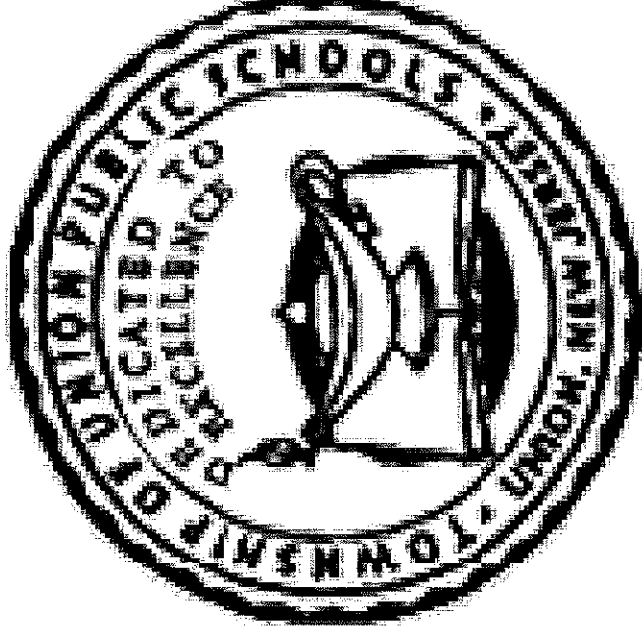
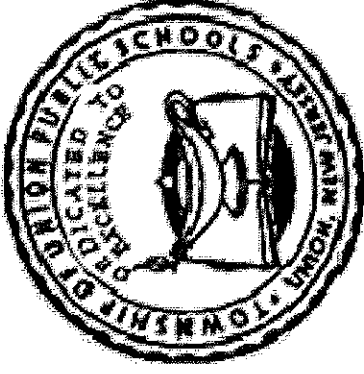


TOWNSHIP OF UNION PUBLIC SCHOOLS



**HS Design and Fashion
Curriculum Guide
2015/16**



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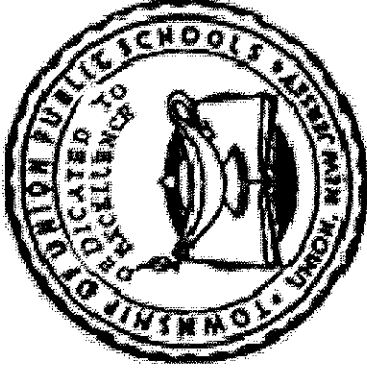
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Administration

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School Counseling K – 12	Nicole Ahern
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**Curriculum Committee
Academic Area**

Dominick Gangemi

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Mission Statement

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

Vision Statement

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special talents or needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artists and community cultural resources. Only by utilizing all of these resources can individuals achieve the full educational potential of the arts.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

Design is a way of thinking and creating. It centers on two very important questions, "Why are things the way they are?" and "How can they be made better?" This course addresses those questions and challenges the students to do real thinking, the kind that professional designers are engaged in when they make design choices. Because of the studio nature of the course, students will also illustrate and create models for their ideas.

The course entails involvement in aesthetic issues related to the visual aspects of the built environment, the apparel we wear, the products we, use and the communications we relay. Students will discover the ideals and design ideas expressed by philosophers of all ages and various cultures.

Students will create designs that address the aesthetic, the cultural, and the functional aspects of product making. Design solutions will be executed in a variety of art media including digital imagery. Students will also learn approaches to illustrating design ideas and have opportunities to develop rendering skills.

An extended exploration of the elements and principles of design will be inherent in each design challenge. Students will be able to analyze the components of good design and employ them in their own work.

Design criticism is at the forefront of popular media and will be referenced not only as a motivational methodology, but to emphasize the very real desire for more choices and better design in our world. Students will examine closely the products, places, and spaces that make up our every day life and ask why they are made the way they are and how they can be made better; and not just better for themselves, but for those of another culture, another gender, or another set of abilities.

Design history offers a wealth of inspiration and students will be heavily exposed to styles and periods in architecture, decorative arts, and fashion. Contemporary social issues are deeply intertwined with very important community design issues. Students will be asked to engage in restoration, urban renewal and city planning thinking and apply knowledge of contemporary design ideas to their own designs.

Course Proficiencies

Students will be able to...

- Understand that design is about organizational thinking
- Develop skills in drawing forms representational and abstracted, cropping, enlarging, transferring, tonal rendering, colored pencil rendering, and water color illustrations
- Identify the elements and principles of design as the dominant feature in design work
- Employ knowledge of: expanding variation of individual art elements, abstraction and stylization of elements, and patterns of organization in nature and art
- Examine the economic, cultural, and aesthetic values of society that may factor into the design of a particular object/space
- Develop skills while creating: sculptural forms, 3D paper engineering, foam core construction, and other model making
- Understand how there can be unity among variant elements in 3 dimensional designs from all points of view
- Compare and contrast the various sensory aspects of materials and speculate how the developments of new materials may affect designs
- Discover the relationship between the principles of design and the properties of product construction materials
- Discover the relationship between the elements of design and the textures, patterns, and colors of fabrics and garments
- Consider and employ unity, emphasis, movement, and harmony in fashion designs
- Understand the work of designers/ stylists whose careers are dedicated to making critical choices based on knowledge of aesthetics and fashion trends

Curriculum Units

Unit 1:	Introduction to Design	Unit 2:	Recognizing Design in Nature
Unit 3:	Understanding Function and Aesthetics	Unit 4:	Architecture
Unit 5:	Packaging Design	Unit 6:	Fashion Figure
Unit 7:	Designing Clothing	Unit 8:	Identity in Design
Unit 9:	Shoes as Art	Unit 10:	Handbags Making a Statement

Pacing Guide- Course

<u>Content</u>	Number of Days
<u>Unit 1:</u> Introduction to Design	3 Weeks
<u>Unit 2:</u> Recognizing Design in Nature	3 Weeks
<u>Unit 3:</u> Understanding Function and Aesthetics	4 Weeks
<u>Unit 4:</u> Architecture	4 Weeks
<u>Unit 5:</u> Packaging Design	4 Weeks
<u>Unit 6:</u> Fashion Figure	4 Weeks
<u>Unit 7:</u> Fashion Art	4 Weeks
<u>Unit 8:</u> Identity by Design	3 Weeks
<u>Unit 9:</u> Shoes as Art	4 Weeks
<u>Unit 10:</u> Handbags Making a Statement	3 Weeks

Unit 1: Introduction to Design

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities (suggested)	Assessments
<p>Why are things made the way they are?</p> <p>How can they be made better?</p> <p>How can the principles of design arranged to create interesting and unique designs?</p>	<p>1.1, 1.3, 1.4</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Develop understanding of elements of art and the principles of Design 2. Discover how designing a way of both thinking and creating is. 3. Discover the many ways in which designers organize and build. 4. Consider what is the test of "art"? And what is the test of "good design"? 5. Acquire knowledge and understanding of the following related terms: art, design, aesthetic, functional, relevance, composition, 	<p>The Big Question: Explain to students that the most important questions to designers are, "Why are things the way they are?" and "How can they be made better?" Ask students how this may relate to their role as students. Remind students of the importance of good attendance in a studio class and how their presence and engagement in design problems is critical to their success. Students will design a cover for a folder/ portfolio for use in class.</p> <p>Analyze Designs: Students will bring two objects to class. One is determined to be "good" design and another "bad" design. Display the objects as if they were artifacts in a museum. In discussion students will determine criteria for good design. The following factors: aesthetics, function, sustainability, quality of material, craftsmanship, and culturally value, should</p>	<p>A folder/portfolio, creatively personalized is presented for critical review.</p> <p>Principles of design and systems of organization are perceived and described by the learner using appropriate terminology.</p> <p>Terms and concepts are recorded in student sketchbook/journal with illustrations.</p> <p>Teacher rubric created to assess the proficiencies for the unit.</p> <p>Materials: Drawing pencils, plate finish paper, triangles, T square, compass, rulers, lettering samples, lined paper, pencils, pens, Prismacolor markers, glue,</p>

	<p>conservation, sustainability.</p> <p>6. Critique 2D fine art, 3D fine art, decorative arts, architecture and design products, and identify ways in which the works are compositionally organized.</p>	<p>emerge. Make a check list for individual assessment of each object. Tally results.</p> <p>Art Criticism: Students will describe, analyze, interpret, and judge a work of art using the vocabulary associated with the Elements of Art and Principles of Design. They will complete an essay fully critiquing the art work.</p>	<p>and scissors.</p>
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Unit 2: Recognizing Design in Nature

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities (suggested)	Assessments
<p>How can patterns that are found in nature influence artistic designs?</p>	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objectives:</p> <ol style="list-style-type: none"> Identify the elements and principles of design observed in natural forms. Distinguish and select one of the elements of art or principles of design as the dominant feature in design work. Determine the influence of “renaissance man” and understand how it relates to contemporary designers who are often part artist, part engineer, part marketer, and part visionary. Create design drawings and sculptural forms inspired by nature. Design and illustrate coordinated decorative objects inspired by a natural form. Develop skills in: drawing forms representational and 	<p>Art History Research: Do on line or book research and find reproductions of Leonardo da Vinci’s notebook. Observe and explain how patterns in nature influenced the design of mechanical devices.</p> <p>Visual Research: Collect examples of nature objects and art objects that depict nature subjects. Identify anatomical structure such as branching, vertebraic, radial, spiral, clustering and interlocking. Compare these to recognized principles of design: asymmetry vs. symmetry, static pattern vs. rhythmic movement, unity vs. emphasis, found in art and nature.</p> <p>Cultural Motifs: Study decorative artifacts of all kinds. Compare leaf (or any other natural design source) motifs, from various cultures and stylistic periods. Make notations that identify the artisans, the period, the culture</p>	<p>Skill development drawings and studio projects will be assembled into a portfolio format for critical review.</p> <p>A rubric created from student developed criteria will be applied to the assessment of proficiencies for the unit.</p> <p>Principles of design and systems of organizations are perceived in art and nature and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Variety in the elements of design, accurate representation, and abstraction are evident in the artworks of the learner.</p>

	<p>abstracted, cropping, enlarging, transferring, tonal rendering, stippling, hatching, colored pencil rendering and water color illustration.</p> <p>7. Increase awareness of the underlying order of nature and its relationship to design.</p> <p>8. Discern particular design aesthetics that may be dictated by culture.</p> <p>9. Develop criteria for evaluating design work in the decorative arts and use the criteria for evaluating one's own design work as well as the work of peers.</p>	<p>and the stylistic characteristics. Make research drawings in sketchbooks.</p> <p>Objet d' Art: Create a series of drawings of an organic form abstracting, stylizing and restructuring the form in new ways. Render in various media. Design a group of related objects inspired by the organic form. Illustrate using water color and black fine point marker.</p> <p>"Whole Movement" Sculpture: Using multiple, joined, standard-size paper plates, and various systems of folds, create reconfigurations and movements that can be observed everywhere throughout nature. Employ formal geometric and experimental approaches to form decorative polyhedron.</p>	<p>Materials: Drawing pencils, white drawing paper, eraser, masking tape, drawing board, newsprint, rulers, black marker drawing pens, watercolor paint, palettes, brushes, watercolor paper, drawing boards, white paper plates. Art reproductions</p>
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Unit 3: Architecture: A Dominant Presence in Visual Culture

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities (suggested)	Assessments
<p>How do cultural ideas and society affect architecture?</p> <p>How can the spaces provided by nature affect design aspects in architecture?</p>	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Abstract, stylize and repeat shapes and forms to create pattern and unity. 2. Produce a wide range of paint color variation to select by applying knowledge of hue, value, and intensity. 3. Research architecture and acquire knowledge of the history and development of classical structural forms. 4. Examine the economic, cultural and aesthetic values of society that may factor into the design of a particular place. 5. Create a design for a mural that is inspired by architecture and relates to the spatial surroundings in terms of cultural style, theme, 	<p>Visual Culture Showcase Board: Make an architecture showcase board for mural design inspiration. Select a showcase building from any part of the world and get photos from internet or other sources such as travel magazines, post card pictures, and brochures. Also, gather imagery depicting other aspects of the visual culture of the site.</p> <p>Include pictures of native dress, paint samples of significant colors, indigenous environmental forms, statuary, fabric patterns and motifs. It should be a cohesive collection of imagery identifying the visual culture of the place of the architectural site. Collage these materials on illustration board keeping the presentation clean, simple and neat.</p> <p>Historical Research: Relate the history of how America leads the way in architecture and industrial design starting in the early 20th century to the dramatic appearance of new visual forms such as Streamlining, Art Deco, and 20th Century Modern Movement. Research the public murals created in public places all</p>	<p>Skill development drawings and studio projects will be assembled into a portfolio format.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Positive and negative spaces are perceived and form a harmonious two dimensional compositional arrangement of architectural structures.</p> <p>The learner describes the composition using appropriate terminology.</p> <p>Related motifs, values, colors and textures are recognized in designs and are described by the learner using appropriate terminology.</p> <p>Terms and concepts</p>

	<p>and color.</p> <p>6. Develop skills while creating: drawing scaled elevation views of buildings, structuring a balanced composition of shapes and colors, developing a related border design with stylized motif, stencil cutting, stencil application, rendering trompe l'oeil, and faux surfaces.</p> <p>7. Acquire knowledge of architectural styles that increase perception and aesthetic awareness of architecture as in an art form.</p> <p>8. Acquire knowledge and understanding of the architectural terms.</p> <p>9. Critique contemporary architectural design such as the work of Frank O. Gehry, Ieoh Ming Pei and Michael Graves.</p>	<p>across the country as part of the Federal Art Project of the Works Progress Administration during the 1930's.</p> <p>Sketchbook Drawing: Observe meticulously all details of architectural structures. Study examples from all periods noting the various functional and aesthetic features. Practice drawing unique features such as entranceways and portals. Select a building in your community that has a unique style and make extensive detailed drawings in your sketchbook. Identify classic and other period significant features.</p> <p>Clay Reliefs: Research historic architectural feats of ancient Rome. Make notations that identify the structure, the period, the culture and the stylistic characteristics. Create detailed sketches of a chosen structure. Use the additive process of sculpture by creating an architectural clay relief on tile.</p>	<p>recorded in student notebook with illustrations.</p> <p>Materials: Collage supplies: adhesive spray, glue sticks, scissors, stencil knife. Drawing supplies: pencils, white drawing paper, eraser, masking tape, drawing board, newsprint, layout paper, illustration board, triangles, T square, compass, rulers. Painting supplies: tempera or gouache paint, various size brushes, sponges and other applicators for faux effects. Clay supplies: clay, modeling tools, slab roller, and masonite boards.</p>
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Unit 4: Understanding Function and Aesthetics

