5. Standing
 6. Sitting
 7. Endurance

- II. Melodic Notation
 - a. Music Staff
 - b. Clefs
 - c. Bar Lines
 - d. Measure
 - e. Double Bar
 - f. Repeat Signs
 - g. Fermata
 - h. Solo
 - i. Unison
 - j. Divisi
 - k. Tie
 - l. Phrase
 - m. Melody
 - n. Harmony
 - o. Chord
 - p. Flat Sign
 - q. Sharp Sign
 - r. Natural Sign
 - s. First/Second Endings
 - t. Intervals
 - u. Countermelody
 - v. Simile
 - w. D.S. Al Coda

III. Time Signatures

- a. 4/4
- b. 3/4
- c. 2/4
- d. Cut Time
- e. 6/8
- f. 5/4
- g. 9/8
- h. 7/8

IV. Rhythmic Notation

- a. Whole Notes/Rests
- b. Half Notes/Rests
- c. Quarter Notes/Rests
- d. Eighth Notes/Rests
- e. Dotted Half Notes
- f. Dotted Quarter Notes
- g. Dotted Eighth Notes
- h. Sixteenth Notes/Rests
- i. Note Combinations
- j. Eighth Note Triplet
- k. Quarter Note Triplet

V. Dynamics

- a. Forte
- b. Piano
- c. Mezzo Forte
- d. Mezzo Piano
- e. Crescendo
- f. Decrescendo
- g. Pianissimo
- h. Fortissimo
- i. Forte-Piano
- j. Fortissimo
- k. Pianissimo

VI. Articulation

- a. Legato
- b. Staccato
- c. Staccatissimo
- d. Dolce
- e. Accent
- f. Tie
- g. Slur
- h. Portamento
- i. Tenuto
- j. Marcato
- k. Pizzicato
- l. Fermata
- m. Down/up bow
- n. Trill
- o. Mordent
- p. Turn
- q. Appoggiatura
- r. Acciaccatura
- s. Ottava alta
- t. Ottava bassa
- u. Quindicesima alta
- v. Quindicesima bassa
- w. Tremolo

VII. Keys

- a. Major
- b. Minor
- c. Chromatic

VIII. Tempo

- a. Allegro
- b. Andante
- c. Largo
- d. Moderato
- e. Lento
- f. Ritardando
- g. Allegretto
- h. Accelerando
- i. Maestoso
- j. Andantino
- k. Larghetto

IX. Forms/Styles

- a. Rondo
- b. Binary
- c. Ternary
- d. Sonata
- e. Fugue
- f. Improvisatory
- g. Strophic
- h. Arch
- i. Theme and variation
- j. Double theme and variation
- k. Passacaglia
- l. Duet
- m. Solo
- n. Classical
- o. Baroque
- p. Contemporary
- q. March
- r. Ballet
- s. Cantata
- t. Concerto
- u. Mass
- v. Opera
- w. Oratorio
- x. Requiem
- y. Suite
- z. Symphonic poem
- aa. Symphony

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Baroque Music: <http://baroque-music.com/>

Boston Symphony Orchestra: <http://www.bsokids.com/>

Classics for Kids: <http://www.teachersfirst.com/getsource.cfm?id=6372>

Classroom displays and bulletin boards:

<http://home.bellsouth.net/p/s/community.dll?ep=16&groupid=20303&ck>

Dallas Symphony site: http://www.dsokids.com/2001/rooms/DSO_Intro.html

Invaluable Mail list through Teachers.net for music teachers:

www.teachers.net/mentors/music/posts.html

Invaluable Mail list through MENC for music teachers:

www.menc.org/networks/genmus/openforum/wwwboard.htm

Making Tracks: <http://www.bbc.co.uk/radio3/makingtracks/makeatune.shtml>

Morton Subotnik's Creating Music: <http://www.creatingmusic.com/>

Musicclass.com: <http://www.mymusicclass.com>

Music Express Magazine: <http://www.musicexpressmagazine.com/kidscorner/index.jsp>

Musical Mysteries:

http://www.bbc.co.uk/northernireland/schools/4_11/music/mm/index.shtml

NY Philharmonic Kids: <http://www.nyphilkids.org/main.phtml>

PBS Jazz site: <http://pbskids.org/jazz/index.html>

Reader's Theater Scripts: <http://www.teachingheart.net/readerstheater.htm>

Ricci Adams musictheory.net: <http://www.musictheory.net/>

TIMELINE: Teachers discretion **SUBJECT:** Basic Musicianship **UNIT:** Vocal warm-ups