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities (suggested)	Assessments
<p>How does knowledge of the principles of design affect the product construction?</p> <p>How does the relationship between function and form have an affect on the design of a product?</p> <p>Design Process:</p> <ol style="list-style-type: none"> 1. Identifying and defining a problem. 2. Gathering and analyzing information. 3. Determining criteria for successful solutions. 4. Generating alternative solutions and building prototypes. 5. Evaluating and selecting appropriate solutions. 6. Implementing choices. 	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Discover the relationship between the elements of design and the properties of product construction materials. 2. Consider the difference in visual effect between a symmetrical form or structure and an asymmetrical form or structure. 3. Understand the use of perspective in drafting and design by developing skills in perspective drawing. 4. Understand how there can be unity among variant elements in a 3 dimensional design and from all points of view. 5. Discover how market demand impacts on the design of household, industrial, and transportation products. 6. Identify strategies for marketing a design based on the cultural preferences of the 	<p>Design and Marketing Analysis: Do market research. Survey preferences for automobile designs, including color. Include other social and cultural factors in the inquiry. Analyze and determine any inferences that can be made regarding group preference. Create a marketing strategy plan with a compelling visual aesthetic.</p> <p>Design History Research: Observe architecture, furniture and industrial products of the 20th century using internet sources. Search for examples featured in international design shows over the past forty years. Compare the various forms of the Anti-Design Movement, Post Modern Movement, eclecticism, and frivolity, to the early mid century idealization of functionalism. Focus particular attention on the design competition, "Documenta 8" of 1987. Specifically compare a</p>	<p>Drawings and photos of 3D studio projects will be assembled into a portfolio format.</p> <p>A teacher developed rubric will be used to assess proficiencies for each lesson.</p> <p>Functional and aesthetic aspects are perceived in product designs and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Functional and aesthetic attributes are evident in the product designs of the learner.</p>

7. Evaluating outcomes.

7. Create a design for a new, improved, product or a preferred product.
8. Create a 3D scale model of a new design.
9. Employ the basic design process steps in the design of a new product.
10. Develop skills while creating: drawing, clay forming, 3D paper engineering, foam core construction, and other model making methods.
11. Increase perception and awareness of the relationship of function to form in product design.
12. Comprehend that designers must also consider quality and aesthetic appeal in addition to the function of objects they are designing.
13. Appreciate the distinctions and the qualities of both handcrafted and mass produced products.
14. Compare and contrast examples of ergonomic design and frivolity in design.
15. Compare and contrast the various sensory aspects of materials and speculate how the development of new materials may affect designs.

chair designed by the Studio Alchimia or Memphis group, to an early mid century modern, chair by Charles Eames. Reflect upon the differences and how they might represent changes in economic development.

Room Collage: Study the elements of design within school and home. Draw a specific space from life using 1 and 2 pt. perspective. While using observational skills, consider function and purpose of the chosen room. Discuss Picasso's use of paper collage to represent planes and textures in Cubist works. Redesign your chosen space, in perspective, using the process of collage.

Designing Fine and Frivolous Furniture or Preferred Products: Select a product that can be improved or aesthetically varied and reconstruct a new design. Consider the ultimate consumer of the product as well as the economic restraints that may impact on its production. Collect various product material samples and

Materials: Drawing pencils, white drawing paper, eraser, masking tape, drawing board, newsprint, triangles, T square, compass, rulers, fadeless design paper, glue sticks, scissors, magazines, black marker drawing pens, soft pastels, tinted charcoal paper, ceramic or plasticine clay, boards, modeling tools, foam core, assorted material samples.

		<p>consider the attributes of each in the product design. Be sure to unify the design through repetition of contour, texture, and form. Draw the design, from at least 2 views, rendering a simulation of the surface materials. Then create a 3D model prototype made to scale.</p>	
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Unit 5: Packaging Design

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities (suggested)	Assessments
<p>Does the target consumer have an effect on the overall design of a products packaging?</p>	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Employ emphasis and balance in the placement of graphic elements and overall unity in the design of package. 2. Recognize that the use of design elements and principles may enhance or detract from the communicative aspects as well as the form and function of the design object. 3. Examine the history of paper packaging products and determine the influence on visual culture world wide. 4. Design and construct a package design for a particular product with appeal for a particular market. 5. Develop skills while creating: drawing, 3D paper engineering, cutting, scoring, folding and lettering. 6. Employ the basic design process steps in the 	<p>Find and Collect: Collect samples of paper packages for all types of products. Then select a single product type and swap with peers to form specialized collecting among the group members. Observe and compare graphics, shapes, and styles of shopping bags and boxes. Speculate who might be the target consumer.</p> <p>Origami Workshop: Experiment with paper folding techniques including box and bag forms. Also experiment with various papers. Dye paper and fabrics and test their fold ability or create handmade papers from recycled fibers.</p> <p>Post Modern Packages: Select a product such as perfume, soap, jewelry, or candy and examine the existing design of its packaging. Deconstruct by finding seams and carefully take apart. Use the patterns as a starting point to engineer a</p>	<p>Skill development drawings and photos of 3D studio projects will be assembled into a portfolio format for critical review.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design and systems of organization are perceived in art and nature and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Variety in the elements of design, accurate representation, and abstraction are evident in the artworks of the learner.</p>

	<p>design of the new package.</p> <p>7. Appreciate the evocative nature of package design and its ability to reveal aspects of the culture from which it originates.</p> <p>8. Acquire knowledge of packaging design aesthetics.</p> <p>9. Increase perception and awareness of the relationship of function to form in packaging design.</p> <p>10. Discern information about products and consumers by perceiving characteristic forms and graphics of package designs.</p> <p>11. Acquire knowledge and understanding of the following related design terms: functional relevance, consumer acceptability, marketing strategy.</p> <p>12. Compare and contrast styles in contemporary packaging design.</p> <p>13. Make judgments and discern the effectiveness of package designs based on graphic communications, the craftsmanship and the cultural context of the market.</p>	<p>new design. Also re-design graphics so that it evolves and keeps product identity in tact.</p>	<p>Materials: Drawing pencils, white drawing paper, double sided origami paper, eraser, masking tape, drawing board, newsprint, triangles, t-squares, compass, rulers, lettering samples, inks, pens brushed, Prismacolor markers, fabric dyes, paper making supplies, deckle frames, pulp, stencil knife, cutting boards, scissors.</p>
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Unit 6: Fashion Figure: Body, Hands, And Feet

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities (suggested)	Assessments
<p>How does society's view of the perfect body have an affect on the fashion world?</p>	<p>1.1, 1.3,1,4</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Develop skills in drawing the fashion figure using correct proportional methods. 2. Discover the natural rhythm of creating a pattern using something from the world as inspiration. 3. Consider emphasis on particular aspects of the human figure that are exaggerated for the fashion industry. 4. Draw a series of figures that show understanding of how the fashion world sees the body. 5. Develop skills in generating ideas by using a systematic, triggering, approach emanating from perception of visual sources. 6. Develop skills in: drawing the human form with exaggerated proportion, ink and watercolor wash, pencil and pastel 	<p>Drawing the Fashion Croquis: Apply one of the standard proportional methods used in the fashion industry and construct the fashion figure. Discuss differences in human figure proportion and the figure in art and the Golden Ratio, 3:5.</p> <p>Render form and clothing: Observe examples of the Classical ideals expressed by the Romans and Greeks. Compare the contra posta position of classical sculpture to the graceful movement of the "fashion stance." Draw from a posed model and employ exaggeration, emphasizing leg length. Apply the correct proportional methods and value change techniques to render fabric folds.</p>	<p>Figure drawings and print work will be assembled into portfolio format for critical review</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Fashion proportions and imaginative approaches are evident in the artwork of the learner.</p> <p>Materials: Drawing pencils, 9 x 12 drawing paper, 12 x 18 drawing paper, worksheets on proportions,</p>

- rendering.
7. Acquire knowledge and understanding of the following related design terms: proportion, croquis.
 8. Compare and contrast changes that can be made in patterns that can make an impact on the overall design of the pattern.

black marker drawing pens, newsprint, rulers, watercolor paint, magazines and other imagery for collages.

Fashion Hands and Feet:

Create collages of hands and feet that showcase the use of standard proportional methods in drawing hands and feet for the fashion industry. Concentrate on creating long fingers and smooth curving ankles. Incorporation of imagery to create artistic designs using the hand and foot as work space.

Unit 7: Clothing as an Art Form

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities (suggested)	Assessments
<p>How do particular fashion rules, or what society deems acceptable have an effect on the clothing design of today?</p>	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Discover the relationship between the elements of design and the textures, patterns, and color of fabrics and garment trims. 2. Consider and employ unity, emphasis, movement, and harmony in fashion designs. 3. Examine political, economic and social events of various periods in history and relate to changes in fashion. 4. Discover how market demands impacts on the ever changing nature of fashion especially in Western markets. 5. Understand the difference between fashion and clothing. 6. Recognize several distinct historical or regional design periods and styles in clothing and fashion design. 7. Understand that garments may also be wearable art 	<p>Art History and Fashion: View the theater posters of Henri d'Toulous Le Trec and the paintings of the fashionable women of Paris by Henri Matisse. Compare these images with contemporary urban fashion artist, Thierry Perez. Discuss how the women and men are portrayed, what setting are they placed, and what about the quality and expressiveness of the lines, shapes and colors that are used. Express an opinion about your preference in regard to the kind of clothing that is depicted, and what about the style of portrayal.</p> <p>Fashion Inspiration Mood Board: Make a mood board for fashion design inspiration. Collect various materials and pictures based on some sensory appeal. These can be color swatches, post cards, fabric, ribbon, braiding, and magazine pictures that are not fashion images on their own.</p>	<p>Fashion drawings and photos of wearable are will be assembled into a portfolio format for critical review.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Fashion proportions and imaginative approaches are evident in the artwork of the learner.</p> <p>Materials: Drawing pencils, 12 x 18 white drawing paper, masking tape, drawing board, newsprint, triangles,</p>

	<p>and designed for a specific social purpose or cultural event.</p> <ol style="list-style-type: none"> 8. Design a series of individual garments that have a discernible source of inspiration and a cohesive look. 9. Create drawings and other types of illustrations of apparel based on fantasy and function. 10. Create a wearable object influenced by historical and/or regional cultural artifacts. 11. Become aware that fashion and design may be influenced by canons of beauty and cultural preference and taste. 12. Determine how historical designs are often reinvented into contemporary design. 13. Consider collections of fashion designs as works of art and critique using the five step process that is more routinely applied to paintings. 14. Compare and contrast the various sensory aspects of materials and fabrics, and speculate how the development of new materials may affect a design. 	<p>Cars and architecture designs for instance can offer inspiration because of their structural shapes or reflective color. Fashion blogs, magazines, catalogs and other internet sources may be used. Create a collage using these materials. Make certain your composition is neatly, visually organized, cohesive and overall compelling.</p> <p>Costume Design: Design costumes for theater, dance, parades and other cultural events. Do research to discover traditional approaches such as the various classical clown types. But in addition, experiment with other more abstract approaches by creating wearable pieces from found objects and responding to metaphorical themes.</p> <p>School Uniform: Research how school uniforms came about in history. Become more acquainted with the school dress code at the time. Design a untraditional school uniform that obeys all dress code rule, but still maintains a sense of modern style.</p>	<p>T square, compass, rulers, scissors, glue sticks, illustration board, black marker drawing pens, soft pastels, tinted charcoal paper, paint, magazine pictures and other imagery for collages.</p>
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Unit 8: Identity by Design

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities (suggested)	Assessments
<p>Does the popularity of a designer have a direct effect on the recognition of their logo, or is it the overall aesthetic appeal of the logo that makes it so recognizable?</p>	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Explore variety of line, shape, color and texture. 2. Select line, shape, color and texture qualities for their visual meaning in abstract form. 3. Examine the history of logos, monograms, and trademark designs and reflect upon the need they served for the society from which they originated. 4. Examine how changes in the economic, cultural, and aesthetic values of society may factor into re-design of corporate identity. 5. Create an identifying logo and trademark using handcrafted methods. 6. Develop skills in drawing graphic forms, using type, using mechanical drawing tools, pen and ink rendering, stippling, hatching, working with positive/negative shapes, counter change, transfer 	<p>Philosophical Forum: Conduct an inquiry regarding the fashion acceptability of “inside out labels”, designer signature products, and name brand consumer obsession.</p> <p>Historical Research: Form research groups and explore the history of design starting with the Industrial Revolution and examine early company markings like those designed by Peter Behrens and later, Raymond Loewy. Each group will find examples of logo design development such as the evolution of the Shell Oil Company logo. Identify changes in style and compare to prominent logos in use today.</p> <p>Design Used in Political Propaganda: Acquire knowledge of El Lissitzky, and early 20th century Soviet Constructivist who elevated typography to an artistic (and political) level of visual</p>	<p>Preliminary drawings of motifs, prints of scanned designs, will be assembled into a portfolio format.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Graphic communication designs are observed and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Unity is evident in the merge of type and pictorial elements in design work produced by the learner.</p> <p>Materials: Drawing pencils, 9 x 12 white drawing paper, canvas paper, eraser,</p>

	<p>methods, marker rendering.</p> <p>7. Develop an awareness of the many types of information and communication designers.</p> <p>8. Appreciate the communicative nature of the elements of design and the ability to develop visually understandable identity icons.</p> <p>9. Acquire knowledge of graphic form as a design aesthetic.</p> <p>10. Increase perception and awareness of graphic symbols.</p> <p>11. Develop criteria for evaluating logo and other graphic design work and use the criteria for evaluating one's own design work as well as the work of peers.</p>	<p>communication. Consider the power of graphic communication and discuss the changes in communications that have occurred since. Ask the question "Is American society any less susceptible to propaganda because of the explosion of communication media since that time?"</p> <p>Visual Research: Begin a collection of logo, trademarks, and icons. Identify characteristics that are common and categorize types. Pool collections of peers and collage groups by type. Discuss design effectiveness in terms of communication and aesthetic principles.</p> <p>Design A Logo: Address the problem of establishing product or corporate identity. Set up criteria for its solution. Discuss the psychological, emotional, and cultural meanings and associations of color. Consider color as a major element of the logo design. Create a design using computer-aided graphics to communicate company or product information.</p>	<p>masking tape, drawing board, newsprint, triangles, T square, compass, rulers, black marker drawing pens, prismacolor markers, paint.</p>
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Unit 9: Footwear as Fashion