STEP 1 – BIG IDEA Students will be able to warm up the voice using proper technique

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Utilize several techniques to warm up the voice. - Develop proper breathing techniques. - Develop support muscles.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why is it important to warm up the voice? 2. What are the benefits of a proper vocal warm-up? 	<ul style="list-style-type: none"> - Diaphragm - Breath support - Breathing - Lungs - Singers breath

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Have the students practice proper inhaling and exhaling techniques using “sips and hisses” or other methods. 2. Have the students sing a long tone focusing on keeping the air flow consistent. Have them vary the length of the note and dynamic. 3. Have the students practice lip trills to warm up and stretch the facial muscles. 4. Have the students practice singing scales on open vowels. 5. Have the students sing warm-up drills that focus on enunciation and lip syllable development. (Mommy made me mash my m&m’s) 6. Have the students sing warm-up drills that use 2 or more parts in harmony, counterpoint, cannon and fugue style. 7. Using technology, have the student record their warm-ups and critique. Have them isolate the pleasant and unpleasant sections. 8. Have the students sing warm-ups that focus on plosives and placement. 9. Have the students sing warm-ups that help develop an understanding of the soft palate and tongue placement. 10. Have the students sing warm-ups that stretch their range and flexibility. 11. Have the students sing warm-ups that vary dynamics and articulation. 12. Have the students sing warm-ups that strengthen sign reading and solfege. 13. Have the students sing warm-ups that stretch and strengthen the falsetto, head-voice, chest voice, belt-voice and mix 	<ol style="list-style-type: none"> 1. Ability to perform warm-up exercises. 2. Ability to describe and demonstrate proper breathing and support techniques.

TIMELINE: Teachers discretion **SUBJECT:** Basic Musicianship **UNIT:** Voice development

STEP 1 – BIG IDEA Students will be able develop the voice using vocal drills and warm-up exercises with proper technique.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Develop the voice using drills and warm-up exercises while demonstrating proper technique.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. How do professional singers develop their voice? 2. Why is proper technique important in the development of the voice? 3. What makes a singers voice sound pleasant to the ear? 4. What are some of the dangers of improper singing 	<ul style="list-style-type: none"> - Technique - Breath support - Breathing - Lungs - Singers breath

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Have the students practice the following drills that will help strengthen the voice. <ol style="list-style-type: none"> a. Up and down 5 diatonic notes on various syllables. b. Exercises that change in dynamics (p>f, f>p). c. Drills that change intervals in small and large distances. d. Drills that focus on enunciation and pronunciation. e. Drills stretch the singers’ ability to hold tones over greater lengths of time. f. Drills that expand the singers’ range. 	<ol style="list-style-type: none"> 1. Ability to perform the various exercises. 2. Ability to describe and demonstrate proper breathing and support techniques.

TIMELINE: Teachers discretion **SUBJECT:** Basic Musicianship **UNIT:** Breathing

STEP 1 – BIG IDEA Students will be able develop the voice using vocal drills and warm-up exercises with proper technique.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Develop proper breathing technique focusing on breath support, core strength, focus, placement and control.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why is breathing correctly important? 2. Can a musician sing without using proper breath support? How do they sound different from those who use proper technique? 3. Where else can someone use proper breath support and breathing techniques other than in singing? 	<ul style="list-style-type: none"> - Technique - Breath support - Breathing - Lungs - Singers breath - Placement - Mask - Intonation - Soft palate - Resonators - Vocal Chords

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Have the students practice drills and exercises that will help develop proper breath support and breathing. 2. Demonstrate the proper way to take a singers breath. Have the students practice in small groups. 3. Have the students lay on the backs on the floor and put a book on their diaphragm to help illustrate what it looks and feels like when the diaphragm and lungs are filling with air. 4. Explain and demonstrate common breathing mistakes such as the shoulders rising, chest rising, neck and chin rising etc. 5. Have the students compete to see who can hold a steady tone the longest. Discover ways to help increase their time. 	<ol style="list-style-type: none"> 1. Ability to perform the various exercises. 2. Ability to describe and demonstrate proper breathing and support techniques.

TIMELINE: Teachers discretion

SUBJECT: Basic Musicianship UNIT: Support

STEP 1 – BIG IDEA

Students will be able develop proper breath support

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none">- Students will be able develop proper breath support.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none">1. How does proper breath support make the voice sound stronger?2. How can a singer increase their breath support outside of the classroom?	<ul style="list-style-type: none">- Technique- Breath support- Breathing- Lungs- Singers breath- Placement- Mask- Intonation- Soft palate- Resonators- Vocal Chords- Control

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Have the students practice drills and exercises that will help develop proper breath support and breathing. 2. Demonstrate the proper way to take a singers breath. Have the students practice in small groups. 3. Have the students listen to examples of good and bad breath support. Have them compare and contrast. 4. Have the students sing songs in different positions to see how it effects their support and overall tone. 	<ol style="list-style-type: none"> 1. Ability to perform the various exercises. 2. Ability to describe and demonstrate proper breathing and support techniques.