<u>Essential Questions</u>	<u>Instructional Objectives/ Skills and Benchmarks (CPs)</u>	<u>Activities</u>	<u>Assessments</u>
<p>How has the evolution of footwear changed the perception of shoes from a basic need to an object of desire?</p>	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Discover the relationship between the elements of art: shapes, patterns, textures, and color of materials and shoe ornamentation. 2. Consider and employ unity, emphasis, movement, and harmony in shoe design. 3. Examine political, economic, and social events of various periods in history and relate to changes in shoe fashion. 4. Recognize several distinct historical or regional design periods and styles in shoe design. 5. Understand that footwear may also be wearable art and designed for a specific 	<p>Historical Research: Research the history of shoes. Why did people begin wearing shoes? What process did they use to make them? Look at the path shoes have taken to become today's standard. Create a mood board showing images that explain the evolution of shoe. Concentrating on shapes and materials.</p> <p>Redesign: Using real shoes as a base, redesign the overall look of the shoe. Gather inspiration from outside sources. Use a wide array of found materials to cover the shoe creating a new design. Continue the theme into a display/ environment for the shoe using similar materials.</p>	<p>Footwear drawings and photos of wearable art will be assembled into a portfolio format for critical review.</p> <p>Imaginative approaches are evident in the artwork of the learner.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Materials: Drawing pencils, 9 x 12 white drawing paper, canvas paper, eraser, masking tape, drawing board, newsprint, triangles,</p>

	<p>purpose or cultural event.</p> <ol style="list-style-type: none"> 6. Design a series of shoes that have an identifiable source of inspiration and an evolution of shape. 7. Create drawings of shoes based on fantasy and function. 8. Design an illustration of footwear influenced by historical and/or regional cultural artifacts. 9. Determine how historical designs are often reinvented into contemporary designs. 10. Consider collections of shoe designs as works of art and critique using the five step process that is more routinely applied to paintings. 	<p>Ever Changing Form: Observe and sketch the shapes of some of today's popular shoe styles. Paying close attention to details such as straps, heel, toe shape, and other adornments. Discuss/hypothesize how these shapes came to be popular. Reflect back in history for similarities in design. Create a series of drawings that show the possible evolution of the style of shoes. Depict a shoe from the past, present, and create a new design for a futuristic shoe.</p>	<p>T square, compass, rulers, black marker drawing pens, prismacolor markers, paint, and French curves.</p>
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Unit 10: Handbags Making a Statement

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p>Can the surface of the handbag serve as the canvas for getting a message or theme across to people?</p>	<p>1.1, 1.2, 1.3, 1.4</p> <p>Objective:</p> <ol style="list-style-type: none"> Discover the relationship between the elements of art: shapes, patterns, textures, and color of materials and handbag design. Consider and employ unity, emphasis, movement, and harmony in handbag design. Examine political, economic, and social events of various periods in history and relate to changes in handbag fashion. Recognize several distinct historical or regional design periods and styles in handbag design. Understand that handbags may also be wearable art and designed for a specific 	<p>Historical Research: Form groups to research a particular time period or decade, looking for fashion trends relating to handbags. Concentrate on popular shapes, patterns, and materials that were used. Information will then be arranged in collage form, including images of today's hand bags that have may have been inspired by designs from the past.</p> <p>Handbags as Sculpture: Discuss popular shapes and forms that are seen in handbags today. Using shape and form as a base for inspiration, create sketches of a bag that tells a story or depicts a song. Sketches will be translated into 3D pieces of art work again concentrating on shape and form when working with 3D materials.</p>	<p>Handbag drawings and photos of wearable art will be assembled into a portfolio format for critical review.</p> <p>Imaginative approaches are evident in the artwork of the learner.</p> <p>A teacher-developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Materials: Drawing pencils, 9 x 12 white drawing paper, canvas paper, eraser, masking tape, drawing</p>

	<p>purpose or cultural event.</p> <ol style="list-style-type: none"> 6. Design a bag that has an identifiable source of inspiration/tells a story/relays a message. 7. Create a sculpture of a handbag based on fantasy and function. 8. Design an illustration of a handbag influenced by political or social issues. 9. Become aware that apparel and all forms of human adornment may be influenced by canons of beauty. 	<p>Political Bag: Discuss the use of handbags as a canvas for sending a message. Group discussion to brainstorm different images that can be used to relay today's important political and world issues. Employ the use of shape and imagery along with texture and fabric pattern to design a bag that relays a strong message.</p>	<p>board, newsprint, triangles, T square, compass, rulers, black marker drawing pens, prisma color markers, paint, magazine images, illustration board, found materials, foam core, hot glue gun, colored paper, and fabric scraps.</p>
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New Jersey Core Curriculum Content Standards
Academic Area

1.1 The Creative Process Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

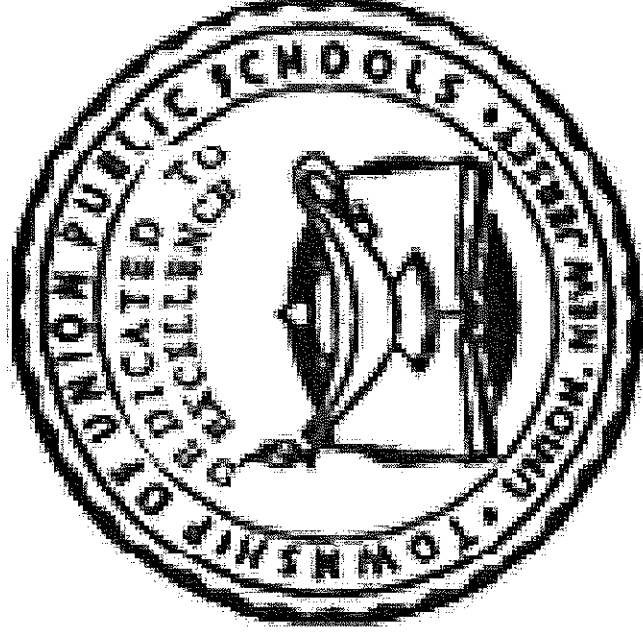
1.2 History of the Arts and Culture Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

1.3 Performance

Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork) and interpret themes and symbols suggested by the artworks.

1.4 Aesthetic Responses & Critique Methodologies Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance music theatre and visual art) using historical significance craftsmanship cultural context and originality as criteria for assigning value to the works.

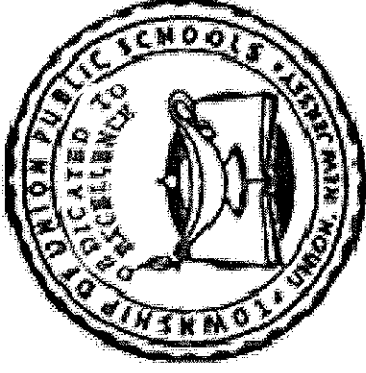
TOWNSHIP OF UNION PUBLIC SCHOOLS



General Music/Grade 5

Curriculum Guide

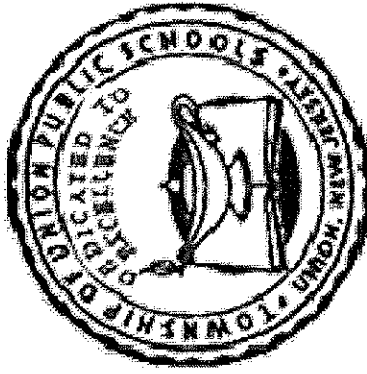
2016



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Asst. Superintendent: Annie Moses

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Director Of Sppecial Services: Kim Conti

Director Of Athletics, Physical Education and Nurses: Linda Ionta

District Security: Nick Ardito

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Special Services Pre-K-8: Kristin Szawan
Special Services 9-12: Joseph Seugling
Special Services Pre-K-8: Frank Santora*

*Pre-K-2 English/Math/Science/ SS: Maureen Corbett
Social Studies 6-12/Business 9-12: Libby Galante
English 2-5/Social Studies 2-5: Robert Ghiretti
Science 6-12/NCLB: Maureen Guilfoyle
Career Ed/World Language/ ESL: Yvonne Lorenzo
English 6-12: Randi Moran
Math 2-5/Science 2-5: Theresa Matthews
Math 6-12: Jeremy Cohen
Art/Music K-12: Ron Rago*

**Curriculum Committee
Academic Area**

Julie Melchor

Grade 5 General Music

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Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

The purpose of this guide is to present a progressive course of study in the area of performing arts. This course meets once a week for the full academic year. The performance based curriculum includes lessons in creating, performing and critiquing music, dance, and theater, as well as historical aspects and cross curriculum areas of study of language arts, literature and social studies. Each tiered lesson is designed to allow students to experience skill building, personal expression, and self-confidence in all areas of performance.

This guide may be revised to meet the standards and provide optimal educational experiences. Modifications and adaptations should be utilized to promote differential learning for all students and teaching situations. This performing arts curriculum accommodates and empowers a multitude of learning styles and abilities. The sequential format of skill building lessons will provide the basis for continuity, understanding, and accomplishment in the area of performing arts.

Recommended Textbooks

1. Making Music Book 5 Teacher's Edition.
2. Making Music Book 5 Student's Edition.
3. Making Music Book 5 CD collection.
4. Making Music Book 5 Resource Book.
5. Keyboard, piano, pitched and non-pitched percussion.
6. Listening map transparencies/overhead projector.

Course Proficiencies

Students will be able to...

1. Discuss and experience expression in music in terms of dynamics, tempo and articulation.
2. Read and perform syncopated and dotted rhythms, as well as, meter in 2/4, 3/4, 4/4, 6/8.
3. Recognize various forms in music.
4. Distinguish melody in terms of patterns, sequences and modes.
5. Identify the timbre of both voices and instruments.
6. Recognize how countermelodies, harmony and choral structure determine the texture of music.

Curriculum Units

Unit 1: Let The Music Begin

Unit 2: Exploring Music

Unit 3: Learning The Language of Music

Unit 4: Building Our Musical Skills

Unit 5: Discovering New Musical Horizons

Unit 6: Making Music Our Own

Pacing Guide- Course

<u>Content</u>	<u>Number of Days</u>
<u>Unit 1:</u> Let The Music Begin	6
<u>Unit 2:</u> Exploring Music	6
<u>Unit 3:</u> Learning The Language of Music	6
<u>Unit 4:</u> Building Our Musical Skills	6
<u>Unit 5:</u> Discovering New Musical Horizons	6
<u>Unit 6:</u> Making Music Our Own	6

Unit 1: Let The Music Being (1.1., 1.2, 1.3, 1.4)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<ul style="list-style-type: none"> Does art define culture or does culture define art? 	<ul style="list-style-type: none"> Lesson # 1 Expression <p>Objectives:</p> <ul style="list-style-type: none"> Discuss "dynamics." Perform movement to show changes. Discuss origins of a Latin dance. <p>Materials:</p> <ul style="list-style-type: none"> CD 1:4, CD 1:6, CD 1:7 CD 1:8 Notebooks 	<ul style="list-style-type: none"> Read page 6 and define dynamics. Listen to them tap the beat and sing "Get On Your Feet." Read page 7 and in their notebooks define different levels of dynamics. Listen to "Dance at the Gym" and discuss how the dynamics changed. Read page 9 and discuss Latin dance. Listen to "Samba" and use movement to show dynamic changes. Read about Leonard Bernstein and West Side Story. 	<ul style="list-style-type: none"> Using the recordings, students will recognize and identify the dynamic changes, and discuss the expression it created in the music. Level 1: Recognize and identify at least 2 -3 dynamic changes. Level 2: Recognize and identify at least 3 – 5 dynamic changes. Level 3: Recognize and identify 5 – 7 dynamic changes.
Essential Questions	Instructional Objectives/ Skills and Benchmarks	Activities	Assessments

<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? 	<p>(CPIs)</p> <ul style="list-style-type: none"> Lesson # 2 Rhythm Perform various rhythms that include syncopation. Explore and discuss folk music and visual art from the Caribbean. <p>Materials:</p> <ul style="list-style-type: none"> CD 1:23, 1:24, CD 1:27 Mallet or melody instruments or keyboard. Resource Book B-2 Notebooks 	<ul style="list-style-type: none"> Define the term syncopation then place rhythm on the board. Have students perform pattern. Listen to “Eliza Kongo” and signal on the syncopation. Read the rhythms and perform on page 15 Divide the class in two and have each group tap and speak the two parts. Listen to “Saludo de Matanza” then read page 17. Look at the art work on page 16, and discuss the relationship of shape and color to music. 	<ul style="list-style-type: none"> Using “show what you know” on page 17 or the top of B-2, reinforce the concept and comparison of steady rhythms to syncopation. Tap, clap or use rhythm instruments. Level 1: Students will be able to perform at least two rhythm patterns. Level 2: Students will be able to perform 2 – 3 rhythm patterns. Level 3: Students will be able to perform all of the rhythm patterns and identify which are syncopated.
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Essential Questions	Instructional Objectives/ Skills and Benchmarks	Activities	Assessments
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<ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? 	<p>(CPIs)</p> <ul style="list-style-type: none"> • Lesson # 3 Form <p>Objectives:</p> <ul style="list-style-type: none"> • Sing through and accompany a call and response song. • Discuss the people, food customs and work life of the Caribbean. <p>Materials:</p> <ul style="list-style-type: none"> • CD 1:28, CD 1:30, CD 1:31 • Various rhythm instruments. 	<ul style="list-style-type: none"> • Place the rhythm on the board, then clap patterns (call) and have students echo clap (response.) • Discuss the form "Call and Response." • Follow along on page 18 and 19, listen to "Day – O" • Create two different movements to show the call and response. • Use rhythm instruments to perform the rhythm patterns. • Listen to "Ain't that love" and on page 20, perform the rhythm. • Read about Harry Belafonte and life in the Caribbean. 	<ul style="list-style-type: none"> • To reinforce call and response, have one student act as the leader (call) as the class performs the rhythms on the top of page 20 along with the recording of "Day – O." • Level 1: Observe to see if the students can accurately perform at least 2 -3 rhythm patterns. • Level 2: Observe to see if the students can accurately perform 2 – 4 rhythm patterns. • Level 3: Observe to see if the students can accurately perform all the rhythm patterns.
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Essential Questions	Instructional Objectives/ Skills and Benchmarks	Activities	Assessments
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(CP/Is)

- How does creating and performing in the arts differ from viewing the arts?

Lesson # 4 Melody

Objectives:

- Sing and read from notation a pentatonic melody.
- Read about the underground railroad.

Materials:

- CD 2:10, CD 2:12
- Melodic percussion instruments.

- Read page 26 as a class then read "Cultural connections."
- Demonstrate and define a pentatonic scale from page 24.
- Listen to "This train" and identify the words of the scale.