TIMELINE: Teachers discretion

SUBJECT: Basic Musicianship

UNIT: Standing and sitting

STEP 1 – BIG IDEA

Students will be able demonstrate the proper way to sing while standing and singing.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none">- Describe, develop and demonstrate the proper way to sing while standing and sitting.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none">1. When would a singer need to know how to sing while sitting down and standing?2. How does sitting or standing improperly effect the tone of the singer?	<ul style="list-style-type: none">- Technique- Breath support- Breathing- Lungs- Singers breath- Placement- Mask- Intonation- Soft palate- Resonators- Vocal Chords- Control

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Have the students study and demonstrate how to sing while sitting. Have them focus on sitting up tall and not resting their back on the back of the chair. Have them sit towards the end of their seat. 2. Have the students focus on how it feels to breath and support while in the standing or seated position. 3. Have the students compare and contrast how it feels to sit/stand correctly to using improper posture and technique. 4. Have the students watch videos on singers and choirs that sit and stand with proper posture. 	<ol style="list-style-type: none"> 1. Ability to perform the various exercises. 2. Ability to describe and demonstrate proper sitting and standing technique and posture.

TIMELINE: Teachers discretion **SUBJECT:** Basic Musicianship **UNIT:** Endurance

STEP 1 – BIG IDEA Students will be able describe and demonstrate endurance in singing.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Describe, develop and demonstrate endurance while singing.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. How does a singer develop endurance? 2. What types of exercises and life styles will promote stronger endurance for the voice? 3. How is endurance important in singing and other areas such as athletics and intellect? 	<ul style="list-style-type: none"> - Strength - Form - Exercise - Practice - Feedback - Self-evaluation

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Have the students analyze, identify and describe what vocal endurance is and how it is used in singing. 2. Have the students brainstorm different ideas and schedules that would help develop vocal endurance. 3. Have the students brainstorm the keys to successful practice technique. 	<ol style="list-style-type: none"> 1. Ability to perform the various exercises. 2. Ability to describe and demonstrate ways to increase vocal endurance.

TIMELINE: Early in the year

SUBJECT: Melodic Notation

UNIT: Music notation

STEP 1 – BIG IDEA

Students will be able to read/write music notation.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content	Instructional Objectives – Skills
<p><i>What Students will Know</i></p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p><i>What Students will be able to do</i></p> <p>Students will be able to:</p> <ol style="list-style-type: none">1. Read and write melodies using the following music notation:<ul style="list-style-type: none">○ Staff○ Clefs○ Bar lines○ Measure○ Double Bar○ Repeat signs○ Fermata○ Tie○ Sharp/flat○ Double sharp/double flat○ Natural○ First/second endings○ Coda

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none">1. Why was music notation developed?2. How have computers changes how we read and write music?3. Why is it important to know how to read music?	<ul style="list-style-type: none">- Notation- Anacrusis- Coda- Measure

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label and correctly read/write the following melodic notation concepts: <ol style="list-style-type: none"> a. Staff b. Clefs c. Bar lines d. Measure e. Double Bar f. Repeat signs g. Fermata h. Tie i. Sharp/flat j. Double sharp/double flat k. Natural l. First/second endings m. Coda 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label and correctly read/write melodic notation concepts:

TIMELINE: Early in the year

SUBJECT: Melodic Notation

UNIT: Solo, Unison, Divisi

STEP 1 – BIG IDEA

Students will be able to describe and perform in unison, solo and divisi.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none">- Describe and perform in:<ul style="list-style-type: none">o Soloo Unisono Divisi:

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>1. Is it harder to sing a solo, unison or divisi?</p>	<ul style="list-style-type: none">- Solo- Unison- Divisi- Chorus

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label and perform solos, in unison and in divisi. 2. Have the students watch performances of solos and choral singing. Have the students compare and contrast. 3. Have the students complete listening grids to help critique and break down various vocal performances. 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label and correctly perform a solo, in unison and in divisi.