- Using "Show what you know" page 27, create and perform "response" melodies on the melodic percussion instruments.
- **Level 1:** Create and perform a two measure response.
- **Level 2:** Create and perform a 3 – 4 measure response.
- **Level 3:** Create and perform a 4/6 measure response.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? 	<p>Lesson # 5 Vocal Timbre</p> <p><u>Objectives:</u></p> <ul style="list-style-type: none"> Sing with good vocal technique and good quality. Discuss the human respiratory system as it relates to vocal technique. Critique the performance. 	<ul style="list-style-type: none"> Discuss how their voice works, then define vocal vocabulary on page 26. Listen to "The Kerry Dance" which illustrates proper vocal technique. Read about the voice on page 28. Listen to "Morning has broken" and describe the vocal timbre. Prepare to sing by having each student find their diaphragm. Practice singing and discuss how to blend the voices. Read page 31 and listen to "Who can sail?" While listening have students conduct. Describe the timbre of the voices from the recording. Discuss and define contour. 	<ul style="list-style-type: none"> Divide the students into 3 or 4 groups and have each group read and discuss "upgrade your singing" on page 30. All groups will practice "Morning has broken" and take turns conducting. After each group will listen to the other groups and critique their performance. <u>Level 1:</u> Sing or conduct verse one. <u>Level 2:</u> Sing and conduct verse one. <u>Level 3:</u> Sing and conduct verse one and two.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? 	<p>Lesson # 6 Texture and Harmony</p> <p>Objectives:</p> <ul style="list-style-type: none"> Discover how harmony is created by combining two different melodies. Discuss the location and economy of Oklahoma. <p>Materials:</p> <ul style="list-style-type: none"> CD 2:29, CD 2:30, CD 2:31, CD 2:32 Map of United States Notebooks. 	<ul style="list-style-type: none"> Introduce information on Oklahoma from "Across the curriculum." Read page 36 "Broadway Harmony." Listen to and follow along with "Oklahoma" then identify where harmony was added. Define unison and harmony. Divide the class and have one group sing the harmony. Listen to "Do-re-mi" and signal when they hear harmony. Divide the class and have one group sing melody and one group sing harmony. Discuss the role of a composer and lyricist. Read page 39 and then listen to the interview with Rodgers and Hammerstein. 	<ul style="list-style-type: none"> Students will perform "Oklahoma" on page 38. Use the rating system on page 39 to assess how well students can sing using harmony. <p>Level 1: Students will sing and achieve rating of a one two, or three.</p> <p>Level 2: Students will sing and achieve a rating of two, three, or four.</p> <p>Level 3: Students will sing and achieve a rating of three, four, or five.</p>

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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? 		<ul style="list-style-type: none"> Complete "What do you know?" on B – 3 (Dynamics.) Complete "What do you hear?" 1A on B-3 (Vocal timbre.) Perform "What can you do? On B-4 (rhythm) by using percussion instruments. 	<p>Level 1: A grade of at least a C- or more (70% or above)</p> <p>Level 2: A grade of at least C to B+ (75% - 89%)</p> <p>Level 3: A grade of at least B to A+ (85% - 100%)</p>

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Unit 2: Exploring Music (1.1, 1.2, 1.3, 1.4)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
How does creating and performing in the arts differ from viewing the arts?	<p>Lesson # 1 Expression</p> <p>Objectives:</p> <ul style="list-style-type: none"> Identify two new dynamic terms. Sing a song using expressive qualities. Discuss songs from the 1950's and 1960's. 	<ul style="list-style-type: none"> Read "Introduction" to the students. Review definition of dynamics. Read and define crescendo and decrescendo on page 46. Listen to them sing and identify dynamics in "Stand by me." Pick a few students to be the backup singers. Creating movements for the 	<ul style="list-style-type: none"> Use the following rubrics to assess how well students can sing the different parts for "Stand by me" using dynamics. Refer to page 49. <p>Level 1: A grade of at least a C- or more (70% or above)</p> <p>Level 2:</p>

	<p>Materials:</p> <ul style="list-style-type: none"> • CD 3:1, CD 3:3 • Notebooks • Cymbals and brush 	<p>different parts.</p> <ul style="list-style-type: none"> • Using a cymbal and brush, perform the ostinato on page 49. • Read page 49 then listen to the second version of "Stand by me." • Compare both versions. • Discuss other songs they know from this era. 	<p>A grade of at least C to B+ (75% - 89%)</p> <p>Level 3: A grade of at least B to A+ (85% - 100%)</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>Does culture define art or does art define culture?</p>	<p>Lesson # 2 Rhythm</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Perform sixteenth note patterns. • Investigate the historical content of a railroad song. <p>Materials:</p>	<ul style="list-style-type: none"> • Listen to "Drill, ye tarrriers" then discuss railroads from "Across the curriculum." • Place rhythms on the board then clap. • Look at the notation on page 54 – 55 and identify the rhythm pattern on the song. • Sing "Drill, ye tarrriers." • Listen to "Symphony No. 9" and signal on the sixteenth note rhythm 	<ul style="list-style-type: none"> • Observe the students perform the Railroad rhythms on percussion instruments. <p>Level 1: Perform one pattern with rhythmic accuracy.</p> <p>Level 2: Perform two patterns with rhythmic accuracy.</p>

<p>Essential Questions</p>	<p>CD 3:16, CD 3:18, CD 3:22</p> <p>Percussion instruments.</p> <p>Notebooks.</p>	<p>patterns.</p> <ul style="list-style-type: none"> • Read and perform railroad rhythms on page 55. • Discuss meter in two and use the percussion instruments to perform the rhythms. • Define vocabulary words on page 54. 	<p>Level 3: Perform all three patterns with rhythmic accuracy.</p>
<p>Does culture define art or does art define culture?</p>	<p>Instructional Objectives/ Skills and Benchmarks (<i>CP/s</i>)</p> <p>Lesson # 3 Form</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Perform a song in verse refrain form. • Discuss the immigration to the United States. <p>Materials:</p> <ul style="list-style-type: none"> • CD 3:23 	<p>Activities</p> <ul style="list-style-type: none"> • Read to the class, "Spotlight on" then discuss thin knowledge of their family. • Read "New land, New verse" and define the two vocabulary words on page 56. • Listen to "Away to America," then discuss what the song tells you. 	<p>Assessments</p> <ul style="list-style-type: none"> • Students will work in groups and decide how to perform the two sections. • Observe the students' ability to make choices. <p>Level 1: Select one way to show AB form.</p> <p>Level 2: Select two ways to show AB form.</p> <p>Level 3: Select three ways</p>

Essential Questions	<ul style="list-style-type: none"> Notebooks. 	<ul style="list-style-type: none"> Discuss AB form. 	to show AB form.
	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
Does art define culture or does culture define art?	<p>Lesson # 4 Melody</p> <p>Objectives:</p> <ul style="list-style-type: none"> Perform a song and read from notation based on a "do" pentatonic scale. Explore how musicians and instruments can be depicted in art from a historical time period. 	<ul style="list-style-type: none"> Look at the art work on page 63 and discuss the time period and instruments. Read to the class "Cultural Connections." Listen to and then sing "Da Pacem Domine." Point out the position on the staff the syllable "do", 	<ul style="list-style-type: none"> Using "Show what you know" on page 63, observe the students as they determine the placement of "do." Students will read the notation. <p>Level 1: Students will read the notation using syllables.</p> <p>Level 2: Students will read</p>

	<p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 3:38, CD 3:39, CD 4:1, CD 4:4 • Notebooks. 	<p>then review a pentatonic scale.</p>	<p>the notation with pitch names.</p> <p><u>Level 3:</u> Students will read the notation with both syllables and pitch names.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>Does culture define art or does art define culture?</p>	<p>Lesson # 5 Timbre</p> <p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Listen to a composition for a percussion ensemble. • Discuss the role of music in the African culture. <p><u>Materials:</u></p>	<ul style="list-style-type: none"> • Review percussion instruments and define vocabulary on page 64. • Read page 64 and review the instruments on pg. 65. • Review the term "Theme and Variations." • Read page 65 and listen to "Theme and variations." • Students will identify which instruments created the variations. • Read to the class "Cultural 	<ul style="list-style-type: none"> • Replay "Theme and Variations" then observe the students ability to recognize the variations. In their notebooks, the students will write a brief description of each percussion timbre used. <p><u>Level 1:</u> Identify and define at least four to five percussion instruments.</p>

	<ul style="list-style-type: none"> • CD 4:5 CD 4:6 CD 4:7 CD 4:10 • Percussion instruments. • Listening map. • Transparency. • Notebooks. 	<p>connections about music in Africa.”</p> <ul style="list-style-type: none"> • Read page 66 African timbre, then listen to “Montage of African instruments.” • Listen to them sing, “Ye jaliya Da.” • Read Page 67, then listen to “Oya” and identify the instruments. 	<p>Level 2: Identify and define at least six to eight percussion instruments.</p> <p>Level 3: Identify and define all percussion instruments.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
Does culture define art or does art define culture?	<p>Lesson # 6 Texture and Harmony</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Sing in harmony by performing two partner songs. • Explore the lives and 	<ul style="list-style-type: none"> • Discuss partner songs and experiment with the examples on page 73. • Read page 72 then listen to the first part of “Play a simple melody” as they follow along. • Listen to the second part of “Play a simple melody” and discuss what was similar and different. 	<ul style="list-style-type: none"> • Students will perform “Play a simple melody” as a partner song. Observe the students’ ability to maintain their assigned parts. <p>Level 1: Students will perform only one part with accuracy.</p>

	<p>music of popular composer's of American musical theatre.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 4:17 • Notebooks. 	<ul style="list-style-type: none"> • Sing each part then blend together. • Divide the class and have each group sing both parts. • Discuss and define "polyphonic texture." • Read page 74, "Irving Berlin." • Using a piano, perform "Humoresque" and pick out the two terms. 	<p>Level 2: Students will perform both parts with accuracy.</p> <p>Level 3: Students will perform both parts with accuracy selecting one part to perform with melody.</p>
Essential Questions	Unit 3: Learning the Language of Music (1.1, 1.2, 1.3, 1.4)		
How does creating and performing in the arts differ from viewing the arts?	<p>Instructional Objectives/ Skills and Benchmarks (CP/s)</p> <p>Lesson # 1 Expression</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Identify and describe dynamics and articulation. • Describe patriotic symbols and ways of expressing patriotism. 	<p>Activities</p> <ul style="list-style-type: none"> • Discuss "Patriotism." • Read the lyrics to "The Voices of Pride." • Read the top of page 86 and view dynamic terms. • Follow along and listen to "The Voices of Pride" with dynamics. • Define and discuss 	<p>Assessments</p> <ul style="list-style-type: none"> • Have the students write the terms legato, staccato and marcato on three pieces of paper. While listening to "When Johnny comes marching home," have the students show the term that describes the articulation.

	<p>Materials:</p> <ul style="list-style-type: none"> • CD 4:30, CD 4:32, CD 9:13 • Notebooks. 	<p>articulation, legato, staccato, and marcato.</p> <ul style="list-style-type: none"> • Read and perform the three versions of "America" on page 87. • Listen to "When Johnny Comes Marching Home," read about Roy Harris on page 88. • Following the listening map on page 89, identify the dynamics and articulation. 	<p>Level 1: Students will identify and show the legato articulation.</p> <p>Level 2: Students will identify and show the legato and staccato articulation.</p> <p>Level 3: Students will identify and show the legato, staccato and marcato articulation.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p>How does creating and performing in the arts differ from viewing the arts?</p>	<p>Lesson # 2 Rhythm</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Read from the notation and perform dotted rhythm patterns in 4/4 time. 	<ul style="list-style-type: none"> • Clap 4 beat rhythms using a variety of notes and rests. • Listen to "Don't you hear the lambs?" and tap out the steady beat. • Have students conduct the song in a 4 beat pattern. • Discuss and define tied notes, then perform the 	<ul style="list-style-type: none"> • Referring to the rhythms on page 98, ask the students to decide which rhythms match those in "Don't you hear the lambs?" • Observe the students for

	<ul style="list-style-type: none"> Discover how a pastoral scene is presented in a song and a painting. <p>Materials:</p> <ul style="list-style-type: none"> CD 5:19, CD 5:21, CD 5:24 Notebooks. 	<ul style="list-style-type: none"> Sing "Don't you hear the lambs?" using accurate rhythms. Read about Mike Seeger on page 99, then listen to this version of "Don't you hear the lambs" Compare both versions. Discuss the painting on page 96 and it's relation to the song. 	<p>rhythmic accuracy as they read, sing and clap the song.</p> <p>Level 1: Students will accurately perform rhythms in the verse only.</p> <p>Level 2: Students will accurately perform rhythms in either the verse or refrain.</p> <p>Level 3: Students will accurately perform rhythms in both the verse and refrain.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
How does creating and performing in the arts differ from viewing the arts?	<p>Lesson # 3 Form</p> <p>Objectives:</p> <ul style="list-style-type: none"> Perform an accompaniment to reinforce the concept of ABA form. 	<ul style="list-style-type: none"> Discuss elements of a story then listen to "Joshua fought the Battle of Jericho" on page 101. Read page 100 and define ABA form. Identify each section of the song on page 101. Perform the song with 	<ul style="list-style-type: none"> Divide the class into three groups and review the song, "Joshua fought the battle of Jericho." Observe each group of students for accuracy of their section.

	<ul style="list-style-type: none"> Discover similar structure in music and art. <p>Materials:</p> <ul style="list-style-type: none"> CD 5:25, CD 5:26 Xylophones or keyboard Notebooks. 	<p>different students on each part.</p> <ul style="list-style-type: none"> Select students to perform the accompaniment. View the painting on page 102 and discuss how form is an important element in art. Read page 103 and listen to "Standin' in the need of prayer." Divide the class into groups and create movement to show ABA form. 	<p>Level 1: Students will sing the entire song.</p> <p>Level 2: Students will sing and perform the accompaniment on tambourine or xylophone for section A only.</p> <p>Level 3: Students will sing and perform the accompaniment on keyboards for section A and B.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
Does art define culture or does culture define art?	<p>Lesson # 4 Melody</p> <p>Objectives:</p> <ul style="list-style-type: none"> Read and sing from notation, melodic patterns using the syllable "ti." Discuss the significance of 	<ul style="list-style-type: none"> Read to the class, "Cultural Connections." Discuss the scale using "ti." Listen to both the English and Hebrew versions of 	<ul style="list-style-type: none"> Observe the students as they sing and perform the melodic patterns in "Show what you know." <p>Level 1: Students will accurately perform one pattern.</p>

	<p>the Torak on Jewish heritage.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 5:34, CD 5:35 • Melodic Percussion instruments. • Notebooks. 	<p>“Dundai.”</p> <ul style="list-style-type: none"> • Identify the note “ti” on page 106 and discuss the “minor” sound. 	<p>Level 2: Students will accurately perform two patterns.</p> <p>Level 3: Students will accurately perform three patterns.</p>
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<p>Essential Questions</p> <p>Does art define culture or does culture define art?</p>	<p>Instructional Objectives/ Skills and Benchmarks (CP/s)</p> <p>Lesson # 5 Timbre</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Listen to and discuss the timbre of the flute and the recorder. • Discuss the acoustical principles related to the 	<p>Activities</p> <ul style="list-style-type: none"> • Demonstrate on a slide whistle how the sound changes. • Read to the class, “Spotlight on” and “Cultural connections on page 110. • Have students read page 111, then discuss the difference between the flute and the recorder. 	<p>Assessments</p> <ul style="list-style-type: none"> • Play all the recordings from this lesson. The students will identify the instrument they hear. Use their notebooks. <p>Level 1: Students will identify 1 – 2 instruments.</p>
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	<p>construction of the flute.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 6:1 CD 6:2, CD 6:3, CD 6:4, CD 6:5 • Slide whistle and recorder (Teacher only) • Notebooks 	<ul style="list-style-type: none"> • Listen to then discuss "Kokopelli, the wandering song" and "Allegro." • Read page 112, then listen to "Shika no tune" and compare this Japanese flute to a recorder. • Read page 113, then listen to "Syrinx" and "Prelude to the afternoon of a faun," and signal when a flute is heard. 	<p>Level 2: Students will identify 2 -3 instruments</p> <p>Level 3: Students will identify 4 – 5 instruments along with the culture they are associated.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
Does art define culture or does culture define art?	<p>Lesson # 6 Texture and Harmony</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Perform a song with a counter melody. • Discuss ways in which a similar topic is presented in 	<ul style="list-style-type: none"> • Read the words to "This land is your land" and locate the places on the map. • Listen to "This land is your land," and have students signal when they hear harmony. • Following the notation on page 118 – 119 sing the melody. 	<ul style="list-style-type: none"> • The students will perform the melody and counter melody of "This land is your land." Use the rubrics on page 121 to assess how well the students perform. <p>Level 1:</p>

	<p>different art forms.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 6:10, CD 6:12, CD6:13 • Keyboards • Maps of the United States • Notebooks 	<ul style="list-style-type: none"> • Discuss and define descant and counter melody. • Perform both melody and counter melody. • Select students to perform the chords. • Read to the class, "Spotlight on" Woodie Guthrie and listen to his version. • Read page 121 "The river" and listen to his version. • Read page 121 "The River" and listen to "Finale." • Read to class "Spot light on" Virgil Thomson.\ 	<p>A grade of at least a C- or more (70% or above)</p> <p>Level 2: A grade of at least C to B+ (75% - 89%)</p> <p>Level 3: A grade of at least B to A+ (85% - 100%)</p>
Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
	<p>Test Specifications.</p> <p>Objective:</p> <ul style="list-style-type: none"> • Assess students' knowledge of Unit # 3. <p>Materials:</p>	<ul style="list-style-type: none"> • Complete "What do you know? On page 122 or B - 8 (melody and articulation) • Complete "What do you hear? 3" on page 123 or B - 8. 	<p>Level 1: A grade of at least a C- or more (70% or above)</p> <p>Level 2: A grade of at least C to B+ (75% - 89%)</p> <p>Level 3:</p>

	<ul style="list-style-type: none"> CD 6:10, CD 6:11 <p>Resource book B – 8.</p>		<p>A grade of at least B to A+ (85% - 100%)</p>
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Unit 4: Building Our Musical Skills (1.1, 1.2, 1.3, 1.4)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>Does art define culture or does culture define art?</p>	<p>Lesson # 1 Expression</p> <p>Objectives:</p> <ul style="list-style-type: none"> Discuss “folk music.” Identify features of 	<ul style="list-style-type: none"> Discuss what is folk music and popular music. Read page 130 Ritchie Valens. Locate Mexico on the map. Listen to “La Bamba” and identify the elements used to express the mood. 	<ul style="list-style-type: none"> The students will remain in groups and in their notebooks, they will make a list of expressive music qualities needed to make “La Bamba” danceable.

	<p>Mexican music.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 6:20, CD 6:27, CD 6:24, CD 6:25 • Notebooks. • Map of Mexico. 	<ul style="list-style-type: none"> • Define ostinato • Sing "La Bamba" with the ostinato. • Read to the class, "Cultural connection" and "Spot light on" on page 129. • Divide class into groups then listen to the "Conjunto jarocho" version of "La Bamba. • Each group will discuss what the differences are between are between the two versions. 	<p>Level 1: Students will list a least 2 – 3 music qualities.</p> <p>Level 2: Students will list at least four to five music qualities.</p> <p>Level 3: Students will list at least 6 – 8 music qualities.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>How does creating and performing in the arts differ from viewing the arts?</p> <p>Does art define culture or does culture define art?</p>	<p>Lesson # 2 Rhythm</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Read and perform from notation, a song containing dotted eighth and sixteenth note rhythm patterns. 	<ul style="list-style-type: none"> • Read to the class, "Across the curriculum" about the bagpipe. • Place the rhythm pattern on the board and accurately clap the rhythm. • Read and clap while listening to "Scotland the Brave." • Listen to "Scottish Medley" 	<ul style="list-style-type: none"> • Students will perform both rhythms in "Snow what you know" on page 141. • Observe and assess students' accuracy in performing dotted rhythms.

	<ul style="list-style-type: none"> Explore Scottish culture. <p>Materials:</p> <p>CD 7:6, CD 7:11, CD 7:13</p>	<ul style="list-style-type: none"> and learn the steps to this dance. (page 556.) Read page 140 and listen to "Loch Lomond." Read to the class "Cultural connections" on page 140. Identify different rhythm patterns. Compare the dotted eighth/sixteenth pattern to the sixteenth/dotted eighth pattern. 	<p>Level 1: Students will perform both songs with rhythmic clapping.</p> <p>Level 2: Students will perform both songs. One with singing only and one with clapping and singing.</p> <p>Level 3: Students will perform both songs with singing and clapping.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
How does creating and performing in the arts differ from viewing the arts?	<p>Lesson # 3 Form</p> <p>Objectives:</p> <ul style="list-style-type: none"> Perform a rondo for voices and percussion instruments. Read a poem on rondo form. 	<ul style="list-style-type: none"> Locate 5 objects in the room, three being the same. Discuss rondo form, then place the 5 objects in ABA form. Read to the class, the poem "Beavers in November" and have the students identify the ABA sections. Read page 142 – 143 and 	<ul style="list-style-type: none"> The students will be divided into two groups. Each group will perform the rhythms on page 144 and 145. The students will critique each others' performance. Observe the students for rhythmic accuracy,

	<p>Materials:</p> <ul style="list-style-type: none"> • CD 7:15, CD 7:17 • Percussion instruments • Notebooks. 	<p>define the vocabulary words.</p> <ul style="list-style-type: none"> • Listen to and follow the notation for "Ama Lama" • After the song is sung, the students will create movement for each section of "Ama Lama." • On page 144-145 perform the rhythms to accompany "Ama Lama." • Read page 145 about Mozart. • Listen to "Rondo" have the students signal when they hear the theme. 	<p>ensemble balance, and ability to accurately perform rondo form.</p> <p>Level 1: Students will accurately perform at least one instrumental section.</p> <p>Level 2: Students will accurately perform at least two instrumental sections.</p> <p>Level 3: Students will accurately perform 3 – 4 instrumental sections.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>Does art define culture or does culture define art?</p>	<p>Lesson # 4 Melody</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Listen to and identify various melodic patterns. • Discuss musical instruments of the Andes. 	<ul style="list-style-type: none"> • Discuss "Pollerita" and read to the class "Cultural connections" and "Across the curriculum" then find Bolivia on the map. • Read page 151, then clap and sing the five melodic patterns. • Listen to "Pollerita" in 	<ul style="list-style-type: none"> • The students will listen to "Pollerito" again on page 150. • Observe the students as they identify and point to which rhythm pattern is being sung. <p>Level 1: Students will be</p>

	<p>Materials:</p> <ul style="list-style-type: none"> • CD 7:30 CD 7:31 Map of South America. 	<p>Spanish and English.</p> <ul style="list-style-type: none"> • Follow with the notation on page 151. • The students will identify which pattern they hear by holding up the corresponding number of fingers. • Sing "Pollerita." • Read to the class "Skills reinforcement on page 151, then listen to "Camino de Piedra" on page 152 and "Amores Hallaras" on page 153 and identify the instruments. 	<p>able to accurately identify 1 – 2 patterns.</p> <p>Level 2: Students will be able to accurately identify 2 – 4 patterns.</p> <p>Level 3: Students will be able to accurately identify 3 - 5 patterns.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p>How does creating and performing in the arts differ from viewing the arts?</p> <p>Does art define culture or does culture define art?</p>	<p>Lesson # 5 Timber</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Perform a piece for percussion ensemble. • Discuss the role of drums in various cultures. 	<ul style="list-style-type: none"> • Ask students to name as many different kinds of drums and music that drums use. • Read page 154-155 then listen to "Maleguena," "Birland" and "Wipe out." • Students will identify the drums and other instruments they heard, 	<ul style="list-style-type: none"> • Students will be divided into groups. They will perform the rhythm patterns then decide their own tempos. • Each group will perform their piece for the class. • The listeners will describe changes in

	<p>Materials:</p> <ul style="list-style-type: none"> • CD 8:1, CD 8:2, CD 8:3 • CD 8:4, CD 8:5, CD 8:6 • Various drums and percussion instruments. • Notebooks. 	<p>then identify the style of music.</p> <ul style="list-style-type: none"> • Read page 156 – 157 then listen to “Yaudachi” “Conga kind grand finale” and “O’Sullivan’s March” • Discuss the instruments heard as well as, the culture they represent. • Point out how some drums can create certain effects. • Define vocabulary words. • Speak and clap out the rhythms on page 157, then perform with the percussion instruments. 	<p>timbre and evaluate each performance.</p> <p>Level 1: Students will create a piece of music then perform one line of the patterns.</p> <p>Level 2: Students will create a piece of music then perform 2 – 3 lines of the pattern.</p> <p>Level 3: Students will create a piece of music, then perform 3 – 4 lines of the pattern.</p>
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<p>Essential Questions</p> <p>How does creating and performing in the arts differ from viewing the arts?</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 6 Texture and Harmony</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Perform a song as a two part canon. • Perform a circle dance to accompany a three part 	<p>Activities</p> <ul style="list-style-type: none"> • Read page 158, then define canon. • Listen to “Ego sum pauper” (Latin) or “Nothing do I own” (English.) • Divide the class in two groups and sing both parts. Identify whether it was in unison or harmony. • Read page 159 about Issac 	<p>Assessments</p> <ul style="list-style-type: none"> • The students will perform “Tumba” as a round with singing and movement. • Observe the students for accuracy in their ability to maintain their vocal part, as well as, their movement.
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	<p>round.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 8:7, CD 8:8, CD 8:12 • Notebooks. 	<p>Stern then listen to “Allegretto poco mosso.”</p> <ul style="list-style-type: none"> • Identify which instruments performed in which part. • Read page 160 and define a round. • Listen to “Tumba” on page 161 and identify its texture and tempo. • Divide the class into three groups and first sing “Tumba” as a round. Learn and perform the three movements on page 557. 	<p>Level 1: Students will dance and sing Part I only.</p> <p>Level 2: Students will dance and sing Part I and Part II.</p> <p>Level 3: Students will dance and sing Part I, Part II, and Part III.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
	<p>Test Specifications</p> <p>Objective:</p> <ul style="list-style-type: none"> • Assess students’ knowledge of Unit four. <p>Materials:</p>	<ul style="list-style-type: none"> • Complete “What do you know?” on page 164 or B – 12 (Texture and Timbre.) • Complete “What do you hear?” on page 164 or B – 13 (timbre.) 	<p>Level 1: A grade of at least a C- or more (70% or above)</p> <p>Level 2: A grade of at least C to B+ (75% - 89%)</p> <p>Level 3:</p>

	<ul style="list-style-type: none"> • CD 7:6 CD 8:17 • Resource Book B – 12 B – 13, B – 14 • Percussion instruments. 	<ul style="list-style-type: none"> • Perform “What can you do?” on page 165 or B – 14 (rhythm.) 	<p>A grade of at least B to A+ (85% - 100%)</p>
<p>Unit 5: Discovering New Musical Horizons (1.1, 1.2, 1.3, 1.4)</p>			
<p><u>Essential Questions</u></p> <p>How does creating and performing in the arts differ from viewing the arts?</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 1 Expression</p> <p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Perform expressively, observing slurs and accents. • Read poetry with expression. 	<p>Activities</p> <ul style="list-style-type: none"> • Students will read aloud short poems, (across the curriculum) with expressive qualities. • Read page 170 and define slur. • Follow along and listen to “I believe I can fly.” • Identify markings in the music that indicate the order of the sections. 	<p>Assessments</p> <ul style="list-style-type: none"> • Divide the students into small groups. Students will perform expressively, “I believe I can fly.” • The groups will perform for the other groups and evaluate their performance.

	<p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 8:26, CD 8:28 • Notebooks. 	<ul style="list-style-type: none"> • Discuss D.C. al Coda and Coda signs. • Read the notation and identify the slurs, then sing "I believe I can fly." • Select a few students to add the two measures on page 172. • Read page 172 and define accents. • Follow the listening map on page 173 and listen to "Infernal dance." • Identify where the accents are heard. 	<ul style="list-style-type: none"> • Observe students for use of slurs and expressive qualities. <p><u>Level 1:</u> Students will accurately perform up to the first ending.</p> <p><u>Level 2:</u> Students will accurately perform the first and second endings.</p> <p><u>Level 3:</u> Students will accurately perform the first, second endings and the coda.</p>
<p><u>Essential Questions</u></p> <p>Does art define culture or does culture define art?</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 2 Rhythm</p> <p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Perform from notation a song in 6/8 meter. • Discuss the ancient kingdom of Northumbria. 	<p>Activities</p> <ul style="list-style-type: none"> • Clap two beat rhythm patterns then read page 178 "across the curriculum." • Define vocabulary words. • Listen to "Blow the wind southerly." On page 178 – 179 and tap steady beat. 	<p>Assessments</p> <ul style="list-style-type: none"> • Using "Show what you know" on page 179 observe the students as they use body percussion to accurately perform the 6/8 rhythm patterns. <p><u>Level 1:</u> Students will accurately perform one rhythm.</p>

	<p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 9:8 • Notebooks 	<ul style="list-style-type: none"> • Discuss the meter and time signature of 6/8. • Sing "Blow the wind sourtherly." 	<p><u>Level 2:</u> Students will accurately perform two rhythms.</p> <p><u>Level 3:</u> Students will accurately perform both rhythms while singing the song.</p>
<p><u>Essential Questions</u></p> <p>Does art define culture or does culture define art?</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 3 Form</p> <p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Identify theme and variations using different instrumental timbres. • Discuss shaker culture. 	<p>Activities</p> <ul style="list-style-type: none"> • Read page 184 and define vocabulary word. • Students should point out objects around classroom that show theme and variation. • Read to the class "Cultural Connections" about Shakers. • Listen to them sing "Simple gifts" on page 184 – 185. 	<p>Assessments</p> <ul style="list-style-type: none"> • Play "Variations on simple gifts" without following the listening map, students should write in their notebooks the instruments they hear. • Assess the students when checking their answers as a group.