STEP 1 – BIG IDEA Students will be able to analyze and sing intervals.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Analyze, identify and label all intervals. - Sing harmonic and melodic intervals.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why is it important to be able to sing all intervals from memory? 2. Is it harder to sing melodic or harmonic intervals? 	<ul style="list-style-type: none"> - Unison - Second - Third - Fourth - Fifth - Sixth - Seventh - Octave - Minor - Major - Diminished - Augmented

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label and sing all intervals. 2. Have the students discover what songs they know that begin with the intervals they are studying. (Example: Here Comes the Bride for 4th etc.) 3. Have the students identify intervals by ear. 4. Have the students sing melodic intervals 5. Split the class into sections and have them sing harmonic intervals. 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label and sing all intervals.

STEP 1 – BIG IDEA Students will be able to analyze and sing in various time signatures.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Analyze, identify and label the following time signatures. <ul style="list-style-type: none"> o 4/4 o 3/4 o 2/4 o 6/8 o 5/4 o 9/8 o 7/8 o Cut time - Conduct, count, clap and sing in all time signatures.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why does music need time signatures? 2. Which time signature sounds the best? 	<ul style="list-style-type: none"> - Anacrusis - Tempo - Conducting - Pattern - Ritardando - Accelerando

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, and label all time signatures. 2. Students will learn all conducting patterns and conduct the class while they clap the beat. Students will change the tempo as well. 3. Students will sing songs in various time signatures. 4. Students will listen and analyze songs in various time signatures. 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label and sing various time signatures.

TIMELINE: Early in the year

SUBJECT: Melodic Notation

UNIT: Rhythmic notation

STEP 1 – BIG IDEA	Students will be able to read, write and perform various rhythmic notation.
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Read and write rhythms using the following rhythmic notation: <ul style="list-style-type: none"> o Whole Notes/Rests o Half Notes/Rests o Quarter Notes/Rests o Eighth Notes/Rests o Dotted Half Notes o Dotted Quarter Notes o Dotted Eighth Notes o Sixteenth Notes/Rests o Note Combinations o Eighth Note Triplet o Quarter Note Triplet

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why was rhythmic notation developed? 2. How have computers changes how we read and write music? 3. Why is it important to know how to count rhythms? 	<ul style="list-style-type: none"> - Notation - Anacrusis - Coda - Measure - Subdivision - Syncopation

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label and correctly read/write the following rhythmic notation concepts: <ol style="list-style-type: none"> a. Whole Notes/Rests b. Half Notes/Rests c. Quarter Notes/Rests d. Eighth Notes/Rests e. Dotted Half Notes f. Dotted Quarter Notes g. Dotted Eighth Notes h. Sixteenth Notes/Rests i. Note Combinations j. Eighth Note Triplet k. Quarter Note Triplet 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label and correctly read/write all rhythmic notation concepts:

TIMELINE: Early in the year

SUBJECT: Dynamics

UNIT: Dynamics

STEP 1 – BIG IDEA

Students will be able to read, write and perform using various dynamics.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none">- Read, write and perform using the following dynamics:<ul style="list-style-type: none">o Forteo Pianoo Mezzo Forteo Mezzo Pianoo Crescendoo Decrescendoo Pianissimoo Fortissimoo Forte-Pianoo Fortissimoo Pianissimo

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none">1. Why are dynamics important?2. How would music sound if we didn't use dynamics?3. What is your favorite dynamic?	<ul style="list-style-type: none">- Forte- Piano- Mezzo Forte- Mezzo Piano- Crescendo- Decrescendo- Pianissimo- Fortissimo- Forte-Piano- Fortissimo- Pianissimo

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>1. Students will analyze, identify, label, correctly read/write and perform the following dynamics.</p> <ul style="list-style-type: none"> a. Forte b. Piano c. Mezzo Forte d. Mezzo Piano e. Crescendo f. Decrescendo g. Pianissimo h. Fortissimo i. Forte-Piano j. Fortissimo k. Pianissimo 	<p>1. Ability to analyze, identify, label and correctly read/write all dynamics.</p>

TIMELINE: Teachers discretion

SUBJECT: Articulation

UNIT: Articulation

STEP 1 – BIG IDEA	Students will be able to read, write and perform using various articulation.
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Read, write and perform using various articulation: <ul style="list-style-type: none"> o Legato o Staccato o Staccatissimo o Dolce o Accent o Tie o Slur o Portamento o Tenuto o Marcato o Pizzicato o Fermata o Down/up bow o Trill o Mordent o Turn o Appoggiatura o Acciaccatura o Ottava alta o Ottava bassa o Quindicesima alta o Quindicesima bassa o Tremolo

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why is articulation important? 2. How would music sound if we didn't use articulation? 3. What is your favorite articulation? 	<ul style="list-style-type: none"> - All above

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label, correctly read/write and perform the following articulation. <ol style="list-style-type: none"> a. Legato b. Staccato c. Staccatissimo d. Dolce e. Accent f. Tie g. Slur h. Portamento i. Tenuto j. Marcato k. Pizzicato l. Fermata m. Down/up bow n. Trill o. Mordent p. Turn q. Appoggiatura r. Acciaccatura s. Ottava alta t. Ottava bassa u. Quindicesima alta v. Quindicesima bassa w. Tremolo 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label, read/write and perform all articulation.