	<p>Materials:</p> <ul style="list-style-type: none"> • CD 9:17, CD 9:19, CD 9:20 • Notebooks. 	<ul style="list-style-type: none"> • Listen to "Variations on simple gifts" while following the listening map on page 186. • Identify the instruments used to create the variations. • Read page 186 about the composer Aaron Copeland then listen to "Interview with Aaron Copeland." • Read to the class, "Spotlight on" about the choreographer Martha Graham. 	<p>Level 1: Students will be able to identify 3 – 4 instrumental variations.</p> <p>Level 2: Students will be able to identify 4 – 6 instrumental variations.</p> <p>Level 3: Students will be able to identify 5 – 8 instrumental variations.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p>	<p>Activities</p>	<p>Assessments</p>
<p>Does art define culture or does culture define art?</p>	<p>Lesson # 4 Melody</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Read and sing from notation a song in harmonic minor. • Explore the role of African American spirituals during 	<ul style="list-style-type: none"> • Sing for the class a harmonic minor pattern and have the students echo. • Read to the class, "Spotlight on" African American spirituals then have the students read page 190 and the lyrics to "Go Down, Moses." • Listen to them sing the song, identify the repeated 	<ul style="list-style-type: none"> • Using "Show what you know" page 193, have the students sing, using the syllables in both scales, then identify which is minor and which is harmonic minor. <p>Level 1: Students will be able to recognize by sight</p>

	<p>the time of slavery.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 9:26, CD 9:33 • Melodic instruments (xylophone/keyboard) • Notebooks. 	<p>phrase.</p> <ul style="list-style-type: none"> • Read page 191 and define vocabulary words. • Read page 192 and discuss the whole and half steps. • Using melodic instruments, select students to perform the melodic pattern on page 192. • Read page 193 about Mahalia Jackson then listen to "Sometimes I feel like a motherless child." • Identify the accidental that creates the harmonic minor. 	<p>which type of scale the measure represents.</p> <p>Lesson 2: Students will be able to sing and recognize by sight which type of scale the measure represents.</p> <p>Lesson 3: Students will be able to sing and play both scales with syllables and identify the type of scale the measure represents.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
Does art define culture or culture defines art?	<p>Lesson # 5 Timbre</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Listen to and identify various string instruments. • Explore the culture a variety of string 	<ul style="list-style-type: none"> • Read to the class, "Across the curriculum," "Spotlight on" and "Cultural Connections" about keyboard and string instruments. • Define the vocabulary words on page 196 then read page 196 – 197. • Listen to and identify the instruments in the "Zither montage and "Keyboard instruments montage." 	<ul style="list-style-type: none"> • Assess students' understanding of timbre in string instruments. • Review all pictures and timbres and using their notebooks, students will identify and describe the instruments they hear.

	<p>instruments.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 10:5, CD 10:6, CD 10:7, CD 10:8 • Melodic instruments (xylophone/keyboard) • Notebooks. 	<ul style="list-style-type: none"> • Describe the timbre of these instruments. • Read page 198 then listen to the "Plucked string montage." • Describe how they differ from the other instruments. • Additional instruments can be used from pg 156. • Read page 199 about finnish strings. • Discuss the portrait. • On melodic instruments, perform the two staves. • Read to the class "Culture connection" "Spotlight on" • Listen to "Eriskummainen Kantele." 	<p>Level 1: Students will be able to identify and describe 3 – 5 instruments.</p> <p>Level 2: Students will be able to identify and describe 4 – 6 instruments.</p> <p>Level 3: Students will be able to identify and describe 5 – 8 instruments.</p>
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p>	<p>Activities</p>	<p>Assessments</p>
<p>How does creating and performing in the arts differ from viewing the arts?</p>	<p>Lesson # 6 Texture and Harmony</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Perform a One, Five Seven chord accompaniment. • Associate calypso style with specific cultures of 	<ul style="list-style-type: none"> • Use the map to identify the island of Jamaica. • Read to the class, "Cultural connections" about Calypso. • Read page 200 then listen to "Mango walk." Students will signal when the chord changes. • Review the key signature and identify the chords as I – F and V7 – C7. 	<ul style="list-style-type: none"> • Observe the students as they perform "Mango walk" for attention to pitch, accompaniment and rhythm accuracy. • Students from each group will evaluate the other groups.

	<p>the Caribbean.</p> <p>Materials:</p> <ul style="list-style-type: none"> • CD 10:9, CD 10:11 • Melodic instruments • claves, maracas, cowbell. • Map of the Caribbean. 	<ul style="list-style-type: none"> • Read page 201, as the class sings "Mango walk," select a few students to perform the chord accompaniment. • Clap out the three lines of rhythms, and then add the instruments while the rest of the class sings. • Listen to "Jamaican Rumba" and identify the melodic instrument, texture, and melody. 	<p>Level 1: Students will accurately accompany the song on the melodic instruments.</p> <p>Level 2: Students will accurately accompany as they sing on the melodic instruments.</p> <p>Level 3: Students will accurately perform the rhythmic patterns while singing.</p>
<p>Essential Questions</p> <p>How does creating and performing in the arts differ from viewing the arts?</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Test specifications</p> <p>Objective:</p> <ul style="list-style-type: none"> • Assess students' knowledge of Unit # 5. 	<p>Activities</p> <ul style="list-style-type: none"> • Complete "What do you know?" on B – 16 (melody, form, texture.) • Complete "What do you hear? 5A" on B – 16 (meter.) 	<p>Assessments</p> <p>Level 1: A grade of at least a C- or more (70% or above)</p> <p>Level 2: A grade of at least C to B+ (75% - 89%)</p>

	<p>Materials:</p> <ul style="list-style-type: none"> CD 10:19, CD 10:22 Resource Book B - 16 	<ul style="list-style-type: none"> Complete "What do you hear? 5B" on B – 16 (fimbre.) 	<p>Level 3: A grade of at least B to A+ (85% - 100%)</p>
<p>Unit 6: Making Music Our Own (1.1, 1.2, 1.3, 1.4)</p>			
<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p>	<p>Activities</p>	<p>Assessments</p>
<p>How does creating and performing in the arts differ from viewing the arts?</p>	<p>Lesson # 1 Expression</p> <p>Objectives:</p>	<ul style="list-style-type: none"> Students will share what they know about Elvis Presley. Read to the class "Spotlight 	<ul style="list-style-type: none"> As the student are performing the accompaniment to

<p><u>Essential Questions</u></p> <p>How does creating and performing in the arts differ from viewing the arts?</p>	<ul style="list-style-type: none"> Perform percussion accompaniments for a blues progression in a rock style. Identify examples of blues style in a rock'n roll song of the 1950's. <p><u>Materials:</u></p> <ul style="list-style-type: none"> CD 10:27 Melodic and rhythmic percussion instruments. 	<ul style="list-style-type: none"> on" Elvis Presley. Read page 212 and while listening to "Hound Dog," follow the notation. Discuss the impact of tempo on this song. Sing "Hound Dog" and point out AAB Form which is how the lyrics are in a blues song. Discuss the questions on page 213. Read page 215 and identify the "backbeat." Divide the class into groups and perform both rhythms. Perform with various percussion instruments, the parts on page 214. 	<p>"Hound Dog" assess the students on how accurately the tempo is maintained.</p> <p><u>Level 1:</u> Students will perform the first two staves on page 214 using xylophones.</p> <p><u>Level 2:</u> Students will perform the 7th and 8th staves on page 214 using rhythmic percussion instruments.</p> <p><u>Level 3:</u> Students will perform the third, fourth, fifth, and sixth staves on page 214 using xylophones.</p>
	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 2 Rhythm</p> <p><u>Objectives:</u></p>	<p>Activities</p> <ul style="list-style-type: none"> Divide groups in pairs and have the students make a short phrase that starts with a three syllables and then a 	<p>Assessments</p> <ul style="list-style-type: none"> Assess the students' understanding of meter in five.

<p><u>Essential Questions</u></p> <p>Does art define culture or does culture define art?</p>	<ul style="list-style-type: none"> • Move to meter in 5. • Learn a Turkish folk dance. <p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 10:35, CD 10:37 • Map of Turkey 	<ul style="list-style-type: none"> • Listen to "Ali Pasha" and identify the same pattern. • Introduce meter in 5 then read page 218 and create body percussion patterns in five. • Locate Turkey on the map and read to the class, "Spotlight on". • Read page 219 and follow the dance movements on page 559. • Show the dance to "Ali Pasha." • Listen to "Take Five" and tap out the five beat meter. • Read page 220 about Dave Brubeck. • Read page 221 "Moving I five" and perform the movement. 	<ul style="list-style-type: none"> • Observe students as they move to "Take Five." <p><u>Level 1:</u> Student's will show one movement for each section of music (AB.)</p> <p><u>Level 2:</u> Students will create a second movement for each section of music (AB.)</p> <p><u>Level 3:</u> Students will decide what body percussion to use for each section of music. (AB)</p>
	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 3 Form</p> <p><u>Objective:</u></p>	<p>Activities</p> <ul style="list-style-type: none"> • Create a two column chart on the board: Music and Lyrics. Ask students to share what they know about 	<p>Assessments</p> <ul style="list-style-type: none"> • Students will create three cards, one each for the I, IV, V7 Chords.

<p><u>Essential Questions</u></p>	<ul style="list-style-type: none"> Listen to a blues song and identify it's qualities. Explore the traditional performance characteristics of blues. <p><u>Materials:</u></p> <ul style="list-style-type: none"> CD 11:7, CD 11:9, CD 11:10 	<p>blues.</p> <ul style="list-style-type: none"> Read to the class, "Spotlight on" and "Cultural connections" about blues styles. Listen to Good mornin' Blues" and identify musical qualities. Sing "Good mornin' blues" and discuss the lyrics. Read page 225 on "Muddy Waters," then listen to "Country blues." Students will create their own lyrics. Listen to "Walkin' blues" and identify the chord progression on page 227. 	<ul style="list-style-type: none"> As they listen, to "Good mornin' blues," students will hold up the proper card. Observe students for accuracy of chordal and rhythmic recognition. <p><u>Level 1:</u> Students will accurately hold up the proper chord card.</p> <p><u>Level 2:</u> Students will accurately recognize the chordal pattern and can hear which one comes next.</p> <p><u>Level 3:</u> Students will accurately sing and show the proper chordal progression.</p>
<p><u>Essential Questions</u></p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 4 Melody</p> <p><u>Objectives:</u></p>	<p>Activities</p> <ul style="list-style-type: none"> Demonstrate a short mixolydian melodic pattern and have 	<p>Assessments</p> <ul style="list-style-type: none"> Using "The Greenland whale fishery" the students will perform with letter

<p><u>Essential Questions</u></p> <p>Does art define culture or does culture define art?</p>	<ul style="list-style-type: none"> • Read and sing from notation a song in mixolydian mode. • Investigate the history of the whaling industry and the use of whaling songs. <p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 11:6, CD 11:18 • Melodic percussion • Notebooks 	<p>students echo.</p> <ul style="list-style-type: none"> • Read page 230, then follow along and listen to "The Greenland whole fishery." • With "f" as do, sing with syllables and identify the half steps. • On page 231 "A whale of a scale," use melodic percussion to perform the two scales. One each where "do" changes. 	<p>names, syllables and the lyrics.</p> <ul style="list-style-type: none"> • Observe students' ability to read and sing in mixolydian mode. <p><u>Level 1:</u> Students will accurately perform the lyrics concentrating on pitch accuracy.</p> <p><u>Level 2:</u> Students will accurately perform the lyrics and the syllables concentrating on pitch accuracy.</p> <p><u>Level 3:</u> Students will accurately perform the lyrics, syllables and letter names concentrating on pitch accuracy.</p>
<p><u>Essential Questions</u></p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 5 Timbre</p> <p><u>Objectives:</u></p>	<p>Activities</p> <ul style="list-style-type: none"> • Write the word "technology" on the board. Students will list as many words as 	<p>Assessments</p> <ul style="list-style-type: none"> • Access the students' understanding of keyboards. Play all three versions of

<p>Essential Questions</p> <p>How does creating and performing in the arts differ from viewing the arts?</p>	<ul style="list-style-type: none"> Listen to and compare the timbre of a variety of keyboard instruments. Relate the sound of the instrument to the technology available at the time the instrument was developed. <p>Materials:</p> <ul style="list-style-type: none"> CD 11:27, CD 11:28 CD 11:29, CD 11:30 CD 11:31 Notebooks 	<ul style="list-style-type: none"> possible. Discuss the evolution of technology. Read to the class "Spotlight on" on page 236. Using raw materials (wire and string) have students "pluck." Read page 236 and listen to "Two part invention in A major" and discuss it's timbre. Read page 237 and listen to the piano version, and the synthesizer's version. Compare the timbre of each. Read page 238 about Robert Moog, then listen to "Snow flakes are dancing." Read page 239 about I saw Tamita. 	<p>Bach's "Two part invention."</p> <ul style="list-style-type: none"> Students will identify the instrument and describe the timbre of each. Observe students' ability to accurately recognize each timbre. <p>Level 1: Students will identify the instrument and use one word to describe each.</p> <p>Level 2: Students will identify the instrument and use two words to describe each.</p> <p>Level 3: students will identify the instruments and use three words to describe each.</p>
	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson # 6 Texture and Harmony</p>	<p>Activities</p> <ul style="list-style-type: none"> Discuss the most important feature in spirituals is the message of the lyrics. 	<p>Assessments</p> <ul style="list-style-type: none"> Students will create texture and harmony while performing "Every time I feel

<p>Does art define culture or does culture define art?</p>	<p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Sing a song in two part harmony. • Review the historical tradition of African American Spirituals. <p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 11:34 • Notebooks • Melodic percussion instruments. 	<ul style="list-style-type: none"> • Read page 242 and discuss the use of chords to harmonize the song. • Sing the melody of "Every time I feel the spirit." • Review the vocabulary words. • Divide the class into two groups. One group will perform the melody and one group will perform the harmony. • Using melodic percussion instruments, perform each melodic pattern. 	<p>the spirit."</p> <ul style="list-style-type: none"> • Observe students' ability to accurately perform their assigned parts. <p><u>Level 1:</u> Students will accurately perform the melody.</p> <p><u>Level 2:</u> Students will accurately perform the melodic patterns.</p> <p><u>Level 3:</u> Students will accurately perform the harmony.</p>
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<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Test Specifications</p>	<p>Activities</p> <ul style="list-style-type: none"> • Complete "What do you know?" on B -19 	<p>Assessments</p> <p><u>Level 1:</u> A grade of at least a C- or</p>
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	<p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Assess students' knowledge of unit # 6. <p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 12:1, CD 12:5 • Resource book B – 19. 	<p>(expression, form, meter, melody.)</p> <ul style="list-style-type: none"> • Complete "What do you hear? 6A" on B – 19 (tonality.) • Complete "What do you hear? 6B and B -19 (timbre.) 	<p>more (70% or above)</p> <p><u>Level 2:</u> A grade of at least C to B+ (75% - 89%)</p> <p><u>Level 3:</u> A grade of at least B to A+ (85% - 100%)</p>
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New Jersey Core Curriculum Content Standards
Academic Area

- 1.1 "The Creative Process"**
All students will demonstrate an understanding of the elements and principals that govern the creation of works of art in dance, music, theatre and visual art.
- 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.
- 1.3 "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.
- 1.4 "Aesthetic Responses and Critique Methodologies"**
All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis of works of art in dance, music, theatre and visual art.

Rubric

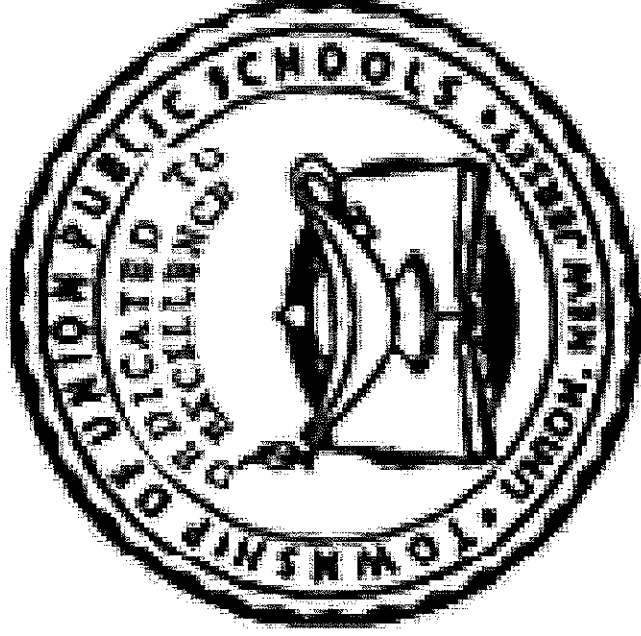
Tests / Quizzes	should account for 50%* of final grade.
Homework/Classwork	should account for 25%* of final grade.
Writing project(s)	should account for 15%* of final grade.
Participation	should account for 10%* of final grade.

* Modified grading is appropriate for any student with an Individualized Education Program or Section 504 Plan.

District Approved Grading Scale

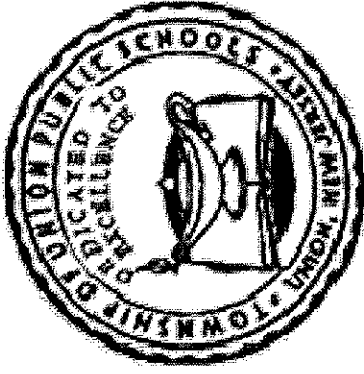
A+	97% - 100%
A	93% - 96%
A-	90% - 92%
B+	87% - 89%
B	83% - 86%
B-	80% - 82%
C+	77% - 79%
C	73% - 79%
C-	70% - 72%
D	65% - 69%
D-	60% - 64%
F	0% - 59%

TOWNSHIP OF UNION PUBLIC SCHOOLS



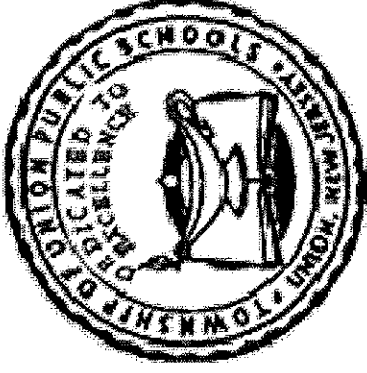
**General Music, Grade 6
Curriculum Guide**

2016



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Special Services Pre-K-8: Frank Santora*

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Social Studies 6-12/Business 9-12: Libby Galante
English 2-5/Social Studies 2-5: Robert Ghiretti
Science 6-12/NCLB: Maureen Guilfoyle
Career Ed/World Language/ ESL: Yvonne Lorenzo
English 6-12: Randi Moran
Math 2-5/Science 2-5: Theresa Matthews
Math 6-12: Jeremy Cohen
Art/Music K-12: Ron Rago*

**Curriculum Committee
Academic Area**

General Music 6th Grade Cycle

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Administration

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Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family and community partnerships. We promote a supportive learning environment where every student is challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills, and knowledge, our students can achieve academically and socially, and contribute as responsible and productive citizens of our global community.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

The purpose of this guide is to present a six week sequential plan in the performing arts. The performance based curriculum includes lessons in creating, performing and critiquing music, dance, theater, as well as historical aspects and cross-curriculum areas of study, language arts, literature and social studies. Each tired lesson is designed to allow students to experience skill-building, personal expression and self-confidence in all areas of performances.

This guide may be revised to meet the standards and provide optimal educational experiences. Modifications and adaptations should be utilized to promote differential learning for all students and teaching situations. This performing arts curriculum accommodates and empowers a multitude of learning styles and abilities. The sequential format of skill-building lessons will provide the basis for continuity, understanding, and accomplishment in the area of performing arts.

Recommended Textbooks

1. **Making Music Grade 6 – Teacher's edition**
2. **Making Music Grade 6 - Student's text**
3. **Making Music Grade 6 – CD Collection**
4. **Making Music Grade 6 – Resource guide**
5. **Rhythm Instruments**
6. **Keyboard/Piano**
7. **Listening map transparencies**

Curriculum Units

Unit 1: Instrumental Timbre

Unit 2: Vocal Timbre

Unit 3: Musical Elements

Unit 4: _____

Unit 5: _____

Unit 6: _____

Pacing Guide- Course - 6 weeks course

<u>Content</u>	<u>Number of Days</u>
<u>Unit 1:</u> Music Elements/Instrumental Timbre	3 weeks
<u>Unit 2:</u> Vocal Timbre	3 weeks
<u>Unit 3:</u>	
<u>Unit 4:</u>	
<u>Unit 5:</u>	
<u>Unit 6:</u>	

Unit 1: Instrumental Timbre (1.1, 1.2, 1.3, 1.4)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define art? 	<p>Lesson # 1</p> <p>Musical Expression.</p> <p>Objectives:</p> <ul style="list-style-type: none"> Discuss what gives music a personal sense of expression. Use dynamic inflection to create expression in both music and poetry. <p>Materials:</p> <ul style="list-style-type: none"> Making Music Book 6 CD 1:3 CD 1:5 Notebooks 	<ul style="list-style-type: none"> Read about musical expression on page 6 Read the poem, "Youth" and discuss the different timbre of the students. Listen to "A Brand New Day" then sing. Create a movement that reflects a different expressive element. Listen to "Wedding Day At Trolhaugen" Signal when the music changes. 	<p>Review "A Brand New Day." Observe the students as they sing the song with the appropriate expression.</p> <p>Tier 1: Refrain only Tier 2: Verse 1 and refrain Tier 3: Entire song.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define art? 	<p><u>Lesson #2</u> Instrumental Timbre.</p> <p>Objectives:</p> <ul style="list-style-type: none"> Distinguish how sound is produced on various instruments and their families. Place instruments in the proper families. Discuss the differences between a band and an orchestra. 	<ul style="list-style-type: none"> Divide class into four groups, each with a different family. Each group will write down as many facts about their family. The class will share the information, on the board, their notebooks, and place each instrument in the proper column. Listen to each instrument. 	

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Lesson 2- Page 2

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPI/s)	Activities	Assessments
	<ul style="list-style-type: none"> Identify the instruments by sight and sound. 	<ul style="list-style-type: none"> Describe the difference between bands and orchestra. 	Review the four instrument families. Tier 1: Identify by sight and sound 2-3 instruments from each family.

	<ul style="list-style-type: none"> Distinguish between bands and orchestras. <p>Materials:</p> <ul style="list-style-type: none"> Making Music Book 6 CD 23:11-49 	<ul style="list-style-type: none"> Listen to various recordings and identify each performing group. 	<p>Tier 2: Identify by sight and sound 4 -5 instruments from each family.</p> <p>Tier 3: Identify 5 or more instruments by sight and sound from each family.</p>
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
	<p>Lesson #3</p> <p>Multi-cultural instruments.</p> <p>Objectives:</p>	<ul style="list-style-type: none"> Read about the instruments of the Ukraine, China, Ireland, Africa, Australia, Japan, South and Central 	

<ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? • Does art define culture or does culture define art? 	<ul style="list-style-type: none"> • Students will be able to discuss instruments from around the world. • Compare the multi-cultural instruments to those instruments used in the Western civilization. 	<p>America, and Native America on pages 512 -- 519</p> <ul style="list-style-type: none"> • Discuss both the characteristic and the purpose of the instruments. • Listen to the "Sound Bank" and discuss the timbre of each.
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
	<ul style="list-style-type: none"> Distinguish between the timbre of the various cultures. <p><u>Materials:</u></p> <ul style="list-style-type: none"> Making Music Book 6 CD 23:11- 49 	<ul style="list-style-type: none"> Compare the instruments from these cultures to those from the Western Civilization in relation to shape, sound, what it is made of and how it is played. 	<p>Review the information on multicultural music.</p> <p>Tier 1: Recognize at least two cultures of instruments.</p> <p>Tier 2: Recognize at least four to five cultures of instruments.</p> <p>Tier 3: Recognize all cultures of instruments.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define art? 	<p>Lesson #4 Unit 1 Review and test.</p> <p>Objectives:</p> <ul style="list-style-type: none"> Review all terms and concepts learned in Unit one. Review all listening exercises. <p>Materials:</p> <ul style="list-style-type: none"> Making music book 6 CD 1:3, 1:5, 23:11 – 49 Notebooks 	<ul style="list-style-type: none"> Divide the class into 5 cooperative learning groups. Each group will create a list of questions based on information learned in Unit one. After 10-12 minutes, the groups will pass their questions to another group. The class will be given 15 minutes to answer the questions. Once all questions are answered, review listening exercises. The next day, administer Unit 1 test. 	<p>On the Unit 1 test, the following should be achieved.</p> <p>Tier 1: A grade of at least a C (70% or above.)</p> <p>Tier 2: A grade of at least B-C (75% - 89%)</p> <p>Tier 3: A grade of at least a A+-B (85% - 100%)</p>

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Unit 2: Vocal Timbre (1.1, 1.2, 1.3, 1.4)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<ul style="list-style-type: none"> How does creating in the arts differ from viewing the arts. Does art define culture or does culture define art? 	<p>Lesson1: Vocal Timbre</p> <p>Objectives:</p> <ul style="list-style-type: none"> Distinguish how vocal sound is produced Define the female and male voice parts. Recognize by sound 	<ul style="list-style-type: none"> List various parts of the body that produce vocal sound: Voice box, vocal chords, diaphragm etc. Place two columns on the board and define 1 voice parts: Soprano, Mezzo-Soprano, Alto, 	<p>As students are listening and identifying the voices, observe to see if they can hear the difference.</p> <p>Tier 1: Identify correctly at least 3 voice parts.</p> <p>Tier 2: Identify correctly at least 3-5 voice parts.</p>

	<p>different voice parts.</p> <p>Materials:</p> <ul style="list-style-type: none"> • Notebooks • Various vocal recordings 	<p>Contralto, Tenor, Baritone Bass.</p> <ul style="list-style-type: none"> • Listen, then identify the voice part that is singing. 	<p>Tier 3: Identify correctly at least 4 -7 voice parts.</p>
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<p>Essential Questions</p>	<p>Instructional Objectives/ Skills and Benchmarks (CPIs)</p> <p>Lesson 2: Vocal Timbre</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Define various vocal styles of performing. • Distinguish between 	<p>Activities</p> <ul style="list-style-type: none"> • Using the glossary in the text book, pages 520 – 523, define the following terms: • A cappella, ballad, 	<p>Assessments</p> <p>During these lessons, observe the students as they identify various vocal styles and types of vocal performances.</p>
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<ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? • Does art define culture or does culture define art? 	<p>choral music, opera, operetta, and musical.</p> <ul style="list-style-type: none"> • Recognize by sound the difference between vocal styles. 	<p>blues, call and response, cantata, choir, gospel, recitative, scat singing.</p>	<p>Tier 1: Students should be able to identify 3-4 vocal styles and terms.</p>
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Lesson 2 – page 2
Essential Questions

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
	<ul style="list-style-type: none"> • Define the types of singing used in various vocal styles. <p>Materials:</p> <ul style="list-style-type: none"> • Making music book 6 • Various CD recordings • CD 3:8, CD 4:25 • CD 4:37, CD 11:11, 18 • CD 11:19, CD 12:3,6 • CD 12:17 CD 17:19 • Notebooks 	<ul style="list-style-type: none"> • Listen to examples of each type of vocal timbre. • Discuss the difference between choral music, operas, operetta and musical. • Compare each vocal style by placing columns on the board and placing characteristics of each. 	<p>Tier 2: Students should be able to identify 4 – 7 vocal styles and terms.</p> <p>Tier 3: Students should be able to identify 7 – 10 vocal styles and terms.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define art? 	<p>Lesson 3 Multicultural vocal timbre.</p> <p>Objectives:</p> <ul style="list-style-type: none"> Discuss the influence of both cultures and regions of the world in the development of multicultural vocal timbre. 	<ul style="list-style-type: none"> In a general class discussion, describe what would influence vocal timbre to be different in various cultures. Listen to "Sussex Carol" "Tamaiti Hunahia" "Northfield" "Anvil Chorus" "Kui, Kyon, Pan" and "Strike Up the Band." Discuss the differences in each vocal style. 	<p>While listening to the recordings, the students will be able to identify the following:</p> <p>Tier 1: Identify 2-3 Cultures of vocal timbre.</p> <p>Tier 2: Identify 4-6 Cultures of vocal timbre.</p>

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Lesson 3 – Page 2
Essential Questions

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
	<ul style="list-style-type: none"> Describe the differences in vocal timbre from cultures around the world. <p>Materials:</p> <ul style="list-style-type: none"> Making music book 6 Various CD recordings CD 2:13-18 CD 9:27-28 	<ul style="list-style-type: none"> Read pg 107 and listen to “Vocal timbres from around the world” and “Four strong winds.” In their notebooks, students will write 3 adjectives to describe each vocal timbre. 	<p>Tier 3: Identify all cultures of vocal timbre.</p>

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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define art? 	<p>Lesson 4 Unit 2 Review and test.</p> <p>Objectives:</p> <ul style="list-style-type: none"> Review all terms and concepts learned in unit 2. Review all listening exercises. <p>Materials:</p> <ul style="list-style-type: none"> Making music book 6 Various CD 	<ul style="list-style-type: none"> Students will complete and review sheet on vocal timbre. Once complete, as a class it will be reviewed. Samples of vocal timbre, styles and performing groups will be received. The next day, administer Unit 2 test. 	<p>On the Unit 1 test, the following should be achieved.</p> <p>Tier 1: A grade of at least a C or more (70% or above)</p> <p>Tier 2: A grade of at least B-C (75% - 89%)</p> <p>Tier 3: A grade of at least A+-B (85% - 100%)</p>

recordings

- Notebooks

New Jersey Core Curriculum Content Standards
Academic Area

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, theater, and visual 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.