TIMELINE: Teachers discretion

SUBJECT: Keys

UNIT: Keys

STEP 1 – BIG IDEA	Students will be able to read, write and perform in various key signatures.
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Read, write and perform in various key signatures.

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why are there key signatures? 2. What key signature sounds the happiest/saddest? 	<ul style="list-style-type: none"> - Major - Minor - Chromatic

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label, correctly read/write and perform in major and minor key signatures. 2. Students will practice singing the chromatic scale. 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label, read/write and perform in major and minor key signatures. 2. Ability to analyze, identify, label and sing the chromatic scale.

TIMELINE: Teachers discretion

SUBJECT: Tempo

UNIT: Tempo

STEP 1 – BIG IDEA Students will be able to read, write and perform using various tempos.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Read, write and perform using various tempo: <ul style="list-style-type: none"> o Allegro o Andante o Largo o Moderato o Lento o Ritardando o Allegretto o Accelerando o Maestoso o Andantino o Larghetto

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why are there different tempos in music? 2. What would music sound like if there was only one tempo? 3. What kind of tempo is your favorite and why? 	<ul style="list-style-type: none"> - Allegro - Andante - Largo - Moderato - Lento - Ritardando - Allegretto - Accelerando - Maestoso - Andantino - Larghetto

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label, correctly read/write and perform the following tempo. <ol style="list-style-type: none"> a. Allegro b. Andante c. Largo d. Moderato e. Lento f. Ritardando g. Allegretto h. Accelerando i. Maestoso j. Andantino k. Larghetto 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label, read/write and perform in various tempo.

TIMELINE: Teachers discretion

SUBJECT: Forms/Style

UNIT: Form

STEP 1 – BIG IDEA

Students will be able to analyze, identify, read, write and perform various musical forms.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none">- Analyze, identify, label, read, write and perform various musical forms:<ul style="list-style-type: none">o Rondoo Binaryo Ternaryo Sonatao Fugueo Improvisatoryo Strophico Archo Theme and variationo Double theme and variationo Passacagliao Dueto Solo

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none">1. Why are there different types of forms in music?2. What is your favorite musical form?3. How has the form of music changed over time?	<ul style="list-style-type: none">- Rondo- Binary- Ternary- Sonata- Fugue- Improvisatory- Strophic- Arch- Theme and variation- Double theme and variation- Passacaglia- Duet- Solo

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label, read/write and perform the following musical forms. <ol style="list-style-type: none"> a. Rondo b. Binary c. Ternary d. Sonata e. Fugue f. Improvisatory g. Strophic h. Arch i. Theme and variation j. Double theme and variation k. Passacaglia l. Duet m. Solo 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label, read/write and perform in various musical forms.

TIMELINE: Teachers discretion

SUBJECT: Forms/Style

UNIT: Style

STEP 1 – BIG IDEA Students will be able to analyze, identify, read, write and perform various musical styles.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Analyze, identify, label, read, write and perform various musical forms: <ul style="list-style-type: none"> o Classical o Baroque o Contemporary o March o Ballet o Cantata o Concerto o Mass o Opera o Oratorio o Requiem o Suite o Symphonic poem o Symphony

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<ol style="list-style-type: none"> 1. Why are there different types of styles in music? 2. What is your favorite musical style? 3. How has the style of music changed over time? 	<ul style="list-style-type: none"> - Classical - Baroque - Contemporary - March - Ballet - Cantata - Concerto - Mass - Opera - Oratorio - Requiem - Suite - Symphonic poem - Symphony

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ol style="list-style-type: none"> 1. Students will analyze, identify, label, read/write and perform the following musical styles. <ol style="list-style-type: none"> a. Classical b. Baroque c. Contemporary d. March e. Ballet f. Cantata g. Concerto h. Mass i. Opera j. Oratorio k. Requiem l. Suite m. Symphonic poem n. Symphony 	<ol style="list-style-type: none"> 1. Ability to analyze, identify, label, read/write and perform in various musical styles.