Standard 1.3

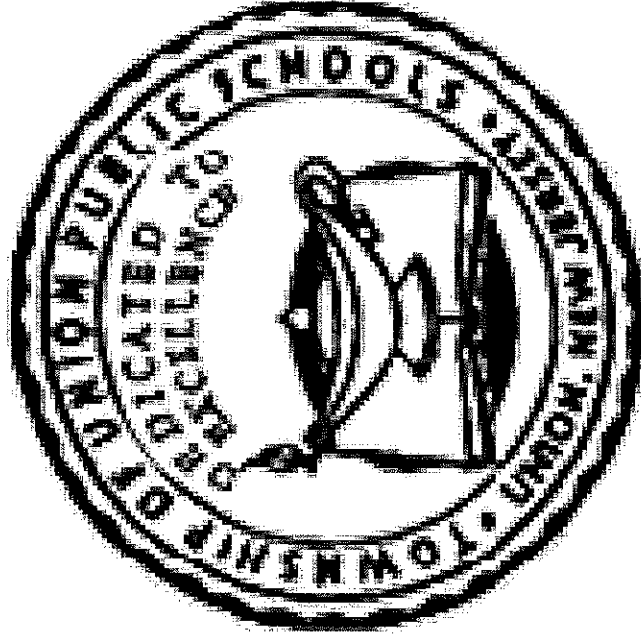
“Performance” All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and /or presenting works of art in dance, music, theater, and visual arts.

Standard 1.4

“Aesthetic Responses And Critique Methodologies” All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of arts in dance, music, theater, and visual arts.

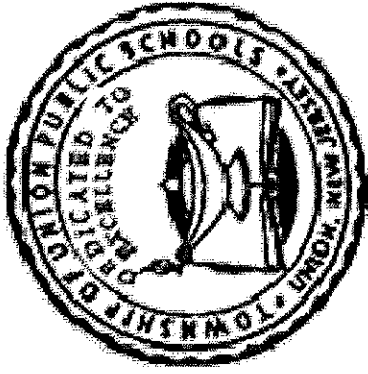
New Jersey Scoring Rubrics

TOWNSHIP OF UNION PUBLIC SCHOOLS



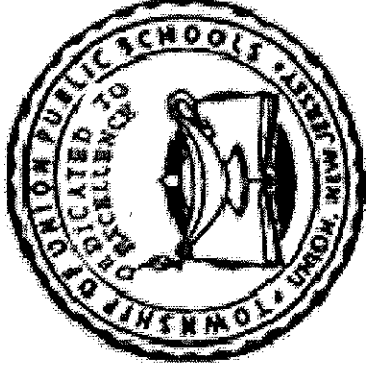
**General Music, Grade 7
Curriculum Guide**

2016



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**Curriculum Committee
Academic Area**

7TH GRADE MUSIC CYCLE

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Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family and community partnerships. We promote a supportive learning environment where every student is challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills, and knowledge, our students can achieve academically and socially, and contribute as responsible and productive citizens of our global community.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

The purpose of this guide is to present a six week sequential plan in the performing arts. This performance based curriculum includes lessons in creating, performing and critiquing music, dance, theater, as well as historical aspects cross curriculum areas. Each tiered lesson is designed to allow students to experience skill building, personal expression and self confidence in all areas of performing. This course is a continuation of the sixth grade cycle.

This guide may be revised to meet the standards and provide the optimal educational experience. Modifications and adaptations should be utilized to promote differential learning for all students and teaching situations. This performing arts curriculum accommodates and empowers a multitude of learning styles and abilities. The sequential format of skill building lessons will provide the basis for continuity understanding and accomplishment in the field of performing arts.

Recommended Textbooks

1. Making Music Grade 7: Teacher Edition
2. Making Music Grade 7: Student textbook
3. Making Music Grade 7: CD Collection
4. Making Music Grade 7: Resource Guide
5. Rhythm Instruments/Piano
6. Listening map transparencies.

Course Proficiencies

Students will be able to...

1. Discuss expression in music in terms of instrumentation, voices, melody, rhythm, dynamics, harmony, texture and timbre.
2. Compare music to poetry in terms of rhythm and style.
3. Differentiate between various styles of music: blues, rap, jazz, rock, etc.
4. Discuss the development of instrumental and vocal music from the Renaissance, Baroque, and Classical Period in terms of instrumentation, form, melody, as well as the timbre of operatic voices.
5. Critique and evaluate personal performance and knowledge of each subject matter.

Curriculum Units

Unit 1: Elements of Music

Unit 2: Music: Then and Now

Unit 3: _____

Unit 4: _____

Unit 5: _____

Unit 6: _____

Pacing Guide- Course

<u>Content</u>	<u>Number of Days</u>
<u>Unit 1:</u> Elements of Music	15 days (3 weeks)
<u>Unit 2:</u> Music: Then and Now	15 days (3 weeks)
<u>Unit 3:</u>	
<u>Unit 4:</u>	
<u>Unit 5:</u>	
<u>Unit 6:</u>	

Unit 1: Elements of Music (1.1, 1.2,1.3,1.4)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define the arts? 	<p>Lesson # 1 Expression</p> <p>Objective:</p> <ul style="list-style-type: none"> Students will describe, identify and understand expressive qualities in music. <p>Materials:</p> <ul style="list-style-type: none"> Making Music Book 7 CD 2:1, CD 2:2 Resource Book 	<ul style="list-style-type: none"> Introduce the lesson by having the students list qualities of "popular" music. Read "Teacher To Teacher" B – 3 about various popular styles. Read B – 2 "How do I listen "and" Is this your style? Listen to "Carry on" and have the students discuss what they hear in terms of instruments, voices, melody, rhythm, dynamics and texture. 	<p>Play either song and using B – 2 of the Resource Book, complete and assess their responses for their understanding of styles of music.</p> <p>Tier 1: Students will Complete at least 5 questions.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
		<ul style="list-style-type: none"> • Listen to "Muddy's Club Blues" then discuss the terms "fusion" and alternative music." • Read B – 9 "Music Makers" then listen to "Hard Day Blues" • Compare to "Crazy Blues" 	<p>Tier 2: Students will complete at least eight questions.</p> <p>Tier 3: Students will complete the entire page.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define art? 	<ul style="list-style-type: none"> Lesson # 2: Texture and Harmony. <p>Objective:</p> <ul style="list-style-type: none"> Listen and then analyze monophonic and homophonic texture. Sing a chant. Explore the use of chants from various cultures. <p>Materials:</p> <ul style="list-style-type: none"> CD 5-26, CD 5-27 CD 5-28, CD 5-30 	<ul style="list-style-type: none"> Read C – 4 about “Chants” then share the information under “Introduce.” Listen to “O Ignis Spiritus Parcliti” Then discuss the melody and intervals. Read C – 4 “Music Makers” and C – 5 “Medieval Pop” Listen to them sing “Alle Psallite Cum Luya.” 	<ul style="list-style-type: none"> Analyze all recordings by having the students number from 1 – 5. Assess their ability to identify each recording in terms of either monophonic or homophonic texture.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments	
		<ul style="list-style-type: none"> • Discuss the term "motet." • Listen to "Chant Montage" and "Bear Dance" • Students will identify the world region of each. 	<p>Tier 1: Students will identify one example of monophonic and one example of homophonic.</p> <p>Tier 2: Students will identify at least three examples of monophonic and homophonic texture.</p> <p>Tier 3: Students will identify all five examples of monophonic and homophonic texture.</p>	

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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define the arts? 	<ul style="list-style-type: none"> Lesson # 3: Texture and Harmony. <p>Objective:</p> <ul style="list-style-type: none"> Discuss the musical style of "Blues" Identify the characteristics of this style. <p>Materials:</p> <ul style="list-style-type: none"> CD 2:9, CD 2:10, CD 2:11, CD 2:12 (Blues) 	<ul style="list-style-type: none"> Students will discuss what they know about "Blues." Listen to "Every Morning" then discuss the texture of country blues. Read B – 8 "Skills Reinforcement." Read about the styles of classic blues music, then listen to "Crazy Blues." 	<ul style="list-style-type: none"> Review all recordings and facts on "Blues." Using the Resource Book B – 4, complete and discuss each type of blues. Tier 1: Students will identify at least two styles. Tier 2: Students will identify at least three styles. Tier 3: Students will identify all styles.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> How does creating and performing in the arts differ from viewing the arts? Does art define culture or does culture define the arts? 	<ul style="list-style-type: none"> Lesson # 4: Texture and Harmony. <p>Objectives:</p> <ul style="list-style-type: none"> Discuss the musical style of "Rock" Identify the characteristics and instruments of this style. <p>Materials:</p> <ul style="list-style-type: none"> CD 3:3, CD 3:5, CD 3:6 Resource Book 	<ul style="list-style-type: none"> Read B – 9 "The Birth of Rock n Roll." Listen to "Pride and Joy" and discuss the texture. Read B – 18 then listen to "Rock around the clock" and identify the "12 Bar Blues." Read B – 20 then listen to "Carry on Wayward Son." 	<ul style="list-style-type: none"> Review all recordings and facts on "Rock. Using "Checkpoint" assess the students under standing of this musical style. <p>Tier 1: Students will identify at least two styles of rock.</p> <p>Tier 2: Students will identify at least three styles of rock.</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
		<ul style="list-style-type: none"> Discuss the harmony 	<p>Tier 3: Students will be</p>

			<p>able to identify all four styles of rock and describe the general characteristic of each.</p>
	<p>and compare it to "Rock around the clock."</p> <ul style="list-style-type: none"> • Read B – 21 "Music Makers" and "World pop in America." • Listen to "Elias" and discuss the trend in rock music. 		

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
	<ul style="list-style-type: none"> • Lesson # 5 Melody and improvisation. 	<ul style="list-style-type: none"> • Discuss "improvisation" then read B – 14 and 	<ul style="list-style-type: none"> • Review all recordings. Identify each jazz style

<ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? • Does art define culture or does culture define the arts? 	<p><u>Objective:</u></p> <ul style="list-style-type: none"> • Distinguish different styles of jazz. • Identify the characteristics of improvisation. <p><u>Materials:</u></p> <ul style="list-style-type: none"> • CD 2:20, CD 2:21, CD2:22, CD 2:23 	<p>discuss the concept of a jazz standard.</p> <ul style="list-style-type: none"> • Listen to "Let's face the music" and identify the improvised instrument. • Read B – 14 about Dixieland jazz then listen to "Dippermouth Blues." 	<p>and featured instruments.</p> <ul style="list-style-type: none"> • Tier 1: Students will recognize and identify the instrument that was featured. • Tier 2: Students will recognize and identify the instrument that was featured as well as point out the improvised sections.
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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
		<ul style="list-style-type: none"> • Identify the instrumentation and improvised sections. • Read B – 15 “The Swing Era. Point out the differences between a “Combo” and a “Big Band.” • Listen to “Flying home.” • Read B – 15 “Cool Jazz” while listening, tap the pattern, identify solo instruments. 	<p>Tier 3: Students will recognize and identify the instrument that was featured, as well as identifying the various styles of jazz. (Big band, swing cool, etc.)</p>

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? • Does art define culture or does culture define the arts? 	<ul style="list-style-type: none"> • Lesson # 6 Rhythm <p>Objective:</p> <ul style="list-style-type: none"> • Distinguish the characteristics in rhythm between music and poetry. <p>Materials:</p> <ul style="list-style-type: none"> • CD 2:17, CD 2:18, CD 2:19 • Resource Book 	<ul style="list-style-type: none"> • Students will identify the relationship between rap and poetry. • Read B – 12 and discuss terms used in the style of “Hip, Hop.” • Listen to “My adidas” and discuss how the rhymes are performed. • Read B – 13 then listen to “DJ Premer” and “Block Party” and then discuss their differences. 	<ul style="list-style-type: none"> • Performing with “DJ Premier” have each group present their rap for the class as the other students assess each performance. <p>Tier 1: Students will create an eight measure rap.</p> <p>Tier 2: Students will create a twelve to sixteen measure rap and discuss it’s components according to the criteria on B – 13.</p>

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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
		<ul style="list-style-type: none"> • Divide the class into groups. Using B – 6 follow the criteria on B – 13, the students will write an original rap. 	<p>Tier 3: Students will create a sixteen to twenty four measure rap and discuss it's components according to the criteria on B – 13.</p>

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Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? • Does art define culture or does culture define the arts? 	<ul style="list-style-type: none"> • Lesson # 7 Unit 1 Review/Test <p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Review all terms and musical styles learned in Unit # 1. • Review all listenings. <p><u>Materials:</u></p>	<ul style="list-style-type: none"> • Divide the class in two cooperative learning groups. Each group will create a list of questions from Unit # 1. • After 12 to 15 minutes, the groups will pass their questions. • The class will be given 10 minutes to answer 	<ul style="list-style-type: none"> • On the Unit # 1 test, the following grades should be achieved. Tier 1: A grade of at least 2 (70% or above.) Tier 2: A grade of at least 2 – 3 (75 – 89% or above.) Tier 3: A grade of at least 3 – 4 (85 – 100%)

	<ul style="list-style-type: none">• Various recordings• Notebooks	<p>the questions.</p> <ul style="list-style-type: none">• Review all recordings in terms of melody, harmony, rhythm and texture.• The next day administered the test.	
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New Jersey Core Curriculum Content Standards
Academic Area

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, theater, and visual 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.

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, theater, and visual arts.

Standard 1.4

“Aesthetic Responses And Critique Methodologies” All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of arts in dance, music, theater, and visual arts.

New Jersey Scoring Rubric